Chapter 1

Introduction

Statement of the Problem

1. Shelley's *Frankenstein* and the Feminine

During the late eighteenth and early nineteenth centuries the Gothic novel became popular in England. "The term 'Gothic' has three main connotations: barbarous, medieval, and the supernatural, with the associations of the fearful and the unknown and the mysterious" (Hennessy, 1978 : 7). Among the best known at that time was *Frankenstein*, written by Mary Shelley in Geneva in 1818.

This is a story of a scientist named Frankenstein, with a strong scientific ambition to be successful, trying to dominate nature to create life. He creates a new life, but in a way different from usual as it does not need 'sperm' from a man and an 'egg' from a woman. His raw materials are the parts of human bodies, which are arranged under proper mechanical, electrical, and chemical circumstances in the laboratory to be 'the monster.' However, Frankenstein rejects the monster, his own invention and success, and refuses to create a bride for him. Therefore, anger and terrible loneliness force the monster to take revenge on him by killing Frankenstein's wife, brother and best friend, and his birth, his wrath and his revenge together make this story a Gothic tale.

With his endeavor, Frankenstein explores a new method in creating life and this must inevitably have some effects on social processes as well as collective and individual identities. As a result of such a new method, for example, women and their significant role as life-giving and nurturing mothers would vanish. Frankenstein's main objective is not to eliminate women from the reproductive process, but the consequences of his experiment may have this effect. Women's position as lovers or

wives may also be changed, as well as women's self-images. However, the story probably does not lead the average reader to consider the importance of the traditionally feminine in moderating human endeavor and reducing the tension of the problems caused by certain 'male' enterprises, including science.

With an overwhelming ambition, a scientist may become immersed in his experiment and ignore other essential matters around him, as does the young Frankenstein. Ambitiously, he concentrates only on his experiment, neglecting the nature that underlies his own life. Nature is lost from his mind: "Winter, spring and summer passed away during my labours; but I did not watch the blossom or the expanding leaves - sights which before always yielded me supreme delight" (Shelley, 1992 : 56). Neglecting nature means neglecting his inner self, and also his own roots, and the relationship between science or scientists and nature is weakened.

In western cultures of the nineteenth century, "human nature" meant not only the concrete body of flesh, but also the soul. It was believed that the soul made humans live. The Swiss psychologist-philosopher Jung (1968 : 7) would later say that the soul, or *anima*, is very important to human life. It signifies humanity, and man cannot create it by himself. It is innate to being. For Jung, femininity, or the maternal instinct, is considered crucial in this respect. He notes that *anima* relates closely to the feminine. It is always referred to with the pronoun 'she'. Woman is viewed as central in creating and completing human life, and in balancing the world. That view of the feminine as an equilibrating force is not restricted to the west. We see it in Chinese culture's *yin* and *yang* dualism in which women and men are considered equally important in creating a balanced world. Both are needed, and if one is lacking, societies may become imbalanced. In patriarchal societies, facing problems from excessive male enterprise, the feminine presence becomes even more critical. Here, then, nature can be seen as related closely to women and even against science.

As the author of *Frankenstein* is a woman, her own position is revealed through her work, as well as views of the feminine in that society. However, in the novel, women are generally subordinate characters, aesthetic objects and outsiders of scientific endeavors, as typified by Elizabeth. Moreover, female characters, such as

Captain Walton's sister, though mentioned from the beginning of the story, do not have much effect on the process of the story. She functions only as a listener or an observer of the male, Walton, throughout the story. This may be read as a reflection of the subordinate social position of women in England and the exclusion of women from scientific discourse at that time. This in turn may be seen to reflect a historical marginalization of the feminine in general.

2. Historical Change and Gender Identity

The period around 1818 remained heavily influenced by the "Age of Reason" generally considered to run from the mid-seventeenth century to the late eighteenth century, a time when European thinkers believed fervently in using reason to determine truth. The earlier success of scientists such as Galileo (1564-1642) and Harvey (1578-1657) led people to think that they could begin to gain control over nature (Peter, 1986). So science was of social interest and the writer of *Frankenstein*, though a woman, was no doubt influenced by these endeavors as well.

Developments in science were just a part of the broader set of changes we now often refer to as 'modernity', which brought a big change in the human mind and in man's relationship with nature. The growth in scientific thinking propelled a historical acceleration, influencing people's ways of life and their values. Advanced technology gave comfort to human life, and people wanted more and more comfort and utilities. This brought the ambition to create more and more advanced technology.

In traditional agricultural societies, humans were close to nature. As an important factor in creating life, in having children, women have often been defined in terms of a privileged relationship with nature as well. As Ortner (1993 : 62) remarks, "Because of woman's greater bodily involvement with the natural functions surrounding reproduction, she is seen as more a part of nature than man is." Ortner (1993 : 63-69) gives three reasons for this belief. Firstly, women are believed to be close to nature because of their bodies, which are suitable for supporting pregnancy. Reproduction is associated with the origin of life, and women who give birth are

defined in terms of a special relationship to nature as well. Secondly, women are needed to take care of family and household matters. Babies need mothers in facing, engaging with and understanding various dangers. Women are required in such supervisory tasks. Thirdly, women are brought up to think of their bodies and social functions as 'like nature' in being subordinate to the demands of others. The first and the second reasons, then, reinforce women's stereotypical role as life-giver and nurturers and the third implies the internalization by women of their close relationship with nature.

Life in western agricultural societies before industrialization was comparatively simple. Traditionally, men mostly went out to work in the fields, and women had the main role in taking care of families, bringing up the children and doing housework. Women were accepted as having significant functions as mothers and wives (Sanchez-Ayendex, 1992). Glennon (1979) observes that to some degree these concepts relating to women still remain. In Shelley's story of *Frankenstein*, Elizabeth is always portrayed within the domestic sphere. Her priority is taking care of the family. Interestingly, this is also true of the character of Elizabeth in Branagh's film of *Frankenstein* produced at the end of the twentieth century, a text I will be comparing with Shelley's novel in this thesis. She is clearly portrayed as the representative of the family's concerns. Despite their historical separation, both texts can be seen to reinforce, to a more or less degree, certain stereotyped gender roles.

Yet it is true that industrial growth has brought many social changes, including in conceptions of sex and gender over the past two centuries. As a product of commerce and science, industry has had major effects on people's work and thus on human identity in western societies. The changes caused by modernity have brought both positive and negative consequences in terms of gender identity.

Because of the Industrial Revolution, women have increasingly been accepted as workers outside the home. Furthermore, since the late nineteenth century, women have fought for their rights in many respects, including work. The rate of change in delineation of men's and women's work has increased so that now women are accepted to some degree in almost every kind of men's work. Thus, despite Sanchez-

Ayendex's (1992) claims about gender role stereotyping, it is also true that today we cannot tell absolutely what kind of work is for men or for women, or what sex people are from their work.   Women's abilities are more accepted and there are more spaces for women in working as a result of liberal feminist campaigns for equality over the last century (Benjamin, 1993).

However, especially since the late 1960s, there have arisen several women's movements with even stronger ideas about women's identity. Radical feminism, for example, views work as it is practiced today as just one of the social institutions which continue to oppress not only women, but also men. It reminds people to think over the importance of the feminine in balancing the world (Farganis, 1993). Radical feminists believe that to end this oppression women have to be aware of their strength and value.   Feminist essentialism is useful in this regard because it emphasizes biology.   It returns to the female's traditional association with reproduction, child rearing and nature in general in order to criticize patriarchy.   For essentialist feminists, motherhood is still the most important function for women, and it is used to devalue men and promote women's significance (Jaggar, 1990).   Furthermore, women's experience is seen as providing them different 'perceptual and emotional' perspectives upon 'what is important and what is not.' This, in turn, may give women a special critical function (Selden, 1989 : 136).

The problem, from these more radical points of view, is that with changes in gender-work relationships, there are more women intending to act, behave, and work like men, and their attitudes towards their traditional roles in the family have also changed. Thus the feminine in society is arguably reduced and may even vanish, leaving only the masculine.

Genetic engineering or reproductive technology, a crucial scientific advance in the late twentieth century, may be interpreted as an example of a masculine attempt to escape from nature. In reproductive science, some natural processes in reproduction would be replaced by human technology, as in selecting sex, or in the relatively new procedures of cloning. In such processes, women's position as mothers would not be

essential and may vanish, the natural biological interaction of men and women would be subverted. Both women and nature would be excluded.

Eventually, the world would go out of balance, and certainly depart from nature, as portrayed in the novel of *Frankenstein*, and also in the recent film, which makes reference to new genetic science. Both *Frankensteins* reveal some disturbing aspects of the masculine world. They portray a world that emphasizes mostly male and masculine attributes. They also portray the potentially destructive results of masculine endeavor. However, as I will examine in the following chapters, there are limits to how much either text articulates the logical extension of this view: the idea that the 'feminine' may need to be granted greater influence.

3. The Mass Media and Gender Identity

In this study, I examine the messages conveyed through films and novels, viewing these media as both reflecting and creating social attitudes. If gender identity in the media – "the most pervasive influences on attitudes and opinions in the modern world" (Newland, 1979 : 69) - becomes problematical, we must expect some effect on society as well . Bywater (1989 : 36) observes that films not only reflect societies but they also influence the way people think about themselves. For example, media influence people to construct concepts of 'male' or 'female', and, as Wood (1999) and Basow (1986) argue, films often present stereotyped images of the sexes.

With economic and technological growth, society has changed rapidly, and culture and media such as books and films have dealt with this. At the time science was new, and people were excited with scientific achievements, Shelley used it as a theme of her novel. In the film of this story directed by Kenneth Branagh and released in 1995, at a time when science was not a new social interest, but genetic science was, it became a new significant point of the story. We see this idea conveyed verbally through Frankenstein when he says during a dinner with Clerval, "We can design life," the verb 'design' now being identified with genetic engineering - 'designer genes.'

Genetic science, an important point in the film of *Frankenstein*, became an interesting and crucial topic in the twentieth century, and increasingly occupies cultural consciousness in the new millenium. As it is of social interest, some filmmakers raise it as a theme for their movies, reflecting contemporary society's anxiety concerning the possible dangers. Recently, not only *Frankenstein*, but other American films such as *Universal Soldier* (1992) and *Gattaca* (1997), and also a Thai film named *Cloning* (1999), have taken this issue as their main subject, exploring the different possible effects of advanced genetic science. *Gattaca* and *Universal Soldier* portray the use of genetic science in developing manufactured beings for the new generation, with few or no genetic problems, while *Cloning* presents the use of genetics for the improper purpose of supporting murders. Although they have some differences in details, objectives and contexts of production, they are all concerned with the use of science in creating life, as is Branagh's *Frankenstein*. This shows us that genetic science has produced a kind of social uneasiness, a concern that science may be used for other ends than just rectifying genetic faults. No matter how it is used, it is crucial.

The 1995 film of *Frankenstein*, along with the other films mentioned and the original novel, all reflect historical change and social concern, but they all lack content concerning women's identity and the significance of the 'feminine.' They mention the change and progress of science, but they give little room for the question of women's selfhood. The latest film production gave the filmmakers and writers opportunities to challenge women's stereotypes and images, but they did not pursue them. As mentioned, films and literature have much influence on people in the society, distorted or misrepresented images in these media reinforcing certain images of women. Women in the film still reflect some "positive" stereotypes, being caring, perceptive, and intuitive; on the other hand, we see little improvement in the portrayals of women as sex objects, as irrational, illogical and passive. They remain to be determined in their value by their visual images, their physical appearance (Janeway, 1974).

This research aims to study the problems of gender identity in the worlds of both the Branagh's film and the original novel in relation to three areas – motherhood, desire and science. The study seeks to analyze representations of the effects of human, mostly male, ambition and technological success, and to examine the situation of women and the feminine in this context.

Related Literature

The literature reviewed in this study is classified into four main subjects: feminism and the issue of gender identity; critical writing on *Frankenstein* in relation to Mary Shelley's background; genre and technical description of the Gothic novel and *Frankenstein*; and representations of women in films.

1. Feminism

Feminism has had major effects on gender construction, especially since the 1960s. There are groups of feminists with different beliefs in relation to the cause of gender inequality. They can be loosely divided into two sets in terms of such beliefs: one focuses on inequality as a result of social organization, and the other on biology.

The first group rejects biological differences as a significant cause of gender problems and believes that women are disadvantaged primarily due to social factors. Liberal feminism is one such group. According to Farganis (1993), some liberal feminists, such as Sylvia Hewlett and Cynthia Fuchs Epstein, believe that sexist attitudes disadvantage women through socialization into submissive gender roles. Farganis (1993 : 325) notes that liberal feminism argues that women's position cannot be improved because of the limitation of women's influence to the domestic sphere and their exclusion from broader society. They do not have opportunities to improve their identity, representation or social positions. Liberal feminists believe that the way to adjust women's situation is to make changes in social laws and national policy as well as in economic opportunities for women, the family structure and people's awareness of sexism. According to Tong (1998 : 21-25), the root of liberal feminism

lay in the eighteenth century and the nineteenth century. In the eighteenth century, liberal feminism focused on equal education. In fact, Mary Wollstonecraft, Mary Shelley's mother, was a significant feminist of her time urging equal education opportunities, as in her *A Vindication of the Rights of Women* (1792). In the nineteenth century, liberal feminism moved towards equal political rights and economic opportunities. Later, in the twentieth century, it began to ask whether women and men should be treated the same or differently.

Marxist feminists, such as French (1992 : 257), also belong to the first group, believing that gender inequality is due to social organization. They argue that the status of women is not biologically determined, but results from the economic system of ownership and private property. Some contemporary Marxist feminists concentrate on gender differences in the social class system in modern capitalist societies. Likewise, according to Nielson (1990), some radical feminists, such as Mary Daly and Catherine Mackinnon, believe that social institutions are tools of male enterprise which disadvantage women.

These are perhaps the most conspicuous feminist movements. However, there is another approach that becomes particularly significant in relation to advanced reproductive technology such as cloning. This approach stresses women's biological nature. It is different from the first set of groups in considering women's nature or biological difference as a position from which to argue for a special space in which men cannot intervene. Women's identity and biological differences are used to undermine the power of men and elevate the status of women. In fact, such thoughts have been raised since the early nineteenth century, but they are of special social interest now due to advances in biological science. This belief is often referred to as "feminist essentialism."

Midalia (1999) presents a simple, practical procedure for distinguishing between sex and gender: sex is something humans are born with, but gender identity is the result of socialization. Feminist essentialism stresses those inherent biological differences, accepts them and makes them useful. It retains motherhood as the most important function for women and as their main focus in arguing for women's rights.

It contends that natural, biological factors differentiate women from men, but this does not mean that women have to be regarded as inferiors. Masculinity, like femininity, is considered to have both negative and positive aspects. In a balanced society both masculinity and femininity would have to be considered together.

Allen (1993 : 106) is one radical feminist supporting motherhood as a central part of women's naturally defined identity. She suggests that females' biological capacity to bear a child thereby becomes the defining characteristic of all women. Badinter (1989 : 30) also raises women's psychological characteristics, particularly the tendency to take care of group members, as a significant aspect of feminine identity: everything connected with life, and hence with abundance, is seen as the woman's domain. It is also the woman who protects humans from death, according to this view.

The differences between men and women, according to essentialist feminism, are fundamentally due to biological factors. Men and women have different abilities, and their differences should be considered as factors used together in creating and balancing human societies. Such an idea relates to the story of *Frankenstein* directly, as it presents the consequences of human attempts to dominate nature and neglect the feminine. The story indirectly points out the possible consequences of human indifference to the significance of the feminine.

2. Critical Writing on *Frankenstein* in Relation to Mary Shelley's Background

There have been numerous critical analyses of the influence of Mary Shelley's background upon her *Frankenstein*. Most of them view her knowledge and social experience as motivations and sources of her writing *Frankenstein*. However, specifically literary sources are also widely discussed. Some critics argue that Mary Shelley gained her knowledge and ideas from literature she read before and during her writing. Florescu (1996) and Hindle (1991), who themselves review existing literature on this subject, discuss the sources of Shelley's monster. They both agree that Milton's Satan in *Paradise Lost*, which is believed to have been re-read by

Shelley during her trip to Italy before writing *Frankenstein*, was Shelley's guide and inspiration in creating her 'monster'. Hennessy (1978) suggests that Milton's Satan and Shelley's monster are the same in blaming their creator. He observes that Frankenstein's monster is abandoned by his creator and rejected by the society around him, repeating the experience of Milton's Satan.

Florescu (1996) even claims that Shelley did not conceive much of the work in *Frankenstein* by herself. He points out that her husband, Percy Bysshe Shelley, helped her revise and correct the details of the story. Consequently, Percy is considered as an influential factor influencing masculine presentations in *Frankenstein*.

Shelley's parents are also widely discussed as making a significant contribution to her work in terms of content, philosophy, and style. Hennessy (1978) notices that William Godwin, her father and a political theorist, had some influence on her writing in presenting moral and political lessons, and in terms of psychological factors. As the monster tries to adapt to society, he soon discovers the social system, the social values, which reinforce the idea of Godwin's socialistic theories. Florescu (1996) even points out that Mary Shelley had read her father's *Political Justice* carefully for one month in 1814, and he believes that this book is a significant source for Shelley's political ideas.

Mary Wollstonecraft, Shelley's mother, is also analyzed as a source of the scenic description of Geneva in *Frankenstein*. Brustein (1992) praises Shelley's ability in depicting the visionary settings and it is believed that Shelley acquired literary techniques in describing romantic scenery from her mother. Hennessy (1978) observes Shelley's ability to set the scene and create fantastic atmospheres in her story without slowing down or destroying the sense of a scientific story.

In conclusion, many critics have noted that Shelley drew literary themes and inspiration from various sources. However, those sources have been studied largely in terms of styles and method in writing and presenting details without thoroughly

examining women's position or the function of the feminine as presented in *Frankenstein.*

3. *Frankenstein* and Literary Sources

The Gothic novel is a genre of literary works created to address the human desire for terror. Humans apparently need to be terrified as much as to laugh. Hennessy (1978 : 7) defines the term 'Gothic' as denoting the barbarous, medieval, and the supernatural, and notes that Ann Radcliffe (1764-1823) viewed the standard or classic Gothic novel as dealing with gloomy castles, exotic scenery, persecuted maidens and real or imagined supernatural occurrences. However, *Frankenstein* does not perfectly meet Radcliffe's standard, though it may still be classified as meeting the definition of the later phase of Gothic novels, which relate to major crimes.

Hindle (1991) believes that *Frankenstein* is often identified as a Gothic novel because it gives readers the nightmarish experience of Frankenstein's obsession in pursuing the hidden knowledge of life, his disgusting eight-foot tall monster, his destruction of a half-finished bride for the monster, and his grief when the monster kills his brother, friend and wife.

As previously mentioned, Florescu (1996) suggests that Mary Shelley's writing does not derive from Gothic novels at all, but Milton's Satan in *Paradise Lost*. Florescu's belief may come from his observation that Shelley's monster can educate himself and form his own identity, the same as Adam and Satan in *Paradise Lost*. The monster also relates to his creator, Frankenstein, as both of them rebel against nature and try to create life. Florescu thinks that the reputation of *Frankenstein* may come through the use of theology, relating God and nature – the origin of life.

Another principal literary source for and influence upon *Frankenstein* that should be mentioned is Samuel Taylor Coleridge's "The Rime of the Ancient Mariner," written in 1797. It is alluded to throughout the story. Like the Mariner, Walton sets out for 'the land of mist and snow'. Hindle (1991) finds that Frankenstein's attempt to dissuade Walton from proceeding on that fatal project might

be derived from the idea conveyed through a stanza in Coleridge's poem which reinforces the creator's nightmarish experience in escaping from the 'creature'. Frankenstein wishes Walton to 'deduce an apt moral from my tale' (29), and tells him, 'Learn my miseries and do not seek to increase your own' (203).

Shelley's novel also indirectly presents the influence of literary-historical context on literature. Dever (1998) observes that literary works during the nineteenth century shared a significant characteristic, making mothers absent or invisible. She found that such a creation might be related to the authors' personal background of losing their own mothers. The absence of mothers in the novel and Shelley's lose of her mother seem to imply that Shelley might have been influenced by or even, in part, contributed to such a literary tendency.

4. Representations of Women in Films

Ellis (1982), Doyle (1985), and Newland (1979) all examine the influence of media upon gender and society in general. They observe the relationship between the media and people's attitudes that mass media have an impact in reflecting and creating social relations. Bywater (1989) also declares the influence of mass media on political discourse, which in turn affects social structures and processes.

Kanchana Kaewthep (n.d. : 16-19) suggests a useful viewpoint in watching films. She describes human habits of watching films through psychoanalytic theories, and finds that people watch films to serve their instinctive pleasure in watching (voyeurism) and being watched (narcissism). In male-dominated society, men are the 'watcher' and women are the 'watched.' These tendencies are significant factors confirming male power in the society and also shaping the images of women in films. Like Wood (1999), she notes that female characters in films have been stereotypically portrayed as dependent and incompetent, as primary caregivers, and as victims and sex objects. Kanchana also argues that such treatments are possibly due to commercial reasons, since traditional representations of women are considered more likely to please popular audiences.

Women's confidence still relies on their visual images. Their thoughts concerning their own values and bodies are completely socialized, and Bordo (1997) notes that even today women are influenced by postmodern culture and technology to treat their own bodies as machines or objects. They are willing to hurt themselves in having plastic surgery in order to have the 'perfect' figure.

However, recently there have been some changes in presenting women in films because of the feminist movements that began to emerge in the 1960s, new filmmakers, and academic film studies. As Ceulemans (1979 : 27) observes, "The emergence and growth of the women's movement in the last decade have aroused considerable interest from film critics and film historians in the past and contemporary images of women in cinema." Byars (1991) notes that feminist criticism of inadequacies in women's roles and images in Hollywood films has changed the method and teaching of representations of women, making them more positive and realistic. Deckard (1975) and Sklar (1993) claim that the pressure feminists have put on films extends to all kinds of mass media, and that this pressure is ceaseless.

There are newly emerging cultural expectations of representations of women. They are evident in what Wood (1999 : 26-27) calls 'the superwoman' and the 'non-singular meaning of feminine'. Ang (1996) contends that such changes are due to tradition having less influence in defining what men and women are supposed to be. Even social beliefs or values about women's bodies are concerned here. Kanchana (n.d.) observes, for example, that Thai female characters are being presented through increasingly flexible images. They become realistic women with emotion, and a range of possible appearances, not stuck with the 'beautiful mask' typically portrayed in the past.

The portrayals of female characters in the film of *Frankenstein* (1995) are partly influenced by a concern to accurately represent women's life in the eighteenth century. However, there are some changes from the novel in the details presenting the positions of women as mothers, sex objects, and as outsiders of scientific endeavor. These changes are also due to the feminist movements, the new generation of

filmmakers, and new social themes. This film of *Frankenstein* shows the consequences of a male world neglecting the feminine, which is half of their world. Yet the film does not signify the importance of the feminine directly or obviously.

Objectives

In studying representations of women in relation to motherhood (chapter 2), the study will show factors influencing Shelley's and Branagh's different portrayals of women's two traditionally important roles here – as life-givers and as nurturers. I will examine the influence of the author's and the director's personal backgrounds, patriarchal values concerning motherhood in the early nineteenth and late twentieth centuries, as well as specifically literary and cinematic factors. Representations of women in relation to desire (chapter3) will expose how patriarchal values influenced representations of women in relation to romantic love and objectified women in both texts.

My study of representations of women in relation to science (chapter 4) will expose factors in women's internalization of their exclusion from science in the early nineteenth century. I will also discuss the ways a woman/nature connection is utilized in indirectly suggesting women's significance and how the relationship between women, nature and the monster as the critical 'others' of science is presented in both texts. Male power in the literary society and in the film industry will also be analyzed. This study will also show how the feminine might suggest certain solutions to the problems of male-dominated enterprise, and examine the extent to which such potentials and possibilities are developed or excluded in the novel and the film.

Significance of the Study

As media, both films and novels reflect and create social interest. The study will reveal how films and literature reflect and create women's identities and perspectives in changing societies. Furthermore, the study will examine how both the novel and the film reflect anxiety towards science, including, in the case of the film,

advanced genetic science, a subject of global interest. This is evident in the mass media today, as evidenced, for example, in the *Bangkok Post* article "Cloning Steps Closer to Humans" (October 24, 1999) and in *Newsweek*'s "A Cure That May Cost Us Ourselves" (January 3, 2000).

Limitations of the Study

1. This research aims to study difficulties in representations of female identity only in one recent film and the original novel of *Frankenstein*. It is not a survey of all versions of *Frankenstein* but a selective comparison.

2. The study focuses on the roles of female characters in the stories. The male characters are concerned to the extent that they help determine the roles and position of women.

3. While remaining sensitive to the context of individual passages within the novel and scenes within the film, the thesis does not attempt to achieve a definitive or comprehensive 'reading' of either text.

4. While using historical and feminist texts, the method here is not dogmatically historicist or feminist. My work uses information from these areas only in order to elucidate points related to the central thesis.

5. Though occasionally referring to Thai texts, the focus here is on western culture. The thesis in no way attempts a comparative cross-cultural study.

Definition of Terms

1. Feminine: Characteristics or qualities which are traditionally considered to be suitable for a woman. Particular characteristics associated with this concept may vary across cultures and can be subject to historical change.

2. Sex: A biological concept which defines a person as having a female or male body.

3. Gender: Social meanings, often associated with biological sex, which shape the identity of females and males and determine social behavior, duties, powers and roles.

4. Identity: Qualities used to define an individual and to distinguish that individual from others. This is acquired from natural factors, such as physical or biological appearance, as well as social and psychological causes.

5. Marginalization: To make or treat some subject as insignificant, to keep outside or to the edge of social norms.

6. Internalization: To unconsciously adopt certain ideas as a part of one's attitudes or beliefs through learning or socialization.

7. Male gaze: An expression of male power over women in which men are constructed as the 'watchers' and women as 'objects to be looked at.'

8. Scopophilia: Sexual pleasure derived from observing, contemplating or viewing sexual organs or erotic scenes.

Research Methodology

1. Collection of Data

   Searching for related literature on women's identity in history, especially in relation to fiction. Works on film and literary theory are likewise examined, as well as critical writing specifically relating to the *Frankenstein* story.

2. Data Analysis

   2.1 Analyzing female characters' roles in the stories in relation to gender-political, psychological and socio-historical factors based on the collected materials.

   2.2 Studying literary techniques and film techniques in presenting female characters in the film and novel.

3. Conclusion