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## James Whale's Frankenstein Film Classics Library

**text and intertext: james whale's frankenstein in victor ...** - frankenstein do not require any previous knowledge of whale's film by the viewer, but they do provide a richer viewing experience for those who have seen the 1931 american film in its entirety. the presence of key scenes from frankenstein establishes the overt level of intertextuality, and erice's direct references to those scenes raise **frankenstein and the bride of frankenstein - loc** - rect a production of "frankenstein" for universal, and as he mused on a possible look for the film, he found himself considering a windmill as a key location— perhaps the site of the scientist's secret laboratory. as it happened, it would be james whale, not florey, who directed "frankenstein," and henry frankenstein **frankenstein (1931) directed by james whale** - frankenstein is a 1931 horror monster film from universal pictures directed by james whale and adapted from the play by peggy webling, which in turn is loosely based on the novel of the same name by mary shelley. the film stars colin clive, mae clarke, john boles and boris karloff and features dwight frye and edward van sloan. **re-birthing the monstrous: james whale's (mis) reading of ...** - frankenstein, undergoes a crucial transformation in james whale's film. this re-imagining of the "frankenstein complex" is significant insofar as it reveals hidden gendered assumptions and anxieties concerning technology. at an initial level, whale's film downplays what rushing and frentz call the "dystopian" aspects of the frankensteinian **frankenstein: the message vs. the monster - liz hogg** - phenomena is well exemplified by director james whale's 1931 film frankenstein, adapted from mary shelley's 1818 masterpiece novel, frankenstein. anyone can tell from watching frankenstein, albeit a great film, that it is hollywood in all ways; it was never whale's intention to grip the reader's heart as mary shelley's unforgettably **readings of homosexuality in mary shelley's frankenstein ...** - alongside four film adaptations: james whale's 1931 frankenstein, whale's 1935 the bride of frankenstein, richard o'brien's 1975 the rocky horror picture show, and kenneth branagh's 1994 mary shelley's frankenstein.<sup>3</sup> these films present their audience with original readings of their source material, readings that can be **section four: frankenstein on stage and screen; other ...** - frankenstein at 200 36 film adaptations with the onset of film, adaptations of frankenstein established some of the key visual imagery still associated with the novel. the version that remains the most iconic is james whale's 1931 frankenstein: the man who made a monster. this film is "so powerful," argues elizabeth c. **whale, james (1889-1957) - gbtqarchive** - death (and first published in james curtis's biography of the director), whale's death was shrouded in mystery for many years. christopher bram's excellent novel father of frankenstein (1995) offers a fictional account of whale's final days. the novel was adapted to film by bill condon as gods and monsters (1998, produced by clive barker), **mary shelley's unrealised vision: the cinematic evolution ...** - significantly. however, in 1931, james whale's universal pictures' frankenstein film, which featured actor boris karloff under jack pierce's iconic make-up, set up a new paradigm. since that time, and all through the 1930s and 1940s, and to some extent through to the 1970s, frankenstein's monster has been portrayed as a **film essay for 'young frankenstein' - library of congress** - equipment from james whale's original "frankenstein" movie that kenneth strickfaden let brooks use, "young frankenstein" actually looks just like the films it's parodying. it also sounds as striking as it looks thanks to john morris' haunting, lulling score. **technology and impotence in mary shelley's frankenstein** - technology and impotence in mary shelley's frankenstein ... film. from the beginnings of ... even before james whale's frankenstein (1931) and his equally admired bride of frankenstein (1935), both with boris karloff, there was a one-reel frankenstein in 1910 and a five-reel **nearly human: dickens's estella and mary shelley's ...** - in the first talking film version, james whale's frankenstein of 1931, the monster is totally silenced and thus forced...to make gesture and expression tell a fraction of his story, which is mutilated as well as severely abridged...in kenneth branagh's mary shelley's frankenstein (1994), the creature rips out elizabeth's heart **frankenstein quiz - theater.wolfsburg** - frankenstein quiz 1/ whose name is on the final credits of director james whale's 1931 movie 'frankenstein' as playing the part of the monster? a: no one's. it is given as "?". it was in fact boris karloff. 2/ what figure from classical greek mythology features in the subtitle of mary shelley's novel? a: prometheus. **dr. frankenstein, i presume? revising the popular image of ...** - films knows, young frankenstein was studying medicine when he be-came obsessed by the goal of creating life. the best known twentieth-century film versions of the story, james whale's 1931 frankenstein, kenneth branagh's 1994 mary shelley's frankenstein, and mel brooks's 1974 comedy young frankenstein, portray frankenstein as a doctor or **year 10 gcse media coursework - teachit english** - gcse media coursework frankenstein films compare the opening sequences of james whale's 1931 frankenstein with the opening sequences of the 1997 film mary shelley's frankenstein, directed by kenneth branagh. in order to help you focus your response, you will need to take copious notes.

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