A STUDY ON POPULAR FORMULA OF MARY SHELLEY'S *FRANKENSTEIN*

THESIS

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ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
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A STUDY ON POPULAR FORMULA OF MARY SHELLEY'S
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DEDICATION

This thesis is dedicated to:

1. My beloved mother, Najmah thanks for your support and pray for me.

2. My grandma Dahlia and grandpa Mustafa, thanks for your efforts to finance me and my sister's school.

3. My sister, Dara thanks for your suggestion and helping me finishing this thesis.

4. My beloved husband, Candra Martius thanks for the love, support, time.

5. And of course, my beloved son, Rayhan Candra Abdillah, I love you so much.
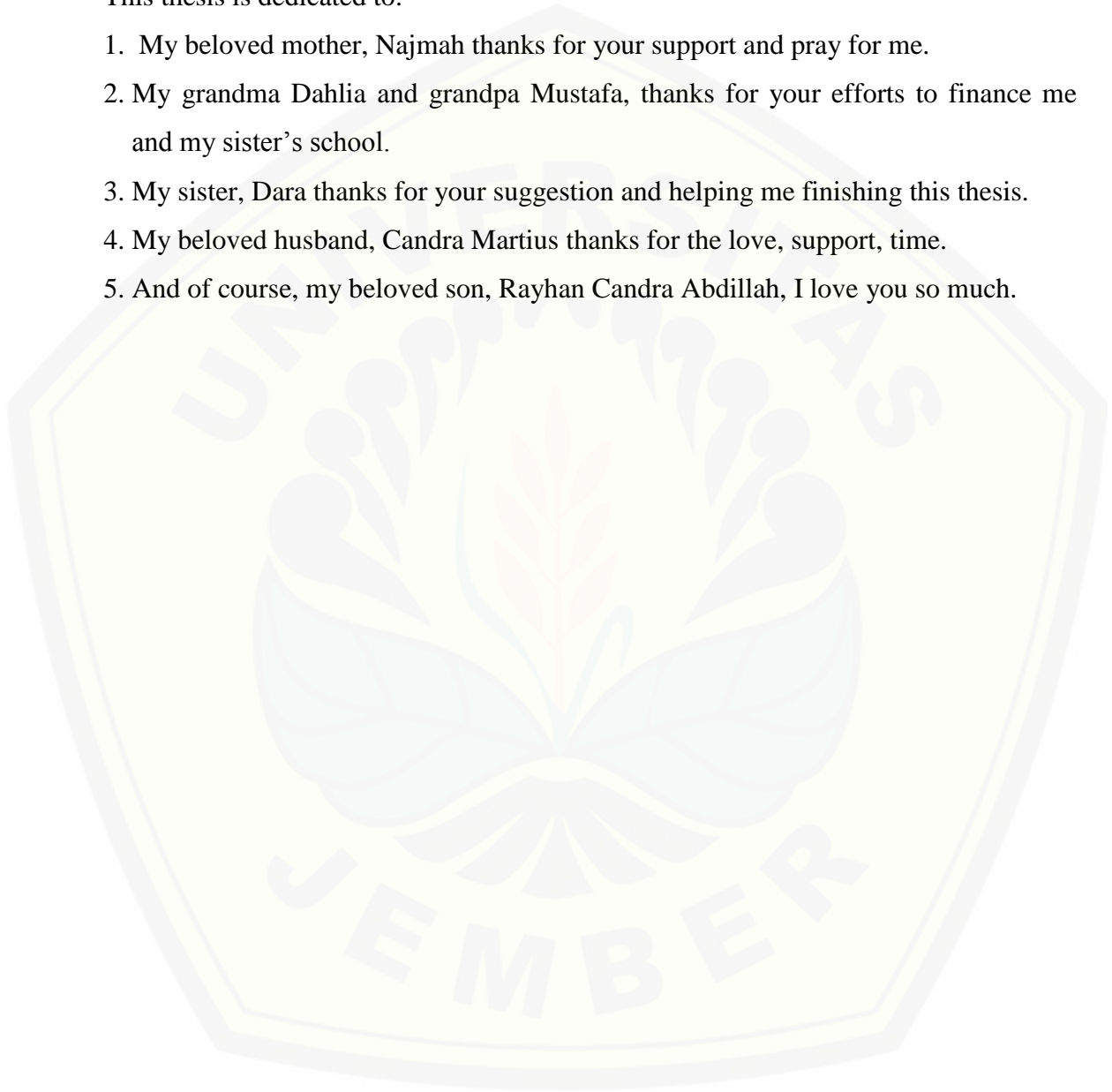
MOTTO

I am prepared to meet my Maker. Whether my Maker is prepared for the ordeal of meeting me is another matter
(Winston Churchill)

DECLARATION

I hereby state that this thesis entitled *A Study on Popular Formula of Mary Shelley's Frankenstein* is an original pieces of writing. I state that the analysis and the research described in this thesis have never been submitted for any publications.

I certify to the best of my knowledge that all sources used and any helps received in the preparation of this thesis have been acknowledged.

Jember, November 2015
The Writer,

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Finally, I realize that this thesis is far from being perfect and still needs some improvement. So, I hope suggestions and constructive criticism to improve this thesis. And I also hope that this thesis is useful for herself, readers, and other researchers.

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Nizmah Adella S

SUMMARY

A Study on Popular Formula of Mary Shelley's Frankenstein; Nizmah Adella S.; 090110101057; 2015; 59 Pages; Faculty of Letters, Jember University.

This study aims to discover and analyze the formula of gothic horror genre that can be found in the book of *Frankenstein*, a story about a scientist who discovers reanimating a dead body. The popularity of this novel has been continuously adapted into many literary works such as movie, stage and television production, especially the image of the monster that has been appropriated widely to entertain and to market customer goods to the public. The newest movie entitled *I Frankenstein* tells us about the further story about the monster's life after Victor died, get a good ratting from the audience. From this movie actually shows us that until now the story about reanimating a dead body is still popular.

I use qualitative data, focusing the research on the literary pieces *Frankenstein*, social condition in 18-19th century and the reader. This study uses Formula theory to analyze popular literature. Cawelti said that every works should have the essential standardization and it should have a characteristic or uniqueness to make a work popular and easy to understand and also the reader can be differentiated with another work. In this thesis, I analyze what formula according to Cawelti which have a uniqueness that probably makes this novel becomes popular. This theory helps me in analyzing how the relation between the formula and the culture in 18-19th century about scientific experiment which makes this novel as the escapism and wish fulfillment.

After analyzing the formula of the story, I can find interrelated hypothesis about dialectic between formulaic literature and the culture that the capacity of Formulas enable the audience to explore in fantasy the boundary between permitted and the forbidden and to experience in a carefully controlled way the possibility of stepping across this boundary. Through this novel, Mary tells us that science can go

too far, people didn't think about morality using a dead body in their experiment to know how God creates human and how God gives them life and death decisions. Mary also wants to tell us, that actions have consequences and don't play God. That we are only human being who has weakness and sometimes doing mistakes, not a God.

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CHAPTER 1. INTRODUCTION

1.1 The Background of Study

Gothic horror is an English genre of popular fiction which is characterized by an atmosphere of mystery and horror. In gothic horror, the supernatural is presented often in the legend of a ghost or possibly a family curse. A simple haunting may be used to expand on feelings of foreboding and terror. The setting and the environment of these early novels typically depict a gloomy, shadowy atmosphere with darkness. The suspense and mystery are build-up to the exposed secret inflict the reader with feelings of fear, terror, and sorrow. This genre has been so popular since the work of Horace Walpole's *The Castle of Otranto* (1764). Because of this genre's popularity, many similar works such as novels, short stories, poems have been written including film making.

Mary Shelley's *Frankenstein* (1818) has been a very influential work which has been continuously adapted into film today. *"*Within a few years, the novel was being adapted for the stage, and in the 20th Century there were many memorable film versions that took the work in different directions." (Tom Geoghegan, BBC News Magazine 14 March 2011).

According to Biography of *Mary Wollstonecraft Shelley* (1886), *Frankenstein* is the masterpiece of Marry Wollstonecraft Shelley, which was published on March 11, 1818 when she was 21 years old. Marry Shelley started writing this novel in 1816 in Geneva when she was living with her husband, Percy Bysshe Shelley. At that time Mary Shelley, her husband and their friend, Lord Byron, made a competition to write a horror story, but only Mary Shelley who completed her novel *Frankenstein*. She completed the novel in 1817 and the first edition was published anonymously in 1818, with a preface by Percy Shelley. A historical novelist Walter Scott, author of Ivanhoe, liked Frankenstein and wrote

"the work impresses us with a high idea of the author's original genius and happy power of expression"(http://members.aon.at/frankenstein/frankenstein-novel.htm). The novel had already become quite popular and had even spawned several theatrical adaptations, the best known of them Brinsley Peake's *Presumption; or, The Fate of Frankenstein* in 1823. Nearly two hundred years later, the story of his creature still inspires stage, film, video, and television productions. For example *The Revenge of Frankenstein* (1957), *The Colossus of New York* (1958), *Jessie James Meets Frankenstein's Daughter* (1966), *Frankenstein: The True Story* (1972 TV miniseries), *Blackenstein* (1973), *Young Frankenstein* (1974), and *Frankenstein and Me* (1996).

Frankenstein shows us the supernatural terrors and atmosphere of mysterious horror. This novel tells us about Victor Frankenstein, a young Swiss student, who discovered how to create a human life. The creature was made from several body parts of human corpses. This whole story actually is far away from the real life that happened at that time and this time. None can create a human life especially from human corpses. However, this novel became popular at that time. It's shown from the novel that was sold out at that time.

> At any rate, Frankenstein became an immediate bestseller. When the second edition appeared in 1823, the critics were quite thrown to find that the author had been a woman. Blackwood's exclaimed: 'for a man it was excellent, but for a woman it was wonderful.'...
> Muriel Spark, in her study of the author, Child of Light (1951), says of the novel that 'perhaps the wonder of it exists, not despite Mary's youth, but because of it. Frankenstein is Mary Shelley's best novel, because at that early age she was not well acquainted with her own mind.'
> (http://www.american-buddha.com/lit.frankenstein.into.htm 20
> November 2012)

Frankenstein also gives some romantic parts, the beauty of nature shown by Mary Shelley in this novel. Natural metaphors are used in this novel, for example, when Marry described mountain river as the feeling of Victor in the beginning of the story.

> I feel pleasure in dwelling on the recollections of childhood, before misfortune had tainted my mind, and changed its bright visions of extensive usefulness into gloomy and narrow reflections upon self . . .

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> I find it arise, like a mountain river, from ignoble and almost forgotten sources; but swelling as it proceeded, it became the torrent which, in its course, has swept away all my hopes and joys. (Shelley, 1991: 33-34)

Nature is used in the novel as the interpretation of Mary Shelley's natural condition when she wrote the novel. Many of natural states when she wrote this novel are presented in the novel. The name Frankenstein was probably taken from a castle near the German town of Darmstadt, where Mary and Percy had travelled through on their way from Basel (http://members.aon.at/frankenstein/frankenstein-novel.htm). There was another thing that affected Mary in writing her novel; a dream that her child came back to life from death. Actually in February of 1815, Mary Shelley gave birth to a baby girl. However the happiness did not last long, because her daughter died shortly. After that, Mary dreams about her lost child. On March 19, 1815 she wrote in her journal that "Little baby comes to life again that it had only been cold and that (they) rubbed it by the fire and it lived". From that experience, it turned into an obsession about bringing her dead child back to life. Her obsession gave her inspiration to write this novel.

Besides, the popularity of *Galvanism* (a science that discusses the possibility at electricity using to bring a life to the dead organism) at that time also influenced her to write this first science fiction. This science was growing up in 17th-18th century. At the first time, the scientist Luigi Galvani investigated this electricity effect on the dead body of frog. After he died, his nephew Giovanni Aldini continued Galvani's experiments. The most famous experiment was conducted at Royal College of Surgeons in London, by using a hanged man, George Forster. At that experiment when the rods touch Forster's mouth and ear, the left eye opened and the jaw began to quiver. Then, the rods touch the rectum, the whole body convulsed. After that, there have been many scientists who made some experiment to make a dead people go back to live, but, there is no scientist who succeeds bringing a dead people to live again at that time.

This novel has a powerful metaphor in many novels adaptation, movie, drama and the other works. The image of the monster has been appropriated widely to entertain and to market consumer goods to the public. He appears in

toys and children's games, plastic model kits, coloring books, Halloween costumes, cartoons, lunch boxes, Christmas ornaments, breakfast cereals, video games, and scores of other products. Films inspired by the Frankenstein monster continue to be made. Since *I Was a Teenage Frankenstein* in the 1950s to *Mary Shelley's Frankenstein* by Kenneth Branagh in the 1990s, the story has continued to be reworked for each new generation of filmgoers.

> In the nineteenth century, the very word "Frankenstein" could be wielded to represent issues and people considered to be out of control. British political cartoonists invoked the Frankenstein monster in attacks on the Irish and the working class. Cartoons depicting the "Russian Frankenstein" the military monster created by Tsar Nicholas I, and "The Frankenstein of the East" the social forces that could be unleashed by Indian reformer Mahatma Gandhi's civil disobedience campaign, illustrated the range and the power of the Frankenstein metaphor. (Peter Paul Rubens: *Frankenstein: Penetrating the Secrets of Nature* Exhibit Text 2012)

In this article also tells us about between 1865 and 1942, American publishers issued 19 editions of the original text of *Frankenstein.* In 1960, a Braille edition was published. The fact that Mary Shelley's novel is now available in a wide variety of formats and publications, from illustrated comic books, to leather-bound volumes, to full text on the Internet, attests to its enduring appeal to audiences of all ages. The popularity of this novel we can see until now from the newest movie which is entitled "I Frankenstein" by Stuart Beattie which has a good rate. This movie is telling us the further story about Frankenstein's life after the Creator's death, the monster is still alive until more than 200 years and survives in present time when people try to make an experiment like Victor did. Using modern technology, the scientists try to reanimate a dead body. From this movie actually shows us that until now people, I mean the reader or audience still vexed how to reanimate a dead body just like what happened in 18-19th century about Galvanism. That's why I think that this novel has many interesting side to analyze, beside that I'm very interested in everything which is related to mystery and horror.

Therefore, based on such consideration, I assume a particular formulaic literary pattern engenders its popularity. In this thesis I try to analyze how the

formula in this novel makes it popular about four centuries from the publishing of this novel. Many film directors have adapted this novel and their movies become successful and famous. It is evident that many people not only in Marry Shelley's time but also people in recent time, have interested in this novel. Based on the reality, it is also important to find out the reason why people are interested in this novel, while we know this novel tells us about reanimating dead people to live which is really irrational and far away from the fact.

This thesis is the study of formula literature. Here I want to find the reason why this novel became popular at that time. Firstly, we should find what the formula is by analyzing the structure in this novel, how are the essence of standardization and the need of relaxation and escapism in the novel. Secondly, by analyzing the structure of this novel, we can find out the genre of this novel. The last is how the relation of formula and the social condition in Mary's life which may influence the popularity of this novel. Besides that, I also analyze the condition of society at that time that probably had big influence for people who love an irrational story like this novel *Frankenstein*.

1.2 Research Question

Every novel has their formulaic structure which probably makes a novel become best seller and popular. So, in this thesis I try to analyze how this formula makes this novel become so popular in almost four centuries. Social condition in Mary's life about the issue of Galvanism has influenced the popularity of this novel. This novel is going to be an escapism of people about reanimating a dead body, as far as we know, there is none who can do that until now. Using formula theory I will analyze the structure, to find out the genre and relation between the Galvanism and the formula in this novel which may have influence the popularity of this novel.

The main focuses of this thesis are to present and analyze the study of popular literature in *Frankenstein*. The problems of this study are formulated as follow:

1. How does the formula in Frankenstein make this novel so popular?

2. How is the formula in the novel related to the social condition in 18th-19th century?

1.3 The Goals of Study

By doing this research, I have some goals. Firstly, by analyzing the novel I want to find out the reason why this novel became popular at that time and why people in Mary Shelley's society love something irrational or illogical. I think up that this novel has something that can be a magnet to the reader to love it, whether the story is really far away from the fact.

Secondly, after the completion of this thesis, I hope the readers can understand the reason of why this novel become famous and popular, not only in 18th century but until now just like we know there are many writers adapting this novel. From this analysis we are going to know that creative writers have an ability to liberate his deep fantasies and wishes through this art form of writing, he creates his own world and re-arranges the things of his world in a new way which pleases him and makes the reader accept and loves it. They used their imagination to invent character, plot and setting. In creating their fictional written world, they take this world so seriously that make them forget the real world that surrounds them, but the creative writer also has an ability to differentiate fiction from reality.

Thirdly, I hope my analysis will contribute to the literary study in English department, Faculty of Letter, Jember University. Particularly, using formula literature in analyzing popular literary works.

CHAPTER 2.

LITERATURE REVIEW

This chapter focuses on the discussion of some previous researches and theoretical framework. Literature review presented in this chapter is to discuss some important parts and concepts related to the discussion. First is the previous research, and the last is the theory. The theory is used to analyze the problems in the next chapter and make the discussion clearer. This chapter contains some explanations related to the theory in order to make accurate application in this analysis. In this matter, the theory is used as the main tool to analyze and the explanation of the theory are based on books, article and dictionaries which related to the discussion.

2.1 Previous Research

Previous researches are important to choose a topic for a new research. By explaining it, the originality of the thesis can be proven and the readers will acknowledge it as research that is different to the previous one.

There are some researchers that have relation to the topic in this thesis. First is a thesis by Adhisara Kridowasono entitled "Scientific Experiment Breakdown as A Response to The Science Ravenousness in Shelley's *Frankenstein* and Stevenson's *Dr. Jekyll and Mr. Hyde*". Second is a thesis by Selen (Çevik) Baranoglu, entitled "An Analysis of Mary Shelley's *Frankenstein and* Robert L. Stevenson's *Dr. Jekyll and Mr. Hyde* in Relation to Lacanian Criticism" (2008). Third research is a thesis by Louise Othello Knudsen, entitled "An analysis of Mary Shelley's *Frankenstein, or, the Modern Prometheus*, using Horace Walpole's *The Castle of Otranto* as an example of male discourse about women" (2012).

The first thesis analyzes how scientific experiments at the time in the author's life influence the story in the novel. Adhisara analyzes the main male character's desire at science and the impact of scientific experiment to the monster and the scientific development and the society. This thesis helps me to know more about the scientific experiment as social conditions that influence Mary to write this novel and become one of the reasons of why this novel became popular and why people at that time were interested in something irrational or illogical. In my thesis such condition about science experiment may become an important factor that makes this novel popular.

The second thesis carries out an analysis of Mary Shelley's *Frankenstein* and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* by focusing on the Lacanian concepts of desire, alienation and sexuality. It achieves this novel by providing brief background information about Lacanian psychoanalytic literary criticism and analyzes the main male character's desire, sexuality and alienation. The most important thing that becomes a reference for me is the part of the desire, both main male characters in the novel. This part also helps me to find out the reason why this novel became popular and why people at that time are interested in something irrational or illogical.

The last thesis analyzes how Mary presented the male and the female characters. This examination revealed that two of the male characters, Robert Walton and Victor Frankenstein, are very ambitious, egoistic, and preferring male friendship over a romantic relationship with a woman. The female characters of the story, on the other hand, are embodiments of the dominant expectations to, and images of, what a proper woman should be like, at the time Mary wrote her story. It helps me to find out the characterization of Victor who needs the female attention, whether Victor is represented as powerful scientist who discovers a reanimation a dead body. The difference between this thesis with mine is that this thesis analyzing the expectation and the images of proper woman at the time in Mary's social condition, but my thesis is analyzing about the formula in the novel and it's relation with the social condition in 18th-19th century.

2.2 Theory of Formula by John G. Cawelti

According to Cawelti in his book *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture* (1976), literary formula is a structure of narrative or dramatic conventions employed in a great number of individual works. There are two common usages of the term formula closely related to the conception. The first usage is a conventional way of treating some specific thing or person. The important thing of this usage is that it refers to patterns of convention which are usually quite specific to a particular culture and period and do not mean the same outside this specific context. The second common literary usage of the term formula refers to larger plot, types. This is the conception of formula that give the recipes of informal plot, just like boy meets girl, boy and girl have misunderstanding, boy gets girl. These general plot patterns are not necessarily limited to a specific culture or period (Cawelti, 1976: 5).

A popular story patterns are embodiments of archetypal or very typical story forms in terms of specific cultural materials. For example when we are going to create a 19th century condition in London, we should not only involve some understanding of how to construct an exciting galvanism, but also how to use certain galvanism images and symbols, such as scientist experiment. The reason why formulas are constructed in this way is straight forward or easy to understand. Certain story archetypes particularly fulfill man's need for enjoyment and escapism (Cawelti, 1976: 6).

2.2.1. The Artistic Characteristics of Formula Literature

In formula literature, there are two central aspects of formulaic structures (Cawelti, 1976: 8). First is the essential standardization. Second is the primary relation to the needs of escape and relaxation. Standardization is not highly valued in modern artistic ideologies, it is, in important ways, the essence of all literature. For example conflict is the essence of a drama. Standard conventions establish a common ground between writers and audience. Without at least some forms of standardization, artistic communication would not be possible. But well

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established conventional structures are particularly essential to the Creature of formula literature and reflect the interests of audiences, creators and distributors.

Audiences will find satisfaction and a basic emotional security in a familiar form, by that means, increasing its capacity for understanding and enjoying the details of a work. The formula for creators provides a means for the rapid and efficient production of new works, the writer who devotes himself to this sort of creation does not have to make as many difficult artistic decisions as a novelist working without a formula. The last is for publishers or film studios, the production of formulaic works is a highly rationalized operation with a guaranteed minimal return as well as the possibility of large profits for particularly popular individual version, it means, a literary work which used the formula in its writing process minimized the failure and loss or small profit for distributors.

The second aspect of formulaic structure is the primary relation to the needs of escape and relaxation. In this type of literature, the relationship between individual work and formula is somewhat analogous or similar to that of a variation to a theme, or of, a performance to a text. To be a work of any quality or interest, the individual version of a formula must have some unique or special characteristics of its own, yet these characteristic must ultimately work toward the fulfillment of the conventional form (Cawelti, 1976: 10).

2.2.2. The Typology of Literary Formula

Literary work is generally classified into two: 'serious' or high literature and popular literature. As the product of popular culture, popular literature was produced for the enjoyment and the satisfaction of people. The main purpose of popular literature is entertainment and pleasure. Due to the fact that popular literature is read by a great number of people, doing a research on popular literature is important.

We should distinguish between the problem of the popularity of an individual work and the popularity of a formula. Determining why a particular novel or film becomes a best seller is problematic because it is difficult to be sure what element or combination of elements the public is responding to. So here we

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should know what are the elements in the novel that makes it becomes popular and people interested in. To help us find the elements in each story, Cawelti recognize five primary moral fantasies (Cawelti, 1976: 39-50).

1. Adventure. Here the true focus of interest in adventure story is the character of the hero and the nature of the obstacles he has to overcome.

2. Romance. Romance is a fantasy of all the sufficiency of love, most romantic formulas center on the overcoming of some combination of social or psychological barriers. For example, the most favorite romance story is about a poor girl who falls in love with a rich man, in the end of the story they are getting married and get happiness. All people especially woman will love this kind of story, which make them to have a sweet fantasy.

3. Mystery. The mystery story is the investigation and discovery of hidden secrets, the discovery usually leading to some benefit for the characters with whom the reader identifies.

4. Melodrama. Melodrama is the fantasy of a world that operates according to our heart's desires in contrast to the other formula types that are fantasies of particular actions or states of being that counter some of our deepest fears or concentrate on particular wishes for victory or knowledge or love. Therefore, melodrama can contains all the other fantasies and often does. In fact, its chief characteristic is the combination of several actions and settings to build up the sense of a whole world bearing out the audience's traditional patterns of right and wrong, good and devil.

5. Alien Beings or State. The horror story, which usually portrays the depredations and ultimate destruction of some monster, is one of the most striking formulas of this type.

2.2.3. Formulas and Culture

Formulas are cultural products and in turn presumably have some sort of influence on culture because they become conventional ways of representing and relating certain images, symbols, themes and myths. There are so many questions about the reason of popularity of a literary work. Cawelti explains (1976: 21) that

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we should distinguish between the problem of the popularity of an individual work and the popularity of a formula. Determining why a particular novel or film becomes a best seller is problematic because it is difficult to be sure what elements or combination of elements the public is responding to. We can only explain the success of individual works by means of analogy and comparison with other successful works, through the process of defining those elements or patterns that are common to a number of best sellers.

One such conception is that of the conventional story pattern or formula. This notion has two great advantages over the notion of myth. First is the concept of formula requires us to attend to the whole of a story rather than to any given element that is arbitrarily selected. Second advantage is to connect a mythical pattern with the rest of human behavior requires tenuous and debatable assumptions, while the relation between formulas and other aspects of life can be explored more directly and empirically as a question of why certain groups of people enjoy certain stories.

In this book, there are four interrelated hypotheses about the dialectic between formulaic literature and the culture that produces and enjoy it (Cawelti, 1976: 35-36)

1. Formula stories affirm existing interests and attitudes by presenting an imaginary world that is aligned with these interests and attitudes.

2. Formulas resolve tensions and ambiguities resulting from the conflicting interests of different groups within the culture or form ambiguous attitudes toward particular values.

3. Formulas enable the audience to explore in fantasy the boundary between the permitted and the forbidden and to experience in a carefully controlled way the possibility of stepping across this boundary.

4. Literary formulas assist in the process of assimilating changes in values to traditional imaginative constructs.

However, it is important to study it not only by focusing on the literary work itself but also relating it to the social background or the author's and social condition or culture.

CHAPTER 3.

RESEARCH DESIGN AND METHODOLOGY

3.1 Type of Research

This research is conducted to study popular literature and the reason of people interests in irrational thing just like what happened in the whole story of the novel that a scientist can bring a dead people came back to life. So, I use qualitative data because the data are in the forms of utterances or words. Actually, this study uses the data not only from the structure of the novel and analyzes the element inside the novel but also outside the novel or extrinsic elements just like historical background or social condition of writing this novel that makes this novel very popular, since the novel is published until this time.

As we know that this topic has never been studied before and I try to find a new perspective about formula in this novel that probably makes this novel very popular at that time.

3.2 Data Collection

Data are divided into two kinds, first is primary data and secondary data. Primary data are taken from the novel in the form as dialogue, monologue, or description relate to the discussion of formula literature. I get primary data through close reading activity which emphasizes a detail and careful reading in order to get important data. Secondary data are taken from library research and internet. From library research, some information are collected to analyze the data by reading the theories which is related with the topic of this thesis and finding the meaning of some

terms according to this thesis and it is also used to apply the approach and theories. From Library research, I found a book entitled "*Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*" by John G. Cawelti. From this book, I get some information about the theory which helps me in analyzing the topic which will be discussed.

Secondary data are supporting information which can strengthen my analysis. For the secondary data I took from a book by J.H Plumb that entitled "*England in The Eighteenth century (1714-1815)*" (Plumb: 1959), this book tells us about what happened in England at that time when Mary lived. It has a connection with the popularity of this novel. Some other books which I found are "*A Companion to Science Fiction*" by David Seed (2011)". I also used the data from internet, by collecting information from the internet the writer can get some information which cannot find in Library research. In Library research, I found some literary books about the theory which will be used in this thesis. I cannot find the novel "Frankenstein" in Library research, so I try to find the novel in internet.

From internet, I get many articles related with the topic which will be discussed. From internet research, I can also find a book "*Popular Culture Theory and Methodology: A Basic Introduction* edited by Harold E. Hinds, Marilyn Ferris Motz, Angela M. S. Nelson" here I find a journal of popular culture "John G. Cawelti "*The Concept of Formula in The Study of Popular Literature*". And also a journal by Dr. Matthis Krischel, *Electricity in 19th Century Medicine and Mary Shelley's Frankenstein (2011).*

3.3 Data Processing

Data processing refers to the process of Coding. Coding is the process of reading through your data carefully, line by line, and dividing it into meaningful significant units. When you locate significant segments you code them. Coding is therefore defined as marking the segments of data with symbols, descriptive words or

unique identifying names. The coding process enables researchers to retrieve quickly and collect all the text and other data that they have associated with some idea so that the sorted bits can be examined together and compared."(http://www.facultybytes. co.za/downloads/RESEARCHMETHODOLOGYpart_Intro_to_data_processing.pdf). Here for example when I read a journal of popular culture "John G. Cawelti "*The Concept of Formula in The Study of Popular Literature*" I read this article line by line and marking it then sorted it to be a significant data which is really needed in this thesis and the text in *Frankenstein* which is connected with the topic I discuss.

3.4 Data Analysis

Here I choose the theory which matches and connects with the topic in this thesis, then apply some specific hypothesis to the theory, so that I get the conclusion. In this thesis, first I try to find the reason of why this novel became a popular literature at that time then finding the concept of formula of this novel. After it, I try to find the reason why people at that time interested in this novel which the story is about something out of sense.

The analysis begins by collecting data from the books, article, journal and dividing it into some specific topics to discuss. The discussion begins by collecting data of social condition at Mary Shelley's life and the inspiration in writing process of this novel that helps me to find the reason of the novel become the best seller or popular at that time. The next step is to find the theory and apply it to analyze the problems.

First I will analyze the intrinsic elements, which Cawelty said the essential standardization of a literary works such as character, setting and plot that probably has uniqueness which make this novel so popular.

In the theory of Formula that I use in this thesis, there are two common usages of the term formula closely related to the conception. The first usage is a conventional way of treating some specific thing or person. The important thing of this usage is

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