

**A Comparative Analysis of Narrative
Techniques in the Book of Revelation
and Frankenstein**

**A Thesis Presented
To the School of Graduate Studies**

**In Partial Fulfillment of the
Requirements for the Degree of
Master of Arts in Literature**

By

Rahel Zegeye

June 2005

Addis Ababa University
School of Graduate Studies

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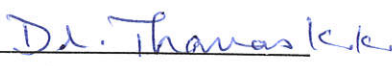
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ABBREVIATIONS

- A.D - After the birth of Christ
- B.C.E - Before Common Era (means the same as B.C.)
- C.E - Common Era (means the same as A.D.)
- KJV - *King James Version*, a.k.a., *Authorized Version*, a.k.a.,
Common Version.
- NT - New Testament
- OT - Old Testament
- Rev - Revelation

ABSTRACT

The exploration of the meaning of 'concurrency' between the Bible and science has not been given attention, or has not been an attraction to those who love reading literature. The research problem highlights the notion which brings to the fore that the Bible and science (the genre of science fiction) have much in common and are not as divergent as they may seem with respect to their literary features.

It is rather difficult to give an account of a 'specific' period, but it is obvious that for a very long time, the Bible presumably, for its 'sacredness', is assumed to be a book not to be investigated or questioned. People are not encouraged to read the book even around churches, where the Christian faith is proclaimed. The conventions in general held the vision or belief that it is better to leave the Bible as it is. Nevertheless, the Bible has special qualities that are too 'good' to be ignored, not to mention its being the 'Word of God'. It possesses literary qualities of high excellence and shares the features that other types of the art represent. Through the sentiments it develops in us, we continue with a sense of hope, resolution and promise in our lives. These are the riches we share and benefit from reading the Bible. We also improve our balance of reasoning and develop self-esteem.

Science, which developed later, on the other hand, is also given less consideration. The reason behind, I suppose, is that basically, science is not a form of 'art', but it is introduced as a subject bearing advanced knowledge. Its emergence, however, gives rise to science fiction. This is how the theme of science is ascribed and became a genre of literature. People in the writing vocation are attracted since then and even today its influence penetrates in the literary world that science fiction outshines other forms of writing. The literariness in science fiction also recounts similar qualities in the narratives of its various forms.

Apparently, the enactments of criticism on literature we find today are made towards other forms of writings. The available documents on these works disclose the reservations of focus on the Bible and the genre of science fiction.

The arguments incorporated in this research work have made it possible to falsify the misconstrued notion conceived that Bible and science are at odds; and the view that they go their own ways separately is only supposedly contradictory. My point of view on the matter and the validation to the research problem is substantiated with relevant illustrations from the texts, employment of theoretical information, critics' comments, and views and opinions of scholars. The literature review for the major part puts the effort to show the compatibility of science and the Bible from various perspectives. The arguments made are aimed to make an impact on viewers/ readers and eventually edify their delusions towards a 'proper' and 'logical' judgment where the congruency of the genres is concerned.

In this respect, therefore, this research reveals the necessity of giving due consideration to the genres focused in the thesis. The thesis attempts to show that it is possible to study the **Book of Revelation** and science fiction, which seem to have no similarities at all, in spite of the fact that many people believe that we can not compare a sacred book, the Bible, with science fiction, an imaginative text.

CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

The attempts made in this study are meant to disclose distinct points of correlation between the **Book of Revelation** and science fiction. In studying literature, major focus was on novels and short stories of famous authors, poetry, and drama by some known artists and so on. This is because the contents incorporated have to do with human life experience. These areas, therefore, have interested many to do further studies in literature, choose topics for forum discussions, and even design teaching materials.

My point of focus is that of the genres of science fiction and the Bible are the least touched areas. Cassidy (1993) said, "Genre authors in the fields of... science fiction have been overlooked in reference works of modern criticism."

Today, science fiction, is attracting the attention of many. B. Infor Evans in **Literature and Science** (1954:8) stated, "The effect of science on literature is a historical development. This dominance of science was inconceivable three centuries ago, but it has grown to so absolute a power that all in our lives relates to it." It is very surprising that in spite of its content or theme, which is interesting to many, it lacks the favor of being chosen for the intentions cited earlier. Thus, works of prominent literary figures like, William Shakespeare, William Wordsworth, Virginia Woolf, Jane Austen, Robert Frost, and many more down in the list, got the upper hand not to mention those from our continent.

Elites who are the masters in reading a great deal of literature may not assume that the writings in the **Book of Revelation** and the narratives in science fiction would have similarities in their literariness. It is very likely that this statement holds true for someone who has, let us say, an all-rounded knowledge and reading experience. To put it in simple terms, are the written documents that are termed as “works of literature” studied thoroughly? Or do they get the opportunity to reveal that they possess “the literariness and qualities of literature” in all the researches, like a literary work is said to have?

I developed the interest to carry out a study to find the answers to the queries in light of the above understanding. Though these two genres of literature outwardly seem to be widely divergent in their nature, they have much in common. The validations of this research are thus based on this ground and unfold their literary resemblance. Some narrative techniques are given attention in this respect.

1.2 Objectives of the Study

1. One aim of this research would be to inject certain insights in the perspectives of future researchers to study the Bible in relation with other genres of literature from points of view mentioned above.
2. The attempt is also to pave the way in which the Bible can further be proved as a source or the root from which all the other types of literature emerge. Ancient as it was, the time factor does not limit its type of content, structure and style from being retrieved in modern writings. The most recent and advanced literary products reveal this fact.
3. It is also to suggest that we should not have a kind of ‘fixation’ only on the usual genres of art, but delve into other areas of the humanities, which like literature spring from reality.

1.3 Significance of the Study

The misconception that prevails among the critics who maintain that the two genres: biblical narratives and the writings in science fiction, are incongruent, is the focal point of this study. If the two are said to be co-existing, convincing arguments and materials should be presented in support of the assumption. Defining where the problem of misinterpreting occurred and the reasons behind the cause etc. are the basis for the attempts made in the research.

1.4 Delimitation of the Study

This study focuses on the **Book of Revelation** and Mary W. Shelley's science fiction, **Frankenstein**. The undertaking of the analysis is on scrutinizing parts of the texts that are related to the elements chosen for comparison of narrative techniques: setting, point of view, and plot.

1.5 Methodology and Approaches Used in the Study

- The research relies on library materials. For simplicity and clarity sake, the two genres in focus are reviewed separately.
- Internet information, magazines, journals, etc are included as secondary sources.
- The interpretation given in the **Book of Revelation** is partly based on the views, opinions, commentaries forwarded by Bible scholars and critics, whereas the interpretation employed for the novel is text-based.

1.6 Organization of the Thesis

The thesis consists of five chapters. The first chapter is the introductory part. The literature review highlights on related studies conducted on similar issues and gives general theoretical information about science and the Bible and science fiction and **Revelation**. A through discussion on the similarities and differences between the concepts is provided, by associating them with related subjects. Chapter three deals with the approach employed, in the study. A concise explanation on the topic chosen, narrative techniques, a general discussion and a summary of the texts are given in chapter four. In chapter five an attempt is made to carry out a comparative analysis of narrative techniques: point of view, plot, and setting in the **Book of Revelation** and **Frankenstein**. The comparison and contrast of the application of the techniques is presented in the fourth section of this chapter.

Finally, the paper concludes with a brief summary of the important points of the research work and its contributions.

CHAPTER II

LITERATURE REVIEW

2.1 Definition of Important Terms

The following terms have been defined because they recur and also they contain important meanings in the texts the researcher attempted to analyze.

- ❖ ***Allegory*** is a figurative work in which a surface narrative carries a secondary, symbolic metaphorical meaning.
<<http://www.virtualsalt.com/index.htm>>
- ❖ ***Armageddon*** Is the place where the final battle is to occur, according to Rev. 16:16 (ar-ma-g`ed'don) the place of the final great struggle between the forces of good and evil. (KJV, 1984:738)
- ❖ ***Day of the Lord*** It is the judgment day. It is a cosmic event expected in the future, but the specific expectations vary. <<http://myweb.lmu.edu/fjust/index.htm>>. In the New Testament, it is the day of "the last judgment and the end of the world." (Rev. 14:16) (KJV, 1984:742)
- ❖ ***Dystopia*** The definition given by M.H. Abrams reads, "The term Dystopia ("Bad place") has recently come to be applied to works of fiction which represent a very unpleasant imaginary world in which ominous tendencies of our present social, and technological order are projected in some future culmination." (1981:206)
- ❖ ***Elevated language*** This is Formal dignified language; it often uses more elaborate figures of speech. Elevated language is used to give dignity

to a hero, to express superiority of God and religious matters. It is also generally to indicate the importance of certain events and so on. It can also be used to reveal a self important or a pretentious character, for humor and/or satire.

<<http://www.academic.brooklyn.cuny.edu/english/melani/index.htm>>

❖ **Eschatology/ Eschatological** According to a definition given on the internet it is 'Any teaching about the 'end' times and/ or the future world beyond the end of normal times.'

<<http://myweb.lmu.edu/fjust/index.htm>> Zimbaro defines the term as, "Eschatology is the term originating in Islamic and Zoroastrian religious pertaining to the 'last things,' ... the essence of more eschatological doctrines involve the ultimate struggle between order and chaos in cosmos... according to such doctrines, at the end of history, all earthly disorder- wars, famines, social injustice, etc.- will be eliminated from the world. Order will finally be restored." (1996:98)

❖ **Fantasy** Its meaning as a genre is both associated and contrasted with science fiction and horror fiction. All three genres feature elements of the fantastic of making radical departure from reality, or radical speculation about what reality might be like or might have been like. Abrams (1981) states, "It is that which requires the reader to remain in the state of uncertainty as to whether the events are to be explained by reference to natural or supernatural causes.

❖ **Gothic** This is a type of fiction that arose in the 18th century. It was characterized by horror, violence, supernatural effects, and medieval elements set against a background of gothic architecture- a gloomy isolated castle and other common gothic trappings including insanity, ghosts and spirits, and dramatic thunder-and lightning storms.

- ❖ **Hard Science fiction** Is a sub-genre of science fiction. It is characterized by an interest in scientific detail or accuracy. Hard science fiction focuses on the natural sciences and technological developments.
- ❖ **Lord's Day** This term refers to Sunday. (Rev. 1:10) (KJV, 1984:752)
- ❖ **Motif** Abrams (1981:111) says "It is an element, a type of incident, device or formula which recurs frequently in literature." These elements tend to unify the work of literature.
- ❖ **Pseudonym** A 'false name' or alias used by a writer desiring not to use his or her real name sometimes called a '*nom de plume*' or 'pen name.' Pseudonyms have been popular for many reasons; for instance, it is a means through which people who are not known to write get their voice heard.
- ❖ **Romance** the term Romance has had special meaning as a kind of fiction since the early years of the novel. In common usage it refers to works with extravagant characters, remote and exotic places, highly exciting and heroic events, passionate love, or mysterious or supernatural experience. 'In another and more sophisticated sense 'romance' refers to works relatively free of the more restrictive aspects of realistic verisimilitude. In America particularly, the romance has proved to be a serious flexible and successful medium for the exploration of philosophical ideas and attitudes.' <<http://www.virtualsalt.com/index.htm>>
- ❖ **Tribulation** This refers to a fundamentalist's expectations, a 7-year period of great suffering and turmoil before the second coming of Christ. <<http://myweb/mu.edu/fjust/index/htm>>

2.2 Review of Related Studies

This chapter deals with reviewing literary studies, more specifically, written on the relationship of narrative techniques between the **Book of**

Revelation and a science fiction/novel. Finding the critical texts was not only very difficult, but also unsuccessful. I tried to review senior essays written by Dawit Kassaye, **Symbolism in the Book of Daniel** (2004), and Lemma Shibeshi's **Theme through Symbolism in the Book of Revelation** (2000), which is partially related. Dawit wrote his essay on the **Old Testament** prophetic book, thus shares prospects of elements like, for instance apocalypse and prophecy with my research. His explicit and brief explanation of the genre magnified the two aspects in the **Book of Daniel**. "Symbolism" gets a similar treatment like that observed in Lemma's essay.

Lemma's work was more in line with this study because the text used was the **Book of Revelation**. Yet, I feel that the discussion and clarification of aspects did not come out adequately to meet the meaning of the title. I doubt whether this essay gives a vivid picture to readers about the 'symbolism' in **Revelation**. I feel that focusing on a single symbol cannot give a general understanding of the essence of the **Book of Revelation**. Moreover, none of them bring up the issue of narrative techniques.

Narrative Techniques in the Book of Acts by Mehary Tadesse W/Giorgis (2000) was also reviewed. When compared to Lemma's and Dawit's, this essay was more related to my study. However, it differs from my research in certain respects. Firstly, the narrative techniques discussed are not based on a prophetic book of the Bible, but the **Book of Acts**. Secondly, even so, I feel the analysis is rather sketchy, though I realized he tried to touch upon a number of narrative techniques. The other distinction is that all the three focus on studying a single text when the examination here lies on the comparative study of two different genres.

Assefa Zeru's MA dissertation **Literary Style and Historical Meaning: A Study of Three Amharic Historical Novels** (1996), has focused on selected literary devices and three narrative techniques: point of View, foreshadowing, and flashback, employed in the three novels. His work

differs from mine in that the texts he examined are neither biblical nor science fiction books.

My study is based on attempts to probe and prove that the Bible could share literary features, with other genres- like, for instance, science fiction, which is the case in point. For the exploration of facts, 'A Comparative Analysis of Narrative Techniques' is chosen. With regard to the researches I found in Addis Ababa University libraries at the ILS, and the information I gathered from library staff of the Addis Ababa Bible College and the International Evangelical Church, I would say no comparative study (literary) has been carried out which involves the Bible and science fiction. Therefore, I would like to say that the reasons mentioned make this study one of its kind.

2.3 Bible and Literature

Though it does not call for a scientific proof to say that the Bible is a work of literature, it is a text that has been marginalized. The Bible as a book of literature is imparts all-rounded knowledge. It teaches about moral principles, gives us a sense of deliverance from our worries. It is also the source of happiness and peace. Unlike some works of literature, the Bible is very original and because of its literary qualities can never be obsolete. Frye (1983:xvi) reads,

A literary approach to the Bible is not in itself illegitimate: no book could have had so specific a literary influence without itself possessing literary qualities... However the book has an influence on English literature, from Anglo-Saxon to poets in 1980s or before and yet no one would say the Bible 'is' a work of literature. ... 'The Old and New Testaments are the Great Code of Art.'

To reinforce Frye's assertion producing viable evidence is very important. How is the 'literature' in the Bible to be evinced? What are the literary

qualities of the Bible? To start the exploration, pondering on few points about literature may be necessary. Literature is a work of art. It surveys human experience-its texture and meaning. The complex and compelling way of the art leads us to the understanding and the ultimate achievement of knowledge. Literature is the product of what is squeezed from our emotional behavior; the impact of confusion, dilemmas and conflicts. Other features of literature are that it re-presents reality; the way things are. It depicts moral values and practical experiences besides being endowed with aesthetic beauty and having expressive power. Moreover, literature uses language, a medium, which makes it even peculiar from other forms of art. It uses codes more complexly and densely than other modes of communication.

Human experience is coded; we have systems of signs, which establish meaning and relationships. The more we make use of these codes, the greater is the control we have over our daily lives. This control teaches and enables us to communicate, to analyze, to be flexible, and to make adaptations in our behavior in order to effectively meet our goals in life. What is more, reading literature is a worthwhile activity. It gives us pleasure and adds to our cumulative knowledge. Literature captures the difficulties of human encounters, thus allowing us to develop a sense of self, to understand and respond to the information and knowledge the world has for us and deal with its limitations.

The Bible is related to the above features. According to Frye “the critical operation begins with reading a work straight through, as many times as may be necessary to possess it in totality...” (1983:xii). His comment also touches upon its literary qualities. Those who read the Bible discover that,”... at least it has a beginning and an end and some traces of total structure. It begins where time begins with the creation of the world; it ends with the apocalypse and it surveys human history in between...” (Frye) Friedman similarly conveys, “Indeed, its strange history ...a book

whose every sentence of prose and line of poetry is assigned a chapter-and-verse number of careful reference is perceived to be more than history or literature, though it contained both.”(1981:2).

For the pious, it is more than history and just a work of literature-it is sacred. Other scholars such as historians, found it to be a source useful in writing history. Hence, like literature, the Bible also exhibits human history, which implies the manifestation of human experience. Its narrative layout is poetic. Literature is the result of a high caliber mental activity, so is the Bible. Friedman quotes from *Sacred History and Prose Fiction*, an article by Robert Alter:

Close reading of the text does suggest the writer would manipulate his inherited materials with sufficient freedom and sufficient firmness of authorial purpose to define motives, relations and unfolding themes...there is always a complex interplay between deliberate intentions; ...the biblical writer is no different from his modern counterparts in this regard.

(Friedman, 1981:13).

Literature, as an art, and the biblical scripts share similar excellence in their ‘language depth’, and ‘narrative structure’. I said literature uses ‘codes’ and systems of signs to give meaning and relationships in our lives. Use of ‘symbols’ and ‘imagery’ serve the purpose of foregrounding in the narratives of the Bible. “The natural images of the Bible are primary poetic features of it...” (Frye, 1983:139). The Bible has its own mode of entertaining. It cheers and gratifies, sharpens our judgments and so on. Besides, man is a wise and sensitive animal; is not passive to the indeterminacies of nature. He has been doing and will do all he can in his power to avoid those that caused him discomfort.

2.4 Bible and Science

The Bible is not just a book of theology. It touches every aspect of life- Including science.

Henry M. Morris

<<http://www.store.nwcreation.net/index.html>>

An attempt is made in this section to show how the Bible and science are related. The juxtaposition of ideas about the 'Bible' and 'science' could give the image (not a true picture) to present 'opposites'. One should not be surprised because that is how people perceived the two. It is now a popular conviction that the two are at odds. The Bible is an ancient document. Science deals with advanced knowledge. However, how the image is perceived and what is believed to be conventional is taken wrongly.

The assumption is that those who do not accept the knowledge contained in the Bible are thought to be intelligent, whereas those who abide by the teachings of the Bible are uneducated and sentimental. This worldview led many to a prejudice that ignored the legitimacy of the book. Not only does this point show bias, but it is also immature to overlook the truth contained in the Bible. Science is not just about knowledge; it also has negative aspects. Besides, uneducated people are not necessarily the only ones that believe in the words of the Bible.

“Scientific discoveries and development ...can be a danger as well as blessing to mankind....the arrogance of the so-called scientific mind tended to subvert religious faith...but is also threatening civilization with its nuclear armament...” (Morris, 1984:21).

“... The Bible will be found not only to reveal facts and principles of science but also provide wisdom and guidance concerning its proper role in human life...” (Morris). Masters of Science like Isaac Newton, Robert Boyle, John

Dalton, Michael Faraday etc., firmly believed in special creation and the omnipotent God of creation.

Bible as the inspired word of God, its great contribution in science- indeed, in laying the very foundations of modern science- were made in implicit confidence that they were merely 'thinking God's thought after Him,'...they certainly entertain no conflict between science and the Bible.

(Morris, 1984:29).

The above three citations are verifications to denounce the faulty conception mentioned earlier about science and the Bible. The co-existence of Bible and science is further validated from the other side of the relationship- the scientific insights in the Bible. Another scholar, Dennis Crawford, in his article *Science in the Bible*, shows,

THE FIVE FUNDAMENTALS OF SCIENCE

... the British philosopher, Henry Spencer (1820-1903), declared that there are basically five fundamentals of science: time, force, action, space and matter. Little did Spencer realize he was but echoing what had been written by a man more than 3000 years prior to him! That man was Moses, his book was Genesis, and his statement: In the beginning [time] God[force] created[action] the heavens [space]and the earth [matter]"(Genesis 1:1)...

MEDICINE

Moses told the Israelites "the life of the flesh is in the blood" (Leviticus 17:11-14). Indeed Moses was correct. Because the red blood cells can carry oxygen (due to hemoglobin in the cells), life is made possible... We know today that "the life of the flesh is in the blood." But it was not known even as recently as in George Washington's day...

PHISICS

Moses Writes, "and the heavens and the earth were finished, and all the host of them" (Genesis 2:1). This is an interesting statement because Moses chose the Hebrew past definite tense 'finished,' indicating an action completed in the past, never again to occur. That is exactly what the first Law of Thermodynamics says! This law...states that neither matter nor energy can be created or destroyed ... In three places of the Bible affirms that the earth is wearing out. Isaiah 51:6, Psalms 102:26 and Hebrew 1:11 all say that "...the earth will wear out like a garment."...

http://www.newtestamentchurch.org.html/body_bible

Crawford has given similar illustrations on other branches of science; astronomy, oceanography, biology, geology, archaeology, etc. Finally, he wondered how these writers could possibly have this scientific foreknowledge, and said, "...God has them put it there, through revelation! ...no fact of science is in conflict with Scripture!" Therefore, the researcher believes the above, somehow, evince the harmonious relationship between science and the Bible.

2.5 Revelation and Science Fiction

The explicit distinction between science fiction and the mainstream of fiction, which involves other imaginative writings, is basically that science fiction has a scientific theme, which promotes a new idea.

Every impact on the aspect of the activities in our lives has an influence on our understanding of them. Science is a recent invention. It has not been there all along in man's life experience. Its integration to our understanding took sometime until people became aware and appreciated the new knowledge. In the present day however, the development of science attains a stage that its intrinsic subjectivity penetrates into a different branch of knowledge- literature. This is to say, the emergence of science gave rise to the genre, science fiction. The introduction of science

fiction at first did not seem to attract readers. As Claerson (1971:2) states, "Many see science fiction as a unique kind of story whose purpose is to teach and prophesy."

The reason, why people get the notion that science deals with teaching and prophesying, is because science does have these features. As said earlier it's a new invention. Man believes to bring betterments and solutions to the problems of the world through science. The implementation of science is therefore geared towards the future; how to go about it from the standpoint of present situations. This does not mean though it has no affinity with the past. Science relies on past experiences and posits expectations about the future. The time dimensions past, present, future are involved in how science works out its miracles. The attention given is more towards the future time is in order to make the world a better place. Time is moving forward so do civilization and history. Man's aspiration progresses towards the fulfillment of his desires through science. Likewise, the postulates and hypothesis derived about what science can possibly do in the future could give the impression that the writings in science fiction are reflecting/ possessing a 'prophesying' aspect.

Nonetheless, prophesying should not be understood as to mean a precise indication about the future. Rather, it is about the possibilities of new things that can be realized through science in the years to come. We should take care not to go to the extremes and make it look like a high sounding theory. Simply, let us face the facts. Under normal circumstances, we plan how we live. Our plans for the future are based on the situations we are in at the present moment. Therefore, we can talk of our lives in the future with respect to our current position. Again this does not mean we are prophesying it, but we are anticipating what to expect.

Similarly, a lot has been achieved through science so far and a lot more is expected to happen in the future. This is what the genre of science fiction brings to the surface. Anticipating future executions from the stance of

contemporary situations is possible, but predicting about what is to be 'true' however, incorporates improbabilities. The reason is because from the very outset the discovery of science is man's achievement. And there is not always a full guarantee on everything human beings perform or intend to carry out, because man is not a 'perfect' being. "Those who hold most firmly to this view (prophesying) will agree that while science fiction has been long on prediction it has been short on accurate details in its prediction." (Clareson) What science fiction manifests is what man does through science both his successes and failures.

When it comes to the **Book of Revelation**, it is also considered as a unique kind of story. The genres of science fiction and the **Book of Revelation** share this similarity; being marginalized and considered as something different. The Bible is the word of God written in the words of men. The literary aspect reflects similar structure like in the other forms of writing in literature. The elements of 'teaching' and 'prophesying' are there in the Bible too. The **Book of Revelation** tells us about the world's destiny. It teaches us of many great things about God. The general picture about the future is associated with the ruling or judgment of God at the end of the world. What will happen then will be fulfilled are similar to the visions John saw. It is important to mention here that these visions that were revealed to John were acted upon the first century church. John saw the visions prior to the enactments.

There were also the messages that John delivered to the seven churches. The events were prophesied at the time they were revealed to John. They were executed later on as God's judgments on the church people, for instance, of that era (530-1530 A.D, Pergamos), who had gone against God's wishes, committed sins and so on. The prophecy of these visions relates to the future in that God will pass similar judgments upon those nations and people who transgressed His purposes. 'The kingdoms of men who deny or oppose God are doomed to ultimate defeat and destruction.'

<http://www.siscom.net/~direct/revelation/the_final_conclusion.htm>

In the last chapter of the **Book of Revelation** a statement is given as:

Behold I come quickly: blessed is he that keepeth the sayings of the prophecy of this book...he that is unjust, let him be unjust still: and he which is filthy, let him be filthy still: and he that is righteous, let him be righteous still: and he that is holy, let him be holy still. And behold, I come quickly; and my reward is with me to give every man according to his work shall be. ...For I testify unto every man that hearth the words of the prophecy of this book, if any man shall add unto these things, God shall add unto him... and if any man shall take away from words of this prophecy, God shall take away his part out of the book of life.

(Rev. 22:7-19) (KJV, 1984:731-732)

Another point worth mentioning with regard to science fiction is that, it can be introduced into a story in different ways. Clareson (1971) indicates:

Since the didactic element is thematic and can therefore be infused into any story, then if the most valid way of judging the genre is a story that promotes a certain kind of idea, simply naming some of the genres more common plot motifs... one should be able to discover the uniqueness of science fiction to find something that no other form of fiction can do. For example:

1. *The protagonist an alien creature invades and struggle to survive amid a hostile society...as in **The Invisible Man** by Ralph Ellison*
2. *The protagonist exists amid multiple dimensions and has no way to hold himself at any point in time or space...as in **Remembrance of Things Past** by Marcel Proust*
3. *The protagonist suffers in a fearsomely dystopian world which would destroy him...as in **American Tragedy** by Theodor Dreiser*

In the above quotation, two important points are noted. The first one states that science fiction promotes a certain kind of idea, which is of course an element of science. Science fiction has scientific themes and the

extract points this idea to be the new knowledge- science. It is also asserted science fiction is a means through which this new subject is introduced to the literary world. Secondly, it is denoted science fiction bears elements of fantasy: alien, multidimensional existence, dystopian world and so on. These make science fiction unique because fantasy is not often common in other types of literary writings. The peculiarity also relates to the time factor events and actions.

But science fiction contains motifs such as parallel universe, time travel from present into the past even impending invasions and catastrophe (from World War III to onrushing asteroids, virulent new diseases, to aliens already on earth in the shape of man,...). These have been discovered last week, yesterday, tomorrow, this month; in short now-and such a timing often increases the dramatic impact of the story.

(Clareson, 1971:3)

The implication behind the purpose of incorporating these elements is to hint at the possibilities of new discoveries through science. Whether they will be realized or not is another matter. One should try to understand what all literature forms continue because writers of each generation manipulate in their idioms and manner/style to reflect those ideas and focus on the human experience they are interested in. "Fantasy-the other side of realism of which science fiction is the latest expression- has existed side by side with what has come to be called the mainstream the "realistic" the representational- throughout literature and certainly through out the history of modern fiction." (Clareson).

Modern refers to new. The advantage of reading and learning literature is to know about new discoveries and new ideas. These ideas assist us to amend the defects in our lives and they provide us with better outlooks. Science fiction exhibits the impact of modern scientific thought upon

literary imagination than any other literary form. Thus its contribution is significant to the literary world.

When it comes to the **Book of Revelation** certain elements like symbols are seen to be fantasized. For instance, the beasts in (Rev. 13:2, 17:3) are typical examples. Such beings are not found in the world we know which makes the presentation a creation of fantasy. One could have this impression because in **Revelation** elements of fantasy are features of apocalyptic writing which the book also shares. In apocalyptic writing the 'images and symbols are forms of fantasy rather than reality.' <<http://www.cresourcei...>> To the contrary, however, in **Revelation** these symbols are not fantasized as a creation of an author. These symbolic figures are seen and witnessed by John. In addition fantasy elements in fictional works are the author's imagination. In **Revelation** what John saw happened for real.

The Book of Revelation is regularly regarded as belonging to that literary genre we have described as apocalyptic. It is the NT counterpart to the OT apocalyptic book of Daniel. There are good reasons to support this classification. The extensive use of symbolism, the vision as a major instrument of revelation, ...the spiritual order lying behind and determining the course of events in history, the use of common apocalyptic motifs— all combine to justify the application of the term apocalyptic to the book of Revelation.

(Mounce, 1977:23).

2.6 Science Fiction: its Nature and Evolution

The discovery of science at a later date not only brought a tremendous make over in the lives of mankind and nature at large, but also affected the literary sphere to a great length. Its roots are as far dated back as the

second century A.D. Its origins are specifically outlined in the **Ultimate Encyclopedia of Science Fiction** (1996:3) as:

Science fiction is a dependant of the type of prose fiction sometimes referred to as Lucianic Satire (after...a Greek writer) ...also commonly known as "Menippean Satire" after an earlier writer whose words tend to the fantastic... puts considerable emphasis on the discussion and dramatization of ideas. Lucian fiction were those of classical Greek philosophers, many of whom were exponents of early "science".

The term "science fiction" did not come along until pulp magazine editor Hugo Gernsback used the word "Scientifiction" in April 1926. He said,

By scientifiction I mean the Jules Verne, H.G. Wells and Edgar Allan Poe type of story- a charming romance intermingled with scientific fact and prophetic vision...Not only do these amazing tales make tremendously interesting reading- they are always instructive. They supply knowledge... in a very palatable form... New adventures pictured for us in the scientifiction of today are not at all impossible of realization tomorrow...

<<http://www.alcor.concordia.ca/~talfred/sci-fi.htm>>

Another version of the term was drawn by John W. Campbell, as ASTOUNDING SCIENCE FICTION in the 1940s. He regarded it as a literary medium related to science itself. "Scientific methodology involves the proposition that a well constructed theory will not only explain away known phenomena, but will also predict new and still undiscovered phenomena. Science fiction tries to do the same and write up in story form, what the results look like when applied not only to machines, but to human society as well." <<http://alcor.concordia.ca/~talfred/sci-fi.htm>> The impact of science on recent times is so powerful that the genre almost took control over many of the diversified works of art. In **The Poetics of Science Fiction**, Peter Stockwell (2000:2) states,

Science fiction is the most singly-identifiably popular genre of literature in the western world... modern design and architecture... have been informed by science fictional speculation about the future... its influence can be seen in children's television programmes, games... Science fiction since overtaking poetry in 1930s has been the most fruitful source of any area of writing in adding new words to the Oxford English Dictionary...thus to the English Language... Science fiction matters because it is popular and it is influential.

Even, the emergence of science fiction was made possible only by the rise of modern science itself. There were few written texts prior to this period. Johannes Kepler's **Somnium**, and Jonathan Swift's **Gulliver's Travels** a 'scientific romance', were of the years 1634 and 1726 respectively. H.G. Wells' novels **The Time Machine**, **The Invisible Man**, and works of Jules Verne fall in the domain of early science fiction. Among all these, however, Mary W. Shelly's gothic horror tale, **Frankenstein** (1818) was noted by many as the truly "first" science fiction novel.

The 1950s mark the period when science fiction split from pulp and took in technology, politics, and situations in the future at large into its own genre. Various trends of writings were adopted and practiced by writers of science fiction thereafter. Some writers extrapolated the future far into the outer space. Others were interested in a more realistic technological future. Still others towards the 60s and 70s tend to indicate the end of the world.

Magill's Guide to Science Fiction and Fantasy Literature (1996:xv), and Weedman (1983), outlined that speculations in science fiction are based on adequate information of the world past and present. Weedman stated, "The writer creates a fictional world based on a consistent expansion of what we currently accept as possible developments of different societal structures and contexts." (1983:5) Similar assertions were cited by Kingsley Amis. Shippley (1961:xv), quoted Ami's statement, 'Science fiction is that class of prose narrative treating of a situation that could not arise in

the world that we know but which is hypothesized on the basis of some innovations in science or technology.’ Attempt has been made to point out is that in science fiction the elements of anticipation about the future stem up from nature and from man’s practice over science and technology.

...science fiction takes place in a world or setting that its contemporary readers knew for certain is not true, but that they are also prepared to accept as not impossible... it has been remarked often by science fiction writers that although many of them have imagined the first flight to the moon, none of them thought that the first flight would be watched live on television by a mass world audience.

(1961:xv)

The article *The End of Science Fiction: When Technological Extrapolation Hits a Wall Across the Future* <<http://www.reconstruction.ws/>> mentioned James John Bell’s words about award-winning science fiction author, Verner Vinge, arguing that science fiction sees something great in its power that is hovering over the history of mankind; something big enough to shake the experience and bring about change. Bell wrote Vinge’s proposition, “Hard science fiction writers are the ones who try to write specific stories all that technology may do for us more and more these writers felt an opaque wall across the future... the unknowable. (Vinge, 1993:11-12)” <<http://www.reconstruction.ws/>>

Science is about the invention of new things, new knowledge. As long as science exists and its occupation guaranteed, the writing of ‘science fiction’ will continue in line with the contemporary advancement of the knowledge. The world is in a motion of progress. The question is can this fact continue? How about the invisible future? Vinge and other scientists argued that the latter is ‘the coming technological singularity’. The term singularity is described as: ‘the point in history where accelerating technological progress becomes near infinite and thus unknowable.’

<<http://www.reconstruction.ws/>> The same source quoted Vinge (1986:126:129), as having explained the idea further which reads:

During the last two thousand years of civilization, almost every measure of progress showed exponential growth... vehicles traveling faster than sound by the mid-twentieth century, men on the moon a little later. All this was achieved yet progress continued... To call that time extinction is absurd. It was a singularity, a place where extrapolation breaks down and new models must be applied. And those new models are beyond our intelligence...There was no Extinction...

The last two sentences in the extract convey that man's intelligence is limited. Things will continue to exist in their own way, but the search for the 'how' is beyond our intellect. The 'coining' or 'maneuvering' of everything, as much possible as wanted, cannot be realized. We were made with limitations. It is true that the invention of 'new things' were made possible through science; where these new things serve as a springboard for other new things to emerge and it is how the system goes, in a cyclic and chained process.

'New things'- here refer to the changes that happened in all directions and sectors that are said to have affected our lives and history of the world at large. These new things were in the past, are here at present and will be out somewhere in the future, though in the latter case they are not yet explored. What is said to be seemingly virtual is the fact that the grounds for speculating the potential of 'a new thing' at hand for bringing out the succeeding ones is no more within our scope of mind. Man can be master of many amazing ventures, but the bottom line is that he can never be master of all nature. Such realities are attractions to a writer of science fiction and thus will be penned in his works.

Lois and Stephen Rose (1970) wrote, "We have pointed out the difficulty of finding the perfect intelligence and will in any man. Imagine for the

moment that such a thing is possible, and science functioned properly. Would it not be possible that unseen problems could arise?" Striving for the impossible may just be a wrong move or even worse. If this is the case then what would be our expectation about the future? And what is expected to be in the contents of contemporary science fiction?

Vinge mentioned another important point, which is an indication about the possibilities of the prophetic nature of science fiction. He said, "The scientific community is going such a 'flip' ... few years ago the scientists' position as 'championing the future' began to shift towards 'warnings about the future'. ... Over the years more and more scientists (scientist science fiction authors) have joined the ranks of those 'warning about the future'..." <<http://www.reconstruction.ws/>> On the same internet source it is given,

Left Behind science fiction book series on the apocalypse,...Left Behind's Armageddon is a perfect reading of war action in Iraq... those Left Behind after Christian rupture and tells of the "battle of the ages" when the armies of the world are drawn inexorably toward the Middle East for total war. The number of Americans who believe such things are staggering. A Time/cnn poll recently showed that "59 percent of Americans believe that the prophecies in the Book of Revelation will come true." One-quarter of people polled "believe that the Bible predicted the September 11 attack," and 17 percent of Americans "believe the end of the world will happen in their lifetime.

Will there be similarities, from this stance, between the latest writings in science fiction and the Bible-Revelation? What about the distinction? What are the differences between Bible and science? The next section stresses issues on this topic.

2.7 Distinction between Science and the Bible

Repeating the reasons behind peoples' impressions on the relationship between science and the Bible is not necessary. But, ignoring the notion of the insights is unwise because they have clear differences. Furthermore, the contrasts between the two concepts are important because they directly affect the narratives in the genre of science fiction and the biblical books like **Revelation**. The points cited hereunder testify what one is (science or the Bible/ religion) and the other is not (science or the Bible/ religion). The dissimilarities are discussed in this manner. Dennis Crawford said:

Science which is knowledge is the organized body of observation and experiment on present (repeatable) processes. Science can examine and analyze present processes and materials, but cannot say conclusively how things came into existence because origins are not subject to experimental verification. Science can only show what can be verified now, not what has happened in the past.

<<http://www.newtestamentchurch.org...>>

Science is a new phenomenon, a later discovery by man. Man purely does the act of invention. 'Knowledge' is the abstract entity behind his achievements. 'Science merely documents nature, while God is the reality lying behind all phenomena supporting them and explaining them.'

<<http://www.newtestamentchurch.org...>>

Scientists of great intellect like Albert Einstein believed that there is something supreme in its being behind all creations. The case with Evolution makes the distinction of science and religion more distinct. 'The notion that science and religion are irreconcilable, centers in large part on the issues of evolution.' <<http://nationalgeographic.com/community/register.htm>> Charles Darwin's Theory of Evolution of 1859 confirms that species of the earth branch out from common ancestors as a result of repeated evolution process. But it was denounced later in the year 2001.

According to the same source it is stated, “in a 2001 Gallup poll 45 percent U.S. adults said they believe evolution has played no role in shaping humans...God produced humans fully formed, with no previous related species.” The examples given on top hinted on preliminary information about the separate nature of science and religion.

Yet scholars like Brian Green, who said “though religion and science operate in different realms”, on one hand, does not seem to have settled with his own statement in the quotation marks. Because he stated,

Science is very good at answering the ‘how’ questions. How did the universe evolve to the form that we see? But it is woefully inadequate in addressing the ‘why’ questions. Why is there a universe at all? There are the meaning questions, which many people think religion is particularly good at dealing with...But is a clean separation between science and religion possible?

<<http://nationalgeographic.com/community/register.htm>>

There is something here, which is undeniable and inevitable. I would say that the statements by scholars concerning science and religion underline the fact that one is ascribed in the existence of the other. There is an invisible bondage between the two. The renowned scientist Albert Einstein asserts, “Science without religion is lame; religion without science is blind” Kluger (2004). Another scholar by the name Joel Primack adds, “Religion is about ethics or what you should do, while science is about what is true. Those are different things, but of course what you should do is greatly determined by what is true.” <<http://www.nationalgeography...>>

Therefore these arguments testify that science and the Bible cannot be considered separate entities.

2.8 Book of Revelation – Important Features

The **Book of Revelation** is one of the most intriguing works of the Bible. The twenty-two chapters incorporated convey the apocalypse genre and prophetic nature of the book. Interplay of visions and dreams, disclosed allegorically signify the theme of prophecy. The allegorical features are given especially in the physical appearance of the Son of man. **Jesus Christ** is presented as one like the **Son of man**.

“One like unto the Son of man, clothed with a garment down to the foot, and girt about the paps with golden girdle... His head and his hairs were white like wool, as white as snow; and his eyes were as a flame of fire. And his feet like unto fine brass, as if they are burned in a furnace; and his voice as the sound many waters...his mouth went two-edged sword; and his countenance was as the sun shineth in his strength...” (**Revelation Its Grand Climax At Hand**, 1988:25)

The physical presentation of the son of man in the above verses is expressed in a symbolic manner. The following is how some of these figures of speech are interpreted. ***His head and his hairs were white as white wool, as snow and his eyes as a fiery flame.*** These are expressed as, “His snow-white hair indicates wisdom due to the length of life, and his fiery eyes show that he is sharp, alert, as he searches, tests, or expresses indignation.” (1988:25) ***His feet were like a fine copper when glowing in a furnace; and his voice was as a sound of many waters.*** This appearance of the Son of man is interpreted in **Matthew Henry’s commentary**, p.7,

His head and hairs were white like wool or snow. He was the Ancient of days; his hoary head was no sign of decay, but was indeed a crown of glory. His eyes were as a flame of fire, piercing and penetrating into the very hearts and reins of men, scattering terrors among his adversaries. His feet were like unto fine burning brass, strong and stedfast, supporting his own interest, subduing his

enemies, treading them to powder. His voice was as the sound of many waters, of many rivers falling in together. He can and will make himself heard to those who are afar off as well as to those who are near. His gospel is a profluent and mighty stream, fed by the upper springs of infinite wisdom and knowledge.

The appearance of Son of man with the long garment he was wearing that touched his feet, and the golden girdle were said to signify “that he is present in the role of God’s High priest, with Judgment powers. His impressive garment conforms to his priestly office. The golden girdle over his breast signifies that he will whole heartedly carry out his divine commission received from God.” The comment stated in **Matthew Henry’s Biblical Commentary**, p.7, noted,

The glorious form in which Christ appeared in several particulars... He was clothed with a garment down to the foot, a princely and priestly robe, denoting righteousness and honour. He was girt about with a golden girdle, the breast-plate of the high priest, on which the names of his people are engraven; he was ready girt to do all the work of a Redeemer.

Moreover, the two-edged sword protruding out of his mouth are signs that “Jesus is the one appointed to pronounce God’s final judgments against His enemies. Decisive utterances from his mouth result in the execution of all wicked ones.”(1988:26) The portrayal of Jesus as Son of man is drawn because he is considered as one. He has character of men. We are all created in his image. It is clear from the interpretations given that the physical appearances attributed to him are also those of human beings; aging and white hair, priesthood, etc. The exception, however, lies in that Jesus was chosen to carry out God’s purposes. He was the one appointed. These made him assume a position way up from man, which also makes all the difference.

Talking of the apocalypse the following features are what make the genre distinct: complex narrative structure, symbols and figurative language. “The languages of the apocalyptic writing depend for its effectiveness and power not only on its use of pictures, but also on the fact that these pictures and symbols are embedded in current literature.” (Niles, 1961:31) Even though, the genre is out dated currently, it had left significant marks implanted in the literature of our time.

The **Book of Daniel** from the **Old Testament** shared the same features since both books deal with prophecies within the Jewish Scriptures. Dawit Kassaye in his senior essay, **Symbolism in the Book of Daniel** (2004:2) wrote, “Many people are divorced from reading the Bible for they wrongly think the Bible is meant not to be read..., but to be heard from ‘priests’. ..., a considerable number of people do not know how to interpret the Bible in general...” In addition, “...symbols, the constant shifting from one mysterious scene to another...” (Dawit). This makes the book very difficult to comprehend. Therefore, apart from all that is mentioned, the complex narrative structure of **Revelation** may discourage people from reading it.

This is partially true of the nature of the book, which specifically relates to the apocalypse element. Nonetheless, the apocalypse genre has also positive aspects that are viable. Dennis Bratcher in his article, *Interpreting the Book of Revelation*, quoted George Ladd, ‘The Bible is word of God given in the words of men in history.’ <<http://www.cresourcei.org...>> He further adds,

*A. The Bible is God’s word in human words. Because it is God’s word, The Bible has: a) eternal relevance, b) authority, c) testimony to the nature of God. These cannot be investigated or proven; they are accepted by faith as a given, so we cannot **study** the Revelation from any of these perspectives. B. Because it is human words, the Bible has: a) historical and cultural particularity, features of human creativity and expression, c) concerns common with human existence*

today... this is the start point of study. ...using various methods of studying the scripture...methods of writing; use of language and features of the Bible as literature...

In addition, Jean Levie S.J. and Geoffrey Chapman, in **Word of God in Words of Men** (1961:203) noted, "Holy Scripture is both divine and human, it is the Word of God in human language; it is completely divine and completely human, not in the form of two linked and parallel activities, but in one single activity which is exercised completely by man as free instrumental cause, and exercised entirely by God as principal cause."

2.8.1 Apocalypse and Prophecy

The **Book of Revelation** features the elements of apocalyptic writing. What is an apocalypse? "The word 'apocalypse' as designating a genre, comes from Revelation 1.1. *Apocalypsis Iesou Christou*, 'the revelation of Jesus Christ...' (Desrosiers, 2000:39). The definition of apocalypse given by members of the Society of Biblical Literature, an international group of biblical scholars (Collins, 1979:9), reads, "a genre of revelatory literature with a narrative framework, in which a revelation is mediated by an otherworldly being to a human recipient disclosing a transcendent reality which is both temporal, ..., and spatial in so far as it involves another, super natural world."

Mounce (1977:18) gives a general glimpse on the apocalypse of Revelation.

The Book of Revelation is normally considered as belonging to a class of literature referred to as apocalyptic. The term "apocalypse" used to denote a literary genre is derived from Revelation 1:1 where it designates the supernatural unveiling of that which is about to take place. In contemporary discussion "apocalypse" applies more broadly to a group of writings which flourished in the Biblical World between 200 BC and AD 100 and to the basic concepts contained in those writings.

The periods 200 B.C and A.D 100 were when a change of political and religious situations in Israel took place; sufferings, persecutions, and threatening disasters were at their highest. The period was notable in that along with the contemporary situations, it caused other new queries of the society to emerge which in turn initiated the use of apocalyptic writing.

Apocalyptic means unveiling or exposing or to bring out to the surface. If one could make an association between what was going on and what was like to be peoples' protest against the persecutions and sufferings of the then period, the answer is he/she would find the cries, the voice of the people was suppressed and silenced. Those who escaped somehow got the chance to speak their complaints in writing did not use their names lest their actions were discovered. To avoid the harsh consequences they use the name of some outstanding person, a celebrity and made their voice heard, so that the world would know of their sorrows and pestilence.

Mounce (1977:23), quotes D.S. Russel, saying 'Russel identifies apocalyptic as esoteric in character, literary in form, symbolic in language and pseudonymous in authorship.' Similarly, Desrosiers (2000:42) asserts, "All Jewish apocalypses were pseudonymous. This means that each book was given the name of an ancient Bible character like Enoch, Ezra, Isaiah, Abraham etc. Such a procedure seems to have been a way to insure authority for these documents at a time when prophets were not around anymore."

Prof. Felix Just gave his statements adding some more points on the 'Preliminary Description of "Apocalypse" as:

1. *In popular terminology today, an "apocalypse is a catastrophic event (e.g. nuclear holocaust). In biblical terminology, an "apocalypse" is not an event, but a "revelation" that is recorded in written form: it is a piece of crises literature that "reveals" truth about the past, present, and/or future in highly symbolic terms;*

2 *The revelation often comes in dreams or visions and usually needs to be interpreted with the help of an angel;*

3 *It is usually intended to provide hope and encouragement for people in the midst of severe trials and tribulations.*

<<http://myweb.lmu.edu/fjust/index.htm>>

In a way, therefore, it was a kind of furtive method of gaining a hearing. New voices need to get relieved from what besieged them on the chest, an urge of desire to speak out. The law has been elevated to such prominence that there remained no other way. **Revelation** evades the act of pseudonym because the writer John did mention his name.

It is observable that the historical books of the Old Testament have not always the name of the historian prefixed to them, as in the books of Judges, Kings ...in the New Testament, though John did not prefix his name to his first epistle, yet he does to his prophecy, as ready to vouch and answer for the truth of it; and he gave us not only his name, but his office.”

(**Matthew Henry’s Biblical Commentary**, p.2).

The author of Revelation clearly identifies himself as ‘John’. He does not search out some notable person in history in an attempt to gain a hearing or to heighten the significant of the present, but writes his own name with the conviction that he himself speaks the word of God and that therefore his message is both authoritative and binding upon his readers.

(Mounce, 1977:23).

Apocalypse includes other features like ‘use of numbers and colors’, ‘prophecy’ and ‘dualism’. The concept in the dualism has a strong tendency... to divide everything into two categories: good or bad, divine or human ...There are no shades of grey.” (Desrosiers, 2000:42) The thought in **Revelation** is in line with this outlook.

The apocalypse of 'Other Worldly Journeys' is considered in the **Book of Revelation**. The meaning is given as a journey in which the seer (prophet) is taken on a tour to see heavenly things while he stays on earth. Personal Eschatology and Cosmic Eschatology are other types of apocalypse that refer to the death and afterlife of individuals and the ultimate end of the whole world respectively. Dennis Bratcher cited,

1) It arises out of a historical context of great turmoil, persecution and oppression, 2) It is carefully crafted literature, 3) It is presented in the form of visions, dreams and worldly journeys, 4) Its images and symbols are forms of fantasy rather than reality, and its language is cryptic, metaphorical and highly symbolic, and 5) It is highly stylized and schematized way of writing."

<<http://www.cresourcei.org.methods.htm>>

The other fact branded about apocalyptic literature is that it does not become eminent with the Scripture. "Although a Christian work, the Apocalypse belongs to a class of literature dealing with eschatological subjects and much in vogue among the Jews of first century before and after, Christ." <<http://www.newadventcatholiccompany.com/>> In general therefore the **Book of Revelation** displays most of the characteristics of the apocalypse.

In the discussion of the two elements apocalypse and prophecy it has to be noted that they overlap in two ways. 1) In their predictive nature, 2) Apocalyptic is a re-adaptation of the same message (prophecy) for a new historical situation. "The apocalyptist... projected his work back into the past by assigning its authorship...As a result past history is rewritten as prophecy." It means that in this process the events are being prophesized after they had actually occurred.

The prophetic nature of apocalypse is thus not about the future events, but what the writing made it seem authentic; and because the incidents that are already consumed are reported as to have happened in the period of

the author' time. The period of the *author* (an antiquity from the past) is the current one whereas the events belong to past history. To an outside viewer, the faulty presentation gives an impression that the person from the past prophesized the events which in the actual truth belongs to the period of the apocalyptist.

Prophecy is **Revelation's** other prominent feature. The concept of 'prophecy' in this context does not necessarily imply to mean 'foretelling the future'. It does not comply with events yet to come. This is because the arrangement of elements in the apocalypse, in one way or another affect the other features of the book. Dennis Bratcher describes the 'prophecy' in the **Book of Revelation** as:

Because the book of Revelation is written in John's own name, it is related to OT prophecy ...But it is not prophecy in the popular modern sense of 'predicting the future.'...OT prophecy was overwhelming, concerned with speaking God's message to people of the prophet's own time, interpreting God's will for them in light of then current historical events...

<<http://www.cresourcei.org/methods.html>>

The above instance indicates that what the prophet said in **Revelation** refers to what happens in his own time; and he foretold what the future holds positing from what looks apparent and logical from that same stance. The difference in perception points towards the mediator who acts between God and the world. The viewer of the visions, the messenger of God's Word, is John- 'the chosen one' by God himself. John did what he was told to do. He wrote and reported what he saw. The implications behind the visions or the Word of God were as per what God meant them to be. God is truth. In other words, what John reported is true because John sees what God has revealed to him. The **Book of Revelation** is the Word of God put in writing by John. It holds the testimony to the nature of God and accepted by faith as a given.

The speaker of prophecy is a prophet. “The prophet was an individual who through a personal spiritual experience felt called by God to proclaim God’s message. The prophet of God did not decide to become a prophet, he was chosen.” (Desrosiers, 2000:44) The **Old Testament** scholars consider prophecy to have been “...the presentation of God’s word within the present situation, with an eye out for the immediate future.” (Desrosiers, 2000:45). The relation of prophecy in this regard underscores the fact that **Revelation** is a message not for the far future, but for the first century people. Nevertheless, it does not mean the message is not relevant to the present time. As long as one accepts the Scriptures, it is also a Word of God thus is valuable to the faith regardless of the time in history.

Proponents of this view claimed “A prophecy is not a blueprint of the future but a divine message...” (Desrosiers). On the other hand, the **Book of Revelation** seems to thrust the idea of the predictive element. Desrosiers (2000:44) wrote that the information about the book being prophetic is found in the book itself. (Rev. 1:3) states ‘Blessed is the one who reads aloud the words of the prophecy...’ In 19.10, the angel tells John that the testimony of Jesus is the spirit of Jesus, is the spirit of prophecy. In chapter 22, the book is presented four times in the context of prophecy...” Here prophecy does not necessarily means the future. It hints, though to all God’s people not to perform against his wishes and purposes. The commendations in the letters to the seven churches hold true to future nations and so does the consequences of resisting His word.

To make the discussion in so far more transparent, certain remarks on the distinction between apocalypse and prophecy need to be said. “Prophecy is a trust of the word of God into the present, apocalypse is also an unveiling of the meaning of the present in the light of the final” said, Niles (1961:27). Niles continues, “the central affirmation of the Jewish faith were that ‘God is one’ and that ‘He is righteous’” This statement is not different from those conferred earlier. It is vis-à-vis the disclosing of what God’s rulings will be.

The **'will be'** is revealed at present and that is the prophecy in **Revelation** is all about. Mounce (1977:19) adds,

Prophecy had dealt primarily with the nations ethical obligations at the time when the prophet wrote. Apocalypse focused on a period of time yet future when God would intervene to judge the world and establish righteousness. Apocalypse is always eschatological; it treats a period of time and space to bring the entire system to a final reckoning. While prophecy was also predictive (contrary to the opinion that the prophets were preachers only), a distinction remains. Rowley puts it in this way: "Speaking generally, the prophets foretold the future that should arise out of the present, while the apocalyptists foretold the future that should break into the present."

CHAPTER III

APPROACHES, NARRATIVE TECHNIQUES AND SUMMARY OF THE TEXTS

3.1 Text-based Approach to Interpretation

The act of reading has always had the act of interpretation following it. Interpretation means reading a story/text and figuring out what it is all about. The reading activity involves the attention of the reader to the text where the reader applies his/her imagination (response) on the spot to every stage of the reading and moves on till the end. Thus interpretation is automatically practical. There is always a need for interpretation, because any text allows the input of its meaning to be understood by its reader to a certain level, which is just for a start. "The task of interpretation is to discuss and elaborate this initial understanding and if necessary to correct it, in order that the text itself may speak to us.' (Desrosiers, 2000: 2).

There are many factors that could affect the mode and activity of interpretation. The three major components inferred in the process are the Author, the Text, and the Reader where the latter ranges to an infinitive number. It will not be surprising; therefore, that **Revelation** with its visions and elaborate symbolism has been interpreted in widely different ways. The application of interpretation frames a wide range of types. In fact these principles of textual interpretations are said to be or said to have no specific source for their invention.

In interpreting the Bible a number of Principles of textual Interpretations apply; these principles were not developed by biblical scholars; specifically for Bible study or interpretation; the same principles are used by courts, historians, literary scholars ..., the same principles are used to when examining texts that have nothing to do with religion, ethics morality, etc.; the rules are based on logic, experience, and common sense, not religious beliefs.'

<<http://www.Principles of Textual Interpretation.htm>>

In order to answer questions like how to decide that a particular reading is a correct one, what textual clues lead to a valid interpretation of a given book of the Bible. So, Desrosiers (2000:3) said that “there is no need to rush into the conclusion that every interpretation is individuals’ impression or that of a certain community. The Bible could not be interpreted and actualized if it were not already in itself the condition and possibility of all interpretations” Tate (1997:67) proposed an aspect from a different angle:

... the Bible is literature; thus, the Bible as literature is the basic presupposition for literary criticism... While the Bible may be part of God’s revelation and self-disclosure to humanity, it is revelation expressed in human language....a special case of language- literary. By literary I mean creative and imaginative language, language adorned with artistic devices that transform and intensity ordering language or everyday speech.

In a text-based approach the analysis of meaning is confined to the text and is expressed through textual features. It is a view that requires a total concentration of the meaning to recite within the text. This approach support the author’s meaning in that it tries to show it in the text. The science fiction **Frankenstein** is analyzed based on this perspectives, and apparently, which in my opinion is not difficult to deal with. The approach also gives the opportunity to the viewer to interpret the text, unlike the author-based approach, which solely belongs to the writer and the critic does not contribute to it. The focus in the text-based approach is on the text and the derivation of notions is from what the text offers in the writings, which is the evidence to support the ideas of interpretation.

3.2 Narrative Techniques

Stories can be told in different ways and different techniques are also employed in their construction. These techniques are called narrative techniques. A narrative is an account of a written material or a speech made with reference to a given subject.

The narrative techniques in Biblical narratives create similar effects as those used in science fiction. With respect to **Revelation** and the narratives in science fiction, some points on setting, point of view and plot are highlighted to show instances of common grounds between the two genres. The contents in the **Book of Revelation** and the science fiction, **Frankenstein**, display story narratives. Fowler (1975:186) pointed out, "Story can be seen as a complete series of interlinked actions and situations. Any kind of action or situation can be used to develop the plot as in Poe's stories. It can also be used in a story; but a story is not clearly, any random series of situations and actions. A story analysis should try to discover the principles which govern those strings of actions and situations which we recognize as stories."

Geographical location, the occupation and daily manner of living of the characters, the time/ period in which the action takes place, the general environment of characters such as religious, mental, moral, social and emotional conditions are factors that constitute **setting**. According to M.H. Abrams (1981), "The setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its actions take place." It indicates the general background. It is also the time and place of the story. Setting should be appropriate to the story. It can be used to develop the plot as in Poe's stories. It can also be used to reinforce the theme as in Alex La Guma's story, "The Lemon Orchard," Fowler (1975) noted,

Its importance varied from novel to novel. In many 19th century novels it is fundamental, while in some modern ones it is almost suppressed. It has two main functions. Firstly, it provides an explicit grounding in material reality for the narrative, and hence enhances its sense of realism especially if the setting is identified as a real place. And secondly, it serves as reinforcement for the text's themes: themes that are combined in story and character are also projected into the setting, which thus acquires symbolic values.

Revelation and most science fictions depict similar settings of the unfamiliar or the unknown. According to Clareson (1971:159), “Inhabitants of other planets have a civilization in advance of our known...” The settings in science fictions that are different from other novels are those termed as the ‘Unknown World’. “Technological progress has for its goal not only the transformation of our daily life, but also the satisfaction of our curiosity the new instruments, the new sciences must allow us to discover domains of reality which are hidden from us today”.

One of the factors that have an impact on the meaning of a story is **Point of View**. “Narrative art requires a story and a story teller.” (Scholes, 1960:240). It is about who is telling the story and how it is told. Prof. John Lye in his article *Narrative Point of View: some considerations* said point of view generally meant two things. <<http://www.brocku.ca/English...>>

1. The relation of the narrator to the action of the story- whether the narrator is a character in the story, or the voice outside the story. 2. the relation of the narrator to the issues and the characters that the story involves- whether the narrator is sympathetic, whether she agrees supports or opposes a particular cultural practice or doctrine... The first is more technical ... the story must get told... each way of telling may bring a different emphasis different knowledge, different ways in which readers process the story...The second is more thematic and ideological’

Point of view revolves around the following questions, ‘Who speaks to whom?’, ‘Whose voice is behind the narratives?’, ‘Who speaks when and why?’ and so on. The narrative point of view could be a ‘first person’ or a ‘third person’. When the narrator speaks as ‘I’, a character speaks in the story. This is employed in the texts under examination- the **Book of Revelation** and **Frankenstein**. Focalization tends to shift along with point of view. This is observed especially in the narratives of Revelation. There

are breakings/ interruptions at various points in the story. This feature disrupts both the attention of the narrator and the movement of the plot.

Plot is a pattern (structure) of events of an intellectual formulation about the relationship among the happenings conveyed in a story. The progression of plot arouses viewers' expectations. Readers or the audience will be alert about the future course of events. Conflicts for the most part, suspense and surprises are important elements in plot narratives. They often occur in narratives like science fiction. They are also pertinent to the **Book of Revelation**. Plot is an important aspect of narratives. Without plot, there is no story. In addition, Fowler (1975:131) asserts, "to identify the plot of a story is not simply to pick out a series of actions noted in the text, but to isolate the central action or change which is connected with the thematic development."

Most science fiction stories are intriguingly exciting. They are meant to generate a sense of adventure and increase the intensity with which the real action impinges on the reader. Events crafted in science fiction are predominantly an account of the 'have not happened' kind of events which include those that might happen. "Technological progress has for its goal not only the transformation of our daily life, but also the satisfaction of our curiosity the new instruments, the new sciences must allow us to discover domains of reality which are hidden from us today" (Clareson).

3.3 Summary of Revelation

The summary of the **Book of Revelation** in this study is important because I personally believe it orients the reader, who, in the process of reading will also get the help to capture elements of the kaleidoscopic nature of the book.

The book starts with John introducing himself. He points out that he received a blessing to pronounce the message of God. He was on the

Island of Patmos when God granted him the revelation of Christ, the Christ who has resurrected from death and lives forever. Christ gave John seven letters for the seven churches in Asia Minor: Ephesus, Smyrna, Peramum, Thyatira, Sardis, Philadelphia and Laodicea. These cities received in the letters praises and blame with the exception of Smyrna and Philadelphia which receive no rebuke. The faithful ones were promised to share from the glorious life to come. The warning was for those who violated basic values of Christ; the letters were a commendation to tell them to abstain from their wrong doings.

Many of the visions were grouped in a set of seven, but they do not follow one another in a neat chronological order. John then reports about the visions. The first group involves the seven seals, which John saw while he was in the heavenly palace of God. The Lamb that was once slaughtered and yet living again was there to open the seals. He was the only one worthy of opening the seals. The scene made the whole cosmos break out praising the Lamb and God. The opening of the four seals summons (6:1-8:5), four horses: white, red, black, and pale and their riders. The riders were given the power to conquer, to take away peace from earth, to judge (the rider carried a balance/ scale), and the power to kill (the rider being death himself) respectively. The fifth seal brought forth the souls of the martyrs crying for revenge and the sixth one provoked cosmological disasters. The happening of the seventh seal did not follow right away. The incident of the sealing of the 144,000 God's faithful took place. The seven seals snapped with a half hour silence, heavenly worship, thunder, lightening, and earthquake. The scene made it seem to be the end of the world. The seventh seal brings however, not the end expected, but a further set of visions (8:1)

Seven angels blow seven trumpets, setting in motion six disasters greater than those accompanying the seals. Before the seventh trumpet was blown, John sees an angel with a little scroll, the measuring of the temple,

the act of the two witnesses (the three incidents manifest interludes). Loud voices in heaven praised God for judging the nations and rewarding the saints. The instance of the woman, clothed with the sun, who gave birth to a male child; who escaped with heaven's help from a dragon attack, is the next incident mentioned in the story (12:1). It does not necessarily follow earlier incidents. It simply is another story in the book.

What John revealed next was the war in heaven; the war between the arch angel Michael and the Great Dragon. In the fight, the dragon was defeated and a troop of angels cast out of heaven down into the earth (12:7-12). The Dragon is the Devil who wages war against the inhabitants of the earth—the Christian Community. He was not alone, though. Upon the summons of the two beasts, one from the sea and the other from land, and the Dragon plans a plot against the people of the earth. People worship the first beast (from sea) who performed miracles. The mission of the second beast was to make sure the people worship the first beast and that they receive his mark, the number 666 (13:1-18). Those who resisted, (the 144000 faithful), followed the lamb singing a new song.

Next occurred God's judgment on those who received the mark of the beast and his ruling over Babylon the Great which came first. The judgment weapons are seven bowls of wrath (God's Wrath) that flowed like a terrible river (14:6:20), and they are the plagues (15:1-16:21). The pouring out of the sixth bowl caused kings and nations of the earth to turn against God in the battle at Armageddon. The seventh bowl outpoured God's judgment on Babylon. One of the seven angels showed John a woman with the mysterious name- Babylon. She was also called 'Mother of Harlots' (17:5), and the city set on the seven hills (17:9). This city was the enemy of God's people. Besides, she committed fornication with kings of the earth. In spite of her power and wealth she was overthrown. The timing was said to be just an hour (18:9, 17)

The world then settled in a very joyous moment. Heaven breaks into a wild chorus singing out loud Alleluias. The beast and its allies are thrown into the lake of fire. Martyrs are resurrected to reign with Jesus Christ (20:4). The Dragon that was cast into the bottomless pit for a thousand years was released and it became rebellious once again. He was immediately defeated and was thrown into the lake of fire (20:7). The rising of the dead and their appearance before God took place before the establishment of the New Jerusalem – the eternal habitation for God’s people.

The book closes with a declaration that the coming of Christ is near. It beseeches and induces the reader to follow the words of prophesy and abide by the Word of God with an undivided loyalty to God and Christ.

3.4 Summary of Frankenstein

Mary W. Shelly’s **Frankenstein** is the ‘apocalyptic’ novel written in 1818. The layout of the story uses elements of both ‘gothic romance, and science fiction, to explore the ethical, moral, scientific, and psychological consequences of humanity’s attempt to play God.’ (Zimbaro, 1996:113)

The story begins with the letter Robert Walton, an explorer wrote to his sister describing his adventures and encounters on his voyage. In one of his letters, he reveals his observation of a sledge drawn by dogs over the ice and about its rider being a huge figure much bigger than a man. It disappeared behind a mountain, when another appeared just behind as if chasing it and its rider was smaller like an ordinary man. Later that same evening, a man was found in front of the vessel lying starved and frozen on deadly ice. The sailors carried him carefully into the ship. This man was Victor Frankenstein. After few days of revival, he became strong enough to tell his bizarre and painful story.

Victor Frankenstein was a curious and intelligent young man when he left his family and his home town in Geneva to study science in Germany. He

developed his talent in natural sciences and became master of the field. It was a moment of inspiration. For the love and want of knowledge, he did several researches to discover the wonders of science. At a later stage his research led him to the discovery of the dangerous secret of creating life in inanimate matter.

The creature he made and imbued life into was a disgusting gigantic monster which at first meant no harm. It was awake and saw his creator. Victor was so startled that he ran out of the room in terror where upon the creature disappeared. It wandered aimlessly, tormented by fear and isolation until it discovered a shack located in a country cottage. During its hiding, it scavenged for food, and observed with great bitterness the cruelty of strangers. It also learned the language of humans. Its shred of gentleness gradually eliminated from its nature, and it took revenge by strangling a young boy playing in a park who happened to be Victor's youngest brother, William. A house maid was blamed for the scene. Frenzied by the news, Victor started hunting for the monster. His meeting with the monster aggravated the horror when Victor found out the monster would keep on killing unless Victor would end its loneliness by creating a mate for the monster. Left with no choice, but to agree to the unimaginable request, Victor aimed at playing God once more. Victor's promise was made so as not to say no to the monster.

Time passed. Eagerly awaiting its mate, the monster watched Victor working on his next terrible creation. To its dismay there was change of plans on Victor's side. Realizing the consequences that already occurred due to its demonic act Victor decided to destroy the new creature he was about to animate. The monster watched its creator's devastating act; it barged into the room and threatened Victor. His actions were as true as his words. The victim this time was Victor's close friend Henry Clerval. The accountability of murder was directed towards Victor, though the charges were dropped later on.

The monster's vendetta continued and he acted out its plan on Victor's beloved wife, Elizabeth, on the night of their wedding. Victor was prepared for the event of the monster's return the same night. It was too late to defy his attacker against his wife. Hysterical by his failure and his shocking loss Victor attempted to kill the monster as it fled. It was a time out game. The monster managed to escape once again leaving Frankenstein committing himself to tracking his creation. That was exactly what Victor did. Taking the risk that would cost him his life, Victor took off in a perilous journey. It was in the pursuit of his mission that Frankenstein was found lying on the ice half dead by a seafaring vessel whose captain was the audience of this tale. In his death bed, Victor told his story to Robert Walton.

At the end of the novel Walton was confronted with the horrid creature that made one last appearance before his dying creator, and then disappeared out in the freezing weather.

CHAPTER VI

A COMPARATIVE ANALYSIS OF NARRATIVE TECHNIQUES IN REVELATION AND FRANKENSTEIN

A writer selects the appropriate setting, point of view, arrangement of incidents depending on the subject matter of the story. These narrative devices have been focused because they have an impact on the development of the events in **Revelation** and **Frankenstein**. The types of narrative techniques selected for the analysis are the: point of view plot and setting. Point of view, for example, can help us to know the attitude of the characters towards the situation. It can also determine the tone in the stories.

I decided to focus on these narrative elements in order to limit the focus of the study and analyze the selected elements in detail. The purpose of this chapter is to make a comparative analysis of some narrative devices: point of view, setting, and plot that are employed in the two texts, **Revelation** and **Frankenstein**. Apart from analyzing the significance of these elements, the chapter also discusses the similarities and differences in the way the techniques are used in the texts selected.

4.1 Point of View

4.1.1 Revelation

The **Book of Revelation** used is the first person point of view. John presented himself as the author and narrator of the book. He is also simultaneously an actor in the visionary drama which unfolds. Thus, he is the author and a character in the book. He is an author because he wrote the book. However, the act of 'the author' in John's case is not exactly like a that of a writer in the creation of a story. Actually, John wrote what he

saw. He was reporting it as an internal narrator. It was evinced in the book that John did not create the visions. "I John, who also am your brother and companion in tribulation... heard behind me a great voice, as of a trumpet, Saying I am Alpha and Omega, the first and the last: and What thou seest, write in a book and said it unto the seven churches which are in Asia."(Rev. 1:9-11). Focalization is rendered through John. There is an important persona who speaks to John. "Blessed is he that readeth, and they that hear the words of this prophecy, and keep those things which are written therein: for the time is at hand." (Rev. 1:3) (KJV, 1984:721) It was a message, a command. John was told to write a book about what he saw. And he wrote what he has witnessed. The drawing of the scene was not his creation though the way in which he expresses it seems to be overstated, as it sometimes happens in some literary texts. John tries to give the other world a clear picture of his visions and to enable his audience to visualize the situation.

The narrative mode shifts to the third person when John's act of narrating is taken by the Son of man who appeared and gave John the messages to the seven churches. In this instance, John's role becomes that of a character. The Son of man asked John to convey the messages to the seven churches. Furthermore, the third person narrative occupies only a small part of the book. We also encounter another level of narration at the very beginning of the book. "...those who read aloud the words of prophecy..."(Rev. 1:2) This was narrated by someone other than Jesus or John. We do not know who it was and the book did not say it either. It can be assumed though that this narrator could be an angel. I said this because in the succeeding chapters of the book the messages from God are delivered through an angel. Angels in the **Book of Revelation** are messengers.

In general, it can be said that all the narrators did have a common identity as a narrator, especially John and the Son of man or Jesus, but their

importance varies depending on the level of narration and the value of knowledge they possess, which allows them to evaluate and pass judgment on some of the characters or events found in the story. In **Revelation** 'author- narrator' relationship is not as per the tradition we know. This is to say it is the literary artist, or the author who makes up the story the way he prefers, so that it would appeal to readers of his work. His motive is to win the interest of his audience and to be a figure in the literary world. John wrote what he saw. In the book, he presented the scenes according to their occurrences. He did not create the story.

John can be said to be close to the beings in the story. Though they were not his creations, they are displayed with elements of objectivity, because he saw them. They are real. Similarly, the epistolary method grants this fact. The letters would make John understand the thoughts and feelings of their initiator. Moreover, John is detached from the characters, which makes their presentation realistic. He is the observer-narrator.

(Rev. 2:2-8) "I know thy works and thy labour, and thy patience, and how thou canst not bear them which are evil ...", (Rev. 2:9-12). "I know thy works, and tribulation, and poverty, (but thou art rich) and I know the blasphemy of them ...", (Rev. 2:13-18) "I know thy works, and where thou dwellest, even where Satan's seat is: and though holdest fast my name, and hast not denied my faith ...", (Rev. 2:19-30). "I know thy works and charity, and service, and faith and thy patience, and thy works; and the last to be more than the first ...", (Rev. 3:2-7) "Be watchful, and strengthen the things which remain, that are ready to die: for I have not found thy works perfect before God...", (Rev. 3:8-14). "I know thy works: behold, I have set before thee an open door, and no man can shut it:...", (Rev. 3:15-22). "I know thy works, that thou art neither cold nor hot: I would thou wert cold or hot: ...

(KJV, 1984:722-723).

In the above extract, the opening phrase, 'I know thy works' in the messages of the seven churches bears the personal pronoun marker 'I' which in turn indicates the verbal communication in the letters that belong solely to the first person narrator.

4.1.2 Frankenstein

The modes of narration in **Frankenstein** are first person and third person. The protagonist narrator, Victor Frankenstein, told his story to Robert Walton, who functions as a conduit through which the reader hears the story of Victor and his monster. Mary Shelly used the epistolary method. There were letter correspondences between Walton and his sister. He wrote to her about the encounters of his journey and about Victor. Walton's sister was like any other audience. To an outside viewer, the epistolary mechanism is important technically. The reader will get the opportunity to visualize the writer's feelings and emotions at the time of writing the letters. Furthermore, using the third person narrative method has advantages. Using this method enables the author to reveal his characters more effectively, even if the characters are not in a position to express themselves. The author would also get the opportunity to reveal an experience which is not necessarily attached to any of the characters. In one of the letters Walton wrote to his sister, he said,

My affection to my guest increases everyday. He excites at once my admiration and my pity to an astonishing degree. How can I see so noble a creature destroyed by misery without feeling the most poignant grief? He is so gentle, yet so wise; his mind is so cultivated, and when he speaks, although his words are culled with the choicest art, yet they flow with rapidity and unparalleled eloquence.

(Longmeadow Press, 1991:466).

Victor's narrating of the arouse readers' interest. The first person narrator creates immediacy. It also has the power to convince the reader. In this instance, the author's attempt to detach herself from her character and present him objectively is made very apparent. The very first lines of Chapter I of the novel read the words of Frankenstein. "I am by birth a Genevese, and my family is one of the most distinguished of that republic. My ancestors had been for many years counsellors and syndics, and my father had filled several public situations with honor and reputation." (Longmeadow Press, 1991: 470).

It cannot be denied, however, that in the remote background of her exposition, the author's 'understanding' of her experience of human interactions, and the impact of situations in her life are mirrored. An instance of this is loss of family members. Altogether, she seemed to have full control of her characters.

4.2 Plot

4.2.1 Revelation

Ryken (1984:313) said, "The Book of Revelation is the most carefully structured long work of the Bible". However, he added that, "... it does not have a unified narrative structure. In fact, as a story it is one of the most disjointed works in the Bible." (Ryken). This should not give the impression though that the narrative is incoherent. The events are not created by the author, but they happen because it is the will of God. The nature of the events underlying the story exhibits that they have a similar content. In essence, the contextual background is also the same. Hence, the term 'disjoint' should not be understood as to mean incoherence. The occurrences of events presented in the book are not necessarily chain-like, which does not require a cause-effect relationship within the structure.

On the other hand, though it is generally held that a plot is usually built around the principles of unity and coherence, **Revelation** too has a plot. Frye (1983:xii) asserts, “the Bible has traditionally being read as a unity...at least it has a beginning and an end and some traces of a total structure...There is also a body of complete images...which recur so often that they clearly indicate some kind of unifying principle. That unifying principle, for the critic, would have to be one of shape rather than meaning; or more accurately, no book can have a coherent meaning unless there is some coherence in its shape.” The Bible does have a plot. It follows a plot pattern. ‘1. God created the universe and populated heaven and earth. 2. Rebellion of some angels and all humans which resulted in guilt and death. 3. God worked to reconcile with those men who would trust him. 4. God will eternally reward those who love and punish all others. These four observations define the overall plot.’ <<http://www.revelationcommentary.org/>>

As a book of the Bible, the **Book of Revelation** then, has a plot. When we read **Revelation**, we find the symbols, the settings, and the characters to refer to the backdrop for the action. Therefore, since **Revelation** is one very important component of the Bible, it does not lack plot. Otherwise, the Bible as a whole would not have been referred to as a text exhibiting such a conventional ‘aesthetic cannon-Unity’. A plot usually puts in view some organized form of conflict in a narrative work. Desrosiers (2000:17) said, “In case of Revelation the plot conflict is first of all a spiritual one between good and evil.”

In addition to the binary oppositions, ‘good over evil’, **Revelation** was said to consist of three stories, not one. The researcher agrees on this proposition. The classification of circumstances offers, a transparency as to how the relationship of events reveals a coherent nature of the narratives. The three categories of events that build up the stories in the book stand each per se. Those that took place before the main conflict, i.e., the

complications that led to the climax, were the events in the first story. The entire crisis happened thereafter which resulted in the war between God and Satan. And those which move the story towards the end- denouement, are the second batch. The third cluster of events represents the establishment of the New Jerusalem. "And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. And I John saw the holly city new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband." (Rev. 21:1-2) (KJV, 1984:731).

The names: **The Trail of Providence, The War, and the New Jerusalem** are mentioned in the explanation of the plot for distinction purposes. It has to be noted, nonetheless, that these three separations do not show a causal link unless integrated, but their lucidity is enclosed within a common ground- John's visions and letter, and thus their unity cannot be denied. Desrosiers (2000:17) affirmed, "A cursory look at revelation shows that it does contain a beginning, a middle, and an end." Conversely, he added, "However, in order to have a plot, the events must stand in a cause-effect relationship to one another, meaning that something happens which triggers something else in return." This implies that **Revelation** did not typify explicitly a cause-effect relationship of events like that illustrated in the famous quotation, from E.M. Forster's book "the king died and out of unending, inconsolable grief, the queen jumps of the castle tower and died", introducing a causal element.

The cause-effect relationship is not like the cause being immediately followed by the effect, but it is observed in a totality, which as a result also give the book coherence. Based on the three groupings I gave; each group and the next continue present no linking element or conjunction. For example, concerning the relation between the Trail of Providence and The War, the former ends with, "And the temple of God was opened in heaven and there was seen in his temple the ark of his testament: and there were

lightening and thundering and an earthquake, and hail.” (Rev. 11:19) (KJV, 1984:726), where as the beginning of the latter reads, “And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars:” (Rev. 12:1) (KJV, 1984:726)

In **Revelation**, the various phenomena were presented to bring out the effect of a certain cause, in which case the ‘cause’ and the ‘effect’ are signified by the events themselves. The arrangement of succeeding incidents seems to derive out of the preceding ones, but in a very general way of showing the cause and effect correlation. The explanation given in the analysis bears this understanding.

The Trail of Providence The first group of story in **Revelation** frames events that took place at the beginning. The series of seven septet and intercalations were features of this section. John finds himself in God’s heavenly palace and saw Him sitting on his throne holding out a scroll with seven seals. Adoration in the court of **heaven** was in progress. There is also the worshipping of God as a Creator and of the Lamb who alone is worthy to open the scroll. Finally, this Lamb that has been slain appears and taking the scroll begins to break its seals. The breaking of the seals was a start, a ***Point of Initiation*** (the exposition of all events is started at the opening of the seals). The happenings that took place after the breaking of the seals exhibit complications. It is in this part that the story builds towards its culmination. The calamities developed as the seven angels of invasion, war, famine, and death appear (the first Four Seals – the Four horsemen, 6:1-8), the martyrs cry to God to **deliver** them (the Fifth Seal - 6:9-11) and there is a great earthquake (the Sixth Seal -6:12-17).

And I behold when he had opened the sixth seal, and, lo, there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became as blood; And the stars of heaven fell unto the earth, even as a fig tree casteth her untimely fig when she is shaken of a mighty wind... And said to the mountains and rocks, Fall on us and hide us from the face of him that sitteth on the throne and from the wrath of the Lamb: for the great day of his wrath is come; and who shall be able to stand?.

(KJV, 1984:724)

The movement of the story is not smooth. There are interruptions (breakings) in the narratives at some points. These breakings are what we call Intercalation. In this case, the story turns to the sealing of God's Servants (7:1-8) and a Bliss of Redeemed in Heaven (7:9-17), before it moves back to the opening of the seventh seal. Mounce (1977) said the **Seventh Seal** was 'A Dramatic Pause'. The breaking of the seventh seal brought a half hour silence and manifestations of various catastrophes. The ramifications effect is manifested in the appearance of seven trumpets where the blowing of each reinforces the earthly disasters. Hail and fire mixed with blood affected earth vegetation; great mountain burning were thrown into the sea affecting marine creatures, the incident of a falling star into rivers and fountains killed many (the first Four Trumpets -8:6-12).

And the seven angels which had the seven trumpets prepare themselves to sound. The first angle sounded and there followed hail and fire mingled with blood and they were cast upon the earth: and the third part of trees was burnt up and all green grass was burnt up. And the second angle sounded, as it were a great mountain burning with fire was cast into the sea: and the third part of the sea became blood; And the third part of the creatures which were in the sea and had life, died; ...And the third angle sounded ... star fell from heaven, burning as it were a lamp, and it fell upon the third part of the rivers, and upon the fountains of waters...and many men died of the waters, because they were made bitter.

(KJV, 1984:725)

The opening of the bottomless pit adds to the anomalous situation. A smoke lets out demonic locusts and scorpions upon the earth (the first Woe -**Fifth Trumpet**- 9:1-12). The **Sixth Trumpet** (the second Woe- 9:13-21)) summons four angels and their cavalry who proceed to slaughter one third of humanity. Here, the narration introduces an interlude of the visions of the prophetic role, i.e., the mighty angel and the little scroll, measuring the temple, and the two witnesses (10-11:19), before the seventh trumpet is blown. With what the blowing of the seventh trumpet brought along comes the end of the first story and the beginning of the second cluster of events, the War.

The War (is effected) The conflict between the church and the powers of evil, (is the cause for initiating the war) and the consequences to unfold are what this part of the narration was all about. This section opens with a flashback. The incident of a woman giving birth to a male child (alias of Jesus Christ) and God helped them escape and saved them from a Dragon's (Satan) attack. "One thing seems certain-that this child "who is to rule all the nations with a rod of iron" (v.5) must be the Lord Jesus Christ." (Wycliffe, Biblical Commentary).

The aspect of the flashback is the reminiscing of Jesus Christ, who was born to rule the world and it was as per the will of God. The story continues with the narration of the wars, **the climax**, and the defeat of the dragon by the angel Michael and his troops. This is the beginning of the falling action, because the defeat of the Dragon or Satan is hinted. The war on earth was with the **two beasts from the sea and land** (Rev. 13:2, 13:11)(the beginning of the end). They work miracles to deceive humans with their power. At this point, the story shifts, (an interlude of visions of the final judgment was foreshadowed), to the **reappearance of Son of man** as the One ready to harvest (Rev. 14:1)(deliverance of the elect), and to the statement of the ruling of God- the enactment of his **judgment** (the destruction of the wicked, the beginning of the end).

Following God's judgment, the story introduces the coming up of seven bowls with seven plagues (Rev. 15:1). The septet of these seven events shares similar content and structure, like the seven seals and seven trumpets, which **bring destruction to the earth** once more. (Rev. 16:1-7). The next part of the narration moves to the resolution of the main conflict. Scenes of judgment and salvation dominate this section of the book. The incidents include the destruction of the Harlot (Rev. 17:4-18)- the fall of Babylon the Great (Rev. 18:2), and the defeat of Satan and the two beasts, the appearance of Christ riding a white horse (which designates the triumphs over the world conquering all that is evil), and an end put to Death and Hades. These lead to **the denouement**, the final stage which offers a detailed description of the New Jerusalem.

The New Jerusalem The third group of story revealed the New Heaven and the New Earth. 'John's vision includes not only a **new heaven and earth** (the conclusion) but a New Jerusalem as well...' (Mounce, 1977:370). The New Jerusalem is more than the old rebuilt. When 'the city that now is invisible [shall] appear' it will be constructed according to a heavenly pattern. In the New Testament it is 'the Jerusalem, above' whose 'builder and maker is God' " (Mounce). The New Jerusalem descends from heaven as the bride of the Lamb. A peaceful moment of new life and a new beginning is to prevail. "In the new Jerusalem all shall be equal in purity and perfection." (Matthew Henry's Biblical Commentary, 2001:62). The epilogue assures the viewer about the worthiness of the prophecies (Rev. 22:18-19), but the note was both surprising and suspenseful. As Mounce, 1977:394) says, "a severe warning against adding or taking away from its prophetic messages." This warning is indicated in the last chapter of **Revelation** as follows:

For I testify unto every man that heareth the words of the prophecy of this book, If any man shall add unto these things, god shall add unto him the plagues that are written in this book: And if any man shall take away from the words of the book of this prophecy, God

shall take away his part out of the book of life, and out of the holy city, and from the things which are written in this book.

(KJV, 1984:732)

In general, the plot of Revelation shows the following structure:

Revelation Begins

Heaven (Rev. 4)
The Scroll (Rev. 5)
The first six seals (Rev. 6)

The Rescued Highlighted

Deliverance (Rev. 7)

Day of the Lord

Events of the 7th seal (Rev. 8)
The Woes- 5th and 6th Trumpets (Rev. 9)

Visions of the Prophetic Role

The Little Scroll (Rev. 10:1-11)
Measuring of the Temple (Rev.11:1-2)
The Two Witnesses (Rev.11:3-14)

The seventh Trumpet (Rev. 11:15-19)

Cosmic Conflict Highlighted

The Woman, Dragon, Male Child (Rev. 12:1-6)
The War (Rev. 12:7-17)
The beasts from sea and land (Rev. 13:2, 13:14)
The Redeemed and the Lamb at Mt. Zion (Rev. 14:1-5)
Visions of Final Judgment (Rev. 14:6-20)

Destruction of Antichrist-Final Wrath of God

Prelude to the Bowls Judgment – Plagues (Rev. 15:1-8)
Plagues poured out (Rev. 16:1-21)

Destruction Highlighted

The Harlot and the Scarlet Beast (Rev. 17:1-18)
Babylon Declared Desolate and Destroyed (Rev. 18:1-24)
Hymn of Vindication (Rev. 19:1-5)

The Final Victory

The Beginning of the Millennium (Rev. 20:1-6)
The End of the Millennium (Rev. 20:7-15)

The Conclusion

The New Heaven and the New Earth, New Jerusalem (Rev. 21)
The Epilogue (Rev. 22)

4.2.2 Frankenstein

The plot of the novel **Frankenstein** employs: foreshadowing, suspense and surprise ending. The interplay of these elements is sometimes in the foreground before they appear to express events in the story. For the most part, the cause-effect relationship of plot narratives is depicted. The progression of the plot is, by and large, because of the conflict within the protagonist, Victor. The conflict lies in his enthusiasm that urges him to do the unthinkable, the superego and the feeling in his subconscious that tell him not to do. Moreover, abusing and wasting his own knowledge on something he could not have control over, and which consequently proves to be a nightmare that made him lose his sense of balance to think correctly.

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

Longmeadow Press (1991:476).

This initiation point develops with obstructions. Three consecutive deaths of innocent people, the monster's unexpected quest for a mate, Victor's faked promise are the conditions that lead the story to its culmination.

There was not much gap before the falling action. Furious with an extreme rage, the monster moves to kill his next prey. The deceased this time was Victor's newly wedded wife. The unfortunate event brings the movement of the plot to the falling action. Victor traumatized by the scene in his

bedroom ran after the murderer though it was too late a time for a payback. The chasing was not a success. It was a moment of crisis for Victor. The resolution of the story ends with a catastrophe- the death of the protagonist hero, Victor Frankenstein.

To point out the disclosure of cause and effect relationship in the plot is important. In **Frankenstein** the exposition through the ventures Victor undertook and the adverse happenings that ensue are caused as a result of his actions show a cause-effect relationship in the story. Victor's action, the creation of a monster, leads to his downfall. Another manifestation of this relationship is given through the death of Victor's close friend and family members. The death of William (Victor's youngest brother), and Justine (a nurse, house attendant), is effected because William told the monster that he is Victor's brother and the monster who was already at rage strangled and killed the little boy. Justine was blamed for the death of William and was executed. The death of Clerval (Victor's closest friend), and Elizabeth (Victor's bride), happened because Victor faltered the promise he made to the monster to create him a mate. Knowing this fact the monster took his revenge. Altogether, acting to play God caused Victor's doom which is the effect.

4.3 Setting

4.3.1 Revelation

The 'general locale', the physical setting in **Revelation** refers to the actual location, Patmos, where John, the author wrote his narratives. "I, John, who also am your brother ... was in the isle that is called Patmos, for the word of God..."(Rev. 1:9) (KJV, 1984:721). The places physically involved, however, are very much diversified. The enactment of the story takes place into two main environments: earth and heaven. Other than Patmos, the earthly places include the seven churches in Asia or more specifically the cities of: Ephesus, Smyrna, Pergamum, Thyatira, Sardis, Philadelphia and

Laodicea. The places on earth involve almost all kinds of geographical settings such as the sea, mountains, and the river, the wilderness (desert, uncultivated region, and garden areas). Among the heavenly settings are: the throne, the temple of God, the altar, the abyss, the lake of fire and so on.

The cultural setting within the story world refers to John's time. It is also important in that it represents the values, principles, customs and behaviors which are normal in that particular era. The conventions in the traditional system are somehow associated with a historical and cultural environment in which the author lived. It is very difficult to give a clear or clean account of the customs and traditions of John's time. Desrosiers (2000:16) explained, "This means that we must become acutely aware of the historical location of the first-century Christianity being sometimes incomplete." John was on exile in Patmos enduring tribulation. The time was when God's witnesses had suffered so much persecution hoping firmly to have a share from the blessing in the coming kingdom of God.

This situation, the persecution and suffering, relate to the present day Christianity. The religious act of persecution encompasses activities like fasting, and praying and so on. Some people do repent. These are experienced among today's Christians. When persecution, refers to taking away one's life, the practice is not acceptable in our contemporary world. The era we live in is civilized. People's rights are respected. There are laws at least that govern the interest and obligation of citizens. This is the case in many parts of the world. However, Christians in Ethiopia were persecuted during Haile Selassie and the Derg regimes.

Situations in the cultural setting are reflected through the characters. There is a clear indication of beliefs (loyalty, the faithfulness to God, sticking to the traditional values) accepted as normal by main characters like John. In contrast, the same values and behaviors are highlighted as to

have been ignored by the presence of other characters who tried to believe otherwise. The people who listened to the beast and received its mark are typical examples. The kind of people, the inhabitants make up the features of the cultural setting. The setting is after all explained through the behavior, the personality qualities, and the personages of its community.

The seven churches mentioned in the first chapters of the **Book of Revelation** received letters through John. The details of the contents were clearly given in the book. However, according to the statements in the verses of **Revelation**, a note of warning is incorporated in the messages. The following illustrations give an account of the situations mentioned in the letters.

Ephesus- (Rev 2:4) "Nevertheless, I have somewhat against thee because thou hast left first love... Pergamos- (Rev 2:14-15) But I have few things against thee because thou hast there them that hold the doctrine of Balaam, who taught Balac to cast a stumbling block before the children of Israel to eat things scarified unto idols, and to commit fornication so hast thou also them that hold the doctrine of the Nicolaitanes which thing I hate...Thyatira- (Rev 2:20-23) "Not withstanding I gave a few things against thee because thou sufferest that woman Jezebel, which calleth herself a prophetess, to teach and to seduce my servants to commit fornication, and to eat things sacrificed unto idols: And I gave her space to repent of her fornication ; and she repent not. Behold I will cast her into a bed, and them that commit adultery with her into great tribulation ... and I will kill her children with death; and all the churches shall know that I am he which searcheth the reins and hearts: and I will give unto every one of you according to your works.

(KJV, 1984:722).

The messages of warning are to induce the church people to adopt the normal and conventionally acceptable conducts. They are also made aware

of the tragic consequences that may follow if they do not abstain from their wrong behaviors. (**Wycliffe Biblical Commentary**, p.3), noted,

All of these letters follow the same sequence. Each begins with a phrase descriptive of the exalted Christ, who is addressing the churches; ...In each letter with the exception the ones to Laodicea and Sardis, Christ's first words are those of commendation. This commendation is always followed by some details regarding the condition of the church, leading to a rebuke and warning-with the exception of Philadelphia and Smyrna, which receive no rebuke. Each letter concludes with a promise to those believers who overcome.

The figure of Christ lay down all the normative elements required of a true believer: patient endurance, steadfastness, death, love, service repentance and so on. The ones who do not live up to these expectations transgressed these values. They received severe penalties, whereas the faithful were vindicated. "The richness of **Revelation's** physical, chronological and cultural setting imbues it with an aura of mystery and ultimate urgency." (Desrosiers, 2000:17). The interplay between the characters and setting puts a remarkable contribution to the overall progression and makes the story reach its resolution.

The heavenly setting towards the end of the book, the establishment of the New Jerusalem, brings out the message 'Good' shall prevail over evil at the end. The new world- a world without tears is yet to come. And its eminence posits strongly the reliability of the fact. "And I saw a new heaven and a new earth... behold the tabernacle of God is with men, and he will dwell with them...and God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow nor crying, neither shall there be any more pain; for the former things are passed away." (Rev. 21:1-4) (KJV, 1984:731).

Conversely, if one raises the question, 'What about the chronological setting in the **Book of Revelation**?', then it is difficult to give the answer. This to say, it is difficult to get a clear understanding of the timing of events. John made the statement, "I was in Spirit on the Lord's day." (Rev. 1:10) (KJV, 1984:721). In the phrase 'the Lord's day'; the word 'day' signifies just a single day. Thus, it sounds to mean the whole visionary experience that takes place on 'the day of the Lord', which also implies that the whole story unfolds in that particular one day. But at the same time, there are various time markers that do not coincide with what the 'day' infers.

(Rev. 11:3) (KJV, 1984:726) "And I will give power unto my two witnesses, and they shall prophecy a thousand two hundred and three scores days."; (Rev. 11:9) (KJV, 1984:726) "...see their head bodies three days and half..."; (Rev. 4:8) (KJV, 1984:723) "And the four beasts... and they rest not day and night, saying Holy..."; (Rev. 20:2) (KJV, 1984:730) "And he will hold...; and Satan, and bound him a thousand years."; (Rev. 4:11) (KJV, 1984:727) "And the smoke of their torment ascendth up for ever and ever."

Therefore, the presence of ultimate settings of time does not allow one to figure out when the action does actually take place. Talking of the period in general, the book relates to the past and future periods. The narratives in the book from the beginning until the end of the last chapter deal with past and future events. The first three chapters are primarily addressed to the first century church.

Towards the end, the book reveals events that will take place in the future. Lemma Shibeshi (2000:34) quoted a statement given by his interviewee, Dr. Douglas Paul Lowenberg, saying, "It primarily speaks of the first century. And yet I think also very clearly that there are some passages beginning around Ch. 19 and onwards that as far as I understood must deal with the future, because they talk about the ultimate end of history."

For instance, the incident of the abolishment of death and all that is evil shall happen towards the end. "And death and hell were cast into the lake of fire." (Rev. 20:14) (KJV, 1984:730)

4.3.2 Frankenstein

One of the most important aspects of any gothic novel is setting because it determines the mood of the characters: their happiness, desperation, or having a feeling of guilt or isolation and so on. The plot and the theme are also affected by the setting. **Frankenstein** in this regard is an innovative and deviating work. The tale is of passion, misery, dread, and remorse. These factors underlying the story pervert the attitudes of the characters against their will.

The physical setting in **Frankenstein** refers to earthly places. Switzerland was where the author wrote the narratives. The time was described as, 'the snowy summer of 1816, the *Year Without A Summer*, the world was locked in a long cold volcanic winter responsible for the deaths of millions caused by eruption of Tambora in 1815. In this terrible year, Mary W. Shelley and her husband Percy B. Shelley visited Lord Byron in Switzerland.' <<http://www.kimwoodbridge.com/maryshel/summer.shtml>>

The actual story takes place in Geneva, Switzerland, whereas the narration by a third party was done in the arctic area- the remote northern part of the globe. The geographical setting includes very cold climatic conditions. There are places with gigantic ice rocks, snow, the countryside, mountain, forests, the river and sea/ocean. With regard of the 'time' the framing of time of the story narratives was not exactly given, though indications of certain periods from 'March 17, ____ up to December 17, ____' (Longmeadow Press, 1991) were mentioned.

The characters' involvement in the setting, that is, their occupation and daily manner of living is very important. The story reveals, the major

character, a scientist who was reared in a well to do family and his thirst for knowledge which leads to a monstrous creation that goes against the laws of nature and natural order. This is manifested in Victor's outgrowing enthusiasm to find the secret of life that put the narratives of the story in momentum. The overall effect of the superego and the internal conflict within the protagonist were probably those things that are the more important elements of setting which contribute to the development of the plot and the exploration of the theme. These appear to be more conspicuous than the setting which relates to the geographical locations.

Attitudes developed due to the challenges and encounters in the daily lives of the major characters (the protagonist and his adversary), their interactions with each other and with the different settings brought the main idea of the novel to the fore: it is necessary to discuss the two major characters since everything about the novel is explicated through them.

Victor Frankenstein is the protagonist hero. This character is drawn to play God. He was intelligent and self-taught. His enthusiasm for knowledge had made him restless. So he was always on the run in search of new discoveries: the natural sciences. His curiosity grew especially in the creation of life in dead bodies. His dreams came true. He succeeded in creating a human-like monster using amalgam of body parts. His actions were, no doubt, unethical, unlawful and immoral. The results of his unorthodox research only brought trauma, sadness, misery and finally loss of one's own life.

Certain phrases in the narration hint to the moods of this character. For instance, 'the dreary night of November' (Shelly, 1991:42), 'Nothing is more painful to the human mind' (Longmeadow Press, 1991:526), 'I was hurried away by fury; revenge alone endowed me' (Longmeadow Press, 1991:635), 'the work was soon finished; in a few minutes a tumultuous sea rolled between me and my enemy' (Shelley, 1991:191). Shelley's presentation of such moods foreshadows the coming danger in the life of the protagonist.

In addition, the author's portrayal of this character is to convey that man can explore his ego as extremely as he wants and that the knowledge of science made things possible for him. This character transgressed conventional values (by acting to play God) all along, though at times he seems to be lifelike. He is compassionate; he can hate, desire, and gets emotionally involved with other people. Despite his educational background Victor's behavior was not like that of an elite. From the beginning he was described as having committed principles.

On the other hand, these so-called principles of his were derived from his restless and hectic nature. He does not limit himself to the markup of his best ability, not because he could not succeed, which he did, but because his insight did not allow him to see what lies behind his achievements. Moreover, he was unable to commit himself to the advice of others, like his father; though it was indirect. Of all his weaknesses, the worst is his fear and failure to tell others about his creation and get help, in spite of his awareness of what was going on around. Victor's actions led him to his doom. The reader views him as a mad scientist transgressing all boundaries without concern for the consequences of his actions.

The Monster displayed a rather discriminated being. He was a victim himself and portrayed drawn to represent those affected by universal injustice. His ugly face was startling and his extraordinary frame was disgustingly enormous. None of his physical appearance was attractive. This made the monster to be emotionally disturbed. He was made neither an animal nor a human being. It aggravated his loneliness and later he developed hatred. "the desert mountains are dreary glaciers are my refuge. I have wondered here many days; the caves of ice which I only do not fear, are a dwelling to me, and the only one which man does not grudge." (Shelley).

He learned many things during his solitude: human language, how humans interact with one another, helping and taking care of others and so on. This character shares all the emotions human beings have: he has feelings, he desires, he also wanted protection and love; he was able to hate and kill. He knew perfectly well what was going around him and his creator. Equally dynamic as the protagonist in his role in the story, the monster's character contrasts with that of Victor. Sometimes, his reactions towards the various encounters he faced seem to be more appropriate than those of his maker. The vocation of killing innocent people is of course not acceptable. It should be understood, nevertheless, that the monster is at rage; he has every reason for his deeds.

Perhaps we can say that the 'loss of pleasure,' the sense of being excluded from the healthy range of sensuous response is the counterpart of some 'cosmic' disorder perceived by Frankenstein's monster. But the more poignant exclusion occurs where the sensuous shades into the human experience: here the monster's plight far surpasses Satan's: 'the fallen angel becomes a malignant devil.

(Clareson, 1971:176).

In addition, he was not 'the perfect creature' who had the 'intellect' to figure out rationality and act accordingly. To forgive or forget should not be expected from an ogre. The monster caused misfortunes. However, Victor is the person to be blamed for this. He executed his plans without realizing the consequences of his actions. In spite of his status in the community, this scientist is a criminal.

The author's motive is to expose the restlessness of human nature, a blind enchantment, unbalanced combination of human feelings mingled with confusion. On top of these, she conveys a clear message that irresponsible use of technologies could result in unforeseen and dangerous consequences. The chronological presentation of events is set in a somewhat conventional manner.

The enactment of the professional endowment of the central character transgressed the values and traditions, but the contemporary society within the story world was not aware of it. The application of visionary insights and the practice of beliefs into reality were suppressed within the character himself. This created an internal conflict that finally ruptures and caused negative consequences (psychological, family loss, fear, tension, illness, and loss of ones own life).

The overall situation as depicted through the events and characters did not bring any good to the society at large. Rather, sorrow and devastation, unhappiness and despair, illness and death ensued from what seem to be peaceful and rewarding at the beginning. "Mary Shelley's world in *Frankenstein* is a dark one in which fundamental injustice prevails among men, and, in the allegory of the monster and his creator, between man and God." Clarsen (1971:179).

4.4 A Comparison and Contrast of Narrative Techniques in the Book of Revelation and Frankenstein

Before taking up the discussion in this section, the following two points should be taken into consideration. 1) The narrative techniques discussed above are interrelated. It is inherent that they play a joint-role in narratives towards communicating the same idea. 2) They elucidate the role of other narrative devices like characters, the central message or theme. The section is dealt with the realization of these views.

4.4.1 Point of View

The method of narration is the first person in both texts. The narrators John in **Revelation** and Victor in **Frankenstein** tell the story. This is a source of originality in both. Their actions and impressions about what they saw or about what they know come out from the actual people. This is because they have the knowledge that explains their actions and

suggestions. It also expresses the subject of objectivity. As original speakers of their experience and in their interactions with events and characters, the narrators seem to stir the life inside their encounters and give them a touch of reality.

Other common aspects of point of view can be cited. For instance, the narrators (1st person) perception of their surroundings, their reaction towards strange and unexpected circumstances, and their overall response to situations were intact, and not loose. Moreover, they are both ordinary human beings. What make John and Victor different from other humans are their extraordinary personality qualities. May be it is important to observe here the necessity of mentioning the association between the narrators and the narrations of both stories. The visions revealed to John in **Revelation** were because John was the chosen one, chosen by God among the faithful.

In **Matthew Henry's Biblical Commentary**, p.1, it is stated, "John was the beloved disciple. He was... a man greatly beloved. He was the servant of Christ; he was an apostle, an evangelist, and a prophet; he served Christ in all three extraordinary offices of the church." Victor was a man naturally gifted with intellectual qualities. He had an insatiable intelligence in the area of science, not to mention all the blessings his earthly life had offered him, which were very notable in making the outcome of his dreams a reality. Both John and Victor did not give up hope over their aspirations. They strived and continued; John in his tribulation, and Victor in his search to find the secret of life.

Educated people are expected to use their intelligence for the welfare of the community. What Victor did was the reverse. There is no excuse for his actions. He did not make any contribution to the society except satisfying his curiosity. His efforts did not serve a good cause, though, may be, one would accredit the devotion he showed to achieve his goal.

Both narrators showed **great dedication** proving the existence of faith inside them and the strong will in continuing their mission and playing their part wholeheartedly. Points of differences, on the other hand, are exhibited. John's narration of what he saw is inspired by a divine power, God. In **Frankenstein** the narrative is fictional. The point of view converges, moreover, with regard to the nature of the contents of the narrations. In the case of John, the visions he saw were actual happenings. The appearance of the vision was real. The manifestations therefore were original and truthful. The outcome of John's tribulations brought him to a position where no man could ever easily have attained. God is all the cause behind the possible happenings and blessings to John.

When it comes to the narration in **Frankenstein**, the conceptual basis, i.e., the subject of science is original. The invention of science is, of course a reality, something that truly happens. The blending of the concept in the background of the story on the other hand, gives the narration originality, but not reality- to suppose that the 'making of **life**' by man, even with the help of science, would never materialize in my opinion, is an exception which is beyond reach. The act of 'creating life' refers **only** to God. This should be taken for granted. The story is a pure fabrication of the author's imagination.

In addition, the final actions had resulted in a disaster, death of the hero. Victor's motives were different from those of John's. John's motive was to have faith in the Lord, and to keep on believing and maintaining that belief. Victor did not get easily satisfied with what he had. He was probing and looking for more and more results to his queries. Because his queries were not positive, constructive, the consequences were disastrous. Man's knowledge and capacity of doing and getting things done is limited. As human beings, we sometimes should abide and live up to the limits and

restrictions. Crossing the line would otherwise bring adverse consequences. The saying goes “Too much knowledge only brings sorrow”.

The third person narrative in **Frankenstein** was taken up by Robert Walton, an explorer. Son of man is a heavenly being (a supernatural) in the **Book of Revelation** makes a point of difference. Son of man told or rather ordered John to write down what he saw, whereas, in the case of Frankenstein the position was that, Victor told Walton his story and Walton presented it to the public audience.

The author’s motive to present a second narrator that retold Victor’s story is to convey that man’s inquisitiveness to fulfill his visions never rests until done. Mrs. Shelley tried to communicate this fact through Walton who was also amid the dreary Arctic ice. One of the letters to his sister indicates,

I dedicated myself to this great enterprise. I commenced by inuring my body to hardship. I accompanied the whale-fishers on several expeditions to the North sea; I voluntarily endured cold, famine thirst, and want of sleep. I often worked harder than the common sailors during the day and devoted my nights to the study of mathematics, the theory of medicine and those branches of physical science.

(Longmeadow Press, 1991:454).

His daring characteristic which is similar to Victor also showed his devotion and enthusiasm.

4.4.2 Setting

Frankenstein and the **Book of Revelation** integrate physical settings. Citing of earthly geographical locations is common in both texts. Not many other similarities in this regard, can however be mentioned. The

periods when the narratives were written show similarities. In John's time, there were great sufferings. People were executed. Tribulations and exiles were practiced. The period when **Frankenstein** was written was marked by natural calamities. Both exhibit disasters, each of a different nature.

The differences in setting can be demonstrated with respect to the chronological setting. The time frame in **Frankenstein** is given to be the year 1700. In **Revelation**, on the contrary, there are different time markers which indicate that the occurrences of events took place at different periods in history. Heavenly places form a major part in **Revelation's** physical setting. The remote future events like the establishment of New Jerusalem, yet to happen, are those peculiar to **Revelation** only.

The psychological states of the character, the living conditions and so on were portrayed as unsettled or confused in the novel. John seems to be stable, though overwhelmed at the beginning with the appearance of the Son of man. He did not falter even once from his goal. Victor did when he was working on his second creation. The question of plausibility is fair at his point. Why did Victor hesitate to repeat his action to play God? Is his action signifying any logical reasoning to the minimum? Victor's hesitation can be attributed to two reasons. One is he has come to his senses that he should no more commit another dreadful mistake. Secondly, he knew he could not make the type of creature he initially had in mind when he made the monster. He knew he will face the same failure that he had with the first monster. The perfect creature he had in mind can never be realized, because Victor himself as a human being is imperfect and the power to perform the act of creating a being is accessible only to God. Man can be successful in many of his ventures, but creation is something beyond the reach of his abilities and science.

4.4.3 Plot

The difference in the treatment of plot in the two works lies in what is perceived to be the result of the signification of the technique. This is to say, though the causal element is there in the narratives of **Revelation**, it cannot be easily detected as in **Frankenstein**. In **Revelation**, the arrangement of incidents is described according to their consecutive occurrences and presentations. The relationship of cause and effect could not be noticed, for instance in two individual consecutive events. It is in the integration of the events in the book as a whole the cause-effect relationship can be explainable. The position given to John was just to declare what he saw as is. He is not to rearrange, or reshuffle the events the way he might think would appeal to viewers/ readers. These visions are from God. So, he can not tamper with them.

In **Frankenstein**, the placement and timing of events has to do with the author's intentions and they do appeal to the interest of the reader, who appreciates stories of science fiction. The provisions of 'suspense and surprise' elements of plot are evident in both texts which is as well a similarity. There are instances, in **Frankenstein**, where the clustering of events left gaps to raise the expectations of readers. To give an instance,

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instrument of life around me that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning... by the glimmer of the half distinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs... How can I describe my emotions at this catastrophe?

Longmeadow Press (1991:495)

Indeterminacies in **Revelation** seem to be less when compared to the novel. The two texts are said to share similarities. In both texts except for having different resolutions, the development of the plot followed the pattern:

Point of Initiation (Exposition) → **Rising Action** (Complication) → **Climax** (Culmination) → **Falling Action** (Crisis) → **Resolution** (Denouement).

In addition, both texts convey the binary oppositions 'Good over Evil'. The final results confirm this reality. Evil doers are penalized, and get what they deserve. In **Revelation**, further incidents were expounded to show that good prevails at last. 'Good' taking over 'bad' is hinted in **Frankenstein**. The good part manifested in the novel is due to the death of Victor and the disappearance of the monster. "Frankenstein pursues his monster, fails to destroy him, and died appropriately in the cold of the Arctic that matches the cold of his heart. Likewise, Frankenstein's monster dies on his own terms, springing on his ice raft, 'borne away by the waves and lost in darkness and distance'." (Shelley, 1991:206) The narratives disclosed the death of the protagonist hero and the disappearance of his opponent at the close of the story, which implies the end of the unethical and evil practices.

CONCLUSION

Attempt has been made to show the possible harmonious relationship and what are believed to be the distinctions between science and the Bible ('religion' is used interchangeably to be in line with some of the citations). The arguments declared in this study are meant to divert and change the misconception of the audience about what is taken to be for granted regarding the two genres.

The discussions are intended to reflect as much as possible the nature of conceptions, thoughts and beliefs in both texts. The study could not be exhaustive, but the literary techniques chosen for the analysis and comparison are believed to foreground the meaning of 'concurrence' between the Bible and science fiction. The theoretical information throughout the pages and the critical analysis are hoped to mirror and validate the focus made to elucidate the subject matter and the overall purpose of the research work.

Altogether, the researcher believes to have added a part in paving the way for mature researches on the relation between science fiction and the Bible. Moreover, I would also like to hint that the building up of blocks between the two genres of literature would no longer be effective. It is hoped that interested researchers will accredit the rationale behind this study and hopefully will redirect the 'fallacy' and illogical 'fixation', rooted in the insights of many people, by providing further evidence and proofs.

The contributions of the study made in this research are that,

- It brought forward the argument that fictional works and non-fiction have similar literary backgrounds. Besides, the study examined texts of marginalized genres- science fiction and the Bible. The validations presented in the study of literature or

language should not always focus on what has been the trend that is on novels, short stories etc., of prominent literary figures, but this tradition has to incorporate other works of literature as well. The qualities of science fiction and the Bible should be introduced in the teaching learning process of language and literature. To put it in simple terms, the idea of fixation has to be broken. It is what this research has tried to prove. The genres should not be overlooked because of illogical assumptions. This study will be an encouragement for researchers in this field of study who are expected to do more to broaden the educational sphere of learners at all levels

- It adds to the awareness of future researchers who would like to study the Bible in a more extensive and advanced manner to prove that it is a basis that would give rise to the present literature. We need to know the Bible further as a literary product because it is a basis of knowledge. The Bible is about human beings and life in general just like science. I believe that researchers should undertake further studies in the areas of the Bible and science fiction which promotes a new idea that are not very much explored.

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DECLARATION

the undersigned, declare that this thesis is my original work,
has not yet been presented for a degree in any other university
and all sources of materials used for the thesis have been
fully acknowledged.



Rahel Zegeye

This thesis has been submitted for examination with my
approval as university advisor.



Olga Yazbec