
The Use of Film Criticism Podcasts: A Text Genre Analysis and Potential Pedagogical Adaptations for English as a Foreign Language Teaching

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**The Use of Film Criticism Podcasts: A Text Genre
Analysis and Potential Pedagogical Adaptations for English
as a Foreign Language Teaching**

Corpus: Retranscription of the Analysed Film Criticism Podcasts

Mémoire présenté par Isabelle PETIT
en vue de l'obtention du grade de
Master en Langues et Lettres Germaniques, à finalité didactique

Promoteur: (Prof.) Germain SIMONS

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2 ***The Empire Film Podcast: “All the Information is On the Task (ft. guests Edgar Wright, Rosamund Pike & Isla Fisher, Michael Shannon)”***

Speaker 1: OK, that was Rosamund Pike and Isla Fisher talking about *Now You See Me, Now You Don't*. You would think we would start off the review selection of the show, because that's where we are now, with *Now You See Me, Now You Don't*, but that would be just what you want us to do.

Speaker 2: Um

Speaker 1: Instead, we're going to talk about *Frankenstein* because they came out last week on Netflix. Guillermo Del Toro, *Frankenstein*. We weren't able to do it justice in terms of the length of review when it came out in the cinemas a couple weeks ago, and we weren't able to do it justice last week either. Will we be able to do it justice now? Hells Bells.

Speaker 2: Oh, probably not. I'm not sure there is such a thing as justice for this. But this is a real passion project, a labour of love for Guillaume Del Torro, who's been trying to make it for approximately ever, I believe. And this is a pretty faithful adaptation of the Mary Shelley original story. So, we have Victor Frankenstein, played by Osac Isaac, who is a little bit of a little boy lost. He lost his mother at a young age. He was raised by a domineering and, quite frankly, terrifying father. Think Charles Dance dressed up, uh, when Salieri like dresses as Mozart's dad.

Speaker 1: *So You Think You Can Dance?*

Speaker 2: *Amadeus*. Hey, um, that's, that's kind of the vibe here. Very, very sinister. And he grows up to become a surgeon and take people apart and try and find a way to conquer death, which, after all, took his beloved mother from him at a young age, and he ain't having it. So, hum, has some success bringing bits of bodies to life. That impresses an investor, played by Christophe Waltz, who gives him the means, the money and the frankly terrifying tower on a cliff top that he needs to finally bring his project to life and create the Creature, Jacob Elordi's Creature, who is made out of dead things. This is really interesting film because he's, he's approached it with the framing device that basically an Arctic exploration vessel finds these two in the frozen, deep-frozen North again, you know, inspired by the novel. So, we have kind of two perspectives on the story because we get Victor's take on it, talking to these sailors on this ship and laying out his history and also the Creature's account of his own life and what he experienced. And it does give a really interesting spin on things. We also, there are also roles for Mia Goth, who is Elizabeth, who plays

Victor's brother, William's fiancée, basically but he also has a little bit of a thing for her because she looks just like his mum. Freud, hello.

Speaker 1: What?

Speaker 2: calling Freud and and yeah, that's kind of the setup.

Speaker 1: It's quite a, a sort of focused cast, a very focused group. It's all about, honestly, it's all about bad fathers, and, and you know, taking responsibility for the life that you create and, uh, learning what matters in life and not just sort of, you know, pushing for knowledge for its own sake. I guess. Um, it's beautiful looking. It's stunning, absolutely drop-dead gorgeous. You know, this is clearly something Guillaume del Torro has been working on for basically his entire career, and thinking about and kind of bringing to life. And, I, I thought the performances were, were great as well. Umm, Oscar Isaac's very English accent takes a little bit of getting used to. He is meant to be a Baron after all. But umm, but I thought.

Speaker 1: [cutting speaker 2 off] And of course, he's not English either. No, no, no.

Speaker 2: But you know, but he's, but he's speaking with what we perceive as an English accent because they're, they're trying to communicate that he's posh.

Speaker 3: [cutting speaker 2 off] Very posh. Yeah. And that's how you do that.

Speaker 2: And that's how you do that. It is umm. And I love that the Creature develops a different accent because Victor doesn't spend enough time with him to teach him how to speak, and someone else who teaches him how to speak. And I thought that was just a beautiful, beautiful piece of performance.

Speaker 3: [cutting speaker 2 off] It's a film about shitty parenting.

Speaker 2: It really, really, really is. And and also about what makes us human and what it means to be human and all these kinds of things. So, I just thought it was lovely. I, I thought the first time I watched it, and I think I said this when I talked about it briefly before that, I find it a little bit quick at the end. I thought certain things happened too fast for me when I watched it second time around; those did smooth out a bit, and they did feel more natural, and flowing and effective, actually. So, um, I feel like it's one of those ones that my objections to first time around are going to fade steadily with with time because I really enjoyed it. I really enjoyed it first time, but I really, really enjoyed it second time around.

Speaker 3: I mean, it's interesting you're talking about the structure because I found this to be quite long. And I do think this is a holdover from when originally this was going to be two films. He was going to have a film from Victor's point of view and a film from the Creature's point of view. And then he realized that having this kind of hinge in the middle and pivoting the narrative was maybe a better way of doing it. But it doesn't mean this is not a short film. And I, I felt that certainly that last half an hour of it, I was flagging ever so slightly. But it, it is absolutely beautiful. And it's a really interesting take on the, on the story, which is, you know, it is, it's like daddy issues with monsters, like it really is. And Elordi's monster is great. He's so good in this role, but he's simmering with this kind of fury and resentment and sort of a sense of abandonment of this kind of paternal malfeasance that he suffered. He's not the world's stroppiest teenager. But instead of, you know, saying "I hate you", he just pulls your arm off, and you can't kill him. But he's also quite eloquent and sort of emotionally literate, which is 1,000,000 miles away from Boris Karloff. It's a completely different sort of take on the Creature. I think at times there were moments where I thought it was being consciously silly, like deliberately. I mean, it's very heightened film and I I didn't buy some of the character motivation. Mia Goth's character in particular was, her main character, not the mother character. But I didn't buy her motivations. And I felt her affections sort of all over the shop. I couldn't quite get a read on.

Speaker 2: [cutting speaker 2 off] I think that's deliberate.

Speaker 3: Yeah, I didn't love that because I couldn't really sort of feel my way through that character. And I do think, like I said, it probably could have lost 30 minutes. But I do think that, you know, when this story is told well, it's supposed to tug at the heartstrings. It's supposed to be affecting. And I genuinely think this does work in that regard. But there are also moments that kind of somehow undid that. There's a, there's a, and I don't know that this was deliberately an Austin Powers homage, but there is a bit where Victor gets out of the bath and various household objects are scaring his cock and balls. I'm like, is he doing Austin Powers? Is that what this is? I'm assuming not, but hey, maybe it is. Maybe Guillermo is a massive fan. There was a bit where he turns, the camera, yeah, baby, but you know.

Speaker 1: It did make me horny.

Speaker 3: [cutting speaker 3 off] It did make me horny.

Speaker 1: No, I didn't love this film partly because I just couldn't always get a handle on it. I really, I think it had noble intent, and I think it looks beautiful. I think if you, maybe, shaved half

an hour off the runs on, I think it would have been almost perfect for me. But I just think by the time I got to the end, I felt a little bit like it would become an endurance test, no pun intended on the name of vessels, but yeah.

Speaker 1: John, have you seen it?

Speaker 4: I have, yeah. Yeah, I liked it. I didn't love it. I think I sort of agree with you, James, that the sort of pace did feel a little bit much for me. Also, I've never totally vibed with Guillermo del Toro's like more gothic-like homage films. I kind of prefer him when he's doing a bit more like modern-day stuff.

Speaker 3: Not a Crimson Peak fan?

Speaker 4: Not a Crimson Peak fan. But it's still definitely, like, a pleasure just to watch someone clearly, like, realizing their long-held dream. Like, this is such a specific vision. and it's completely executed exactly as he wants. It's also a very Catholic film, which I really appreciated. Like, it feels very, it's sort of thick with religious imagery.

Speaker 1: Helen's nodding the longer and oh yeah.

Speaker 2: Oh yeah? Oh yeah. It's not even the most Catholic film that Netflix is putting out in the next two months.

Speaker 4: Though that's true. That's very true.

Speaker 1: *Christmas Chronicle* is back again, but what is it?

Speaker 2: *Wake Up Dead Man*.

Speaker 1: *Wake Up Dead Man*. Oh, that's very Catholic, isn't it? Yeah, very Catholic indeed. Let's move on.

3 *Kermode & Mayo's Take: "Has Frankenstein got Mark (re)animated?"*

Speaker 1: Well, it looks like *Frankenstein* Time.

Speaker 2: OK, *Frankenstein*, which is the new film from Guillermo del Toro, who's the Mexican genius behind *Cronos*, *Pans Labyrinth*, *Hellboy*, *Shape of Water*. I mean, if you're a regular listener, you'll know how much I love Guillermo's stuff. This this is adapted from Mary Shelley's much-adapted gothic novel, which is famously published originally without her name. And the film, as all adaptations have done, takes several liberties with the text inasmuch as it changes key things in the text. But I think it is strangely faithful to the tone of the source. The central theme of the story is, you know, a scientist playing God, creating life, which he then abandons in horror, leaving this Creature, who is bereft and becomes bent on vengeance, but more importantly is lonely and wretched and in need of companionship. And the oft-repeated trope is that people confuse Frankenstein. We've, like, if you see somebody, you know, with a square head and you think, oh, that's Frankenstein. No, that's not Frankenstein. That's the Creature. Frankenstein is the creator. So, as with the source, you get shifting points of view. So this opens the captain of the ship on route to the North Pole, encountering a bedraggled Victor played by Oscar Isaac, who is locked in this kind of endless pursuit with his own creation, played by Jacob Elordi, across the Arctic ice. And then Victor then tells his story, the story of how his beloved mother died when he was young, how he became obsessed with overcoming death, how he breathed life into reanimated body parts. And then became, as I said, locked in this ongoing battle with his nemesis. And then, the film then changes perspective to the Creature's story. The Creature says: "OK, he's told his story, this is my story." And now we see the events. I said, well, this is all kind of inherent in the Shelley from the point of view of the poor Wretch who is created and is then abused by the egomaniacal victory, cast out into a hostile world, denied friendship or companionship, which is the thing that he needs. Here's a clip.

[Clip of the film]

"The Creature: my maker told his tale, and I will tell you mine

[Music playing]

The Creature: I remember pieces, memories of different men. Then I saw it. Your name. Victor Frankenstein."

[Review]

Speaker 1: That's Frankenstein. That's yeah, you have to do that. So, but as I said, so basically using kind of key elements from the book, I mean, but but at the same time taking those elements and making them very very Guillermo. So this has been going on for a very long time. The Creature role was originally earmarked for Doug Jones, then I think Benedict Cumberbatch, who played both the Creature and creator in that Danny Boyle stage version, and then Andrew Garfield, and now Jacob Elordi, because the project, when I first met Guillermo back in the 90s, he was talking about doing Frankenstein. Other key roles in the version which is finally made to the screen. Mia Goth as the fiancée of Victor's brother, William, Charles Dance as Victor's bullying father. Christoph Waltz as Heinrich Hollander, who's this arms dealer. Who is the uncle to Elizabeth and also the benefactor of Victor. He's got very, very personal reasons for wanting Victor to overcome death. So, Guillermo, who has basically been circling this story, as said, for decades, I mean, he saw it as inspirational. James Wales Frankenstein and Bride of Frankenstein. He said that Christopher Lee, Christopher Lee really nailed the idea of the emptiness of the Creature. Famously said that Frank Darabont's script, Frank Darabont wrote the original script for Kenneth Bran as Frankenstein. And Frank Darabont described that as the best script I ever wrote and the worst film I ever saw. And Guillermo had read Frank Darabont's script, which is online. I mean, it's, it's become quite celebrated now and described. It's pretty much perfect. And I met Guillermo just recently and said that he, that he said that Frank Darabont had seen this. And, and there is clearly a kind of a thematic comparison between what Guillermo has done with this and what Frank Darabont was trying to do with his script. I mean, the thing is, there was there was an, there was an interview with, with Frank Darabont in which he said that his script for Frankenstein, it was taught, it was to do with whispers and nuances. But when, by the time it got to the screen, it was like these overblown operatics. This version doesn't skimp on operatics. I mean, there are plenty of big set pieces, boats in ice, vast towers, you know, lightning echoes in tone of Francis Ford Coppola's Dracula, Francis Ford Coppola's Bram Stoker's Dracula to give its correct title. And in fact, I think when they first showed footage from this, I think they preview screened it with some of the music from Coppola's Dracula. But the key thing is that for all the the showy theatrics of which there are plenty, the key tone is melancholia and and loneliness. And the film's got this epic visual scale. But it focuses very specifically on the misery and isolation of the character and the the Creature being driven mad by being abandoned by their father, which is a dynamic which is set up very clearly in the relationship between Charles Dance's father. And Oscar Isaac's Victor, I mean, this is very much about the sins of the father coming back to haunt. But the other thing that's in there, I think this is really important, is this version has a redemptive arc to it. And there is a moment in the film in which Victor refers to the 9th configuration. OK, now this is a shout-out to

a movie which I love, which Paul Thomas Anderson loves, which Guillermo del Toro loves, and which was written and directed by William Peter Blatty and has been seen by almost nobody else. And it is an absolutely brilliant movie. Basically, which is like a an existential theological thriller about the argument for the existence or non-existence of God. And it is absolutely about redemption. And of course, Guillermo del Toro has always had this thing that was brought up with that Catholic sense of, of guilt and redemption. And when he flags the 9th configuration in this, I mean, my heart leapt a little bit because it's like, oh, he just said the 9th configuration. It's not a throwaway thing, though. It's flagging up that what's happening in Guillermo's retelling of this story is that there is a redemptive arc in it. I mean, to me, that was kind of the lighthouse in the middle of the fog that this is the heart of the film. I mean, I think, as a piece of filmmaking, it is as accomplished as anything you'd expect from Guillermo del Toro. I mean, everyone has everyone probably seen a Guillermo del Toro film. We know that he is he is, he knows how to to stage a, a good story And he has always got this thing about, you know, the sympathy with monsters, with in this case, with, with the Creature. And there's been lots of praise for the lead performances here. I think a particular shout-out is due to Mia Goth, who is the most mesmerizing screen presence, I mean. Just really, really strange and fantastic costume design, these kinds of Shirley Russell's costumes. I think, I think Kats Hawley's costume designer, Christoph Waltz, kind of anchoring the whole thing in, in, in economics and making it all kind of very down to earth. I, I mean, I am predisposed to to like Guilermo's work, but there is he said himself that he was worried about Frankenstein. Because in a way, when you finally do the thing that you've been wanting to do all all the time. That's it. Once you've done it, you've done it. But I think this, this was worth waiting for. I think it's emotional, and I think for all the bigness, for all the grandeur, for all the the gothic visuals and the sepicism, the costume design and the way it looks. It is. It is essentially what Shelley's story is about, which is two sides of this story, 2 characters locked in this thing, the creator and the creation. And it is about, you know, when God abandons their creatures, what does that leave the creatures to do? And you know, the, the modern Prometheus aspect of it is one thing, but it's just, it is what happens when you create something and then turn your back on it. And I think it's, I think it's a really fine adaptation. It's not definitive because there is no definitive screen adaptation of Frankenstein, because that novel can be, because the novel is so complex, and there's so much going on in it. But I think that what Guillermo has done is to take the right elements, which are often elements that are not used in the movies, and make them his own.

Speaker 1: One frame back in "Take 2" is tip-top Frankenstein movies of all time. So that will pick up from from Mark's essential unmissable review of the Guillermo del Toro movie correspondence@covenameric a.com

4 *Reel Talk with Honey and Jonathan Ross: “EP100: Wicked: For good, Frankenstein, The Running Man”*

Jonathan: Coming up, let’s talk about Guillermo del Toro’s return to the world of fantasy with *Frankenstein*.

[Music playing]

Let’s move on with the film that we’ve both been very excited to see. Of course, finally, we’ve got to see Guillermo del Toro’s *Frankenstein*. You know the story of *Frankenstein*. We don’t need to tell you. Scientist, bit of a weirdo. Cuts up people, finds dead bodies, puts them together, wants to prove he can do what God supposedly does. Creates, breathes life into him by the wonder of nature and lightning, etcetera, etcetera. Creature a bit pissed off. No one really likes him. One is around a bit. Wants a mate, doesn’t get a mate. Very angry, all goes well, disappears, one’s off into the ice. That’s the story of *Frankenstein*.

Honey: You’ve, you’ve missed a couple of key themes, but you know what? Broadly. Absolutely.

Jonathan: [overlapping speech] Broadly speaking.

Honey: Absolutely.

Jonathan: So, we don’t need to do synopsis. Great performances. Oscar Isaac as Victor *Frankenstein*.

Honey: Oh.

Jonathan: Love him on screen,

Honey: He’s fantastic.

Jonathan: Jacob Jacob Elordi. There’s a handsome hunk of a man around the Creature.

Honey: What did you think about him in his Creature prosthetics?

Jonathan: Well, here’s what I like about this film. There is one thing about this film that I appreciated, and probably only a handful of people seeing it will appreciate. And I know this because, as you know, I’m I’m sort of a friend of Guillermo’s. I like to think I’m a friend, and he’s always very friendly to me. And we both bonded over our love of comic books as well, and monster artwork in particular. And I have a piece of art by this genius called Bernie Whitson,

Honey: Uhm.

Jonathan: who did a version of the Frankenstein book that came out as a graphic novel kind of four years ago with about, I don't have 115 plates. And he drew, and he drew them in an old sketch. He drew them a bit like one of the great illustrators of the 20s, like Clement Carl or one of these guys. And they almost look like engraved, you know, lots of thick black lines and things are just gorgeous. What? But his vision of *Frankenstein* Monster was the best ever, thought. And I know Guillermo was such a huge fan. He owned quite a lot of the artwork, and he's recently sold it off. He sold off a lot of his collection of comic book stuff and artwork stuff because I think when the fire hit LA, he was thinking, "Oh my God", that could all just go up in flames. And you know, I'm gonna give it to someone who can look after you properly. And I loved it. In the final credits, right at the end of the film, it said the look of the Creature, in part inspired by Bernie Whites and Frankenstein.

Honey: Wow, that's so special there

Jonathan: There are moments where he looks, he doesn't. I don't think they made Elordi look quite as good, or quite as haunted or indeed quite as monstrous as Bernie Whites managed, the genius Bernie Whites. But I think they did a good job because what's so weird about this film? And it is quite weird, and it's fun, and you showed you sent me a very, very funny. Was it a real or a TikTok?

Honey: [cutting Jonathan off] It's a real.

Jonathan: [continuing speaking] of a guy doing a joke that he was gay about Del Toro and how basically Guillermo seems to want everyone to have sex with these monsters because you got *Shape of Water*, where there's a sexy version of the Creature Black Lagoon.

Honey: Yeah.

Jonathan: and this, which gives a sexy Frankenstein.

Honey: He loves, pardon my language, a fuckable monster.

Jonathan: He wants a monster to be ready for action.

Honey: And unfortunately, I will say: worked on me. Well, this is the first time I've been like, OK, Jacob, like, you know, and I think obviously Jacob is a very impressive hunk of man. I've actually, I've met him before.

Jonathan: He's about 65, 66. He's a big boy.

Honey: He's leggy.

Jonathan: He's a leggy boy.

Honey: Him is the monster because of that well of pathos and the point at which he gets very long, luscious hair. I was like, you know what?

Jonathan: And he wears a good, beaten-up Victorian-style robe. I mean.

Honey: [cutting Jonathan off] And he's so sad.

Jonathan: Look, I really like the film because it's hard not to like a film which looks as beautiful as this. The design. It's some of the finest design and some of the most inventive and beautifully realized design I think I've seen in any film ever. The funeral scene, not just the way the coffin looks, which was extraordinary, but also the way everyone's dressed. The scene when, early on, you see Oscar's look with the boy version of young Victor Frankenstein with his mum played. Both roles are played by Mia Goth, I believe, she plays his mother and also the one who's going to marry his brother, and the maze coming downstairs and wearing a kind of weird veil effect over their face. The only other artist working in film, I think, serves up such a fully realized work world would give the chance was David Lynch.

Honey: Yeah, I completely agree. And I think there's something so lavish and so gothic about what Guillermo's done here, which is so special, like, I mean. Mia Goth's costumes alone, the fact that they're kind of these really saturated beetle-like rich jewels tone costumes, which also feed into her character, it's just so artfully done. Every single detail is so poetic.

Jonathan: It is gorgeous, I loved it, but I do wish he had't changed the fit of the story as much as he did, because in actual fact, by he he he actually robbed the monster of any moments really that were monstrous. All we saw him as was this oppressed victim, this tragic, haunted Creature given a life he didn't particularly want, but he couldn't end. And we never saw the moments where he lashed out in a way that he does in the book and other film versions. which actually made you realize that people would see him as a monster.

Honey: Well, yeah, the monster is kind of saint-like, and all of the blame is put onto Victor Frankenstein, because he is, quite frankly, a Dick to his creation.

Jonathan: He is a dick.

Honey: He births this boy into the world and then seems to be surprised that he's brought something to life. But also, it's interesting, I saw someone kind of say online going, "I really relate to Victor Frankenstein because I, too, have created pieces of work that I put out into the world and then come to be disgusted by who".

Jonathan: Who said that?

Honey: Someone someone posted that. I thought, "Very good read on it" of you know, we've all you know you write something you. Put it out.

Jonathan: [cutting Honey off] Although, I suppose the difference here being that he created something that he didn't take full responsibility for this week, because almost the minute he's created him, you think, "OK you've made this Creature in the brain for some reason, seems to be like almost an infant's brain, actually. And, immediately, you chain him up in the basement."

Honey: I know, because also at first he sees the monster, he's like come here, my dear boy. He gives him a hug. He let go, "Feel that, that sunlight" and then he's like right into the dark, dirty basement with you, moist.

Jonathan: [cutting Honey off] With wax.

Honey: Also, he's covered in wounds, and wounds that are healing. Don't put him in a moist environment. You're a doctor, Victor.

Jonathan: But another twist that Guillermo has added, which kind of works in his film, but, for purists like me, who love the original *Frankstein*, it's a little bit of a cheat. He makes him almost like Wolverine, so that his body can heal itself.

Honey: Yes, which is very convenient, and I'm not mad at that.

Jonathan: I wasn't mad about that, but overall, you know, I sat there just thinking this is a treat. It is a treat.

Honey: My only qualm, I guess, was kind of the length of Victor Frankenstein's part of the story, because

Jonathan: [cutting Honey off]: I thought you were going to say his body.

Honey: The body team, body gorgeous on Victor Frankenstein. I can't argue with that.

Jonathan: Oscar Isaac, he's just too long.

Honey: He's... what a gorgeous man. First of all, Oscar Isaac, to be honest, the eye candy in this film. Everybody's looking gorgeous. I can't, you know. Thank you, Guillermo. Once again, a very sexy gothic piece of cinema. But no, my only qualm is the length of Victor's section, not his body. His body is fine.

Jonathan: Yeah, the film does, it does drag.

Honey: That's the only qualm I haven't just you know.

Jonathan: The first half does the first half.

Honey [cutting Jonathan off]: Drags of it, and when you get to the monster story, it's so beautiful and haunting and sad and and just incredible, and I thought there were aspects of Victor's which were incredible, but it just, you know, you kind of see cradle to conclusion with him.

Jonathan: Yeah, you see, like him growing up and changing what, you know. I suppose that makes sense. Someone's. But he didn't need all that. And he didn't really add anything. And there's one long sequence where he's just getting the lab ready, and he's running. And, I thought, it's just like a Disney movie. It's like I am building my lab, I am building my lab, making Gothic tonight. Oh, so pretty. will build a young boy from dead body parts, and if he doesn't like me, feel shitty, just made that up.

Honey [cutting Jonathan off]: But that's really good.

Jonathan: But it felt like a sort of silly sequence, which would have worked in a distance room because you're enjoying the song. But it's like we don't need this.

Honey [cutting Jonathan off]: Well, those moments of him being like, we need two big cylinders there and a big lightning rod, and we're like, I actually don't need the order,

Jonathan: [cutting honey off] I need a hole in the floor that someone can fall through it. A convenient part in the film. And who's the guy? There's that actor we always like, of course.

Honey: It's Oh my God, it's what's his name?

Jonathan: Christoph Waltz.

Honey: Christoph Waltz, who is brilliant.

Jonathan: Who plays a a syphilitic millionaire, and that's a kind of odd, unnecessary extra character, I felt.

Honey: Yes, which also kind of. There are moments and choices that are made there where, without giving too much weight, Christoph Waltz drops a kind of caveat to the deal on Victor Frankenstein and the worst possible moment, kind of in the heat of the moment.

Jonathan: And and the moment where realistically he could have had no real expectation that he could have been fulfilled.

Honey: No, I'm like, you surely understand that you're being unreasonable here, Sir, but apart from that, what an incredibly ambitious, beautiful film.

Jonathan: I didn't enjoy *Crimson Peak* as much as some of Guillermo's other work, but once again, I would happily watch that again. I would happily watch *Frankenstein* again because it is a cinematic experience unlike many you get. It is a really fully, beautifully realized, fully immersive world and and it is fun. I mean, I thought it was a lot of fun, but you did drag in the first half a bit. There were a few things, if you're a taller purist about *Frankenstein*, you might find irritating, but Elordi, I kind of wish he'd been given more of a chance to be a monster.

Honey: I loved that he was an innocent because I felt like it was a very kind of optimistic take on humanity, of kind of going. You're born into this world without evil in you, and it's only when the hurt is done unto you that you get a vengeful soul.

Jonathan: And that's a lovely message in these troubled times.

Honey: Completely. I would like to get lost in any one of Guillermo's worlds, and with all of his films, I rewatched them a lot, and I just think no one's doing what he's doing.

Jonathan: Great scores, well, of course, Guillermo's longtime collaborator, Alexandra Desplatt. But really for me it's it's kind of a triumph, and it is a triumph. It's a triumph of style over content. That's out on Netflix. Now let's talk about the new Edgar Wright movie *Running Man* after this.

5 *Literature Review*

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