

Frankenstein Norton Critical Edition

Beginning with Mary Shelley's great novels, Frankenstein and The Last Man, Eileen Hunt Botting's Artificial Life After Frankenstein reveals the techno-political stakes of modern political science fiction and brings them to bear upon the ethics and politics of making artificial life and intelligence in the twenty-first century.

Presents a collection of critical essays about the works of the British author, focusing on her famous novel, Frankenstein.

Frankenstein was first released in 1818 anonymously. The credit for Mary Wollstonecraft Shelley's authorship first occurred in 1823 when a French edition was published. A year earlier, Mary's revolutionary husband, the influential poet, dramatist, novelist, and essayist Percy Bysshe Shelley, died. The same year Frankenstein, or The Modern Prometheus (its full title) was first published, so was another work by Mary's husband that shares use of the word Prometheus. The drama Prometheus Unbound was indeed credited to Percy Shelley. The secret admission of experts in English literature is that Mary Wollstonecraft Shelley did not write a good portion of Frankenstein. In Shelley's scientific avocations, his disputes against church and state, and his connection to the illegal and infamous anti-Catholic organization, the Illuminati. Scott D. de Hart's fascinating investigation into Frankenstein and the lives of Mary Wollstonecraft and Percy Shelley results in an inconvenient truth regarding what we have long believed to be a great example of the feminist canon. Scott D. de Hart was born and raised in Southern California. He graduated from Oxford University with a PhD specializing in nineteenth-century English literature and legal controversies.

The Historical Dictionary of Romanticism in Literature takes a close and comprehensive look at romanticism in literature through a chronology, an introductory essay, appendices, and an extensive bibliography.

Surveying the major facts, concepts, theories, and speculations that infuse our present comprehension of time, the Encyclopedia of Time: Science, Philosophy, Theology, and Culture explores the contributions of scientists, philosophers, theologians, and creative artists from ancient times to the present. By drawing together into one collection ideas from scholars around the globe and in a wide range of disciplines, this Encyclopedia will provide readers with a greater understanding of and appreciation for the elusive phenomenon experienced as time. Features · Scientific historical thought about time, including those that emerged in ancient Greece, early Christianity, the Italian Renaissance, the Age of Enlightenment, and other periods· Covers the original and lasting insights of evolutionary biologist Charles Darwin, physicist Albert Einstein, philosopher Alfred North Whitehead, and theologian Pierre Teilhard de Chardin · Discusses the significance of time in the writings of Isaac Asimov, Samuel Taylor Coleridge, Fyodor M. Dostoevsky, Francesco Petrararch, and numerous other authors· Includes the contributions of naturalists, philosophers, physicists, theologians, anthropologists, geologists, paleontologists, and psychologists· Includes artists' portrayals of the fluidity of time, including painter Salvador Dalí· The Persistence of Memory and The Discovery of America by Christopher Columbus, and writers Gustave Flaubert·s Quo Vadis· Provides a truly interdisciplinary approach, with discussions of Aztec, Buddhist, Christian, Egyptian, Ethiopian, Islamic, Hindu, Navajo, and many other cultures' conceptions of time

This edited collection explores the afterlife of Mary Shelley's Frankenstein in theatre and film, radio, literature and graphics novels, making a substantial contribution to the field of adaptation studies.

Few creators have risen from literary origins to reach world-wide importance like Frankenstein. This landmark volume celebrates the bicentenary of Mary Shelley's creation and its indelible impact on art and culture. The tale of a tormented creature created in a laboratory began on a rainy night in 1816 in the imagination of a nineteen-year-old Mary Wollstonecraft Shelley, newly married to the celebrated Romantic poet Percy Shelley. Since its publication two years later, in 1818, Frankenstein: Or, the Modern Prometheus has spread around the globe through every possible medium and variation. Frankenstein has not been out of print once in 200 years. It has appeared in hundreds of editions, perhaps more than any other novel. It has inspired a multitude of stage and screen adaptations, the latest appearing just last year. "Frankenstein" has become an indelible part of popular culture, and is shorthand for anything bizarre and human-made: for instance, genetically modified crops are "Frankenfood." Conversely, Frankenstein's monster has also become a benign Halloween favorite. Yet for all its long history, Frankenstein's core premise—that science, not magic or God, can create a living being, and thus these creators must answer for their actions as humans, not Gods—is most relevant today as scientists approach creating synthetic life. In its popular and cultural weight and its expression of the ethical issues raised by the advance of science, physicist Sidney Perkowitz and film expert Eddy von Müller have brought together scholars and scientists, artists and directions—including Mel Brooks—to celebrate and examine Mary Shelley's marvelous creation and its legacy as the monster of his next century.

Aesthetics and Ethics in the Age of Posthumanism

A Life with Mary Shelley

Discovering Frankenstein's True Creator

Milton's Poetical Thought

Exploring Literary and Cultural Representations of Science

A Genealogy of Cyborgothic

The Literary Agenda

Lab Lit

Case-Based Essays

Fictions of Friendship in the Eighteenth-Century Novel

Horror and the Horror Film

"Horror and the Horror Film" is a vivid, compelling, insightful and well-written study of the horror film and its subgenres from 1896 to the present, concentrating on the nature of horror in reality and on film.

This book introduces and explores a new genre, lab lit. Essays both discuss lab lit novels using a variety of analytical approaches as well as provide a theoretical framework to explore the social and literary backgrounds of the genre.

A defence of the importance of poetry that studies one of the greatest poets of the English tradition: John Milton. The Literary Agenda is a series of short polemical monographs about the importance of literature and of reading in the wider world and about the state of literary education inside schools and universities. The category of 'the literary' has always been contentious. What is clear, however, is how increasingly it is dismissed or is recognised as a way of thinking or an arena for thought. It is sceptically challenged from within, for example, by the sometimes rival claims of cultural history, contextualized explanation, or media studies. It is shaken from without by even greater pressures: by economic exigency and the severe social attitudes that can follow from it; by technological change that may leave the traditional forms of serious human communication looking merely antiquated. For just these reasons this is the right time for renewal, to start reinvigorated work into the meaning and value of literary reading. Why would anyone read John Milton today? To many, poetry in general is an irrelevant and even irresponsible luxury that we cannot afford in a time of environmental and social crisis. The work of a seventeenth-century Puritan' might seem especially obscure and out of touch with our needs. But this book argues that Milton offers us one of the most powerful arguments for the importance of poetry today, both representing in his poetry and demonstrating through his own life, the transformative and sustaining force of the human imagination even in times of greatest upheaval. Writing out of his own experience of loss and disappointment, he insists that poetry is a form of knowledge, a way of seeing and understanding the world around us, others, and indeed ourselves. He uses the resources of poetry—its language, imagery, and forms—to challenge and shake us up, making us think in unfamiliar ways and expanding our imagination and our sense of the possibilities in our lives. Milton insists that poetry gives us knowledge of truths we otherwise would never apprehend; it enriches the experience of both writers and readers and makes us creative and fully realized human beings.

The Oxford Handbook of Affective Computing is a vivid, compelling, insightful and well-written study of the horror film and its subgenres from 1896 to the present, concentrating on the nature of horror in reality and on film. This book introduces and explores a new genre, lab lit. Essays both discuss lab lit novels using a variety of analytical approaches as well as provide a theoretical framework to explore the social and literary backgrounds of the genre. A defence of the importance of poetry that studies one of the greatest poets of the English tradition: John Milton. The Literary Agenda is a series of short polemical monographs about the importance of literature and of reading in the wider world and about the state of literary education inside schools and universities. The category of 'the literary' has always been contentious. What is clear, however, is how increasingly it is dismissed or is recognised as a way of thinking or an arena for thought. It is sceptically challenged from within, for example, by the sometimes rival claims of cultural history, contextualized explanation, or media studies. It is shaken from without by even greater pressures: by economic exigency and the severe social attitudes that can follow from it; by technological change that may leave the traditional forms of serious human communication looking merely antiquated. For just these reasons this is the right time for renewal, to start reinvigorated work into the meaning and value of literary reading. Why would anyone read John Milton today? To many, poetry in general is an irrelevant and even irresponsible luxury that we cannot afford in a time of environmental and social crisis. The work of a seventeenth-century Puritan' might seem especially obscure and out of touch with our needs. But this book argues that Milton offers us one of the most powerful arguments for the importance of poetry today, both representing in his poetry and demonstrating through his own life, the transformative and sustaining force of the human imagination even in times of greatest upheaval. Writing out of his own experience of loss and disappointment, he insists that poetry is a form of knowledge, a way of seeing and understanding the world around us, others, and indeed ourselves. He uses the resources of poetry—its language, imagery, and forms—to challenge and shake us up, making us think in unfamiliar ways and expanding our imagination and our sense of the possibilities in our lives. Milton insists that poetry gives us knowledge of truths we otherwise would never apprehend; it enriches the experience of both writers and readers and makes us creative and fully realized human beings.

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This two-volume set offers comprehensive coverage of horror literature that spans its deep history, dominant themes, significant works, and major authors, such as Stephen King, Edgar Allan Poe, and Anne Rice, as well as lesser-known horror writers. • Describes horror literature during different periods, thus helping readers understand the roots of modern horror literature, how works of horror have engaged social issues, and how horror has evolved over time • Connects horror literature to popular culture through sidebars on film adaptations, television shows, video games, and other nonliterary, popular culture topics • Includes excerpts from selected literary works that exemplify topics discussed in the entries that support English language arts standards by enabling students to read these excerpts critically in light of the entries • Prompts students to consider the nature of horror as a genre, the relationship of horror literature and social issues, and how horror literature intersects with mainstream supernatural concerns, such as religion

A Companion to Science Fiction assembles essays by international-range of scholars which discuss the contexts, themasand methods used by science fiction writers. This Companion conveys the scale and variety of sciencefiction. Shows how science fiction has been used as a means of debatingcultural issues. Essays by an international range of scholars discuss thecontexts, themes and methods used by science fiction writers. Addresses general topics, such as the history and origins ofthe genre, its engagement with science and gender, and nationalvariations of science fiction around the English-speakingworld. Maps out connections between science fiction, television, thecinema, virtual reality technology, and other aspects oftheculture. Includes a section focusing on major figures, such as H.G.Wells, Arthur C. Clarke, and Ursula Le Guin. Offers close readings of particular novels, from MaryShelley's Frankenstein to Margaret Atwood'sThe Handmaid's Tale.

Friendship in the classical world was celebrated as among the highest human achievements: nothing was more likely to lead to the divine than looking for it in the eyes of a friend. In exploring the complexities of male-male relations beyond the simple labels of sexuality, Queer Friendship shows how love between men has a rich and varied history in English literature. The friend could offer a reflection of one's own worth and a celebration of a kind of mutuality that was not connected to family or home. These same-sex friendships are memorable because they give shape to the novels of which they are a part, and question the assumption that the love between friends is different from the love between lovers. Queer Friendship explores English literary friendship in three ways: the elegiac, the erotic, and the platonic, by considering a myriad of works, including Sterne's Tristram Shandy, Tennyson's 'In Memoriam A. H. H.', and Dickens' Great Expectations.

Frankenstein: How A Monster Became an Icon: The Science and Enduring Allure of Mary Shelley's Creation

Mystery and Interpretation in Romantic Literature

The Norton Anthology of English Literature, 10e Volumes D + E + F + Frankenstein Norton Critical Edition, 2e

The Two Romanticisms and other essays

Ignatius Critical Editions

De Italian, of De Biechtsoel der zwaite boecelingen

The Ethics of Confession

Frankenstein (Second International Student Edition) (Norton Critical Editions)

Essays for Allen Reddick

Historical Dictionary of Romanticism in Literature

A Norton Critical Edition

In 1980, deconstructive and psychoanalytic literary theorist Barbara Johnson wrote an essay on Mary Shelley for a colloquium on the writings of Jacques Derrida. The essay marked the beginning of Johnson's lifelong interest in Shelley as well as her first foray into the field of "women's studies," one of whose commitments was the rediscovery and analysis of works by women writers previously excluded from the academic canon. Indeed, the last book Johnson completed before her death was Mary Shelley and Her Circle, published here for the first time. Shelley was thus the subject for Johnson's beginning in feminist criticism and also for her end. It is surprising to recall that when Johnson wrote her essay, only two of Shelley's novels were in print, critics and scholars having mostly dismissed her writing as inferior and her career as a side effect of her famous husband's. Inspired by groundbreaking feminist scholarship of the seventies, Johnson came to pen yet more essays on Shelley over the course of a brilliant but tragically foreshortened career. So much of what we know and think about Mary Shelley today is due to her and a handful of scholars working just decades ago. In this volume, Judith Butler and Shoshana Felman have united all of Johnson's published and unpublished work on Shelley alongside their own new, insightful pieces of criticism and those of two other peers and fellow pioneers in feminist theory, Mary Wilson Carpenter and Cathy Caruth. The book thus evolves as a conversation amongst key scholars of shared intellectual inclinations while closing the circle on Johnson's life and her own fascination with the life and circle of another woman writer, who, of course, also happened to be the daughter of a founder of modern feminism.

The new edition builds upon the strengths that distinguished the first, with composite cases that are carefully constructed to capture real-world problems, followed by essays that provide clear and cogent perspectives on the case.

This book explores the reciprocal influence of friendship ideals and narrative forms in eighteenth-century British fiction. It examines how various novelists, from Samuel Richardson to Mary Shelley, drew upon classical and early modern conceptions of true amity as a model of collaborative pedagogy. Analyzing authors, their professional circumstances, and their audiences, the study shows how the rhetoric of friendship became a means of paying deference to the intense power of readerships, while it also served as a semi-covert means to persuade resistant readers and confront aesthetic and moral debates heard. The study contributes to an understanding of gender roles in the early history of the novel by disclosing the constant interplay between male and female models of amity. It demonstrates that this gendered dialogue shaped the way novelists imagined character interiority, reconciled with the commercial aspects of writing, and engaged mixed-sex audiences.

Mary Shelley's Frankenstein is one of the most influential and controversial novels of the nineteenth century; it is also one of the most misunderstood and misinterpreted. It has been vivisected critically by latter-day Victor Frankensteins who have transformed the meanings emergent from the novel into monsters of post-modern misconception. Meanwhile Franken-feminists have turned the novel into a monster of misanthropy. Seldom has a work of fiction suffered so scandalously from the slings and arrows of outrageous criticism. This critical edition, containing tradition-oriented essays by literary scholars, refutes the errors and serves as an antidote to the poison that has contaminated the critical understanding of this classic gothic novel.

Follows the evolution of monsters throughout time from Behemoth and Leviathan to the post-human cyborgs of tomorrow, in order to understand the mysterious territory outside of rational thought.

The best-selling student edition on the market, now available in a Second Edition. Almost two centuries after its publication, Frankenstein remains an indisputably classic text and Mary Shelley's finest work. This extensively revised Norton Critical Edition includes new texts and illustrative materials that convey the enduring global conversation about Frankenstein and its author. The text is that of the 1818 first edition, published in three different volumes: Hughes, Harding, Mavor, and Jones. It is accompanied by an expansive new preface, explanatory annotations, a map of Geneva and its environs, and seven illustrations. Five of them new to the Second Edition. Context is provided in three supporting sections: "Circumstance, Influence, Composition, Revision," "Reception, Impact, Adaptation," and "Sources, Influences, Analogues." Among the Second Edition's new inclusions are historical-cultural studies by Susan Tyler Hitchcock, William St. Clair, and Elizabeth Young; Chris Baldrick on the novel's reception; and David Pirie on the novel's many film adaptations. Related excerpts from the Bible and from John Milton's Paradise Lost are now included, as is Charles Lamb's poem "The Old Familiar Faces." "Criticism" collects sixteen major interpretations of Frankenstein, nine of them new to the Second Edition. The new contributors are Peter Brooks, Bette London, Garrett Stewart, James. A. W. Heffernan, Patrick Brantlinger, Jonathan Bate, Anne Mellor, Jane Goodall, and Christa Knellwolf. A Chronology and Selected Bibliography are also included.

'Mathilda', de opvolger van Mary Shelleys eerste boek 'Frankenstein', gaat over een jonge vrouw die haar moeder verloor toen ze geboren werd. De vrouw raakt onder de indruk van een knappe dichter, maar tegelijkertijd wordt de relatie met haar diepbedroefde vader ernstig verstoord door de dood van de moeder: de vader begint zijn dochter aan te zien voor zijn verloren vrouw. Een beziel, sterk autobiografisch verhaal over een vrouw die op een dapperpe zoektocht gaat naar liefde, verzoening en verlossing. 'Mathilda' bevat een nawoord van Hanna Bervoets.

The 1818 Text, Contexts, Criticism

Shelley Unbound

Transmedia Creatures

Norton Critical Edition

Wuthering Heights (Fourth International Student Edition) (Norton Critical Editions)

Horror Literature through History: An Encyclopedia of the Stories that Speak to Our Deepest Fears [2 volumes]

Queer Friendship

Frankenstein

Sex, Lies, and Autobiography

Brill's Companion to the Reception of Aeschylus

Frankenstein's Afterlives

Mary Shelley's Frankenstein is one of the most influential and controversial novels of the nineteenth century; it is also one of the most misunderstood and misinterpreted. It has been vivisected critically by latter-day Victor Frankensteins who have transformed the meanings emergent from the novel into monsters of post-modern misconception. Meanwhile Franken-feminists have turned the novel into a monster of misanthropy. Seldom has a work of fiction suffered so scandalously from the slings and arrows of outrageous criticism. This critical edition, containing tradition-oriented essays by literary scholars, refutes the errors and serves as an antidote to the poison that has contaminated the critical understanding of this classic gothic novel. The Ignatius Critical Editions represent a tradition-oriented alternative to popular textbook series such as the Norton Critical Editions orOxford World Classics, and are designed to concentrate on traditional readings of the Classics of world literature. While many modern critical editions have succumbed to the fads of modernism and post-modernism, this series will concentrate on tradition-oriented criticism of these great works. Edited by acclaimed literary biographer, Joseph Pearce, the Ignatius Critical Editions will ensure that traditional moral readings of the works are given prominence, instead of the feminist, or deconstructionist readings that often proliferate in other series of 'critical editions'. As such, they reinforce a genuine extension of consumer-choice, enabling educators, students and lovers of good literature to buy editions of classic literary works without having to 'buy into' the ideologies of secular fundamentalism. The series is ideal for anyone wishing to understand great works of western civilization, enabling the modern reader to enjoy these classics in the company of some of the finest literature professors alive today. Edited by Joseph Pearce Contributors to this volume: Jo Bath Philip Nielsen,Joseph Pearce Thomas W. Stanford III Aaron Urbanczyk

In Sex, Lies, and Autobiography James O'Rourke explores the relationships between literary form and ethics, revealing how autobiographical texts are able to confront readers with the moral complexities of everyday life. Tracing the ethical legacy of Jean-Jacques Rousseau's Confessions in a series of English-language texts, the author shows how Rousseau's doubts about the possibility of ethical behavior in everyday life shadows the first-person narratives of five canonic works: William Wordsworth's Prelude, Charlotte Brontë's Jane Eyre and Villette, Mary Shelley's Frankenstein, and Vladimir Nabokov's Invita. Offering a fascinating new way of thinking about ethics through literature, Sex, Lies, and Autobiography challenges the most fundamental principles of the philosophical study of ethics, revealing the innate difference between morality in life and morality in literature. O'Rourke begins with Rousseau's inability to reconcile his intuitive belief that he is a good person with the effects that his actions have on others, and he goes on to show how this same ethical impasse recurs in the five aforementioned texts. The ethical crises these texts describe, such as when Jane Eyre's happiness can be purchased only at the cost of Bertha Mason's suicide, or when Humbert Humbert's artistry demands the sacrifice of Dolores Haze, are not instances of authorial ethical blindness, O'Rourke says, but rather are ethical challenges that force us as readers to consider our own lives. In each of these works, a narrator attempts to justify his or her behavior and fails; in each case, the rigorous narrative of self-examination demands a similar effort from the reader, whose own sense of moral rectitude is put into question. Confronting the long-held philosophical construction that links ethical principles and life choices, thereby reassuring us of the ethical coherence of everyday life, the narrators of these literary autobiographies come to a very different conclusion; by looking back on their lives, they cannot understand how their most benevolent desires led to such damaging life stories. By leaving meaning inexplicit, O'Rourke argues, these texts are able to recover traumatic material that is ordinarily repressed and then bring that repressed knowledge to bear on self-justifying narratives. For readers interested in autobiographical studies, ethical criticism, and trauma and literary studies, Sex, Lies, and Autobiography provides a groundbreaking analysis of the role of ethics in literature.

The Romantic period is the most appealing but also the most confusing period of English literature for the student. Crucially, this book distinguishes between 'the Romantic' as modern critics use the term and 'the romantic' as it was used during the period itself. The Two Romanticisms, and Other Essays is a collection of critical essays on Romanticism and select Romantic texts, designed to help teachers and students to make sense of the period as a whole and of the poems and novels that appear so frequently on school and university curricula. Each chapter offers a self-contained reading of a different canonical work while engaging with broader themes. Throug close readings of Jane Austen, Lord Byron, Samuel Taylor Coleridge, John Keats, Mary Shelley, Percy Bysshe Shelley and William Wordsworth, Professor Christie explores the complexities of the Romantic period and offers fresh insights into pivotal Romantic texts. Designed for first-year students, this innovative guide builds on the usual knowledge base of students beginning literary study in HE by focusing on the familiar characters in Mary Shelley's classic novel, but introducing more sophisticated analysis.

In his provocative and timely study of posthumanism, Dongshin Yi adopts an imaginary/imaginative approach to explore the transformative power of the cyborg, a strategy that introduces balance to the current discourses dominated by the practicalities of technoscience and the dictates of anthropocentrism. Proposing the term "cyborgothic" to characterize a new genre that may emerge from gothic literature and science fiction, Yi introduces mothering as an aesthetic and ethical practice that can enable a posthumanist relationship between human and non-human beings. Yi examines the cyborg's literary manifestations in novels, including The Mysteries of Udolpho, Frankenstein, Dracula, Arrowsmith, and He, She and It, alongside philosophical and critical texts such as Edmund Burke's A Philosophical Enquiry into the Origins of Our ideas of the Sublime and Beautiful, Immanuel Kant's Critique of Judgment, John Stuart Mill's Utilitarianism and System of Logic, William James's essays on pragmatism, ethical treaties on otherness and things, feminist writings on motherhood, and recent studies of posthumanism. Arguing humans imagine the cyborg in ways that are seriously limited by fear of the unknown and current understandings of science and technology, Yi identifies in gothic literature a practice of the beautiful that extends the operation of sensibility, heightened by gothic manifestations or situations, to surrounding objects and people so that new feelings flow in and attenuate fear. In science fiction, which demonstrates how society has accommodated science, Yi locates ethical corrections to the anthropocentric trajectory that such accommodation has taken. Thus, A Genealogy of Cyborgothic imagines a new literary genre that helps envision a cyborg-friendly, non-anthropocentric posthuman society. Encoded with gothic literature's aesthetic embrace of fear and science fiction's ethical criticism of anthropocentrism, the cyborgothic retains the prospective nature of these genres and develops mothering as an aesthetic-ethical practice that both humans and cyborgs should perform.

The essays collected in this volume engage in a conversation among lexicography, the culture of the book, and the canonization and commemoration of English literary figures and their works in the long eighteenth century. The source of inspiration for each piece is Allen Reddick's scholarship on Samuel Johnson (1709-1784), the great English lexicographer whose Dictionary (1755) included thousands upon thousands of illustrative quotations from the "best" authors, and, more recently, on Thomas Hollis (1720-1774), the much less well-known bibliophile who sent gifts of books by a pantheon of Whig authors to individuals and libraries in Britain, Protestant bastions in continental Europe, and America. Between the covers of Words, Books, Images readers will encounter canonical English authors of prose and poetry—Bacon, Milton, Defoe, Dryden, Pope, Richardson, Swift, Byron, Mary Shelley, and Edward Lear. But they will also become acquainted with the agents of their canonization and commemoration—the printers and publishers of Grub Street, the biographer John Aubrey, the lexicographer and biographer Johnson, the bibliophile Hollis, and the portrait painter Reynolds. No less crucially, they will meet fellow readers of then and now—women and men who peruse, poach, snip, and savour a book's every word and image.

Postmodern Time and Space in Fiction and Theory seeks to place the contemporary transformation of notions of space and time, often attributed to the technologies we use, in the context of the ongoing transformations of modernity. Bringing together examples of modern and contemporary fiction (from Defoe to DeLillo, Frankenstein to Finnegans Wake) and theoretical discussions of the modern and the post-modern, the author explores the legacy of modern transformations of space and time under five headings: "The Space of Nature"; "The Space of the City"; "Postmodern or Most Modern Time"; "The Time and Space of the Work of Art in the Age of Digital Reproduction"; and "Travel: from Modernity to...". These five essays re-examine the meanings of modernity and its aftermath in relation to the spaces and times of the natural, the urban and the media environment.

Een getuigenis

Character Studies

A Companion to Science Fiction

Postmodern Time and Space in Fiction and Theory

Mathilda

Zeven minuten na middernacht

Approach to the Psychiatric Patient, Second Edition

Adapting Frankenstein

The Oxford Handbook of Affective Computing

Male Intimacy in the English Literary Tradition

Science, Philosophy, Theology, & Culture

Het monster verscheen net na middernacht. Maar het is niet het monster dat Conor verwachtte, het monster uit de nachtmerrie die hij bijna elke nacht heeft gehad sinds zijn moeder ziek werd. Die met de duisternis, de wind en het geschreeuw. Het monster uit zijn achtertuin is anders. Oud. Wild. En hij wil het meest gevaarlijke van alles van Conor, hij wil de waarheid.

"Because I'm teaching an intro-level course in comparative literature, this edition was extremely helpful in showing the variety of critical approaches that they can take toward a single text. The article on radical science also helped me compare Frankenstein to Alasdair Gray's Poor Things. I highly recommend this edition of Frankenstein and will use it in the future." –Joshua Beall, Rutgers University

The text of the novel is based on the first edition of 1847. For the Fourth Edition, the editor collated the 1847 text with the two modern texts (Norton's William J. Sale collation and the Clarendon), and found a great number of variants, including accidentals. This discovery led to changes in the body of the Norton Critical Edition text that are explained in the preface. New to "Backgrounds and Contexts" are additional letters, a compositional chronology, related prose, and reviews of the 1847 text. "Criticism" collects five important assessments of Wuthering Heights, three of them new to the Fourth Edition, including Lin Haire-Sargeant's essay on film adaptations of the novel.

On the 200th anniversary of the first edition of Mary Shelley's Frankenstein, Transmedia Creatures presents studies of Frankenstein by international scholars from converging disciplines such as humanities, musicology, film studies, television studies, English and digital humanities. These innovative contributions investigate the afterlives of a novel taught in a disparate array of courses – Frankenstein disturbs and transcends boundaries, be they political, ethical, theological, aesthetic, and not least of media, ensuring its vibrant presence in contemporary popular culture. Transmedia Creatures highlights how cultural content is redistributed through multiple media, forms and modes of production (including user-generated ones from "below") that often appear synchronously and dismantle and renew established readings of the text, while at the same time incorporating and revitalizing aspects that have always been central to it. The authors engage with concepts, value systems and aesthetic-moral categories-among them the family, horror, monstrosity, diversity, education, risk, technology, the body—from a variety of contemporary approaches and highly original perspectives, which yields new connections. Ultimately, Frankenstein, as evidenced by this collection, is paradoxically enriched by the heteroglossia of preconceptions, misreadings, and overreadings that attend it, and that reveal the complex interweaving of perceptions and responses it generates. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

The best-selling student edition on the market, now available in a Second Edition. Almost two centuries after its publication, Frankenstein remains an indisputably classic text and Mary Shelley's finest work. This extensively revised Norton Critical Edition includes new texts and illustrative materials that convey the enduring global conversation about Frankenstein and its author. The text is that of the 1818 first edition, published in three volumes by Lackington, Hughes, Harding, Mavor, and Jones. It is accompanied by an expansive new preface, explanatory annotations, a map of Geneva and its environs, and seven illustrations, five of them new to the Second Edition. Context is provided in three supporting sections: "Circumstance, Influence, Composition, Revision," "Reception, Impact, Adaptation," and "Sources, Influences, Analogues." Among the Second Edition's new inclusions are historical-cultural studies by Susan Tyler Hitchcock, William St. Clair, and Elizabeth Young; Chris Baldrick on the novel's reception; and David Pirie on the novel's many film adaptations. Related excerpts from the Bible and from John Milton's Paradise Lost are now included, as is Charles Lamb's poem "The Old Familiar Faces." "Criticism" collects sixteen major interpretations of Frankenstein, nine of them new to the Second Edition. The new contributors are Peter Brooks, Bette London, Garrett Stewart, James. A. W. Heffernan, Patrick Brantlinger, Jonathan Bate, Anne Mellor, Jane Goodall, and Christa Knellwolf. A Chronology and Selected Bibliography are also included.

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