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KEY=MARY - CAITLYN MATTHEWS

FRANKENSTEIN

OR `THE MODERN PROMETHEUS': THE 1818 TEXT

Oxford University Press *By the dim and yellow light of the moon, as it forced its way through the window-shutters, I beheld the wretch-the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened...* Frankenstein is the most celebrated horror story ever written. It tells the dreadful tale of Victor Frankenstein, a visionary young student of natural philosophy, who discovers the secret of life. In the grip of his obsession he constructs a being from dead body parts, and animates this creature. The results, for Victor and for his family, are catastrophic. Written when Mary Shelley was just eighteen, Frankenstein was inspired by the ghost stories and vogue for Gothic literature that fascinated the Romantic writers of her time. She transformed these supernatural elements an epic parable that warned against the threats to humanity posed by accelerating technological progress. Published for the 200th anniversary, this edition, based on the original 1818 text, explains in detail the turbulent intellectual context in which Shelley was writing, and also investigates how her novel has since become a byword for controversial practices in science and medicine, from manipulating ecosystems to vivisection and genetic modification. As an iconic study of power, creativity, and, ultimately, what it is to be human, Frankenstein continues to shape our thinking in profound ways to this day.

FRANKENSTEIN

Oxford University Press, USA *A monster assembled by a scientist from parts of dead bodies develops a mind of his own as he learns to loathe himself and hate his creator. This edition is retold in simplified language for adults learning to read.*

OXFORD BOOKWORMS LIBRARY: STAGE 3: FRANKENSTEIN

OUP Oxford *Word count 9,685 Bestseller*

FRANKENSTEIN

OR, THE MODERN PROMETHEUS

Oxford University Press, USA *The California edition of the Pennyroyal Press "Frankenstein" unites the dark side of Barry Moser's art with the classic 1818 text of Mary Shelley's tale of moral transfiguration. In a vivid sequence of woodcuts, the reader witnesses the birth of the "monster" as Moser shapes him from darkness and gives him a form simultaneously ghastly in its malice and transfixing in its suffering.*

OXFORD PLAYSRIPTS: FRANKENSTEIN

OUP Oxford *An engaging classroom playscript. Frankenstein is the famous story of a young man who thinks he can change the world by making better human beings. Instead he creates a living monster with a mind of its own. New, innovative activities specifically tailored to support the KS3 Framework for Teaching English and help students to fulfil the Framework objectives. Activities include work on Speaking and Listening, close text analysis, and the structure of playscripts, and act as a springboard for personal writing.*

FRANKENSTEIN

Oxford University

IN FRANKENSTEIN'S SHADOW

MYTH, MONSTROSITY, AND NINETEENTH-CENTURY WRITING

Oxford [England] : Clarendon Press ; New York : Oxford University Press *This book surveys the early history of one of our most important modern myths: the story of Frankenstein and the monster he created from dismembered corpses, as it appeared in fictional and other writings before its translation to the cinema screen. It examines the range of meanings which Mary Shelley's Frankenstein offers in the light of the political images of `monstrosity' generated by the French Revolution. Later chapters trace the myth's analogues and protean transformations in subsequent writings, from the tales of Hoffmann and Hawthorne to the novels of Dickens, Melville, Conrad, and Lawrence, taking in the historical and political writings of Carlyle and Marx as well as the science fiction of Stevenson and Wells. The author shows that while the myth did come to be applied metaphorically to technological development, its most powerful associations have centred on relationships between people, in the family, in work, and in politics.*

FRANKENSTEIN, OR, THE MODERN PROMETHEUS

Frankenstein was published in 1818, the work of a 21-year-old genius named Mary Shelley. Hundreds of movies, adaptations, and monster masks later, its reputation remains so lively that the title has become its own word in the English language. Victor Frankenstein, a scientist, discovers the secret of reanimating the dead. After he rejects his hideous creation, not even the farthest poles of the earth will keep his bitter monster from seeking an inhuman revenge. Inspired by a uniquely Romantic view of science's possibilities, Shelley's masterpiece ultimately wrestles with the hidden shadows of the human mind.

FRANKENSTEIN

Oxford University Press, USA

FRANKENSTEIN

Oxford University Press, USA *Speed level 2. 60 wpm.*

THE PALGRAVE LITERARY DICTIONARY OF MARY WOLLSTONECRAFT SHELLEY

Springer Nature *This volume considers the work and life of Mary Wollstonecraft Shelley (1797-1851). It looks not only at Frankenstein and its composition, sources, themes and reception but at the wide range of other work by Shelley including such novels as The Last Man and Mathilda and her tales, reviews, travel writing and the (until recently neglected) Literary Lives of Italian, Spanish, Portuguese and French writers. There are detailed entries on her personal and/or literary relationship with her parents Mary Wollstonecraft and William Godwin, her husband Percy Bysshe Shelley, Byron, Coleridge and Claire Clairmont; on her religion, feminism, politics, relation to Romanticism, portraits and representation in drama, film and television; and on the influence of her work on such writers as Poe, Elizabeth Gaskell, the Brontës, Dickens and H.G. Wells.*

MARY SHELLEY

Oxford University Press, USA *A biography of the nineteenth-century English writer who at the age of nineteen wrote the classic horror novel "Frankenstein."*

FRANKENSTEIN

OR THE MODERN PROMETHEUS

Oxford Paperbacks *Shelley's suspenseful and intellectually rich gothic tale confronts some of the most important and enduring themes in all of literature--the power of human imagination, the potential hubris of science, the gulf between appearance and essence, the effects of human cruelty, the desire for revenge and the need for forgiveness, and much more. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.*

FRANKENSTEIN - WITH AUDIO LEVEL 3 OXFORD BOOKWORMS LIBRARY

Oxford University Press *A level 3 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Retold for Learners of English by Patrick Nobes. Victor Frankenstein thinks he has found the secret of life. He takes parts from dead people and builds a new 'man'. But this monster is so big and frightening that everyone runs away from him - even Frankenstein himself! The monster is like an enormous baby who needs love. But nobody gives him love, and soon he learns to hate. And, because he is so strong, the next thing he learns is how to kill . . .*

OXFORD READING TREE: STAGE 16A: TREETOPS CLASSICS: FRANKENSTEIN

OUP Oxford *These children's classics have been sensitively adapted to enrich your junior pupils' reading. They are part of a structured reading programme for juniors from Oxford Reading Tree, Stages 9-16. They have masses of boy and girl appeal and will introduce your readers to significant authors from the past - a key part of the Literacy Strategy. Each book features two author biographies - one for the original author and one for the TreeTops author. In addition each book includes comprehension questions and teaching notes to help draw out and practice difficult comprehension strategies such as inference, empathy and deduction. There are also notes to help with historical and social context and any challenging vocabulary, ensuring the books are easily accessible. This book is also available as part of a mixed pack of 6 different books or a class pack of 36 books of the same ORT stage. Each book pack comes with a free copy of up-to-date and invaluable teaching notes.*

THE OXFORD HANDBOOK OF THE VICTORIAN NOVEL

Oxford University Press *The Oxford Handbook of the Victorian Novel contributes substantially to a thriving scholarly field by offering new approaches to familiar topics as well as essays on topics often overlooked.*

FRANKENSTEIN

If you like chilling adventures then Frankenstein is the story for you. Not only does this edition include the complete, unabridged text, it is also full of extra material to help you get the most from the story and gives lots of recommendations for other books, films, and TV shows you might enjoy.

GLOBAL FRANKENSTEIN

Springer *Consisting of sixteen original essays by experts in the field, including leading and lesser-known international scholars, Global Frankenstein considers the tremendous adaptability and rich afterlives of Mary Shelley's iconic novel, Frankenstein, at its bicentenary, in such fields and disciplines as digital technology, film, theatre, dance, medicine, book illustration, science fiction, comic books, science, and performance art. This ground-breaking, celebratory volume, edited by two established Gothic Studies scholars, reassesses Frankenstein's global impact for the twenty-first century across a myriad of cultures and nations, from Japan, Mexico, and Turkey, to Britain, Iraq, Europe, and North America. Offering compelling critical dissections of reincarnations of Frankenstein, a generically hybrid novel described by its early reviewers as a "bold," "bizarre," and "impious" production by a writer "with no common powers of mind", this collection interrogates its sustained relevance over two centuries during which it has engaged with such issues as mortality, global capitalism, gender, race, embodiment, neoliberalism, disability, technology, and the role of science.*

MARY WOLLSTONECRAFT SHELLEY

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

THE CLASSIC HORROR STORIES

OUP Oxford *'Loathsomeness waits and dreams in the deep, and decay spreads over the tottering cities of men. A time will come - but I must not and cannot think!' H. P. Lovecraft (1890-1937) was a reclusive scribbler of horror stories for the American pulp magazines that specialized in Gothic and science fiction in the interwar years. He often published in Weird Tales and has since become the key figure in the slippery genre of 'weird fiction'. Lovecraft developed an extraordinary vision of feeble men driven to the edge of sanity by glimpses of malign beings that have survived from human prehistory or by malevolent extra-terrestrial visitations. The ornate language of his stories builds towards grotesque moments of revelation, quite unlike any other writer. This new selection brings together nine of his classic tales, focusing on the 'Cthulhu Mythos', a cycle of stories that develops the mythology of the Old Ones, the monstrous creatures who predate human life on earth. It includes the Introduction from Lovecraft's critical essay, 'Supernatural Horror in Literature', in which he gave his own important definition of 'weird fiction'. In a fascinating contextual introduction, Roger Luckhurst gives Lovecraft the attention he deserves as a writer who used pulp fiction to explore a remarkable philosophy that shockingly dethrones the mastery of man.*

GENDER AND ENVIRONMENT IN SCIENCE FICTION

Rowman & Littlefield *This book examines the often-complex relationships between issues of gender and the environment in science fiction films and fiction. Its contributors discuss a range of texts: early apocalyptic science fiction, campy midcentury science fiction films, Silver Age superhero comics, and twenty-first-century science fiction films and literature.*

A NEW COMPANION TO THE GOTHIC

John Wiley & Sons *The thoroughly expanded and updated New Companion to the Gothic, provides a series of stimulating insights into Gothic writing, its history and genealogy. The addition of 12 new essays and a section on 'Global Gothic' reflects the direction Gothic criticism has taken over the last decade. Many of the original essays have been revised to reflect current debates Offers comprehensive coverage of criticism of the Gothic and of the various theoretical approaches it has inspired and spawned Features important and original essays by leading scholars in the field The editor is widely recognized as the founder of modern criticism of the Gothic*

A COMPANION TO ROMANCE

FROM CLASSICAL TO CONTEMPORARY

John Wiley & Sons *Romance is a varied and fluid literary genre, notoriously difficult to define. This groundbreaking Companion surveys the many permutations of romance throughout the ages. Considers the literary and historical development of the romance genre from its classical origins to the present day Incorporates discussion of the changing readership of romance and of romance's special relation to women readers Comprises 30 essays written by leading authorities on different periods and sub-genres Challenges the idea that the appeal of romance is exclusively escapist Draws on a wide range of specific and influential literary examples*

A NEW SCENE OF THOUGHT, STUDIES IN ROMANTIC REALISM

BRILL *This study investigates a powerful shift towards modern ideas of realism in English Romantic literature.*

DREAM AND LITERARY CREATION IN WOMENS WRITINGS IN THE EIGHTEENTH AND NINETEENTH CENTURIES

Anthem Press *This edited collection deals with dream as a literary trope and the origin of or a source of creativity in women's writings. It gathers essays spanning a time period from the end of the seventeenth century to the mid-nineteenth century, with a strong focus on the Romantic period and particularly on Mary Shelley's Frankenstein, in which dreams are at the heart of the writing process but also constitute the diegetic substance of the narrative. The contributions re-examine the oneiric facets of the novel and develop fresh perspectives on dreams and dreaming in Mary Shelley's fiction and on other female authors (Anne Finch, Ann Radcliffe, Emily and Charlotte Brontë and a few others), re-appraising the textuality of dreams and their link to women's creativity and creation as a whole. This book, therefore, focuses on an aspect frequently mentioned but rarely subjected to in-depth analyses, especially within the context of an edited collection bringing together several authors. Replacing Shelley's fiction in a female line thanks to its chronological span, it allows readers to recognize common points between the various authors tackled in the book, interrogating the paradox of the invasion of Self by a radically Other force from a feminine perspective and raising the central issue of authorial intention. One of the strengths of this collection is its coherence: almost all the essays included deal with Romantic and early Victorian prose written by women. They shed light on one another by looking at the same or similar texts from different points of view, using a variety of critical approaches (feminist, psychoanalytic, intertextual, scientific, aesthetic, among others). The other articles (on late-eighteenth-early-nineteenth century scientists and on Anne Finch) provide readers either with necessary contextual information or with welcome chronological perspective.*

GOTHIC

Routledge *Botting expertly introduces the transformations of the gothic through history, discussing key figures such as ghosts, monsters and vampires, as well as tracing its origins, characteristics, cultural significance and critical interpretations.*

FRANKENSTEIN

CHARACTER STUDIES

A&C Black *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.*

A COMPANION TO SCIENCE FICTION

John Wiley & Sons *A Companion to Science Fiction assembles essays by an international range of scholars which discuss the contexts, themes and methods used by science fiction writers. This Companion conveys the scale and variety of science fiction. Shows how science fiction has been used as a means of debating cultural issues. Essays by an international range of scholars discuss the contexts, themes and methods used by science fiction writers. Addresses general topics, such as the history and origins of the genre, its engagement with science and gender, and national variations of science fiction around the English-speaking world. Maps out connections between science fiction, television, the cinema, virtual reality technology, and other aspects of the culture. 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 Mary Shelley's Frankenstein to Margaret Atwood's The Handmaid's Tale.*

MARY AND THE WRONGS OF WOMAN

OUP Oxford *Strongly autobiographical, Mary and The Wrongs of Woman powerfully complement Wollstonecraft's non-fictional writing, inspired by the French Revolution and the social upheavals that followed.*

ROMANTICISM AND TIME

LITERARY TEMPORALITIES

Open Book Publishers *'Eternity is in love with the productions of time'. This original edited volume takes William Blake's aphorism as a basis to explore how British Romantic literature creates its own sense of time. It considers Romantic poetry as embedded in and reflecting on the march of time, regarding it not merely as a reaction to the course of events between the late-eighteenth and mid-nineteenth centuries, but also as a form of creative engagement with history in the making. The authors offer a comprehensive overview of the question of time from a literary perspective, applying a diverse range of critical approaches to Romantic authors from William Blake and Percy Shelley to John Clare and Samuel Rogers. Close readings uncover fresh insights into these authors and their works, including Frankenstein, the most familiar of Romantic texts. Revising current thinking about periodisation, the authors explore how the Romantic poetics of time bears witness to the ruptures and dislocations at work within chronological time. They consider an array of topics, such as ecological time, futurity, operatic time, or the a-temporality of Venice. As well as surveying the Romantic canon's evolution over time, these essays approach it as a phenomenon unfolding across national borders. Romantic authors are compared with American or European counterparts including Beethoven, Irving, Nietzsche and Beckett. Romanticism and Time will be of great value to literary scholars and students working in Romantic Studies. It will be of further interest to philosophers and historians working on the connections between philosophy, history and literature during the nineteenth century.*

FELLOW ROMANTICS

MALE AND FEMALE BRITISH WRITERS, 1790-1835

Routledge *Beginning with the premise that men and women of the Romantic period were lively interlocutors who participated in many of the same literary traditions and experiments, Fellow Romantics offers an inspired counterpoint to studies of Romantic-era women writers that stress their differences from their male contemporaries. As they advance the work of scholars who have questioned binary approaches to studying male and female writers, the contributors variously link, among others, Charlotte Smith and William Wordsworth, Mary Robinson and Samuel Taylor Coleridge, Felicia Hemans and Percy Bysshe Shelley, Jane Austen and the male Romantic poets. These pairings invite us to see anew the work of both male and female writers by drawing our attention to frequently neglected aspects of each writer's art. Here we see writers of both sexes interacting in their shared historical moment, while the contributors reorient our attention toward common points of engagement between male and female authors. What is gained is a more textured understanding of the period that will serve as a model for future studies.*

READING VICTORIAN SCHOOLROOMS

CHILDHOOD AND EDUCATION IN NINETEENTH-CENTURY FICTION

Routledge *Reading Victorian Schoolrooms* examines the numerous schoolroom scenes in nineteenth-century novels during the fraught era of the Victorian education debates. As Gargano argues, the fiction of mainstream and children's writers such as Dickens, Brontë, and Carroll reflected widespread Victorian anxieties about the rapid institutionalization of education and the shrinking realm of domestic instruction. As schools increasingly mapped out a schema of time schedules, standardized grades or forms, separate disciplines, and hierarchical architectural spaces, childhood development also came to be seen as regularized and standardized according to clear developmental categories. Yet, Dickens, Brontë, and others did not simply critique or satirize the standardization of school experience. Instead, most portrayed the schoolroom as an unstable site, incorporating both institutional and domestic space. Drawing on the bildungsroman's traditional celebration of an individualized, experiential education, numerous novels of school life strove to present the novel itself as a form of domestic education, in contrast to the rigors of institutional instruction. By positioning the novel as a form of domestic education currently under attack, these novelists sought to affirm its value as a form of protest within an increasingly institutionalized society. The figure of the child as an emblem of beleaguered innocence thus became central to the Victorian fictive project.

LEVEL 1: FRANKENSTEIN MP3 PACK

FRANKENSTEIN

ANNOTATED FOR SCIENTISTS, ENGINEERS, AND CREATORS OF ALL KINDS

MIT Press *The original 1818 text of Mary Shelley's classic novel, with annotations and essays highlighting its scientific, ethical, and cautionary aspects. Mary Shelley's Frankenstein has endured in the popular imagination for two hundred years. Begun as a ghost story by an intellectually and socially precocious eighteen-year-old author during a cold and rainy summer on the shores of Lake Geneva, the dramatic tale of Victor Frankenstein and his stitched-together creature can be read as the ultimate parable of scientific hubris. Victor, "the modern Prometheus," tried to do what he perhaps should have left to Nature: create life. Although the novel is most often discussed in literary-historical terms—as a seminal example of romanticism or as a groundbreaking early work of science fiction—Mary Shelley was keenly aware of contemporary scientific developments and incorporated them into her story. In our era of synthetic biology, artificial intelligence, robotics, and climate engineering, this edition of Frankenstein will resonate forcefully for readers with a background or interest in science and engineering, and anyone intrigued by the fundamental questions of creativity and responsibility. This edition of Frankenstein pairs the original 1818 version of the manuscript—meticulously line-edited and amended by Charles E. Robinson, one of the world's preeminent authorities on the text—with annotations and essays by leading scholars exploring the social and ethical aspects of scientific creativity raised by this remarkable story. The result is a unique and accessible edition of one of the most thought-provoking and influential novels ever written. Essays by Elizabeth Bear, Cory Doctorow, Heather E. Douglas, Josephine Johnston, Kate MacCord, Jane Maienschein, Anne K. Mellor, Alfred Nordmann*

MYTH AND MAGIC IN HEAVY METAL MUSIC

McFarland *Myth pervades heavy metal. With visual elements drawn from medieval and horror cinema, the genre's themes of chaos, dissidence and alienation transmit an image of Promethean rebellion against the conventional. In dialogue with the modern world, heavy metal draws imaginatively on myth and folklore to construct an aesthetic and worldview embraced by a vast global audience. The author explores the music of Black Sabbath, Iron Maiden, Judas Priest, Metallica and many others from a mythological and literary perspective.*

THE GREAT DIVIDE AND THE SALVATION PARADOX

Wipf and Stock Publishers *The church in its first centuries split on whether Christ saved everyone or a few, Universalism versus Exclusivism. In the sixth century, the church settled the issue seemingly and held that Universalism was heresy. This book reviews this history as well as what provoked it—Scripture, on its face, gives two contradictory accounts of salvation's extent: everyone is ultimately saved and everyone is not. In contrast to both Exclusivism and Universalism, the book takes Scripture's two accounts of salvation's extent as true—that is, as a paradox. This is the approach the church has taken with other scriptural paradoxes. Saying one God is three, or one Son is both God and man, appeared to be contradictory too, but, to embrace Scripture entirely, these were seen as paradoxical. The Trinity modeled how one can be three, and the hypostatic union modeled how one can be two. For the paradox of salvation's extent, the answer lies in the individual's divisibility in the afterlife, one can be two. That is, in ultimate salvation, each individual can be both saved and unsaved.*

OXFORD LITERATURE COMPANIONS: FRANKENSTEIN WORKBOOK

Oxford Literature Companion Workbooks offer student-friendly support for GCSE set texts. This full colour write-in workbook for Frankenstein is ideal for use in the classroom or as revision and includes activities designed to prompt a closer analysis of the writer's language and techniques, as well as characters, themes and contexts.

THE ENCYCLOPEDIA OF ROMANTIC LITERATURE

A - G.

John Wiley & Sons

CULTURE AND POWER

IDENTITY AND IDENTIFICATION

Cambridge Scholars Publishing *Questions of identity and identification are among the most important evolving concerns of contemporary cultural studies. Through processes of personal identification with discursively constructed subject positions, identities emerge across a wide range of cultural practices in the course of social interactions involving the use of language and other semiotic systems manifested in cultural artefacts of various kinds. The present collection includes a selection of papers on the topic of identity and identification in cultural studies today. Incorporating theoretical contributions and practical case studies, this monograph adds to contemporary debates on identity-forging practices from various theoretical positions in different social, historic and national contexts. The chapters of this volume range from overtly theoretical discussions on the construction of identities and subjectivities in post-modernity, to examinations of the crucial role of (print) media in identity-construction and -representation processes in contemporary social formations through an insight into other key issues in cultural studies, such as gender politics and the construction of femininities, the hybridization of identities in the context of postcolonial work, and the interplay between collective identities and discourses on nation.*

THE MARY SHELLEY READER

CONTAINING FRANKENSTEIN, MATHILDA, TALES AND STORIES, ESSAYS AND REVIEWS, AND LETTERS

Oxford University Press, USA *Renewed interest in the life and works of Mary Wollstonecraft Shelley has in recent years generated new biographical studies, complete editions of her letters and short stories and journals, and fresh critical assessments of "Frankenstein" and her other fiction. Until now, however, there has been no anthology of her work. "The Mary Shelley Reader" is a unique collection that fills this gap. In addition to the original and complete 1818 version of her masterpiece "Frankenstein," the book offers a new text of Mary Shelley's novella "Mathilda" - an extraordinary tale of incest, guilt, and atonement that was not published until 1959 and has been out of print since then. Also included are seven of Mary Shelley's Short stories that range from gentle satire to fantastic tales of reanimation, diabolical transformation, and immortality. Eight of her essays and reviews are reprinted here for the first time since their original publication, and eleven representative letters help bring to life a remarkable literary and historical figure - author, daughter of William Godwin and Mary Wollstonecraft, and wife of Percy Bysshe Shelley. An illuminating introduction, a chronology, explanatory notes, and a bibliography make "The Mary Shelley Reader" and indispensable resource for students of English Romantic literature.*