

# Mary Shelley's Monster 2016

**Eileen Hunt Botting, Eileen M. Hunt**

We Are All Monsters Andrew Mangham, 2023-02-14 How the monsters of nineteenth-century literature and science came to define us. "Was I then a monster, a blot upon the earth, from which all men fled and whom all men disowned?" In *We Are All Monsters*, Andrew Mangham offers a fresh interpretation of this question uttered by Frankenstein's creature in Mary Shelley's 1818 novel in an expansive exploration of how nineteenth-century literature and science recast the monster as vital to the workings of nature and key to unlocking the knowledge of all life-forms and processes. Even as gothic literature and freak shows exploited an abiding association between abnormal bodies and horror, amazement, or failure, the development of monsters in the ideas and writings of this period showed the world to be dynamic, varied, plentiful, transformative, and creative. In works ranging from Comte de Buffon's interrogations of humanity within natural history to Hugo de Vries's mutation theory, and from Shelley's artificial man to fin de siècle notions of body difference, Mangham expertly traces a persistent attempt to understand modern subjectivity through a range of biological and imaginary monsters. In a world that hides monstrosity behind theoretical and cultural representations that reinscribe its otherness, this enlightened book shows how innovative nineteenth-century thinkers dismantled the fictive idea of normality and provided a means of thinking about life in ways that check the reflexive tendency to categorize and divide.

**Frankenstein** Sidney Perkowitz, 2018-01-02 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. Since its publication two years later, *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. "*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 central 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 Muller 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 moves into his next

century.

*Monstrosity, Identity and Music* Alexis Luko, James K. Wright, 2022-09-08 Taking Mary Shelley's novel as its point of departure, this collection of essays considers how her creation has not only survived but thrived over 200 years of media history, in music, film, literature, visual art and other cultural forms. In studying monstrous figures torn from the deepest and darkest imaginings of the human psyche, the essays in this book deploy the latest analytical approaches, drawn from such fields as musicology, critical race studies, feminist studies, queer theory and psychoanalysis. The book interweaves the manifold sounds, sights and stories of monstrosity into a conversation that sheds light on important social issues, aesthetic trends and cultural concerns that are as alive today as they were when Shelley's landmark novel was published 200 years ago.

**Mary Shelley's Frankenstein, 1818-2018** Maria Parrino, Alessandro Scarsella, Michela Vanon Alliata, 2020-06-01 Ever since Mary Shelley's *Frankenstein* was first published in 1818, the story of the scientist and his Creature has been constantly told, discussed, adapted, filmed, and translated, making generations of readers approach the novel in an extraordinary variety of ways and languages. This new collection of nineteen essays brings together a range of international scholars to provide an introduction to, and a series of pathways through, this iconic novel. Chapters explore various topics, from the Bible, mythology, ruins, and human rights, to the sublime, the epistolary, and acoustics. They also place the novel in a wider cultural context, exploring its numerous afterlives, its reception, and adaptations in different media, such as drama, cinema, graphic novels, television series, and computer games. Aimed at both scholars and new readers of *Frankenstein*, in its different guises, this volume stimulates an informed appreciation of one of the most influential and haunting novels of all time.

Focus On: 100 Most Popular 1990s Science Fiction Films Wikipedia contributors,

**Mary Shelley and the Rights of the Child** Eileen Hunt Botting, Eileen M. Hunt, 2018 In *Mary Shelley and the Rights of the Child*, Eileen Hunt Botting contends that *Frankenstein* is a profound work of speculative fiction designed to engage a radical moral and political question: do children have rights?

*Scary Monsters* Mark Duffett, Jon Hackett, 2021-01-14 Popular music and masculinity have rarely been examined through the lens of research into monstrosity. The discourses associated with rock and pop, however, actually include more 'monsters' than might at first be imagined. Attention to such individuals and cultures can say things about the operation of genre and gender, myth and meaning. Indeed, monstrosity has recently become a growing focus of cultural theory. This is in part because monsters raise shared concerns about transgression, subjectivity, agency, and community. Attention to monstrosity evokes both the spectre of projection (which invokes familial trauma and psychoanalysis) and shared anxieties (that in turn reflect ideologies and beliefs). By pursuing a series of insightful case studies, *Scary Monsters* considers different

aspects of the connection between music, gender and monstrosity. Its argument is that attention to monstrosity provides a unique perspective on the study of masculinity in popular music culture.

*Creolizing Frankenstein* Michael R. Paradiso-Michau, 2023-12-12 *Creolizing Frankenstein* dissects and critically appreciates Mary Shelley's 200-year old novel. Contributors advance two claims: first, this story is the product of creolization—the intentional conglomeration of a variety of scientific, mythological, political, religious, gender, educational, historical, and racial discourses. Second, they trace the ways in which *Frankenstein* has creolized itself into modern and contemporary life and culture in such a way as to have become a new mythology and political statement for each generation. The contributors to this book place *Frankenstein* into productive conversation with such figures and fields as Frederick Douglass and slave narrative, Frantz Fanon and postcolonial theory, Afro-Caribbean Hispanophone and Francophone literature, nineteenth century labor history, the Black Radical Tradition, Trans studies, feminist theory, Marxism and critical social theory, film studies, music and media studies, Afro-futurism and African futurism, political theory, education theory, Gothic literary studies, and Africana philosophy. Contributors: Kyle William Bishop, Persephone Braham, Alan M. S. J. Co?ee, Emily Datskou, Garrett FitzGerald, Jeremy Matthew Glick, Jane Anna Gordon, Lewis R. Gordon, Raphael Hoermann, Elizabeth Jennerwein, Corey McCall, David McNally, Thomas Meagher, Michael R. Paradiso-Michau, Borna Radnik, Lindsey Smith, Amy Shu?elton, Jasmine Noelle Yarish, Elizabeth Young, Paul Youngquist.

*A Research Guide to Gothic Literature in English* Sherri L. Brown, Carol Senf, Ellen J. Stockstill, 2018-03-15 The Gothic began as a designation for barbarian tribes, was associated with the cathedrals of the High Middle Ages, was used to describe a marginalized literature in the late eighteenth century, and continues today in a variety of forms (literature, film, graphic novel, video games, and other narrative and artistic forms). Unlike other recent books in the field that focus on certain aspects of the Gothic, this work directs researchers to seminal and significant resources on all of its aspects. Annotations will help researchers determine what materials best suit their needs. *A Research Guide to Gothic Literature in English* covers Gothic cultural artifacts such as literature, film, graphic novels, and videogames. This authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.

*Handbook of the British Novel in the Long Eighteenth Century* Katrin Berndt, Alessa Johns, 2022-07-18 The handbook offers a comprehensive introduction to the British novel in the long eighteenth century, when this genre emerged to develop into the period's most versatile and popular literary form. Part I features six systematic chapters that discuss literary, intellectual, socio-economic, and political contexts, providing innovative approaches to issues such as sense and sentiment, gender considerations, formal characteristics, economic history, enlightened and radical concepts of citizenship and human rights, ecological ramifications, and Britain's growing global involvement. Part II presents twenty-five analytical chapters

that attend to individual novels, some canonical and others recently recovered. These analyses engage the debates outlined in the systematic chapters, undertaking in-depth readings that both contextualize the works and draw on relevant criticism, literary theory, and cultural perspectives. The handbook's breadth and depth, clear presentation, and lucid language make it attractive and accessible to scholar and student alike.

*The Truths of Monsters* Ildikó Limpár, 2021-03-18 As monster theory highlights, monsters are cultural symbols, guarding the borders that society creates to protect its values and norms. Adolescence is the time when one explores and aims at crossing borders to learn the rules of the culture that one will fit into as an adult. Exploring the roles of monsters in coming-of-age narratives and the need to confront and understand the monstrous, this work explores recent developments in the presentation of monsters--such as the vampire, the zombie, and the man-made monster--in maturation narratives, then moves on to discuss monsters inhabiting the psychic landscapes of child characters. Finally, it touches on monsters in science fiction, in which facing the monstrous is a variation of the New World narrative. Discussions of novels by M. R. Carey, Suzanne Collins, Neil Gaiman, Theodora Goss, Daryl Gregory, Sarah Maria Griffin, Seanan McGuire, Stephenie Meyer, Patrick Ness, and Jon Skovron are complemented by analysis of television series, such as *Buffy the Vampire Slayer* and *Westworld*.

**Monsters, Law, Crime** Caroline Joan "Kay" S. Picart, 2020-11-18 *Monsters, Law, Crime*, an edited collection composed of essays written by prominent U.S. and international experts in Law, Criminology, Sociology, Anthropology, Communication and Film, constitutes a rigorous attempt to explore fertile interdisciplinary inquiries into "monsters" and "monster-talk," and law and crime. This edited collection explores and updates contemporary discussions of the emergent and evolving frontiers of monster theory in relation to cutting-edge research on law and crime as extensions of a Gothic Criminology. This theoretical framework was initially developed by Caroline Joan "Kay" S. Picart, a Philosophy and Film professor turned Attorney and Law professor, and Cecil Greek, a Sociologist (Picart and Greek 2008). Picart and Greek proposed a Gothic Criminology to analyze the fertile synapses connecting the "real" and the "reel" in the flow of Gothic metaphors and narratives that abound around criminological phenomena that populate not only popular culture but also academic and public policy discourses. Picart's edited collection adapts the framework to focus predominantly on law and the social sciences.

**Frankenstein revisited** Miriam Borham Puyal, 2018-12-17 Este volumen busca reivindicar el legado de Mary Wollstonecraft Shelley y celebrar los doscientos años de la publicación de su obra maestra, *Frankenstein o el Moderno Prometeo* (1818). Para ello, expone la permeabilidad del mito del científico y su criatura a través de una serie de ensayos que exploran adaptaciones contemporáneas en diversos medios (literatura, cine, televisión, videojuegos, YouTube) que demuestran la relevancia de *Frankenstein* en nuestros días. Los capítulos permiten al lector conocer las reescrituras

populares del teatro del siglo XIX y su impacto en la ficción cinematográfica más reciente; descubrir la influencia de Shelley sobre otras escritoras con un inmenso legado, como es Margaret Atwood; reconocer las distintas apropiaciones del mito en los videojuegos y su reescritura en nuevos formatos audiovisuales; y, finalmente, mostrar cómo la intertextualidad con la novela de Shelley permite enriquecer narrativas que quizá parezcan más lejanas a simple vista. Este es, pues, un volumen esencial para quienes se interesen por las reescrituras contemporáneas del mito, con especial énfasis en la cultura popular o las nuevas plataformas de creación. Borham Puyal, Miriam (ed.). *Frankenstein revisited : the legacy of Mary Shelley's masterpiece*.

**The Palgrave Literary Dictionary of Mary Wollstonecraft Shelley** Martin Garrett, 2019-11-23 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.

**Frankenstein and STEAM** Robin Hammerman, 2022-02-11 Charles E. Robinson, Professor Emeritus of English at The University of Delaware, definitively transformed study of the novel *Frankenstein* with his foundational volume *The Frankenstein Notebooks* and, in nineteenth century studies more broadly, brought heightened attention to the nuances of writing and editing. *Frankenstein and STEAM* consolidates the generative legacy of his later work on the novel's broad relation to topics in science, technology, engineering, arts, and mathematics (STEAM). Seven chapters written by leading and emerging scholars pay homage to Robinson's later perspectives of the novel and a concluding postscript contains remembrances by his colleagues and students. This volume not only makes explicit the question of what it means to be human, a question Robinson invited students and colleagues to examine throughout his career, but it also illustrates the depth of the field and diversity of those who have been inspired by Robinson's work. *Frankenstein and STEAM* offers direction for continuing scholarship on the intersections of literature, science, and technology. Published by the University of Delaware Press. Distributed worldwide by Rutgers University Press.

**Terrorists as Monsters** Marco Pinfari, 2019-11-15 From the chilling threats of the ISIS vampire to the view of al-Qaeda as the *Frankenstein* the CIA created, terrorism seems to be inextricably bound with monstrosity. But why do the media and government officials often portray terrorists as monsters? And perhaps more puzzling, why do terrorists sometimes want to be perceived as such? This book, the first of its kind, examines the use of archetypal metaphors of monstrosity in relation to

terrorism, from the gorgons of Robespierre's reign of terror to the dragons and lycanthropes of anarchism, the beasts and blood-licking demons of ethnonational terrorism, and the hydras and Frankenstein's monsters of Islamic jihadism. Marco Pinfari argues that politicians frame terrorists as unmanageable monsters not only in an effort at cultural othering and dehumanization, but also to secure popular backing for rule-breaking behavior in counter-terrorism. The book also explores the way that terrorists themselves impersonate monsters, showing that several groups have pursued such a tactic throughout the history of terrorism. It contributes to a number of ongoing public debates by highlighting how, even when actors like the Islamic State present themselves as mad and irrational, their tactics remain in essence rational. Pinfari also provides an original historical outlook on the roots of monster metaphors and discusses several types of terrorism, including state terrorism, left-wing terrorism, anarchism, ethnonationalist terrorism, and white supremacist groups. In unpacking the functions played by monster metaphors and by their impersonation, *Terrorists as Monsters* helps the reader understand the political processes that hide behind the fangs.

**Restitution and the Politics of Repair** Magdalena Zolkos, 2020-09-21 Analyses the social imaginary of undoing, repair and return underpinning the international norm of restitution-making Approaches restitution not just as a legal norm of property return, but as a social imaginary and a cultural-psychoanalytic 'scene' of undoing, repair and return Brings together philosophic-political, socio-legal and cultural-psychoanalytic approaches to the study of restitution Outlines a heterogeneous and multifaceted idea of restitution emergent in modernity, and looks at the peripheries of the modern restitutive tradition in the search for alternatives and counter-traditions This book takes a unique approach grounded in political and cultural discourse to develop a political theory of restitution. Challenging assumptions about restitution in the Western legal and political tradition, where it has become nearly synonymous with reacquisition and where legal studies focus on material objects and claims to their ownership, Zolkos argues that the development of restitutive norms has been auxiliary to the emergence of modern state sovereignty, and excavates the restitutive tradition's mythical-religious substrate. Bringing together texts from within and outwith the Western canon of political theory and philosophy, including the writings of Grotius, Durkheim, Freud, and Klein, as well as Mary Shelley's *Frankenstein*, the book undertakes a dual task: reading literary texts as a political theorising of restitution, and reading political or sociological texts as literary narratives with distinctive 'restitutive tropes' of repair, undoing and return.

**Intercourse in Television and Film** Lindsay Coleman, Carol Siegel, 2018-03-12 As many critics and theorists have noted, non-pornographic films, documentaries, and quality television series have increasingly included explicit sex scenes since the 1990s, some of such scenes featuring the performance of actual sex acts. The incidence of sex in narratively powerful, resonant visual media can no longer be dismissed as a trend. What was once an aesthetic weapon in the arsenal of provocateurs is now frequently integrated seamlessly into the *mise-en-scène* and exposition of widely viewed and culturally

significant films and television series. *Intercourse in Television and Film: The Presentation of Explicit Sex Acts* analyzes the aesthetic and narrative contexts for the visual media presentation of the sexual act, both those which are non-simulated and those which are explicit to that point that their simulation is brought into question by the viewer. In this book, questions involving the performance choices of actors, the framing and editing of the sex act, and the director's attempts at integrating sexuality into the overall narrative structure as well as their effects are explored.

**Global Frankenstein** Carol Margaret Davison, Marie Mulvey-Roberts, 2018-10-15 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.

*Frankenstein and Its Classics* Jesse Weiner, Benjamin Eldon Stevens, Brett M. Rogers, 2018-08-09 *Frankenstein and Its Classics* is the first collection of scholarship dedicated to how *Frankenstein* and works inspired by it draw on ancient Greek and Roman literature, history, philosophy, and myth. Presenting twelve new essays intended for students, scholars, and other readers of Mary Shelley's novel, the volume explores classical receptions in some of *Frankenstein's* most important scenes, sources, and adaptations. Not limited to literature, the chapters discuss a wide range of modern materials-including recent films like Alex Garland's *Ex Machina* and comics like Matt Fraction's and Christian Ward's *Ody-C*-in relation to ancient works including Hesiod's *Theogony*, Aeschylus's *Prometheus Bound*, Ovid's *Metamorphoses*, and Apuleius's *The Golden Ass*. All together, these studies show how *Frankenstein*, a foundational work of science fiction, brings ancient thought to bear on some of today's most pressing issues, from bioengineering and the creation of artificial intelligence to the struggles of marginalized communities and political revolution. This addition to the comparative study of classics and science fiction reveals deep similarities between ancient and modern ways of imagining the world-and emphasizes the prescience and ongoing importance of Mary Shelley's immortal novel. As *Frankenstein* turns 200, its complex engagement with classical traditions is more significant than ever.

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