

## Oxford World Classics Frankenstein

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*Oxford World Classics Frankenstein*

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### **AVERY MUHAMMAD**

*The New Annotated Frankenstein (The Annotated Books)* Independently Published  
 Peter Ackroyd's imagination dazzles in this brilliant novel written in the voice of Victor Frankenstein himself. Mary Shelley and Shelley are characters in the novel. It was at Oxford that I first met Bysshe. We arrived at our college on the same day; confusing to a mere foreigner, it is called University College. I had seen him from my window and had been struck by his auburn locks. The long-haired poet -- "Mad Shelley" -- and the serious-minded student from Switzerland spark each other's interest in the new philosophy of science which is overturning long-cherished beliefs. Perhaps there is no God. In which case, where is the divine spark, the soul? Can it be found in the human brain? The heart? The eyes? Victor Frankenstein begins his anatomy experiments in a barn near Oxford. The coroner's office provides corpses -- but they have often died of violence and drowning; they are damaged and putrifying. Victor moves his coils and jars and electrical fluids to

a deserted pottery and from there, makes contact with the Doomsday Men -- the resurrectionists. Victor finds that perfect specimens are hard to come by . . . until that Thames-side dawn when, wrapped in his greatcoat, he hears the splashing of oars and sees in the half-light the approaching boat where, slung into the stern, is the corpse of a handsome young man, one hand trailing in the water. . . .

*A Routledge Literary Sourcebook on Mary Shelley's Frankenstein* Broadview Press

The Gothic is wildly diverse. It can refer to ecclesiastical architecture, supernatural fiction, cult horror films, and a distinctive style of rock music. It has influenced political theorists and social reformers, as well as Victorian home décor and contemporary fashion. Nick Groom shows how the Gothic has come to encompass so many meanings by telling the story of the Gothic from the ancient tribe who sacked Rome to the alternative subculture of the present day. This unique Very Short Introduction reveals that the Gothic has predominantly been a way of understanding and responding to the past. Time after time, the Gothic has been invoked in order to reveal what lies behind conventional history. It is a way of disclosing secrets, whether in the constitutional politics

of seventeenth-century England or the racial politics of the United States. While contexts change, the Gothic perpetually regards the past with fascination, both yearning and horrified. It reminds us that neither societies nor individuals can escape the consequences of their actions. The anatomy of the Gothic is richly complex and perversely contradictory, and so the thirteen chapters here range deliberately widely. This is the first time that the entire story of the Gothic has been written as a continuous history: from the historians of late antiquity to the gardens of Georgian England, from the mediaeval cult of the macabre to German Expressionist cinema, from Elizabethan Revenge Tragedy to American consumer society, from folk ballads to vampires, from the past to the present. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

**Writing the Stage Coach Nation** OUP Oxford

Your favorite characters are now part of the Who HQ library! One of the most iconic monsters of all time comes to life in our What Is the Story Of? series. From his origins in Mary Shelley's 1818 novel, through his many movie portrayals in the twentieth century, Frankenstein is one of the most recognizable characters in the world. His iconic look is a go-to Halloween costume for kids and adults alike. But how did the mad scientist and his creation become so popular? Author Sheila Keenan explains his spooky origin story, the history of the movies, and what lies ahead for this monstrous creature.

**Ladybird Classics: Frankenstein** OUP Oxford

Nominated as one of America's best-loved novels by PBS's The Great American Read A stunning new clothbound edition of Mary Shelley's infamous work of horror fiction, designed by the award-winning Coralie Bickford-Smith. These delectable and collectible Penguin editions are bound in high-quality colourful, tactile cloth with foil stamped into the design Obsessed by creating life itself, Victor Frankenstein plunders graveyards for the material to fashion a new being, which he shocks into life by electricity. But his botched creature, rejected by Frankenstein and denied human companionship, sets out to destroy his maker and all that he holds dear. This chilling gothic tale, begun when Mary Shelley was just nineteen years old, would become the world's most famous work of horror fiction, and remains a devastating exploration of the limits of human creativity. This edition also includes 'A Fragment' by Lord Byron and 'The Vampyre: A Tale' by John Polidori, as well as an introduction and notes Mary Shelley (1797-1851), the daughter of pioneering thinkers Mary Wollstonecraft and William Godwin, eloped with the poet Percy Shelley at the age of sixteen. Three years later, during a wet summer on Lake Geneva, Shelley famously wrote her masterpiece, Frankenstein. The years of her marriage were blighted by the deaths of three of her four children, and further tragedy followed in 1822, when Percy Shelley drowned in Italy. Following his death, Mary Shelley returned to England and continued to travel and write until her own death at the age of fifty-three.

**Oxford Playscripts: Frankenstein** Random House

Identity crises, consumerism, and star-crossed teenage love in a futuristic society where people connect to the Internet via feeds implanted in their brains. Winner of the LA Times Book Prize. For Titus and his friends, it started out like any ordinary trip to the moon - a chance to party during spring break and play around with some stupid low-grav at the Ricochet Lounge. But that was before the crazy hacker caused all their feeds to malfunction, sending them to the hospital to lie around with nothing inside their heads for days. And it was before Titus met Violet, a beautiful, brainy teenage girl who knows something about what it's like to live without the feed-and about resisting its omnipresent ability to categorize human thoughts and desires. Following in the footsteps of George Orwell, Anthony Burgess, and Kurt Vonnegut, Jr., M. T. Anderson has created a brave new world - and a hilarious new lingo - sure to appeal to anyone who appreciates smart satire, futuristic fiction laced with humor, or any story featuring skin lesions as a fashion statement.

**The Essential Odyssey** Psychology Press

What is this thing called literature? Why should we study it? And how? Relating literature to topics such as dreams, politics, life, death, the ordinary and the uncanny, this beautifully written book establishes a sense of why and how literature is an exciting and rewarding subject to study. Bennett and Royle delicately weave an essential love of literature into an account of what literary texts do, how they work and what sort of questions and ideas they provoke. The book's three parts reflect the fundamental components of studying literature: reading, thinking and writing. The authors use helpful, familiar examples throughout, offering rich reflections on the question 'What is literature?' and on what they term 'creative reading'. Bennett and Royle's lucid and friendly style encourages a deep engagement with literary texts. This book is not only an essential guide to the study of literature, but an eloquent defence of the discipline.

**This Thing Called Literature** National Geographic Books

'Man still bears in his bodily frame the indelible stamp of his lowly origin' On topics ranging from intelligent design and climate change to the politics of gender and race, the evolutionary writings of Charles Darwin occupy a pivotal position in contemporary public debate. This volume brings together the key chapters of his most important and accessible books, including the Journal of Researches on the Beagle voyage (1845), the Origin of Species (1871), and the Descent of Man, along with the full text of his delightful autobiography. They are accompanied by generous selections of responses from Darwin's nineteenth-century readers from across the world. More than anything, they give a keen sense of the controversial nature of Darwin's ideas, and his

position within Victorian debates about man's place in nature. The wide-ranging introduction by James A. Secord, Director of the Darwin Correspondence Project, explores the global impact and origins of Darwin's work and the reasons for its unparalleled significance today. 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.

**She Made a Monster: How Mary Shelley Created Frankenstein** Oxford University Press

D.L. Macdonald and Kathleen Scherf's edition of Frankenstein has been widely acclaimed as an outstanding edition of the novel—for the general reader and the student as much as for the scholar. The editors use as their copy-text the original 1818 version, and detail in an appendix all of Shelley's later revisions. They also include a range of contemporary documents that shed light on the historical context from which this unique masterpiece emerged. New to this edition is a discussion of Percy Shelley's role in contributing to the first draft of the novel. Recent scholarship has provoked considerable interest in the degree to which Percy Shelley contributed to Mary Shelley's original text, and this edition's updated introduction discusses this scholarship. A new appendix also includes Lord Byron's "A Fragment" and John William Polidori's The Vampyre, works that are engaging in their own right and that also add further insights into the literary context of Frankenstein.

**Frankenstein, Or, The Modern Prometheus** OUP Oxford

Mary Shelley's Frankenstein is one of the most widely studied works of English literature, and Frankenstein's creature is a key figure in the popular imagination. This sourcebook examines Mary Shelley's novel within its literary and cultural contexts, bringing together material on: \*the contexts from which Frankenstein emerged \*the novel's early reception \*adaptation and performance of the work (from theatre to pop music) \*recent criticism. All documents are discussed and explained. The volume also includes offers carefully annotated key passages from the novel itself and concludes with a list of recommended editions and further reading, to allow readers to pursue their study in the areas that interest them most. This sourcebook provides an ideal orientation to the novel, its reception history and the critical material that surrounds it.

**In Frankenstein's Shadow** Penguin

Frankenstein is a scientist obsessed with creating life. Frankenstein tells how he makes a living person. Disgusted by what he has created he leaves his monster, but a terrifying chain of events has begun... TreeTops Classics are adapted and abridged versions of classic stories to enrich and extend children's reading experiences.

**Romantic Indians:Native Americans, British Literature, and Transatlantic Culture 1756-1830** Oxford [England] : Clarendon Press ; New York : Oxford University Press

String garlic by the window and hang a cross around your neck! The most powerful vampire of all time returns in our Stepping Stone Classic adaption of the original tale by Bran Stoker. Follow Johnathan Harker, Mina Harker, and Dr. Abraham van Helsing as they discover the true nature of evil. Their battle to destroy Count Dracula takes them from the crags of his castle to the streets of London... and back again.

**Frankenstein; Or, The Modern Prometheus** OUP Oxford

Victor Frankenstein dreams of creating life. As lightning flashes across the sky, his creature stirs. Will it be the perfect being he imagines, or a monster?

**Does Frankenstein Get Hungry?** Random House

The most celebrated horror story ever written. 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 and animates a creature from dead body parts - with catastrophic results.

**Oxford Reading Tree TreeTops Classics: Level 17: Frankenstein** 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.

**Penguin Readers Level 5: Frankenstein (ELT Graded Reader)** Perfection Learning

Whilst defining the very meaning of forgery, Nick Groom ranges from the economic forgery of the 18th century to the formation of literary copyright which was established not in order to protect the nation's authors but rather as a way of censoring them.

**Frankenstein** OUP Oxford

Penguin Readers is an ELT graded reader series. Please note that the eBook edition does NOT include access to the audio edition and digital book. Written for learners of English as a foreign language, each title includes carefully adapted text, new illustrations and language learning exercises. Titles include popular classics, exciting contemporary fiction, and thought-provoking non-fiction, introducing language learners to bestselling authors and compelling content. The eight levels of Penguin Readers follow the Common European Framework of Reference for language learning (CEFR). Exercises at the back of each Reader help language learners to practise grammar, vocabulary, and key exam skills. Before, during and after-reading questions test readers' story comprehension and develop vocabulary. Frankenstein, a Level 5 Reader, is B1 in the CEFR framework. The text is made up of sentences with up to four clauses, introducing present perfect continuous, past perfect, reported speech and second conditional. It is well supported by illustrations, which appear regularly. Victor Frankenstein wants to make his own creature from body parts from his laboratory. But, when the creature is finished, Frankenstein is shocked by his creation and runs away. Lonely and angry, the creature plans to kill his maker and all the people that Frankenstein loves. Visit the Penguin Readers website Register to access online resources including tests, worksheets and answer keys. Exclusively with the print edition, readers can unlock a digital book and audio edition (not available with the eBook).

**Vathek: an Arabian tale. (Memoir. By William North.-The Amber Witch ... Edited ... by W. Meinhold ... Translated from the German by E. A. Friedländer.)** Norton Critical Editions

'He had become the dandy of the unpredictable.' A quest for new sensations, and an avowed desire to shock possessed the Decadent writers of fin-de-siècle Paris. The years 1880-1900 saw an extraordinary, hothouse flowering of talent, that produced some of the most exotic, stylized, and cerebral literature in the French language. While 'Decadence' was a European movement, its epicentre was the French capital. On the eve of Freud's early discoveries, writers such as Gourmont, Lorrain, Maupassant, Mirbeau, Richepin, Schwob, and Villiers engaged in a species of wild analysis of their own, perfecting the art of short fiction as they did so. Death and Eros haunt these pages, and a polymorphous perversity by turns hilarious and horrifying. Their stories teem with addicts, maniacs, and murderers as they strive to outdo each other. This newly translated selection brings together the very best writing of the period, from lesser known figures as well as famous names. Provocative and unsettling, these extraordinary, corrosive little tales continue to cast a cold eye on the modern world. 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.

**Four Gothic Novels** Young Reading Series 3

This is the Revised 1831 Edition of FRANKENSTEIN; OR, THE MODERN PROMETHEUS, a novel written by the English author Mary Wollstonecraft Shelley about the young science student Victor Frankenstein, who creates a grotesque but sentient creature in an unorthodox scientific experiment. Shelley started writing the story when she was eighteen, and the novel was published when she was twenty. The first edition was published anonymously in London in 1818. Shelley's name appears on the second edition, published in France in 1823. Shelley had travelled through Europe in 1814, journeying along the river Rhine in Germany with a stop in Gernsheim which is just 17 km away from Frankenstein Castle, where, two centuries before, an alchemist was engaged in experiments. Later, she travelled in the region of Geneva (Switzerland)-where much of the story takes place-and the topic of galvanism and other similar occult ideas were themes of conversation among her companions, particularly her lover and future husband, Percy Shelley. Mary, Percy, Lord

Byron, and John Polidori decided to have a competition to see who could write the best horror story. After thinking for days, Shelley dreamt about a scientist who created life and was horrified by what he had made; her dream later evolved into the novel's story. Shelley completed her writing in May 1817, and *Frankenstein; or, The Modern Prometheus* was first published on 11 March 1818 by the small London publishing house of Lackington, Hughes, Harding, Mavor, & Jones. The second edition of *Frankenstein* was published on 11 August 1822 in two volumes (by G. and W. B. Whittaker) following the success of the stage play *Presumption; or, the Fate of Frankenstein* by Richard Brinsley Peake; this edition credited Mary Shelley as the author. On 31 October 1831, the first "popular" edition in one volume appeared, published by Henry Colburn & Richard Bentley. This edition was heavily revised by Mary Shelley, partially because of pressure to make the story more conservative, and included a new, longer preface by her, presenting a somewhat embellished

version of the genesis of the story. This edition tends to be the one most widely read now, although editions containing the original 1818 text are still published. Many scholars prefer the 1818 text, arguing that it preserves the spirit of Shelley's original publication.

*Dracula* Penguin UK

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* OUP Oxford

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.