

Frankenstein Mary Shelley Oxford University Press Oup

The Contemporary Review 1996

The Mammoth Book of Best New Horror 11 Stephen Jones 2012-03-01 As usual, acclaimed horror anthologist Stephen Jones has chosen the finest short stories and novellas of supernatural and psychological fiction. With the most comprehensive review of the year, useful contact lists, and a fascinating necrology as a bonus, this is one book that every horror fan must have.

Natural Designs Colin Jager 2000

Subject Guide to Books in Print 1996

The Origins and Growth of Science Fiction Dr. Priti Sharma 2025-12-27

Filling the Pipeline and Paying the Piper Association of American

University Presses 1995

Mary Shelley Martin Garrett 2002 A biography of the nineteenth-century English writer who at the age of nineteen wrote the classic horror novel "Frankenstein."

The Speaking Eye William J. P. Neish 2001

Byron and the Shelleys Jane Blumberg 1992

The Age of Keats and Shelley Heather Coombs 1978

The History of Science Fiction Adam Roberts 2016-08-04 This book is the definitive critical history of science fiction. The 2006 first edition of this work traced the development of the genre from Ancient Greece and the European Reformation through to the end of the 20th century. This new 2nd edition has been revised thoroughly and very significantly expanded. An all-new final chapter discusses 21st-century science fiction, and there is new material in every chapter: a wealth of new readings and original research. The author's groundbreaking thesis that science fiction is born out of the 17th-century Reformation is here bolstered with a wide range of new supporting material and many hundreds of 17th- and 18th-century science fiction texts, some of which have never been discussed before. The account of 19th-century science fiction has been expanded, and the various chapters tracing the twentieth-century bring in more writing by women, and science fiction in other media including cinema, TV, comics, fan-culture and other modes.

Ghoul and Monsters Robert Ingpen 1996 A collection of traditional stories from peoples around the world about monsters, ghosts, giants, trolls, and evil spirits and how to defend yourself against them.

Lecture de Frankenstein Max Duperray 1997 Le roman de la jeune Mary Shelley, Frankenstein or the Modern Prometheus, paru en 1818 puis revu et corrigé en 1831, a fait l'objet d'une constante attention de la part de la critique. Le mythe de Frankenstein a donné lieu à de multiples analyses selon des méthodes très variées.

Frankenstein Audrey A. Fisch 2009 Traces the complex history of Mary Shelley's Frankenstein, including its publishing history, its dismissal by the literary establishment, and its subsequent reclamation as a touchstone text in high school and college classrooms.

The Gothic Novel Brendan Hennessy 1978 A volume in the Writers and Their Work series, which draws upon recent thinking in English studies to introduce writers and their contexts. Each volume includes biographical material, an examination of recent criticism, a bibliography and a reappraisal of a major work by the writer.

Gender, Pregnancy and Power in Eighteenth-Century Literature

Jenifer Buckley 2017-07-28 This book reveals the cultural significance of the pregnant woman by examining major eighteenth-century debates concerning separate spheres, man-midwifery, performance, marriage, the body, education, and creative imagination. Exploring medical, economic, moral, and literary ramifications, this book engages critically with the notion that a pregnant woman could alter the development of her foetus with the power of her thoughts and feelings. Eighteenth-century authors sought urgently to define, understand and control the concept of maternal imagination as they responded to and provoked fundamental questions about female intellect and the relationship between mind and body. Interrogating the multiple models of maternal imagination both separately and as a holistic set of socio-cultural components, the author uncovers the discourse of maternal imagination across eighteenth-century drama, popular print, medical texts, poetry and novels. This overdue rehabilitation of the pregnant woman in literature is essential reading for scholars of the eighteenth century, gender and literary history.

Lo sublime, lo gótico y lo romántico Beatriz González Moreno 2007 El nacimiento de la categoría de lo sublime supuso una auténtica revolución

en el siglo XVIII y confirió al Romanticismo una dimensión estética de la que, en gran medida, hoy seguimos siendo deudores. La Categoría de lo bello, propia del clasicismo, se vió amenazada por una estética que rompía los marcos conceptuales prescritos y abogada por la oscuridad, la falta de proporciones, la sombra y la experiencia del terror. Por todo esto, dicha categoría sedujo a los escritores del momento, que veían en la recién nacida sublimidad el descubrimiento de un nuevo mundo. En este sentido, la categoría de lo sublime desempeñará un papel fundamental en el nacimiento de la novela gótica; la noche, las tinieblas, se convirtieron en espacios emblemáticos de una región donde las leyes imperantes no son ya las de la razón. La obra de Mary Shelley, Frankenstein, constituirá una magistral cristalización romántica de los motivos góticos y de su experiencia estética.

Prometheus and Adam Larry J. Kreitzer 1994 This work assumes the importance of the biblical mythology of "Adam" for both Judaism and Christianity and provides a comparative reference point for examining that mythology as an expression of the human situation. This mythological point of comparison comes in the form of the classical figure of Prometheus. The study comes in three parts and is followed by a summary conclusion. Contents: Classical Roots of the Prometheus Myth; Cultural Expressions of the Prometheus Myth; Prometheus and Adam as Theological Symbols; Conclusions.

The Gothic Fiction of Adelaida García Morales Abigail Lee Six 2006 By highlighting features common to the Gothic classics and the works of Adelaida García Morales, this monograph aims to put the Gothic on the map in Hispanic Studies. The Gothic as a literary mode extending well beyond its first proponents in eighteenth-century England is well established in English studies but has been strangely under-used by Hispanists. Now Abigail Lee Six uses it as the paradigm through which to analyse the novels of Adelaida García Morales; while not suggesting that every novel by this author is a classic Gothic text, she reveals certain constants in the work that can be related to the Gothic, even in novels which one might not classify as such. Each of the novels studied is paired with an English-language Gothic text, such as Dracula, Frankenstein and Dr Jekyll and Mr Hyde, and then read in the light of it. The focus of each chapter ranges from psychological aspects, such as fear of decay or otherness, or the pressures linked to managing secrets, to more concrete elements such as mountains and frightening buildings, and to key figures such as vampires, ghosts, or monsters. This approach sheds new light on how García Morales achieves probably the most distinguishing feature of her novels: their harrowing atmosphere. ABIGAIL LEE SIX is Professor of Hispanic Studies at Royal Holloway, University of London.

The British National Bibliography Arthur James Wells 1970

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