

A Frankenstein Oup

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REID DAISY

Frankenstein Oxford University Press

Beowulf is the longest and finest literary work to have come down to us from Anglo-Saxon times, and one of the world's greatest epic poems. This acclaimed translation is complemented by a critical introduction and substantial editorial apparatus.

Frankenstein - With Audio Level 3 Oxford Bookworms Library OUP Oxford

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.

The Oxford Handbook of Adaptation Studies Oxford University Press

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.

or *The Modern Prometheus* Oxford University Press

Although Frankenstein is now widely taught in classes on Romanticism, little attention has been paid to the considerable corpus of Mary Shelley's other works. Indeed the excitement of the last decade at feminist approaches to Frankenstein has ironically obscured the persona of its author. This collection of essays, written by a preeminent group of Romantic scholars, sketches a portrait of the "other Mary Shelley": the writer and intellectual who recognized the turbulent interplay among issues of family, gender, and society, and whose writings resonate strongly in the setting of contemporary politics, culture, and feminism. By analyzing a previously neglected body of novels, novellas, reviews, travel writing, essays, letters, biographies, and tales, and by emphasizing Mary Shelley's shrewd assessment of Romanticism, the essays in this volume offer a ground-breaking evaluation of one of the foremost cultural critics of the nineteenth century.

Frankenstein OUP Oxford

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.

Beyond Frankenstein Broadview 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.

Oxford Bookworms Library: Stage 3: Frankenstein Audio CD Pack Hackett Publishing

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 Oxford University Press

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 Press

Frankensteinor The Modern PrometheusOUP Oxford

Frankenstein 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 Playscripts: Frankenstein Oxford University Press 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, Or, The Modern Prometheus Vintage

This book considers a moment at the turn of the nineteenth century, when literature and medicine seemed embattled in rivalry, to find the fields collaborating to develop interpretive analogies that saw literary texts as organic bodies and anatomical features as legible texts.

Romantic Indians OUP Oxford

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.

Frankenstein - Third Edition MIT Press

'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.

Level 1: Frankenstein MP3 Pack Oxford University Press

Word count 9,685 Bestseller

Frankenstein, Or, The Modern Prometheus Simon and Schuster

Reading Veganism: The Monstrous Vegan, 1818 to Present focuses on the iteration of the trope 'the monstrous vegan' across two hundred years of Anglophone literature. Explicating, through such monsters, veganism's relation to utopian longing and challenge to the conceptual category of the 'human,' the book explores ways in which ethical identities can be written, represented, and transmitted. Reading Veganism proposes that we can recognise and identify the monstrous vegan in relation to four key traits. First, monstrous vegans do not eat animals, an abstinence that generates a seemingly inexplicable anxiety in those who encounter them. Second, they are hybrid assemblages of human and nonhuman animal parts, destabilising existing taxonomical classifications. Third, monstrous vegans are sired outside of heterosexual reproduction, the product of male acts of creation. And finally, monstrous vegans are intimately connected to acts of writing and literary creation. The principle contention of the book is that understandings of veganism, as identity and practice, are limited without a consideration of multiplicity, provisionality, failure, and insufficiency within vegan definition and lived practice. Veganism's association with positivity, in its drive for health and purity, is countered by a necessary and productive negativity generated by a recognition of the horrors of the modern world. Vegan monsters rehearse the key paradoxes involved in the writing of vegan identity.

Frankenstein or the Modern Prometheus, 1818 Text 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.

Dominoes: One: Frankenstein Frankensteinor The Modern Prometheus

This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to Frankenstein to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors

consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

Myth, Monstrosity, and Nineteenth-century Writing Oxford University

Romantic Indians considers the views that Britons, colonists, and North American Indians took of each other during a period in which these people were in a closer and more fateful relationship than ever before or since. It is, therefore, also a book about

exploration, empire, and the forms of representation that exploration and empire gave rise to--in particular the form we have come to call Romanticism, in which 'Indians' appear everywhere. It is not too much to say that Romanticism would not have taken the form it did without the complex and ambiguous image of Indians that so intrigued both the writers and their readers. Most of the poets of the Romantic canon wrote about them--not least Southey, Wordsworth, and Coleridge; so did many whom we have only recently brought back to attention--including Bowles, Hemans, and Barbauld. Yet Indians' formative role in the aesthetics and politics of Romanticism has rarely been considered. Tim Fulford aims to bring that formative role to our attention, to show that the images of native peoples that Romantic writers received from colonial administrators,

politicians, explorers, and soldiers helped shape not only these writers' idealizations of 'savages' and tribal life, but also their depictions of nature, religion, and rural society. The romanticization of Indians soon affected the way that real native peoples were treated and described by generations of travellers who had already, before reaching the Canadian forest or the mid-western plains, encountered the literary Indians produced back in Britain. Moreover, in some cases Native Americans, writing in English, turned the romanticization of Indians to their own ends. This book highlights their achievement in doing so--featuring fascinating discussions of several little-known but brilliant Native American writers.

[Native Americans, British Literature, and Transatlantic Culture 1756-1830](#) OUP Oxford

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