

MARY SHELLEY



HER LIFE

HER FICTION

HER MONSTERS

ANNE K. MELLOR



Mary Shelley Her Life Her Fiction Here Monsters

Daniel F McAuley



Mary Shelley Her Life Her Fiction Here Monsters:

Mary Wollstonecraft and Mary Shelley Helen M. Buss, D. L. Macdonald, Anne McWhir, 2006-01-01 Pioneers in life writing Mary Wollstonecraft author of *A Vindication of the Rights of Woman* 1792 and Mary Shelley author of *Frankenstein* 1818 are now widely regarded as two of the leading writers of the Romantic period They are both responsible for opening up new possibilities for women in genres traditionally dominated by men This volume brings together essays on Wollstonecraft's and Shelley's life writing by some of the most prominent scholars in Canada Australia and the United States It also includes a full length play by award winning Canadian playwright Rose Scollard Together the essays and the play explore the connections between mother and daughter between writing and life and between criticism and creation They offer a new understanding of two important writers of a literary period and of emergent modes of life writing Essayists include Judith Barbour Betty T Bennett Anne K Mellor Charles E Robinson Eleanor Ty and Lisa Vargo Among the works discussed are Wollstonecraft's *Vindication Letters from Norway* and *Maria or The Wrongs of Woman* William Godwin's *Memoirs of Wollstonecraft and Shelley's Frankenstein The Last Man Lodore and Rambles in Germany and Italy* **Mary Shelley** Anne Kostelanetz Mellor, 1989 First Published in 1990 Routledge is an imprint of Taylor Francis an informa company *Mary Shelley in Her Times* Betty T. Bennett, Stuart Curran, 2003-05-06 Some of the strongest essays of recent times on Shelley's work A valuable piece of criticism Byron Journal Mary Shelley is largely remembered as the author of *Frankenstein* as the wife of Percy Bysshe Shelley and as the daughter of William Godwin and Mary Wollstonecraft This collection of essays edited by Betty T Bennett and Stuart Curran offers a more complete and complex picture of Mary Shelley author of six novels five volumes of biographical lives two travel books and numerous short stories essays and reviews emphasizing the full range and significance of her writings in terms of her own era and ours *Mary Shelley in Her Times* brings fresh insight to the life and work of an often neglected and misunderstood writer who the editors remind us spent nearly three decades at the center of England's literary world during the country's profound transition between the Romantic and Victorian eras The essays in this volume demonstrate the importance of Mary Shelley's neglected novels including *Matilda Valperga The Last Man* and *Falkner* Other topics include her work in various literary genres her editing of her husband's poetry and prose her politics and her trajectory as a female writer This volume advances Mary Shelley studies to a new level of discourse and raises important issues for English Romanticism and women's studies **The Romantic Imagination** Frederick Burwick, Jürgen Klein, 1996 *Mary Shelley* Anne K. Mellor, 2012-08-06 An innovative beautifully written analysis of Mary Shelley's life and works which draws on unpublished archival material as well as *Frankenstein* and examines her relationship with her husband and other key personalities *The Fictions of Romantic Tourism* George Dekker, 2005 This book explores the interrelationships between British fiction and tourism 1745-1830 especially as these are exemplified in the novels and tours of three of the most important Romantic novelists Its author shows that the imaginative reshaping of humdrum reality

characteristic of the fiction of Ann Radcliffe Mary Shelley and Sir Walter Scott was also widely practiced by tourists who shared the same liberating Romantic aesthetic *The Romantic Imagination*, 2025-02-03 *Hosting the Monster* Holly Lynn Baumgartner, Roger Davis, 2008 *Hosting the Monster* responds to the call of the monstrous with not rejection but invitation. Positioning the monster as that which defies classification, the essays in this collection are an ongoing engagement with that which lies outside of established boundaries. With chapters ranging from the monstrous mother or the deformed child to subjectivity in transition, this volume is not only of interest to film and gender scholars and literary and cultural theorists but also students of popular culture or horror. Its wide appeal stems from its invitation both to entertain the monster and to widen the call to and the listening for the monsters that have not yet and perhaps must not yet come calling back. This sense of hospitality and non-hostility is one guiding principle of this collection, suggesting that the ability to survey and research the otherwise may reveal more about the subjectivity of the self through the wisdom of the other. However monstrous the manifestation, Holly Lynn Baumgartner is an associate professor of Humanities and English at Mercy College of Northwest Ohio. Her articles have appeared in *Reflections*, *Rhizomes*, *American Book Review* and other journals. Roger Davis is an instructor of English at MacEwan College in Edmonton, Canada. He is co-author of *Essay Writing for Canadian Students* and his literary interests include poetry, poetics and popular culture.

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Introduction Duane W KIGHT I Live in the Weak and the Wounded The Monster of Brad Anderson's Session 9 Amaya MURUZ BAL MURUZ BAL The Monster as a Victim of War The Returning Veteran in The Best Years of Our Lives Lucy FIFE Human Monstrosity Rape Ambiguity and Performance in Rosemary's Baby Inderjit GREWAL The Monstrous and Maternal in Toni Morrison's *Beloved* Hannah PRIEST The Witch and the Werewolf Rebirth and Subjectivity in Medieval Verse Holly Lynn BAUMGARTNER It's Never the Bass Opera's True Transgressors Sing Soprano Katherine ANGELL Joseph Merrick and the Concept of Monstrosity in Nineteenth Century Medical Thought Jessica WEBB Herculeine Barbin Human Error Criminality and the Case of the Monstrous Hermaphrodite Cecilia A FEILLA Literary Monsters Gender Genius and Writing in Denis Diderot's *On Women* and Mary Shelley's *Frankenstein* Sorcha N FHLAINN Sweet Bloody Vengeance Class Social Stigma and Servitude in the Slasher Genre David M KINGSLEY It Came from Four Colour Fiction The Effect of Cold War Comic Books on the Fiction of Stephen King Liesbet DEPAUW The Monsters that Failed to Scare The Atypical Reception of the 1930s Horror Films in Belgium Roger DAVIS a white illusion of a man Snowman Survival and Speculation in Margaret Atwood's *Oryx and Crake* Notes on Contributors

The Other Mary Shelley Audrey Fisch, Anne K. Mellor, Esther H. Schor, 1993-07-08 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

Iconoclastic Departures Mary Wollstonecraft Shelley, 1997 *Iconoclastic Departures* contributes to the ongoing reevaluation of Mary Shelley as a professional author in her own right with a lifelong commitment to the development of her craft Many of its essays acknowledge the importance of her family to her work the steady theme of much earlier scholarship but for them the family has become an imperative socio psychological context within which to better understand her innovations in the many literary forms she worked with during her career journals letters travelogues biographies poems dramas tales and novels The book s essays also convey the conviction that even if Mary Shelley after Percy Shelley s death gradually retired from public life as his relatives wished she retained a resiliently resistant attitude toward many of the established orders of her day easily recovered by a careful look beyond her feelings to the productions of her literary imagination The Mary Shelley who inhabits this three part collection of portraits is a radical even if a quiet radical Part 1 focuses on various moments in her construction of her authorial identity parts 2 and 3 anatomize the nature of her resistance and her innovation She is presented as a writer who reappropriates authority for herself who redesigns genres who redefines gender who rewrites history and biography who revises her readers aesthetic expectations and who protests cultural imperialism at home and abroad It seems significant to the contributors to this volume that this new radical Mary Shelley was not invented by a pointed call for papers but emerged spontaneously from an open invitation to scholars working in various corners of the English speaking world

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The Last Man Mary Shelley, 2024-04-09 Mary Shelley s landmark novel that invented the human extinction genre and initiated climate fiction imagining a world where newly forged communities and reverence for nature rises from the ashes of a pandemic ravaged society now for the first time in Penguin Classics with a foreword by Rebecca Solnit A Penguin Classic Written while Mary Shelley was in a self imposed lockdown after the loss of her husband and children and in the wake of intersecting crises including the climate changing Mount Tambora eruption and a raging cholera outbreak *The Last Man* 1826 is the first end of mankind novel an early work of climate fiction and a prophetic depiction of environmental change Set in the late twenty first century the book tells of a deadly pandemic that leaves a lone survivor and follows his journey through a post apocalyptic world that s devoid of humanity and reclaimed by nature But rather than give in to despair Shelley uses the now ubiquitous end times plot to imagine a new world where freshly formed communities and alternative ways of being stand in for self important politicians serving corrupt institutions and where nature reigns mightily over humanity a timely message for our current era of climate collapse and political upheaval Brimming with political

intrigue and love triangles around characters based on Percy Shelley and scandal dogged poet Lord Byron the novel also broaches partisan dysfunction imperial warfare refugee crises and economic collapse and brings the legacy of her radically progressive parents William Godwin and Mary Wollstonecraft to bear on present day questions about making a better world less centered around man Shelley's second major novel after Frankenstein The Last Man casts a half skeptical eye on romantic ideals of utopian perfection and natural plenitude while looking ahead to a greener future in which our species develops new relationships with non human life and the planet

Peggy Webling and the Story behind Frankenstein Peggy Webling, Dorian Gieseler Greenbaum, Bruce Graver, 2024-03-21 The 1931 Universal Pictures film adaptation of Frankenstein directed by James Whale and starring Boris Karloff as the now iconic Monster claims in its credits to be Adapted from the play by Peggy Webling Webling's play sought to humanize the creature was the first stage adaptation to position Frankenstein and his creation as doppelgangers and offered a feminist perspective on scientific efforts to create life without women ideas that suffuse today's perceptions of Frankenstein's monster The original play script exists in several different versions only two of which have ever been consulted by scholars no version has ever been published Nor have scholars had access to Webling's private papers and correspondence preserved in a family archive so that the evolution of Frankenstein from book to stage to screen has never been fully charted In Peggy Webling and the Story behind Frankenstein Dorian Gieseler Greenbaum Webling's great grandniece and Bruce Graver present the full texts of Webling's unpublished play for the first time A vital critical edition this book includes the 1927 British Library Frankenstein script used for the first production of the play in Preston Lancashire the 1928 Frankenstein script in the Library of Congress used for productions in UK provincial theatres from autumn 1928 till 1930 the 1930 Frankenstein Prompt Script for the London production and later provincial performances held by the Westminster Archive London Webling's private correspondence including negotiations with theatre managers and Universal Pictures family letters about the writing and production process and selected contracts Text of the chapter Frankenstein from Webling's unpublished literary memoir The Story of a Pen for additional context Biography of Webling that bears directly on the sensibilities and skills she brought to the writing of her play History of how the play came to be written and produced The relationship of Webling's play to earlier stage and film adaptations An exploration of playwright and screenwriter John L Balderston's changes to Webling's play and Whale's borrowings from it in the 1931 film Offering a new perspective on the genesis of the Frankenstein movie this critical exploration makes available a unique and necessary missing link in the novel's otherwise well documented transmedia cultural history

Dangerous bodies Marie Mulvey-Roberts, 2016-01-01 Through an investigation of the body and its oppression by the church the medical profession and the state this book reveals the actual horrors lying beneath fictional horror in settings as diverse as the monastic community slave plantation operating theatre Jewish ghetto and battlefield trench The book provides original readings of canonical Gothic literary and film texts including The Castle of Otranto The Monk Frankenstein Dracula and

Nosferatu This collection of fictionalised dangerous bodies is traced back to the effects of the English Reformation Spanish Inquisition French Revolution Caribbean slavery Victorian medical malpractice European anti-Semitism and finally warfare ranging from the Crimean up to the Vietnam War The endangered or dangerous body lies at the centre of the clash between victim and persecutor and has generated tales of terror and narratives of horror which function to either salve purge or dangerously perpetuate such oppositions This ground breaking book will be of interest to academics and students of Gothic studies gender and film studies and especially to readers interested in the relationship between history and literature

Monstrous Liminality Robert G. Beghetto, 2022-01-24 This book examines the transformation of the figure of the stranger in the literature of the modern age in terms of liminality As a spectral monster that has a paradoxical and liminal relationship to both the sacred and the secular the figure of the modern stranger has played a role in both adapting and shaping a culturally determined understanding of the self and the other With the advent of modernity the stranger the monster and the spectre became interconnected Haunting the edges of reason while also being absorbed into normal society all three together with the cyborg manifest the vulnerability of an age that is fearful of the return of the repressed Yet these figures can also become re-appropriated as positive symbols able to navigate between the dangerous and chaotic elements that threaten society while serving as precarious and ironic symbols of hope or sustainability The book shows the explanatory potential of focusing on the resacralizing in a paradoxical and liminal manner of traditionally sacred concepts such as messianic time and the utopian and the conflicts that emerged as a result of secularized modernity's denial of its own hybridization This approach to modern literature shows how the modern stranger a figure that is both paradoxically immersed and removed from society deals with the dangers of failing to be re-assimilated into mainstream society and is caught in a fixed or permanent state of liminality a state that can ultimately lead to boredom alienation nihilism and failure These monstrous aspects of liminality can also be rewarding in that traversing difficult and paradoxical avenues they confront both traditional and contemporary viewpoints enabling new and fresh perspectives suspended between imagination and reality past and future nature and artificial In many ways the modern stranger as a figure of literature and the cultural imagination has become more complicated and challenging in the post-modern contemporary age both clashing with and encompassing people who go beyond simply the psychological or even spiritual inability to blend in and out of society However while the stranger may be altering once again the defining or essentializing the figure could result in the creation of other sets of binaries and thereby dissolve the purpose and productiveness of both strangeness and liminality The intention of *Monstrous Liminality* is to trace the liminal sphere located between the secular and sacred that has characterized modernity itself This space has consequently altered the makeup of the stranger from something external into a figure far more liminal which is forced to traverse this uncanny space in an attempt to find new meanings for an age that is struggling to maintain any

Caricature and Realism in the Romantic Novel Olivia Ferguson, 2023-11-02 What was caricature to

novelists in the Romantic period Why does Jane Austen call Mr Dashwood's wife a strong caricature of himself Why does Mary Shelley describe the body of Frankenstein's creature as in proportion but then distorted in its proportions and does caricature have anything to do with it This book answers those questions shifting our understanding of caricature as a literary critical term in the decades when the English novel was first defined and canonised as a distinct literary entity Novels incorporated caricature talk and anti caricature rhetoric to tell readers what different realisms purported to show them Recovering the period's concept of caricature Caricature and Realism in the Romantic Novel sheds light on formal realism's self reflexivity about the caricature of artifice exaggeration and imagination This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details [Shakespearean Gothic](#)

Christy Desmet, Anne Williams, 2009-09-15 This book explores the paradox that the Gothic today's werewolves vampires and horror movies owe their origins and their legitimacy to eighteenth century interpretations of Shakespeare As Shakespeare was being established as the supreme British writer throughout the century he was cited as justification for early Gothic writers' fascination with the supernatural their abandoning of literary decorum and their fascination with otherness and extremes of every kind This book addresses the gap for an up to date analysis of Shakespeare's relation to the Gothic An authority on the Gothic E J Clery has stated that It would be impossible to overestimate the importance of Shakespeare as touchstone and inspiration for the terror mode even if we feel the offspring are unworthy of their parent Scratch the surface of any Gothic fiction and the debt to Shakespeare will be there This book therefore addresses Shakespeare's importance to the Gothic tradition as a whole and also to particular well known and often studied Gothic works It also considers the influence of the Gothic on Shakespeare both in print and on stage in eighteenth and nineteenth century Britain The introductory chapter places the chapters within the historical development of both Shakespearean reception and Gothic Studies The book is divided into three parts 1 Gothic Appropriations of Shakespeare 2 Rewriting Shakespearean Plays and Characters 3 Shakespeare Before After the Gothic

An Outline of Romanticism in the West John Claiborne Isbell, 2022-09-05 Navigating the landscape of Romantic literature and art across Europe and the Americas An Outline of Romanticism in the West invites readers to embark upon a literary journey Showcasing a breadth of theoretical and contextual approaches to the study of Romanticism John Isbell provides an insightful contemporary overview of the field paired with wide ranging comparative reflections on the art and literature that helped shape it Discussing seminal Romantic texts such as Mary Shelley's Frankenstein or Germaine de Staël's Corinne ou l'Italie Isbell provides a foundation through which to investigate core concepts such as the continuum of Romance the Romantic hero and Romantic literature's characteristic repudiation of its own Romanticism Unusually for a single author monograph the book includes both published and unpublished material covering Romantic creation across Europe and the two Americas Identifying Romanticism as an international movement Isbell seeks to emphasise a theme frequently ignored by many academics the roots of Romanticism

and its variations as a national art His arguments are supported by extensive interrogations of the political and historical contexts that moulded the outlooks of the writers and artists central to the period An Outline of Romanticism in the West underlines the interplay between nationalism history and artistic inspiration and will therefore be of value to students and scholars of literature and history as well as to general readers with an interest in Romanticism in the West

Dancing with Disaster Kate Rigby, 2015-03-06 The calamitous impacts of climate change that are beginning to be felt around the world today expose the inextricability of human and natural histories Arguing for a more complex account of such calamities Kate Rigby examines a variety of past disasters from the Black Death of the Middle Ages to the mega hurricanes of the twenty first century revealing the dynamic interaction of diverse human and nonhuman factors in their causation unfolding and aftermath Focusing on the link between the ways disasters are framed by the stories told about them and how people tend to respond to them in practice Rigby also shows how works of narrative fiction invite ethical reflection on human relations with one another with our often unruly earthly environs and with other species in the face of eco catastrophe In its investigation of an array of authors from the Romantic period to the present including Heinrich von Kleist Mary Shelley Theodor Storm Colin Thiele and Alexis Wright *Dancing with Disaster* demonstrates the importance of the environmental humanities in the development of more creative compassionate ecologically oriented and socially just responses to the perils and possibilities of the Anthropocene Under the Sign of Nature Explorations in Ecocriticism

Diaries and Journals of Literary Women from Fanny Burney to Virginia Woolf J. Simons, 1990-04-18 This highly original book investigates the part played by their personal writings in the lives of eight literary women Can private journals provide information about their authors public works Do diaries dramatise the development of an individual literary voice What was the special attraction of the diary form for women and why has it been so undervalued Drawing on current feminist critical approaches Judy Simons explores these and other questions in a stimulating and wide ranging study of women s diary writing which revises our entire way of thinking about this traditionally neglected genre and its particular implications for the woman writer

The Photographic Uncanny Claire Raymond, 2019-11-23 This book argues for a renewed understanding of the fundamentally uncanny quality of the medium of photography It especially makes the case for the capacity of certain photographs precisely through their uncanniness to contest structures of political and social dominance The uncanny as a quality that unsettles the perception of home emerges as a symptom of modern and contemporary society and also as an aesthetic apparatus by which some key photographs critique the hegemony of capitalist and industrialist domains The book s historical scope is large beginning with William Henry Fox Talbot and closing with contemporary indigenous photographer Bear Allison and contemporary African American photographer Devin Allen Through close readings exegesis of individual photographs and careful deployment of contemporary political and aesthetic theory *The Photographic Uncanny* argues for a re envisioning of the political capacity of photography to expose the haunted homeless condition of modernity

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