

Frankenstein Mary Shelley Oxford Bookworms

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. "The select bibliography by M.K. Joseph is of benefit to our students."--Dr. Darlene J. Alberts, Ohio Dominican College "This has proved ideal for my Freshman class...compact, inexpensive, clearly printed with margins big enough to scribble in!"--Hilary Kaplan, University of California and Los Angeles "The best general edition of this classic text in terms of text, notes, and general design."--Barry M. Katz, Stanford University "Indispensable for the study of Shelley's Frankenstein."--Eric Rabkin, University of Michigan "Marilyn Butlers introduction was comprehensive and informative and provided a valuable background for my general intro to lit students. The inclusion of the appendices was also useful and thought-provoking."--Stephanie Wardrop, Colorado State University

Word count: 5,915

A futuristic story of tragic love and of the gradual

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extermination of the human race by plague, *The Last Man* is Mary Shelley's most important novel after *Frankenstein*. With intriguing portraits of Percy Bysshe Shelley and Lord Byron, the novel offers a vision of the future that expresses a reaction against Romanticism, and demonstrates the failure of the imagination and of art to redeem the doomed characters. About the Series: For over 100 years Oxford World's Classics has made available the broadest spectrum 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, voluminous notes to clarify the text, up-to-date bibliographies for further study, and much more. "This Guide encapsulates the most important critical reactions to a novel that straddles the realms of both "high" literature and popular culture. The selections shed light on *Frankenstein's* historical and socio-political relevance, its innovative representations of science, gender, and identity, as well as its problematic cultural location between academic critique and creative production.

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

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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 . . .

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.

"Published for the 200th anniversary, this edition is based on the original 1818 text"--Page ii.

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. This edition is retold in simplified language for adults learning to read.

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1818 Text of Mary Shelley's Frankenstein

Speed level 2. 60 wpm.

Part of a series of dramatizations of well-known novels, selected for Key Stage 3 students, this play examines the monster's situation in a sympathetic light, and shows how the experiment to create an artificial human being went horribly wrong.

Mathilda (1959) is a posthumous novella by English writer and Romantic Mary Shelley. Written as a means of self-distraction following the deaths of her young children in Italy, Mathilda is a work haunted by tragic loss.

Unpublished for over a century, its posthumous appearance helped cement Shelley's reputation as a leading Romantic, an artist unafraid of confronting such themes and taboos as incest and suicide in her work.

Mathilda, named after its narrator, traces a young woman's troubled life from birth to her premature deathbed. Following her mother's death during childbirth and her father's subsequent abandonment, Mathilda is raised by her aunt in rural Loch Lomond, Scotland. A gifted reader and promising intellectual, she rises from her difficult circumstances to lead a relatively happy childhood. When, at the age of 16, her father reenters her life, the two reconnect and eventually move together to London. As she begins to receive suitors however, her father's strange jealousy and irrational behavior conceal a terrible secret. When he reveals his incestuous desires to Mathilda, she rejects him, resulting in his suicide and leaving her unmarried, orphaned, and financially unstable. Living in self-imposed exile, she befriends the similarly melancholy Woodville, a young widower and

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poet who does his best to care for her despite her crushing bouts of depression and frequent suicidal thoughts. Mathilda is an emotionally complex and ultimately difficult novella recognized for its controversial themes and for its parallels to Shelley's own tragic life. With a beautifully designed cover and professionally typeset manuscript, this edition of Mary Shelley's Mathilda is a classic of English literature reimagined for modern readers.

Mary Shelley began writing Frankenstein when she was only eighteen. At once a Gothic thriller, a passionate romance, and a cautionary tale about the dangers of science, Frankenstein tells the story of committed science student Victor Frankenstein. Obsessed with discovering the cause of generation and life and bestowing animation upon lifeless matter, Frankenstein assembles a human being from stolen body parts but; upon bringing it to life, he recoils in horror at the creature's hideousness. Tormented by isolation and loneliness, the once-innocent creature turns to evil and unleashes a campaign of murderous revenge against his creator, Frankenstein. Frankenstein, an instant bestseller and an important ancestor of both the horror and science fiction genres, not only tells a terrifying story, but also raises profound, disturbing questions about the very nature of life and the place of humankind within the cosmos: What does it mean to be human? What responsibilities do we have to each other? How far can we go in tampering with Nature? In our age, filled with news of organ donation genetic engineering, and bio-terrorism, these questions are more relevant than ever.

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These children's classics have been sensitively adapted to enrich your junior pupils' reading. They are part of a structured reading programme for juniors from Oxford Reading Tree, Stages 9-16. They have masses of boy and girl appeal and will introduce your readers to significant authors from the past - a key part of the Literacy Strategy. Each book features two author biographies - one for the original author and one for the TreeTops author. In addition each book includes comprehension questions and teaching notes to help draw out and practice difficult comprehension strategies such as inference, empathy and deduction. There are also notes to help with historical and social context and any challenging vocabulary, ensuring the books are easily accessible. This book is also available as part of a mixed pack of 6 different books or a class pack of 36 books of the same ORT stage. Each book pack comes with a free copy of up-to-date and invaluable teaching notes.

This is the classic tale of "Frankenstein," first published in 1818 by Mary Shelley. It tells the story of Victor Frankenstein, a young scientist who creates a grotesque creature. The book is written in the form of letters and narratives by multiple narrators.

Mary Shelley reappraises the significance of Frankenstein alongside other works by Shelley which could be considered to revise the significance and fluctuating meanings of 'Gothic' during the Romantic period. It offers scholarly, fresh readings of the 1818 and 1831 editions of Frankenstein, as well as chapters upon the fiction that Shelley composed in between both editions, and during the same decade as its second edition. In its broader examination of Mary Shelley's

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work, this study is the first of its kind within the field of Gothic studies. Alongside sustained explorations of Frankenstein, Matilda, Valperga and The Last Man, the volume Mary Shelley reappraises some of the shorter essays and tales that the author composed for contemporary magazines. Angela Wright argues that the time is now right for a re-examination of the extent to which Shelley participated in and redirected the Gothic tradition.

I am already far north of London, and as I walk in the streets of Petersburg, I feel a cold northern breeze play upon my cheeks, which braces my nerves and fills me with delight. Do you understand this feeling? This breeze, which has travelled from the regions towards which I am advancing, gives me a foretaste of those icy climes. Inspirited by this wind of promise, my daydreams become more fervent and vivid. I try in vain to be persuaded that the pole is the seat of frost and desolation; it ever presents itself to my imagination as the region of beauty and delight. There, Margaret, the sun is forever visible, its broad disk just skirting the horizon and diffusing a perpetual splendour.

Word count 9,685 Bestseller

The original 1818 text of Mary Shelley's classic novel, with annotations and essays highlighting its scientific, ethical, and cautionary aspects. Mary Shelley's Frankenstein has endured in the popular imagination for two hundred years. Begun as a ghost story by an intellectually and socially precocious eighteen-year-old author during a cold and rainy summer on the shores of Lake Geneva, the dramatic tale of Victor Frankenstein and his stitched-together creature can be read as the ultimate parable of scientific hubris. Victor, "the modern Prometheus," tried to do what he perhaps should have left to Nature: create life. Although the novel is most often discussed in literary-historical terms—as a seminal example of romanticism or as a groundbreaking early work of

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science fiction—Mary Shelley was keenly aware of contemporary scientific developments and incorporated them into her story. In our era of synthetic biology, artificial intelligence, robotics, and climate engineering, this edition of Frankenstein will resonate forcefully for readers with a background or interest in science and engineering, and anyone intrigued by the fundamental questions of creativity and responsibility. This edition of Frankenstein pairs the original 1818 version of the manuscript—meticulously line-edited and amended by Charles E. Robinson, one of the world's preeminent authorities on the text—with annotations and essays by leading scholars exploring the social and ethical aspects of scientific creativity raised by this remarkable story. The result is a unique and accessible edition of one of the most thought-provoking and influential novels ever written. Essays by Elizabeth Bear, Cory Doctorow, Heather E. Douglas, Josephine Johnston, Kate MacCord, Jane Maienschein, Anne K. Mellor, Alfred Nordmann

Renewed interest in the life and works of Mary Wollstonecraft Shelley has in recent years generated new biographical studies, complete editions of her letters and short stories and journals, and fresh critical assessments of "Frankenstein" and her other fiction. Until now, however, there has been no anthology of her work. "The Mary Shelley Reader" is a unique collection that fills this gap. In addition to the original and complete 1818 version of her masterpiece "Frankenstein," the book offers a new text of Mary Shelley's novella "Mathilda" - an extraordinary tale of incest, guilt, and atonement that was not published until 1959 and has been out of print since then. Also included are seven of Mary Shelley's Short stories that range from gentle satire to fantastic tales of reanimation, diabolical transformation, and immortality. Eight of her essays and reviews are reprinted here for the first time since their

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original publication, and eleven representative letters help bring to life a remarkable literary and historical figure - author, daughter of William Godwin and Mary Wollstonecraft, and wife of Percy Bysshe Shelley. An illuminating introduction, a chronology, explanatory notes, and a bibliography make "The Mary Shelley Reader" an indispensable resource for students of English Romantic literature.

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.

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.

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Oxford Bookworms Library: Stage 3:
Frankenstein OUP Oxford

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.

Macabre and melodramatic, set in haunted castles or fantastic landscapes, Gothic tales became fashionable in the late eighteenth century with the publication of Horace Walpole's *The Castle of Otranto* (1764). Crammed with catastrophe, terror, and ghostly interventions, the novel was an immediate success, and influenced numerous followers. These include William Beckford's *Vathek* (1786), which alternates grotesque comedy with scenes of exotic magnificence in the story of the ruthless Caliph Vathek's journey to damnation. *The Monk* (1796), by Matthew Lewis, is a violent tale of ambition, murder, and incest, set in the sinister monastery of the Capuchins in Madrid. *Frankenstein* (1818, 1831) is Mary Shelley's disturbing and perennially popular tale of young student who learns the secret of giving life to a creature made from

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human relics, with horrific consequences. This collection illustrates the range and the attraction of the Gothic novel. Extreme and sensational, each of the four printed here is also a powerful psychological story of isolation and monomania.

Imitating Authors is a major study of the theory and practice of imitatio (the imitation of one author by another) from antiquity to the present day. It extends from early Greek texts right up to recent fictions about clones and artificial humans, and illuminates both the theory and practice of imitation. At its centre lie the imitating authors of the English Renaissance, including Ben Jonson and the most imitated imitator of them all, John Milton. *Imitating Authors* argues that imitation was not simply a matter of borrowing words, or of alluding to an earlier author. Imitators learnt practices from earlier writers. They imitated the structures and forms of earlier writing in ways that enabled them to create a new style which itself could be imitated. That made imitation an engine of literary change. *Imitating Authors* also shows how the metaphors used by theorists to explain this complex practice fed into works which were themselves imitations, and how those metaphors have come to influence present-day anxieties about imitation human beings and artificial forms of intelligence. It explores relationships between imitation and authorial style, its fraught connections with plagiarism, and how emerging ideas of genius

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and intellectual property changed how imitation was practised. In refreshing and jargon-free prose Burrow explains not just what imitation was in the past, but how it influences the present, and what it could be in the future. *Imitating Authors* includes detailed discussion of Plato, Roman rhetorical theory, Virgil, Lucretius, Petrarch, Cervantes, Ben Jonson, Milton, Pope, Wordsworth, Mary Shelley, and Kazuo Ishiguro.

Sixteen original essays by leading scholars on Mary Shelley's novel provide an introduction to *Frankenstein* and its various critical contexts.

Valperga, published in 1823, the year after Percy Bysshe Shelley's death is a romance of the 14th century in Italy, during the height of the struggle between the Guelphs and the Ghibellines, when each state and almost each town was at war with the other ; a condition of things which lends itself to romance. Mary Shelley's intimate acquaintance with Italy and Italians gives her the necessary knowledge to write on this subject. Her zealous Italian studies came to her aid, and her love of nature give life and vitality to the scene. *Valperga*, the ancestral castle home of Euthanasia, a Florentine lady of the Guelph faction, is most picturesquely described, on its ledge of projecting rock, overlooking the plain of Lucca; the dependent peasants around happy under the protection of their good Signora. That this beautiful and high-minded lady should be affianced to a

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Ghibelline leader is a natural combination ; but when her lover Castruccio, prince of Lucca, carries his political enthusiasm the length of making war on her native city of Florence, whose Republican greatness and love of art are happily described, Euthanasia cannot let love stand in the way of duty and gratitude to all those dearest to her ...

More than 200 years after it was first published, Mary Shelley's Frankenstein has stood the test of time as a gothic masterpiece--a classic work of horror that blurs the line between man and monster. "If I cannot inspire love, I will cause fear." For centuries, the story of Victor Frankenstein and the monster he created has held readers spellbound. On the surface, it is a novel of tense and steadily mounting dread. On a more profound level, it illuminates the triumph and tragedy of the human condition in its portrayal of a scientist who oversteps the bounds of conscience, and of a creature tortured by the solitude of a world in which he does not belong. A novel of almost hallucinatory intensity, Mary Shelley's Frankenstein represents one of the most striking flowerings of the Romantic imagination. The Godwinian Novel is a pioneering analysis of the school of fiction inaugurated by William Godwin, and developed in the works of his principal followers, Charles Brockden Brown and Mary Wollstonecraft Shelley. In the first study of these authors as a historically specific group, Pamela Clemit argues for

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a greater unity between Godwin's fictional techniques and his radical political philosophy than has been perceived. Her analysis of the works of Brown and Mary Shelley, moreover, reveals how these writers modified, reshaped, and redefined Godwin's distinctive themes and techniques in response to shifting ideological pressures in the post-revolutionary period. Examining prose fiction in a period traditionally seen as dominated by poetry, Clemit stresses the necessity for a revised view of British Romanticism. Uncovering the links between Godwin's fictional analysis of subjective experience and his progressive political philosophy, *The Godwinian Novel* paves the way for a reappraisal of the apparently quietistic and introspective concerns of other writers of the period.

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

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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*.

"In this new edition of Mary Shelley's *Frankenstein*, David Wootton's Introduction gives the reader both a clear and gripping account of the biographical circumstances that led to the novel's writing and the most striking and original interpretations of its central themes and of the intellectual and cultural influences on them. Offering a new account of the complex history of its composition, and drawing upon his deep knowledge of eighteenth- and nineteenth-century scientific debates, Wootton reveals the ways in which the origins of Shelley's novel are inextricably linked to conceptions of the origins of life itself. We have here a transformative reading of one of the world's best-known stories." —Laura Marcus, Goldsmiths' Professor of English Literature and Fellow of New College, University of Oxford

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

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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.

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