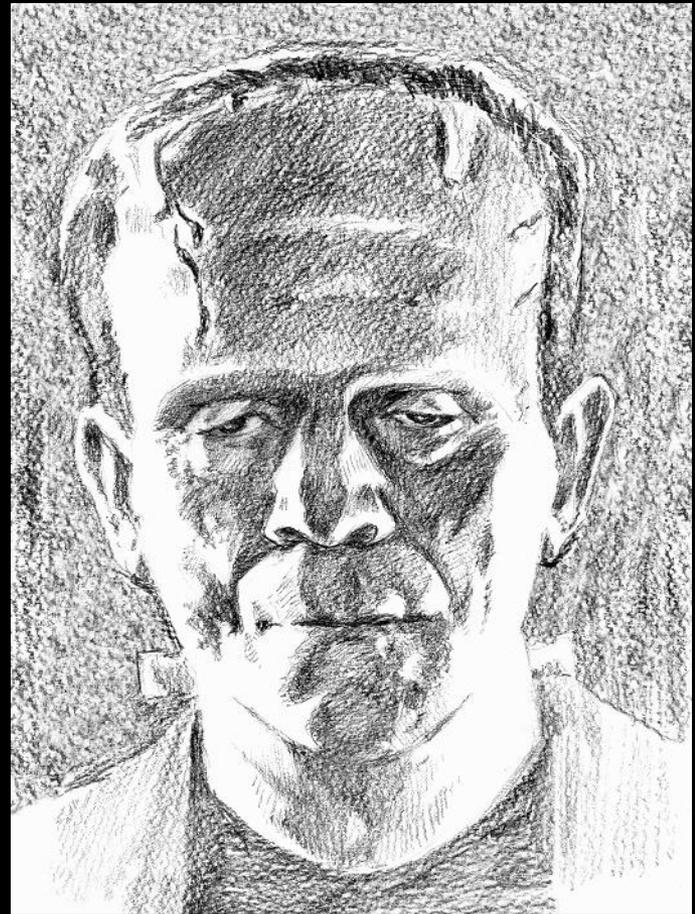


Frankenstein

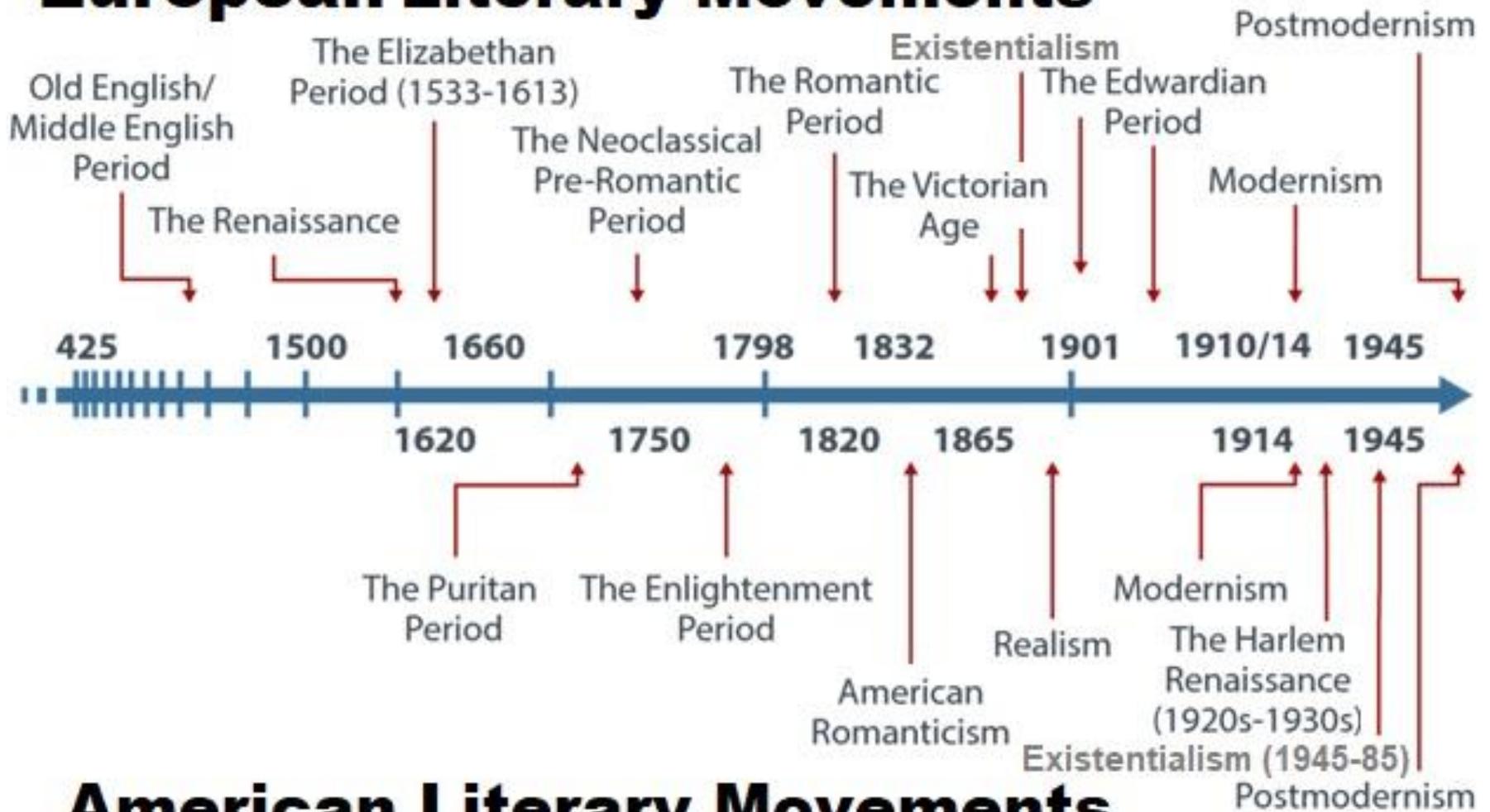
*Or, The Modern
Prometheus*

By Mary Shelley



Power Point Presentation by Ms. Sarah McMane

European Literary Movements



American Literary Movements

Romanticism

A literary, artistic, and philosophical movement originating in the 18th century, characterized by an emphasis on:

- The imagination and emotions
- Freedom of thought and self-expression
- Sincerity, spontaneity, and originality
- The idealization of nature

American Romanticism

In America, Romanticism was defined by the
"five I's:"

Inspiration

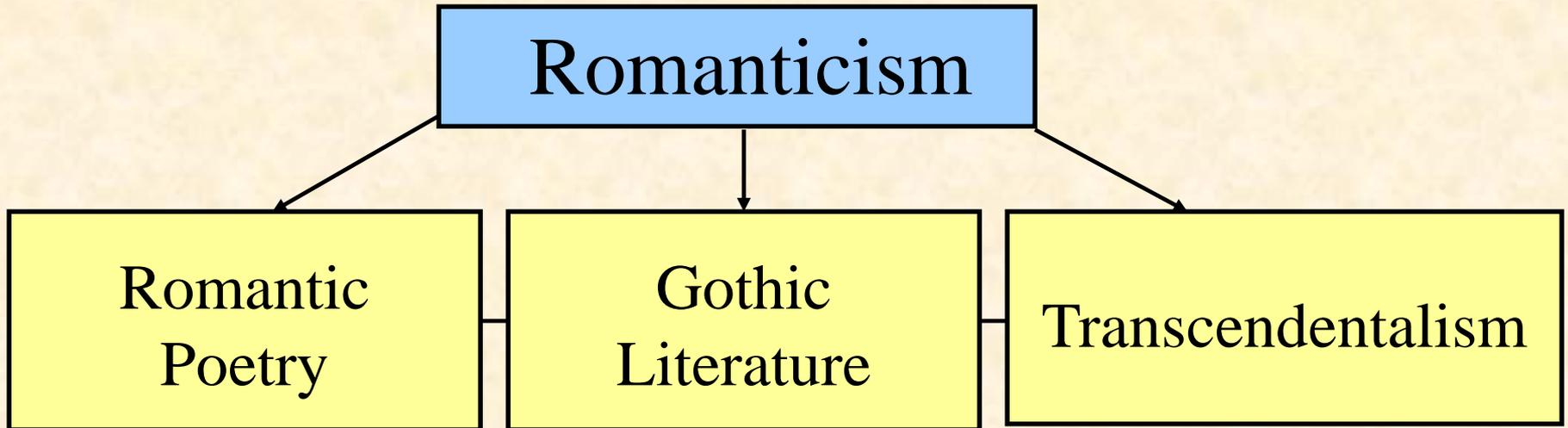
Intuition

Innocence

Imagination

and **Inner experience**

Romantic Movement



Romantic Movement

Romantic Poetry – poetry written during the romantic period which emphasizes the ideals of romanticism (Famous romantic poets: Keats, Wordsworth, Byron)

Transcendentalism – an American literary and philosophical movement of the nineteenth century that emphasized the importance of nature and the transcendence of the spiritual over the material

The Gothic Movement

- Began in Britain in 1764 with the publication of *The Castle of Otranto* by Horace Walpole
 - set in a medieval society
 - features mysterious disappearances as well as supernatural occurrences
 - main protagonist is a solitary character with an egocentric nature

The Gothic Movement Cont'd

- Even though Gothicism is a phase in the Romantic movement, it is regarded as the forerunner of the modern mystery, horror, or science fiction novel
- Started to ease in Europe by 1840

The American Gothic Movement

~ 1825 – 1855

- Began later than the Gothic Movement in Britain
- Included writers such as Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville

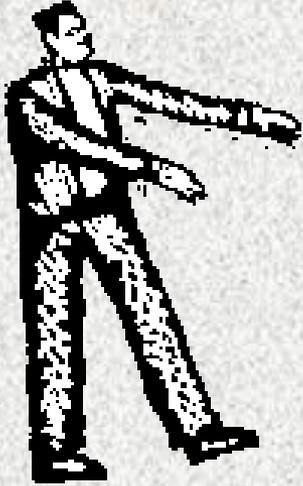


Gothic Literature:

- Explores “the darker side”
- Often deals with cultural or psychic dislocation
- Is often melodramatic
- Plays on supernatural



Monstrous Boundaries



*According to Professor Sue Spearey,
at Brock University in Ontario:*

**Gothic literature is filled with
binary or oppositional sets.**



Control

WILDNESS





Beauty

GROTESQUENESS





Education

Ignorance





Speech

Silence



Sanity



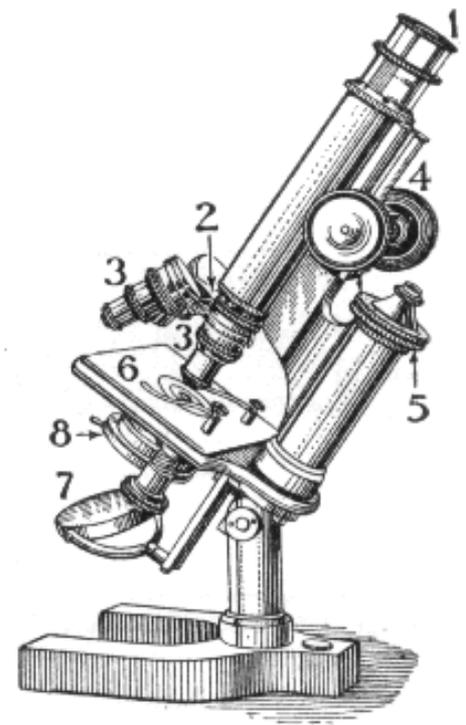
INSANITY

Civilization

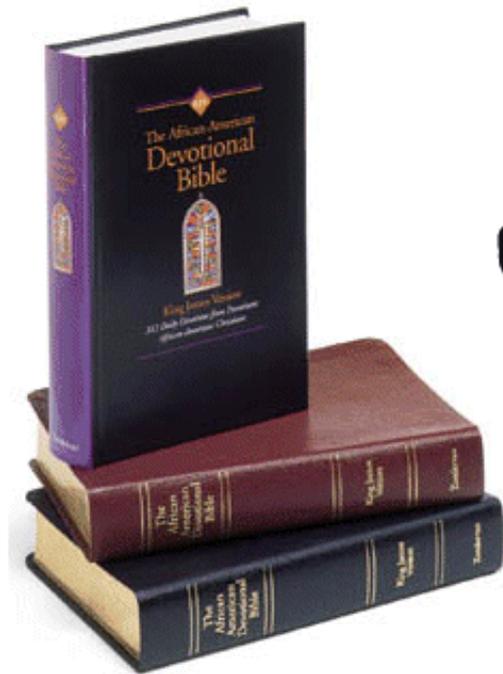


savagery

Science



Supernatural



Orthodoxy

HERESY





Community

EXILE



Why Gothicism?

The Appeal of Horror

There are eye-opening benefits in being horrified:

1. Confronting horror enables people to test their courage and check their discernment, that is, their ability to see through things.

The Appeal of Horror

2. It makes people ask, ***what is it that I am really afraid of?*** Is it the monster conjured up on the screen that frightens me, or my dread of not being in control of what happens moment by moment? Is there anything in my life that is actually worth being horrified or scared of?

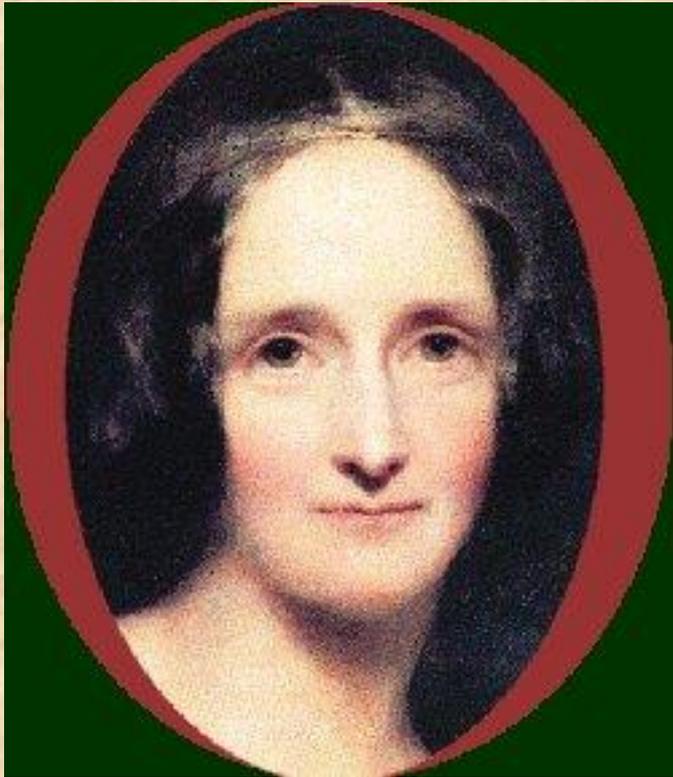
The Appeal of Horror

3. Humans have a need for **stimulation, excitement**: “If we have a relatively calm, uneventful lifestyle, we seek out something that’s going to be exciting for us, because our nervous system requires periodic revving, just like a good muscular engine.” -Stuart Fischhoff, psychology professor

The Appeal of Horror

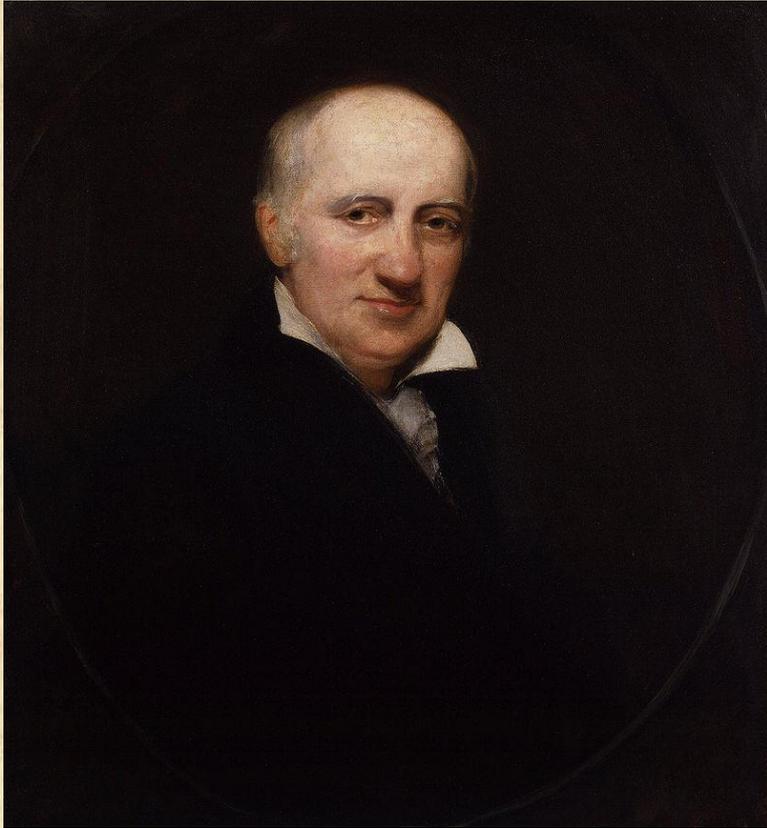
4. It provides **catharsis**. Distress and delight are correlated. “The pleasure comes from the relief that follows,” says Campbell. “It provides a cathartic effect, offering you **emotional release and escape from the real world** of bills and mortgages and the economy and relationships.” -John Edward Campbell, an expert in media studies at Temple University.

Who Was Mary Shelley?



- born in 1797
- daughter of William Godwin, a radical political theorist, novelist, and publisher and Mary Wollstonecraft, a writer and early feminist thinker

William Godwin



- an English journalist, political philosopher, and novelist
- Considered one of the first proponents of anarchism
- In *An Enquiry Concerning Political Justice* (1793) he argued that government is a corrupting force in society

Mary Wollstonecraft

- an English writer, philosopher, and advocate of women's rights
- *A Vindication of the Rights of Woman* (1792)



Mary Wollstonecraft Godwin Shelley

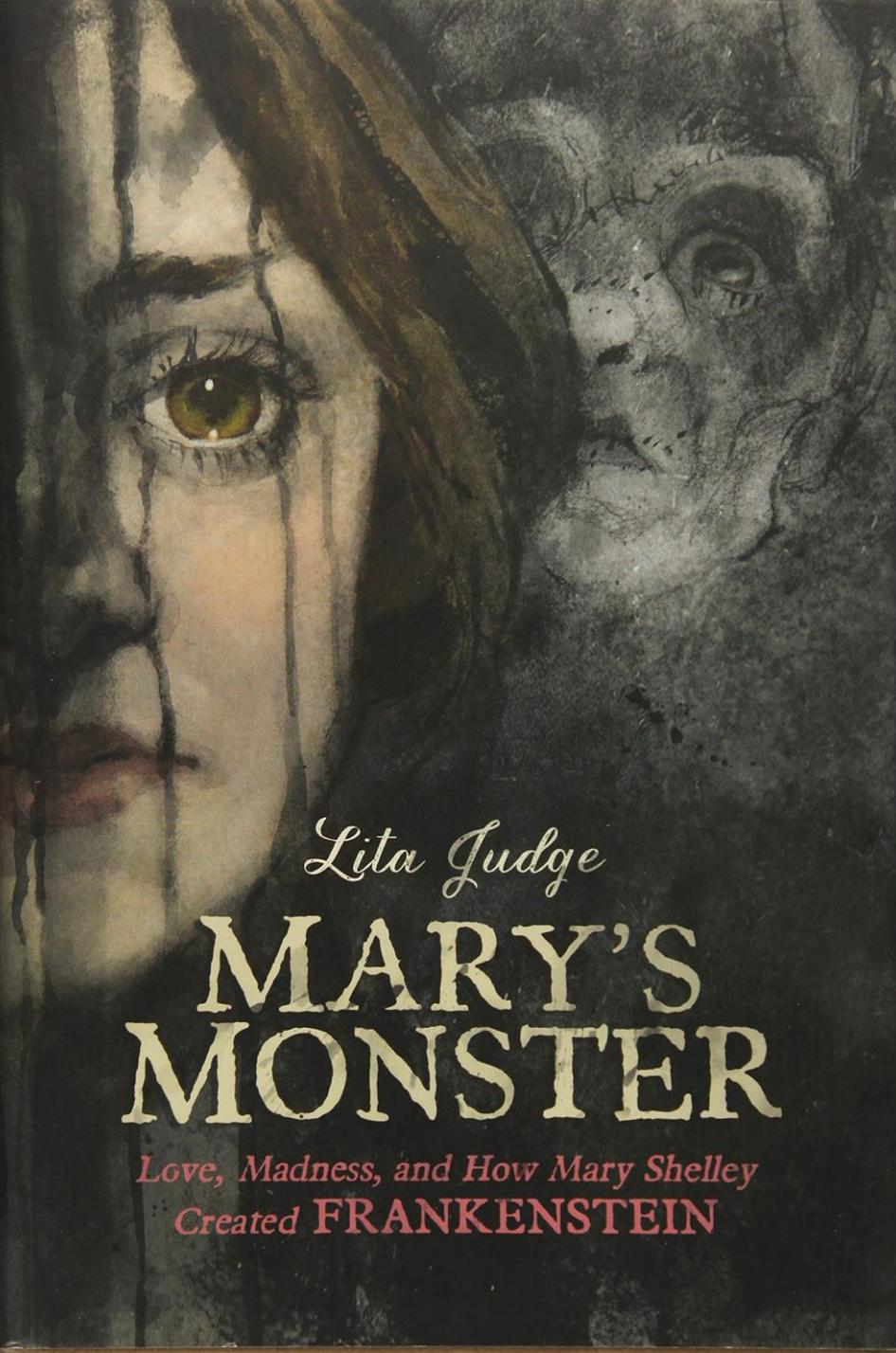
- **named after her mother**
- **came from a rich intellectual and literary heritage**
- **mother died shortly after her birth**



Percy Shelley

- Percy Shelley was also a writer—known for his poetry
- Met Percy Shelley when she was 15; he was married
- She became pregnant and lost the baby
- His wife committed suicide
- Finally married Mary in 1816





Lita Judge
**MARY'S
MONSTER**

*Love, Madness, and How Mary Shelley
Created FRANKENSTEIN*

**“Both timely and terrifying,
Mary’s Monster revives an origin story too
seldom told. Mary Shelley lives again in this
arresting hybrid of a graphic novel in verse.”**

—Gregory Maguire,
New York Times–bestselling author
of *Wicked*

**“Lita Judge breathes life into
Mary Shelley just as Mary
Shelley breathed life into
Frankenstein’s monster.
A remarkable achievement.”**

—Karen Hesse, MacArthur Fellow
and Newbery Medal–winning author
of *Out of the Dust*

“Lita Judge gorgeously entwines
sensuous illustration and verse to
render Mary Shelley’s vivid, turbulent
story as no one else could.

**Darkly lovely, *Mary’s Monster*
will haunt you.”**

—Julie Berry, Printz Honor–winning author
of *The Passion of Dolssa*

“With gripping text and
heartbreaking images, the story
unfolds like a gothic fairy tale—
crackling with rage, riven with pain,
and pulsating with ferocious beauty.”

—Laura Ruby, Printz Award–winning author
of *Bone Gap*

**“What an intensely,
darkly beautiful book.**

An astonishing, profoundly
moving vision of Mary
Shelley’s life and her creation.”

—Tui T. Sutherland,
New York Times–bestselling author
of the *Wings of Fire* series

“*Mary’s Monster* is extraordinary
in both art and language. The
reader is swept up by its passion,
its sadness, and the incredible
strength of its protagonist.

**Stunning, heartbreaking,
and beautiful.”**

—Kristin Cashore,
New York Times–bestselling author
of the *Graceling Realm* series

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ISBN 978-1-62672-500-3



9 781626 725003

5 2 1 9 9 >



They expected girls to be nice
and obey the rules.
They expected girls to be silent
and swallow punishment and pain.

She was cast out from society
because she loved a married man.
Her friends reviled her.
Her father banished her from his home.



I AM SEVENTEEN

Already
I am daughter to a ghost
and mother to bones.

On a Dark and Stormy Night...

- Visited the poet Lord Byron in his villa
- Ghost story contest
- Inspired by a dream



In her own words...

“I busied myself to think of a story - a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature and awaken thrilling horror- one to make the reader dread to look around, to curdle the blood and quicken the beatings of the heart. If I did not accomplish these things, my ghost story would be unworthy of its name.”

ANONYMOUS

JANUARY 1818

Anonymous,

I publish my book four months after my second
daughter, Clara,
named after her dead sister, is born.

Anonymous,

because the publisher insists readers will never buy it
if they know a woman wrote it.

Anonymous,

just like my unnamed Creature.

FRANKENSTEIN;

OR,

THE MODERN PROMETHEUS.

IN THREE VOLUMES.

Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me?—
PARADISE LOST.

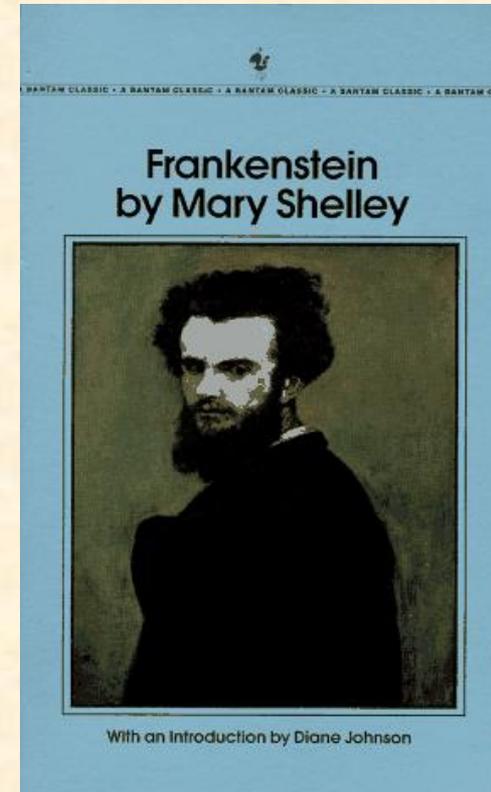
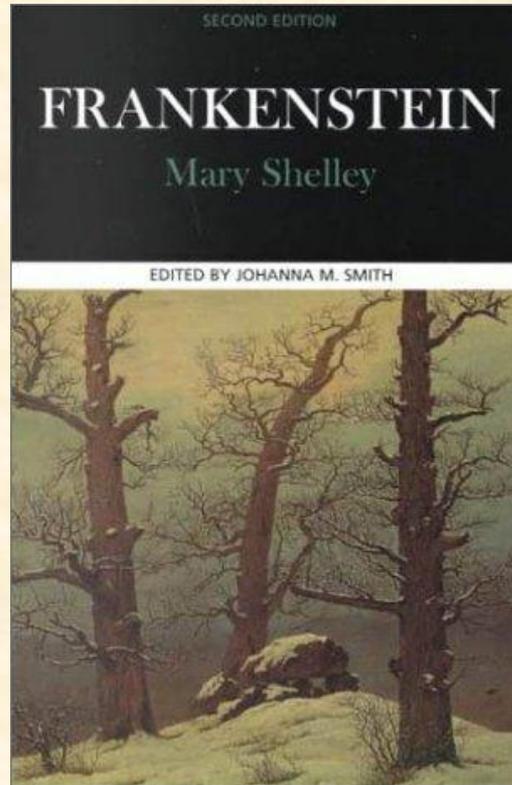
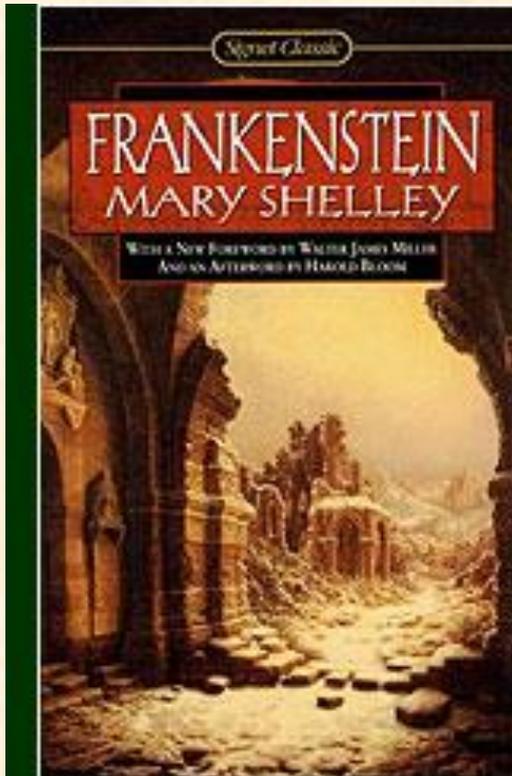
VOL. I.

London:

PRINTED FOR
LACKINGTON, HUGHES, HARDING, MAYOR, & JONES,
FINSBURY SQUARE.

1818.

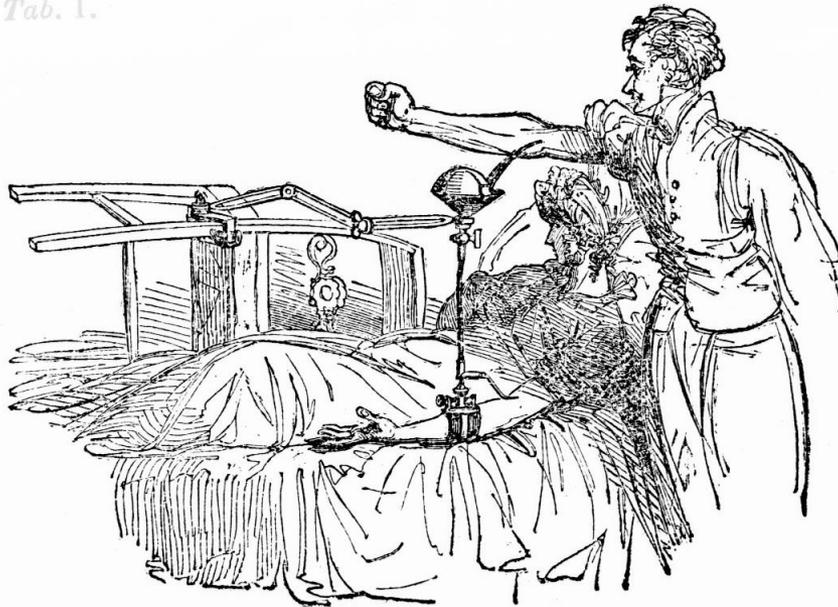
The Origins of *Frankenstein*: Shelley's Influences



Scientific Discoveries

- Research with drowning victims

Tab. 1.



No. 302.

Y

Could people be resuscitated from death through electricity?

Philosophy

--John Locke

Studied his *Essay Concerning Human Understanding* almost daily in December 1816 and January 1817

--Rousseau

In Rousseau's *Second Discourse* is a discussion on the state of natural man or what Rousseau calls the “noble savage.”

Paradise Lost by John Milton



- Epic poem that tells the story of Adam and Eve's expulsion from Eden
- Deals with the ramifications of tampering with creation
- Epigraph for *Frankenstein*

Literary Element: Epigraph

A motto or quotation, as at the beginning of a literary composition, setting forth a theme

Epigraph for *Frankenstein*:

*“Did I request thee, Maker
from my clay to mould me man?
Did I solicit thee, from darkness
to promote me?”*

from *Paradise Lost*

Ovid's *Metamorphoses*

- Ovid, Latin poet 43 B.C.–A.D. 18
- *The Metamorphoses* -- epic poem that tells the story of mythological figures who have undergone transformations



The Metamorphoses

Features
Prometheus,
who made man
and was
punished for
giving man fire



Punishment of Prometheus

Zeus punished Prometheus by chaining him to a rock where an eagle came every day and ate his ever regenerating liver.

Moral of the story: don't play God or you will pay the consequences.

Frankenstein as a Gothic Novel





Nature

Nature is used frequently to create atmosphere. The bleak, glacial fields of the Alps and the mists of the Arctic serve to indicate the isolation of the two protagonists.

Social Isolation



The solitary character in *Frankenstein* can apply to both the creator and his creation as they both live their lives in social isolation.

Mary herself felt isolated when after becoming pregnant out of wedlock, she was disowned by her father.

TERROR

Frankenstein depicts the “nightmarish terrors



that lie
beneath the
controlled and
ordered
surface of the
conscious
mind.”

-M.H. Abrams

Frankenstein as Science Fiction:

Science fiction explores “the marvels of discovery and achievement that may result from future developments in science and technology.”

Mary Shelley used some of the most recent technological findings of her time to create *Frankenstein*.

Electricity

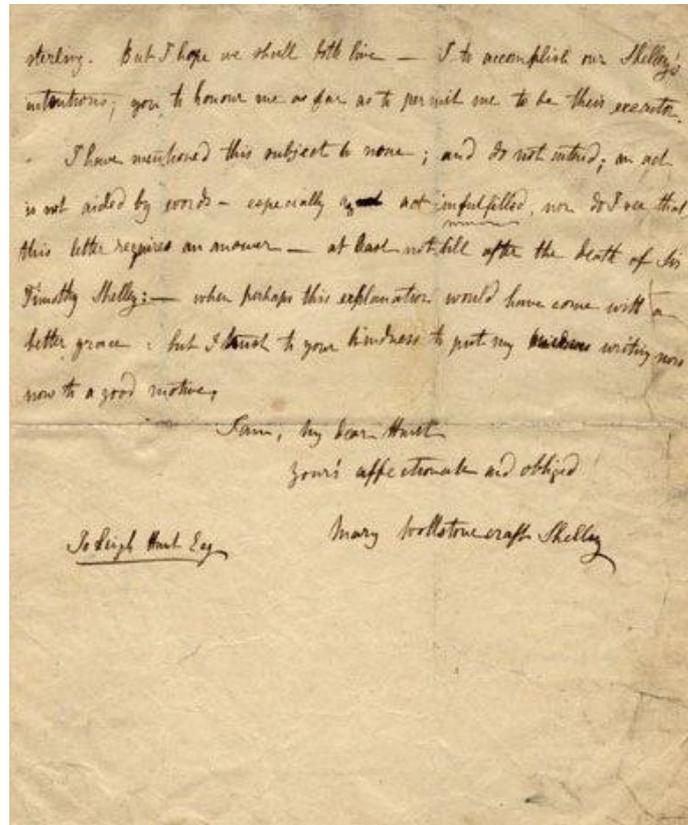
Shelley replaced the heavenly fire of the *Prometheus* myth with the spark of newly discovered electricity.



Galvanization

- The concepts of electricity and warmth led to the discovery of the **galvanization process**, which was said to be the key to the animation of life.
- It is this process which animates Frankenstein's monster.

The Evolution of *Frankenstein*



sterling. But I hope we shall still live — I to accomplish our Shelley's
intentions; you to honour me as far as to permit me to be their executor.
I have mentioned this subject to none; and do not intend, in any
way, to be aided by words — especially as ~~it~~ not ~~impossible~~, nor do I see that
this letter requires an answer — at least not till after the death of his
Percy Shelley; — when perhaps this explanation would have come with a
better grace: but I trust to your kindness to put my business writing
now to a good rest.

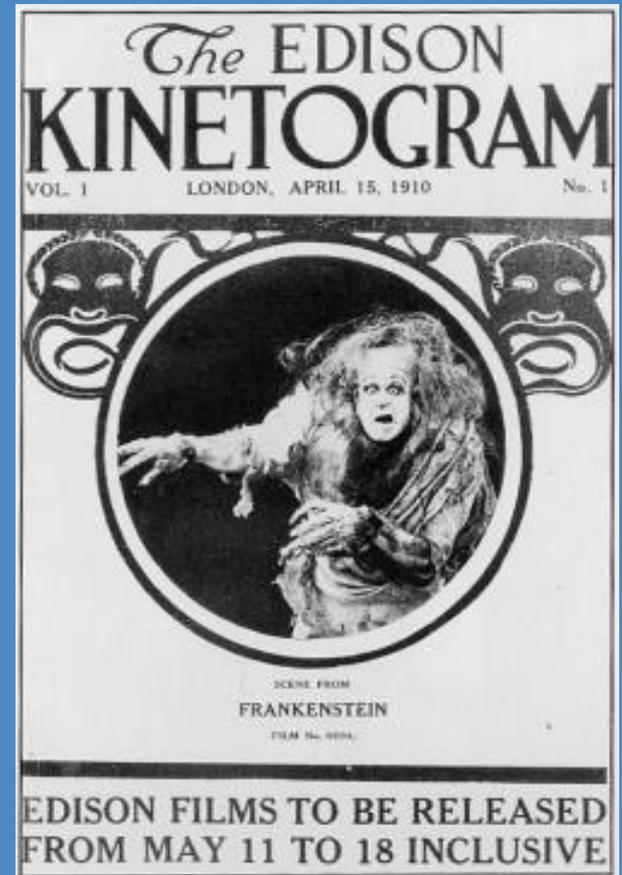
I am, my dear friend,
Yours affectionate and obliged
Mary Wollstonecraft Shelley

Soleigh Hall, Essex

Though *Frankenstein* started as a novel by Mary Shelley, it was turned into a play, and then a film. Now the monster has evolved into a worldwide icon.

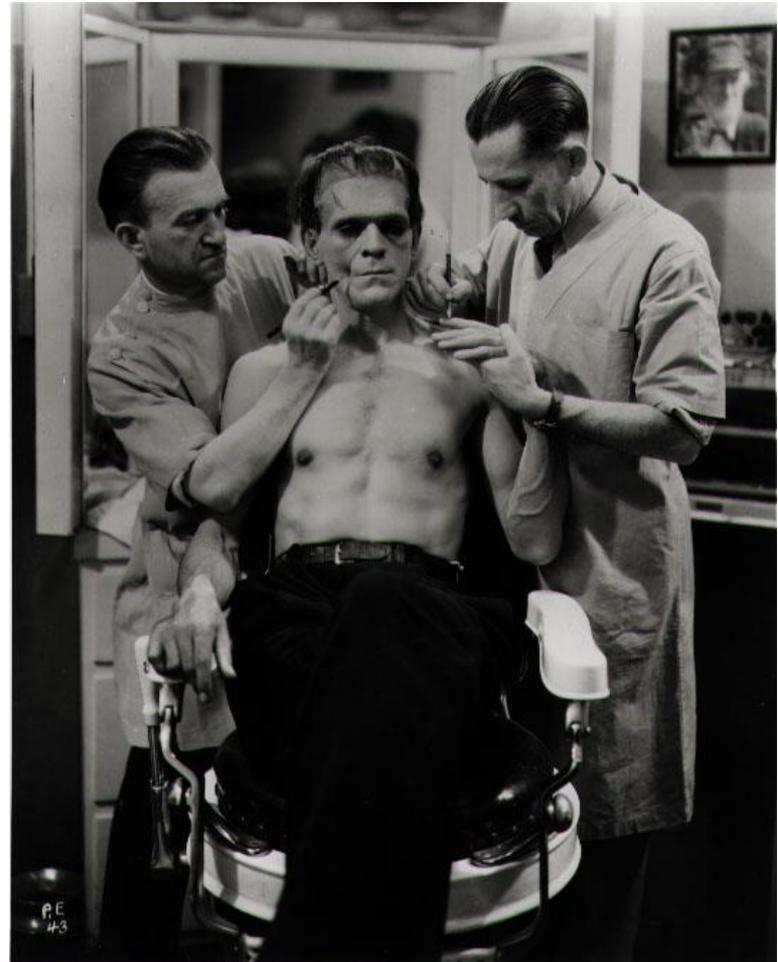
Frank-in-Film

- The first *Frankenstein* film was produced by Thomas Edison at the Edison Studios in Orange, New Jersey in 1910
- liberal adaptation of the novel



Boris Karloff in *Frankenstein*

- Played monster in 1931 film directed by James Whale
- costume weighed 48 pounds
- 4-6 hours of makeup



32
USA

Boris
Karloff in

FRANKENSTEIN

Book to Film

Many blatant discrepancies:

- based on theatrical adaptations, not book
- simplified plot
- led to common misunderstanding that the monster is named “Frankenstein”

CARL LAEMMLE presents



FRANKENSTEIN

THE MAN WHO
MADE A MONSTER

with

COLIN CLIVE, MAE CLARKE,
JOHN BOLES, BORIS KARLOFF,
DWIGHT FRYE, EDW. VAN SLOAN & FREDERIC KERR

*Based upon the
Mary Wollstonecraft Shelley Story*

*Adapted by John L. Balderston
from the play by Peggy Webling*



DIRECTED BY
JAMES WHALE

A UNIVERSAL PICTURE

PRODUCED BY
CARL LAEMMLE, JR.



THE MAN
WHO MADE
A

MONSTER!

FRANKENSTEIN

COLIN CLIVE
MAE CLARKE
JOHN BOLES
BORIS KARLOFF



Universal
RELEASING

Universal print

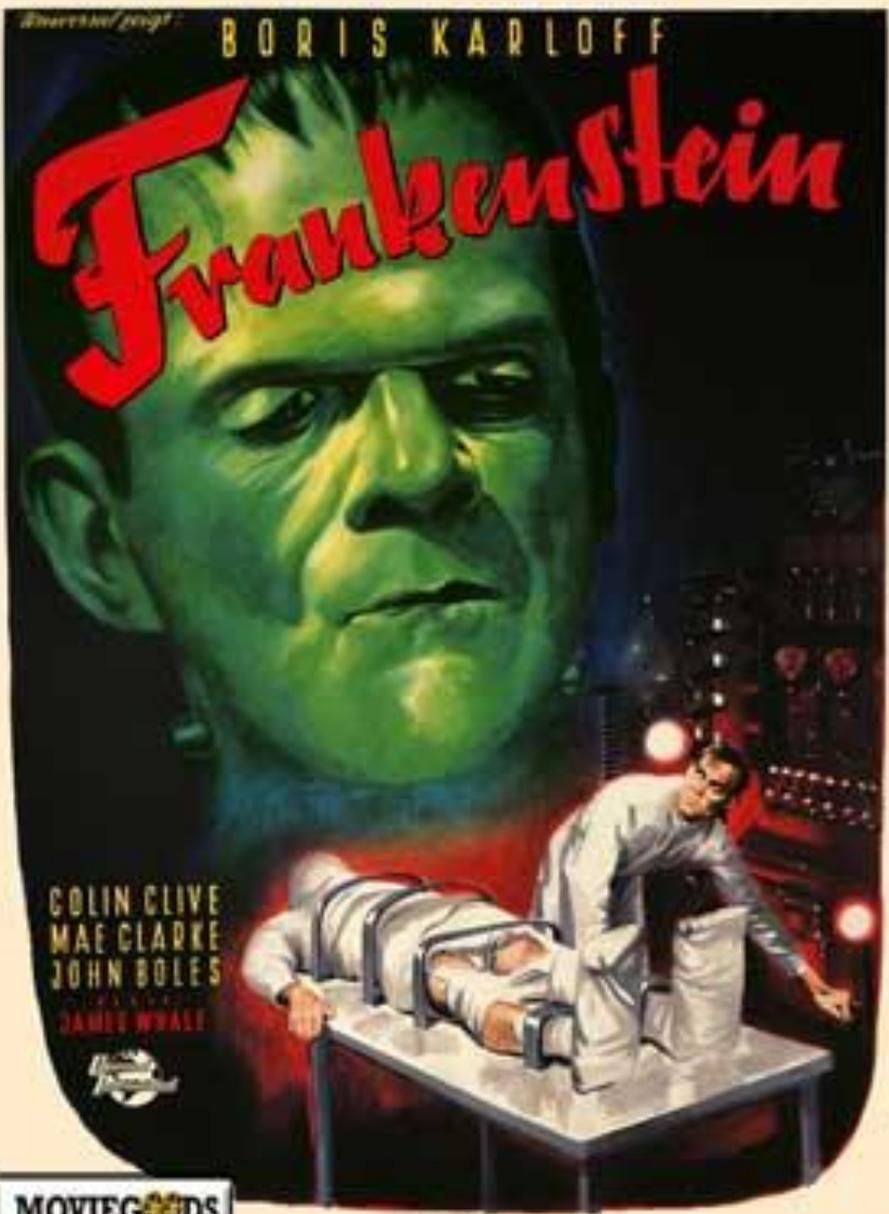
BORIS KARLOFF

Frankenstein

COLIN CLIVE
MAE CLARKE
JOHN BOLES
with
JAMES WHALE



MOVIEGOODS

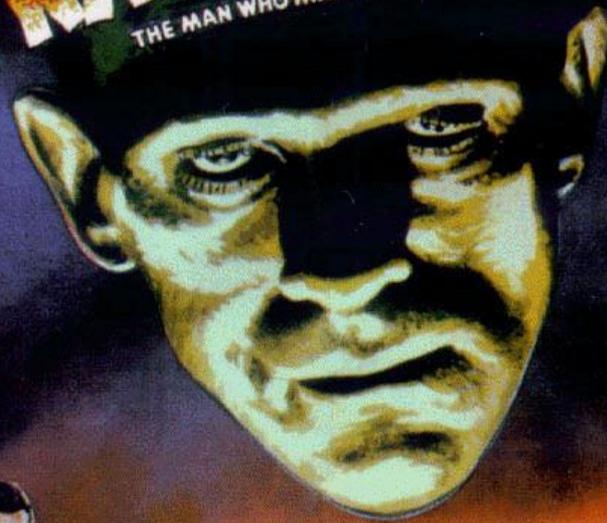


UNIVERSAL STUDIOS

CLASSIC MONSTER COLLECTION

FRANKENSTEIN

THE MAN WHO MADE A MONSTER



WITH **COLIN CLIVE** • **MAE CLARKE**
JOHN BOLES • **BORIS KARLOFF**
DWIGHT FRYE • EDWARD VAN SLOAN • FREDERIC KERR

*Based upon the story by MARY WOLLESTONECRAFT SHELLEY
Adapted by JOHN L. BALDWIN from the play by PEARY HEDGECOCK*

Directed by JAMES WHALE



Kenneth Branagh's *Frankenstein*



ROBERT DE NIRO

KENNETH BRANAGH

Un film de Kenneth Branagh

FRANKENSTEIN

D'APRES MARY SHELLEY



ROBERT DE NIRO

KENNETH BRANAGH



MARY SHELLEY'S
FRANKENSTEIN

DVD
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Spawned Sequels and Imitations





IT
REACHES
FROM THE
GRAVE
TO RE-LIVE
THE HORROR
THE TERROR!

MORE Destructive!

MORE Terrifying!

FRANKENSTEIN'S DAUGHTER

Starring
JOHN ASHLEY
SANDRA KNIGHT

Written by DONALD MURPHY - SALLY TOED
and Directed by ERIC DOLBEY, JR.
Produced by MASC FREEDICK - Owned by RICHARD CURRY
Released by AFDOR PICTURES CORPORATION

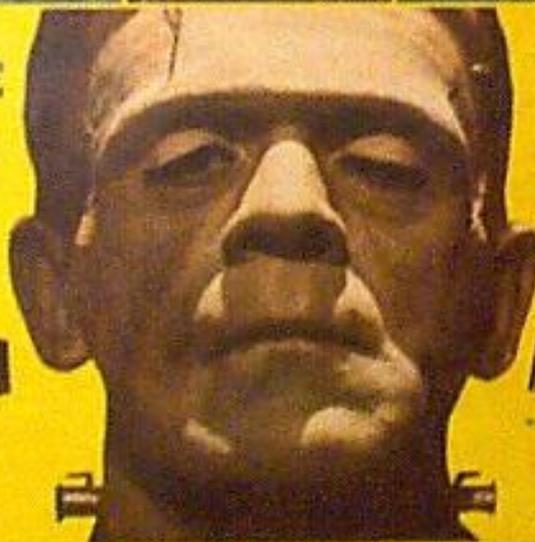
THE PHANTOM MONSTER SHOW!



Basil RATHBONE
Boris KARLOFF
Bela LUGOSI

**SON of
FRANKENSTEIN**

Lionel ATWILL
DIRECTOR OF
PHOTOGRAPHY
HUTCHINSON



KARLOFF

THE
Bride of
FRANKENSTEIN

COLIN CLIVE
VALERIE HOBSON
ELSA LANCASTER - UNA O'CONNOR



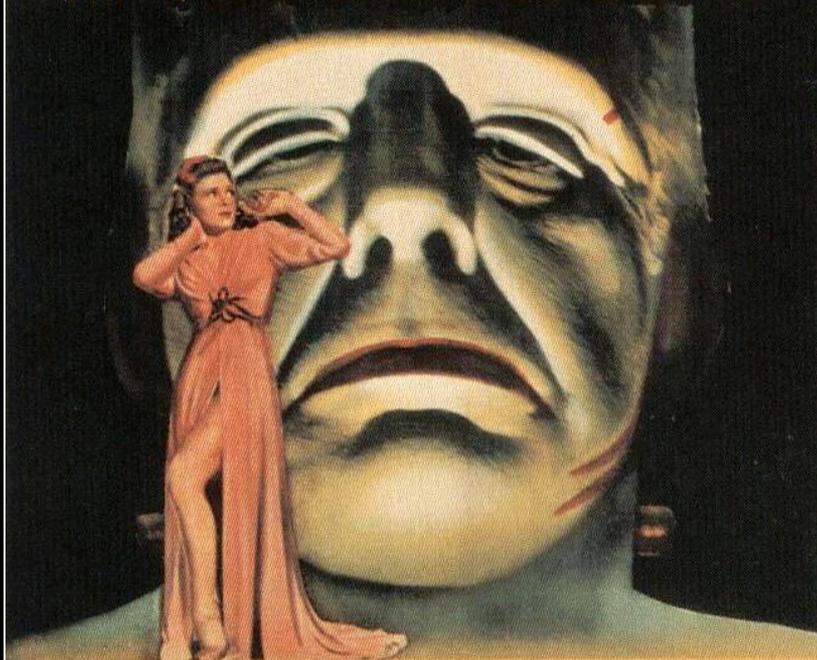
2 Reelart Pictures

Released thru Film Classics, Inc.



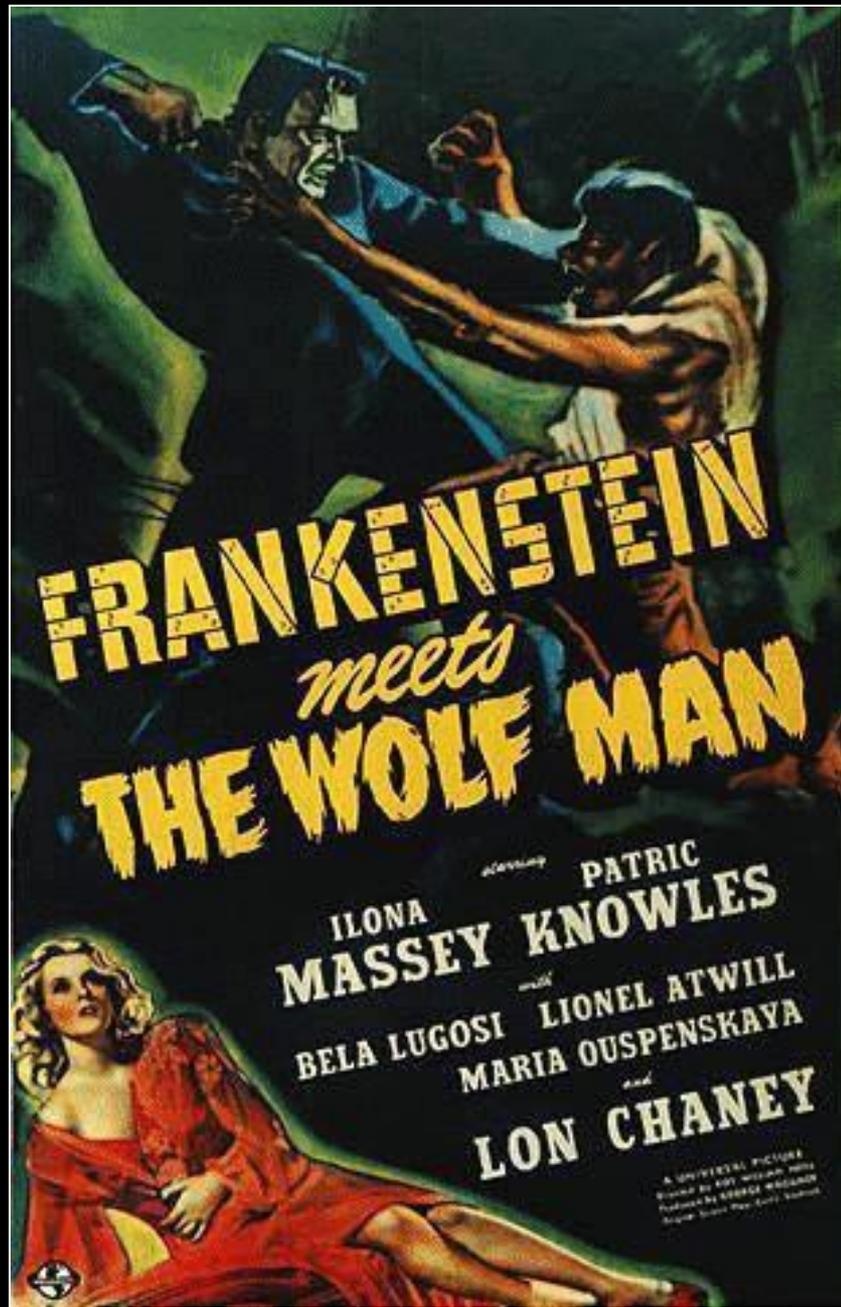
ALL NEW THRILLS !

THE GHOST OF FRANKENSTEIN



with Sir Cedric **HARDWICKE** Ralph **BELLAMY**
Lionel **ATWILL** Bela **LUGOSI** Evelyn **ANKERS**
and **LON CHANEY**

A UNIVERSAL PICTURE Directed by IRIS C. EINTON Produced by GEORGE WAGNER Screen Play by SCOTT DARLING Original Story by EUGENE PETERSON



FRANKENSTEIN
meets
THE WOLF MAN

starring **PATRIC KNOWLES**
with **BELA LUGOSI** **LIONEL ATWILL**
MARIA OUSPENSKAYA
and **LON CHANEY**

A UNIVERSAL PICTURE
Directed by ROY WICKHAM, JR.
Produced by GEORGE WAGNER
Original Screen Play by GUY ENDOR

VERY STRANGE VIDEO

VeGeTARIANS BewARE
They're Drinking **BLOOD**...
and Eating FLESH!

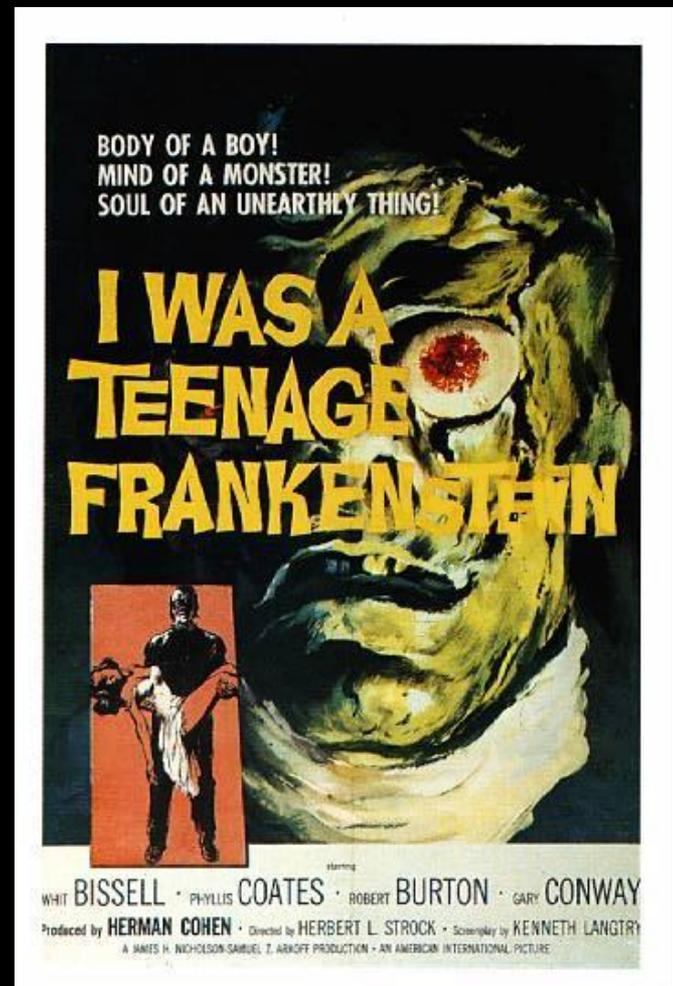
starring

Lon Chaney
J. Carrol Naish
Anthony Easley

Regina Carrol
Angelo Rossitto
Russ Tamblyn
Jim Davis

DRACULA VS
FRANKENSTEIN

THE ADAMSON
CULT
CLASSIC



It's a grand
New Idea for FUN!

MAILED BY AIRMAIL
BUD
ABBOTT
and
LOU **COSTELLO**
meet
FRANKENSTEIN

The Wolfman ... LON CHANEY

Dracula ... BELA LUGOSI

The Monster ... GLENN STRANGE

LORDS ROBERT ... JANE RANDOLPH

Produced by ...

Directed by ...



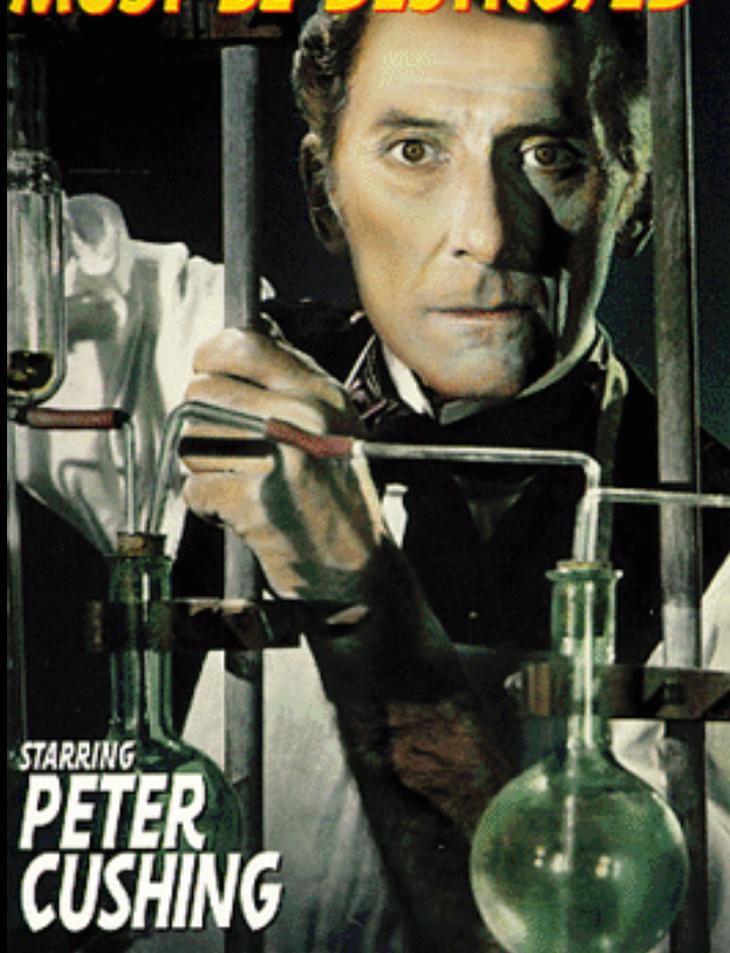
WARNER
BROS.



HITS

A Hammer Film Production

FRANKENSTEIN MUST BE DESTROYED



STARRING
**PETER
CUSHING**

THE
HAMMER COLLECTION

FRANKENSTEIN CREATED WOMAN

PETER
CUSHING

SUSAN
DENBERG



WIDESCREEN PRESENTATION

JOHN HURT · RAUL JULIA

ROGER CORMAN'S

FRANKENSTEIN UNBOUND



**"A MONSTER MOVIE FOR
THE THINKING PERSON"**

—David Sheehan, KNBC-TV, LOS ANGELES

A TERRIFYING TALE OF SLUTS AND BOLTS.

FRANKENHOOKER

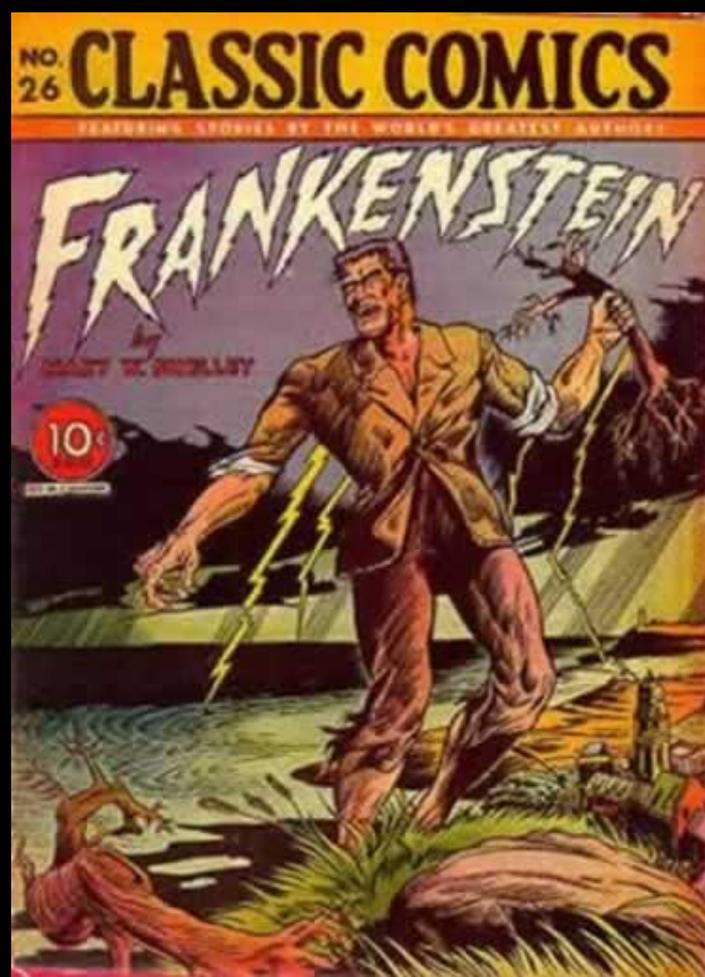
"If you only see
one movie this year,
it should be
FRANKENHOOKER."
—DUT BARRY



SHARON GLENNON'S ENTERTAINMENT
A LUCASFILM PRODUCTION "FRANKENHOOKER" Starring JAMES SPONGE • PATTY MULLIN • CHARLIZE HOLLAND
Produced by TRAVIS J. CLARK Edited by KEVIN TAYLOR
Directed by JERRY GLAZNER
DISTRIBUTED BY LUCASFILM ENTERTAINMENT

Frankenstein in the Comics

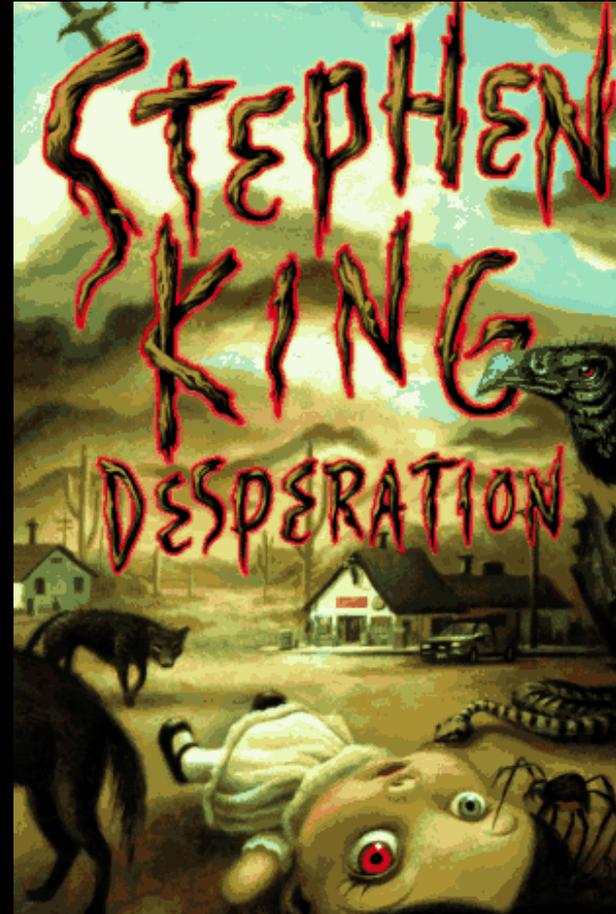
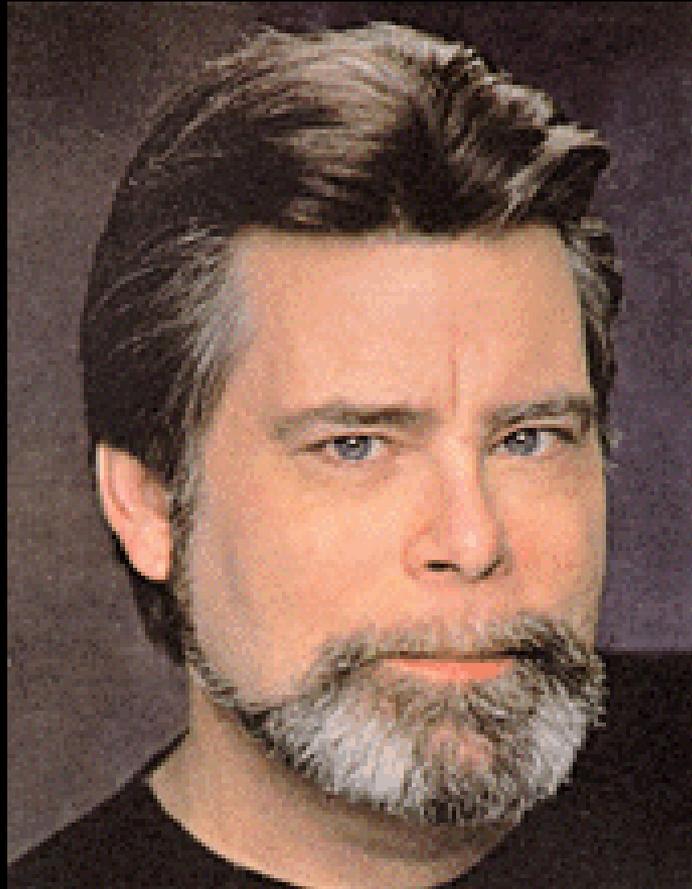




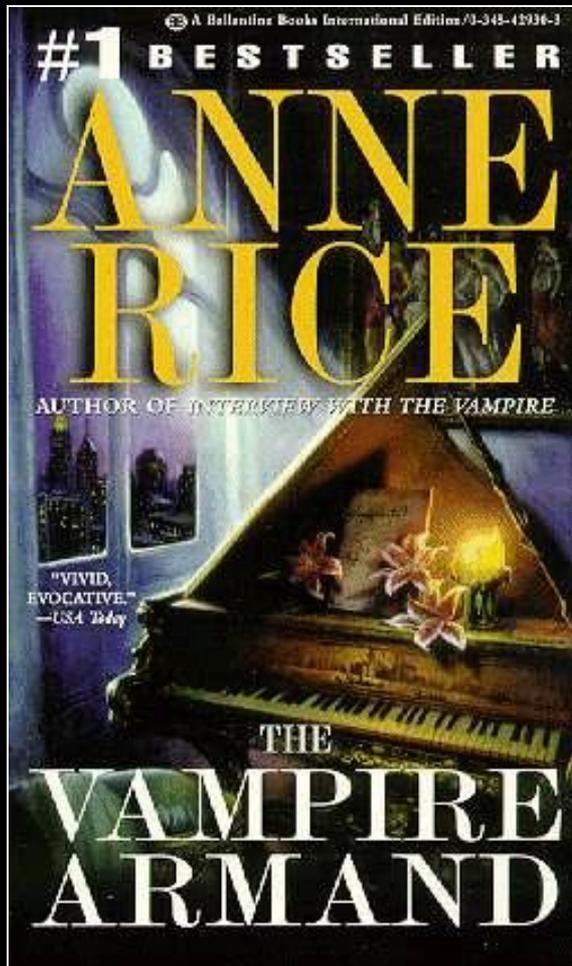
Gothic Literature and Culture Today



Stephen King



Anne Rice



What's the Connection Between Gothic Literature and "Goth" Culture?



Goth Culture...

According to “A Goth Primer”
<http://www.sfgoth.com/primer/>

“Goth unashamedly celebrates the dark recesses of the human psyche” through a fondness for “dark sensuality, sweeping sadness, morbid fascination, forbidden love, and the beauty of enduring pain.”

GOTH BARBIE®



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