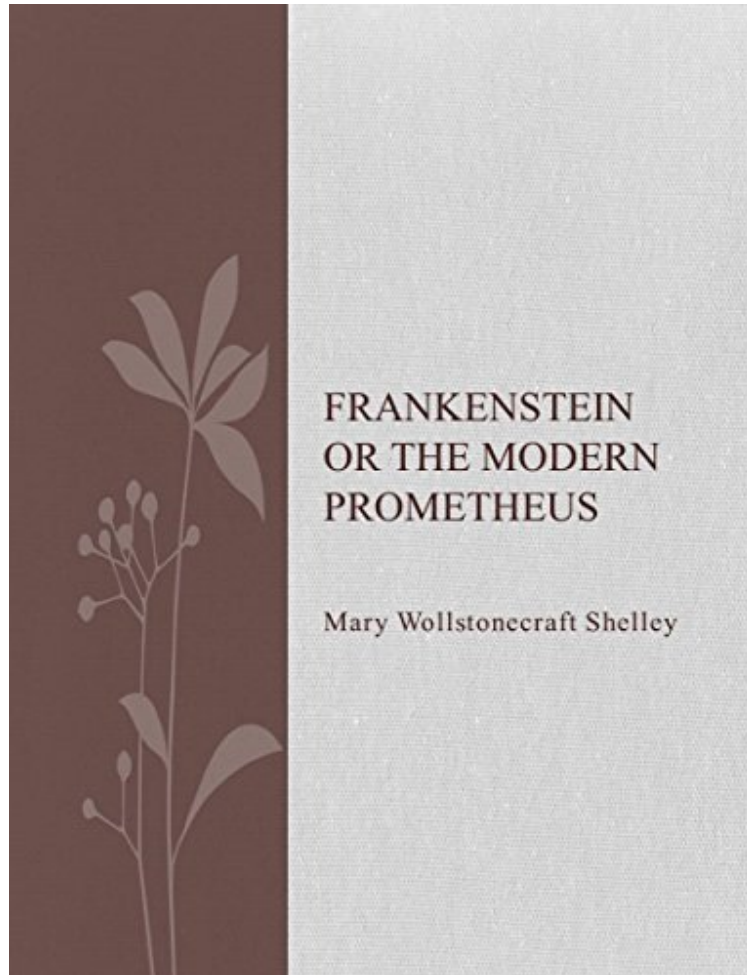


(Free) Frankenstein or The Modern Prometheus

Frankenstein or The Modern Prometheus

Mary Wollstonecraft Shelley

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Mary Wollstonecraft Shelley : Frankenstein or The Modern Prometheus before purchasing it in order to gage whether or not it would be worth my time, and all praised Frankenstein or The Modern Prometheus:

95 of 101 people found the following review helpful. and one of the best, and best-written horror stories in literatureBy mka33If you're reading this review, you only have one question. You're not looking for a book review, you already know it's a classic. You already know this is the most original, and one of the best, and best-written horror stories in literature. You may or may not like the story, but that's a matter of personal taste. A lot of people don't like Shakespeare, but no one questions whether he was a good writer or not. If you don't like the writing style, it's because you aren't familiar with the English of this period. Nearly eighty years before Stoker's "Dracula" (an idea stolen from Polidori's "The Vampyre", which was an idea stolen from LeFanu's "Carmilla"), this most-original horror masterpiece was born. So, your only question is, "Is this really the uncensored 1818 version? Because I've only seen one other verified version, and it's over twenty dollars in paperback. All the others claiming to be the 1818 version have been disproved." YES, as far as I can tell, it is. The only preface is Shelley's own original. There is no introduction, no

commentary or editorial credits whatsoever. There are no illustrations, and the spelling and language have not been edited. Have a good thesaurus handy. So, here it is, the author's original script, no frills, for a bargain price. Which is exactly what I was looking for. 0 of 0 people found the following review helpful. The monster "had" a heart

By George C. King

There are several good reasons for reading FRANKENSTEIN, by Mary Shelley. First, it's an excellent example of literature of the English Romantic period. It has the Gothic element as exemplified by its eerie monster; the detailed appreciation of nature with its descriptions of lakes, mountains, forests, and ice floes; and the idealization of the common man in its central characterization of the humble DeLaceys, who are at first so much admired by the monster. Second, it is the first example of science fiction in English literature, as science is used to create human life in the laboratory. Some may argue that the third voyage of GULLIVER'S TRAVELS is also science fiction with its flying island, thus making FRANKENSTEIN the first complete novel in this genre. Third, the plot of the novel is an intricate frame story that contains not one, not two, but three narratives. The outside frame consists of the epistolary technique--a series of letters exchanged between Captain Robert Walton and his sister, Margaret. Walton is exploring the North Pole region on his ship when he sights first a giant who is fleeing across the ice and then shortly afterward Victor Frankenstein in a physically diminished state. Walton rescues Frankenstein, who was pursuing the nameless, eight-foot tall creature. Frankenstein then proceeds to tell his life story in an extended flashback. A brilliant student, Frankenstein's reach exceeds his grasp when he makes the decision to play God. Using recycled body parts of humans and animals and his knowledge of chemistry, he creates a monster with yellow eyes and yellow, almost transparent skin, so hideous looking that Frankenstein abandons his creation as soon as the thing opens its watery eyes. The monster disappears, and Frankenstein himself is ill for a period of time. Eventually he learns of the death of his young brother, supposedly killed by his caretaker, who is subsequently tried and executed. Frankenstein suspects otherwise and eventually confronts his ghastly creation, who confesses. This confession, which is the third narrative, will wring the heart of the reader, and this account is the finest part of Shelley's novel. The monster has frightening encounters with humans and so eventually hides near the cottage of the DeLacey family. He watches them, falls in love with their humble lifestyle, and does farm chores for them at night in secret. By listening to them, he learns to speak and by borrowing their books, again at night, he learns to read. Thus he becomes the educated creature confessing to Victor Frankenstein. Finally, the monster gets up the courage to reveal himself, first to the blind DeLacey grandfather, but when he is discovered by the adult children, all hell literally breaks loose. I cannot emphasize enough how poignant and heart-breaking this section of the novel is. After his rejection by the DeLaceys, the monster burns down their cottage and eventually murders his creator's brother. Now he asks Victor Frankenstein to have mercy on him--by creating a mate for him! It will be a new Eve for the new Adam, and Frankenstein reluctantly agrees. However, when the time comes to do the deed, he cannot bring himself to bring another monster into the world. What follows is a continuation of Victor's story and then Walton's--it is a tale of madness, mayhem, and murder that eventually ends in self-destruction on the ice floes of the North Pole. 0 of 0 people found the following review helpful.

Therersquo;s a reason why itrsquo;s a classic!

By Ram

First off, I have to be honest in saying that I was actually very surprised that the storymdash;the original textmdash;is nothing like the stories we have today about Frankenstein. First being that Frankenstein wasnrsquo;t even the name of the that freaky dude. He was actually called the creature or the monster in the book and came to be the Frankenstein monster but he wasnrsquo;t actually called that sohellip;tough call for any families actually named Frankenstein during those days. Second, this book is terrifying! Itrsquo;s more than the image of this monster thatsquo;s scary because in reality, therersquo;s not even much of description of the creature except he was yellow skin, had big eyes, like 8 ft tall, and had black lips. No really, therersquo;s barely a paragraph of him. So I donrsquo;t know where the green colored Herman Munster comes from really. But back to what I was sayinghellip;ah yes, the terror! Because therersquo;s so much background of this doctor Victor Frankenstein itrsquo;s scary to imagine what goes inside his psychotic little head. The description of what he does and what he thinks is so detailed, the story seems to be like a big fat foreshadow. And therersquo;s so much death! Caroline, William, Henry, etchellip; Any character besides Vic barely lasts a few chapters. If you havenrsquo;t read it, I would definitely suggest it. Usually classics are either a strong no or yes but this is a strong yes for me! Itrsquo;s completely worth it and if you ever consider watching the ridiculous movie adaptations then read the book first! The movies are ridiculous, specially the one with Robert De Niro in it. Overall Rating: Well, who am I to rate it? Except that I really did like it, for a horror book. Itrsquo;s definitely up there with Stephen King, actually way better than SK, so I would definitely give it a 5/5.

Frankenstein; or, The Modern Prometheus, is a novel written by English author Mary Shelley about eccentric scientist Victor Frankenstein, who creates a grotesque creature in an unorthodox scientific experiment. Shelley started writing the story when she was eighteen, and the novel was published when she was twenty. The first edition was published anonymously in London in 1818. Shelley's name appears on the second edition, published in France in 1823. Shelley had travelled through Europe in 1814, journeying along the river Rhine in Germany with a stop in Gernsheim which is just 17 km (10 mi) away from Frankenstein Castle, where two centuries before an alchemist was engaged in experiments. Later, she traveled in the region of Geneva (Switzerland)mdash;where much of the story takes placemdash;and the topics of galvanism and other similar occult ideas were themes of conversation among her

companions, particularly her lover and future husband, Percy Shelley. Mary, Percy, Lord Byron, and John Polidori decided to have a competition to see who could write the best horror story. After thinking for days, Shelley dreamt about a scientist who created life and was horrified by what he had made; her dream later evolved into the story within the novel. Frankenstein is infused with elements of the Gothic novel and the Romantic movement and is also considered to be one of the earliest examples of science fiction. Brian Aldiss has argued that it should be considered the first true science fiction story, because unlike in previous stories with fantastical elements resembling those of later science fiction, the central character "makes a deliberate decision" and "turns to modern experiments in the laboratory" to achieve fantastic results.[4] It has had a considerable influence across literature and popular culture and spawned a complete genre of horror stories, films, and plays. Since publication of the novel, the name "Frankenstein" is often used to refer to the monster itself, as is done in the stage adaptation by Peggy Webling. This usage is sometimes considered erroneous, but usage commentators regard the monster sense of "Frankenstein" as well-established and an acceptable usage. In the novel, the monster is identified via words such as "creature", "monster", "fiend", "wretch", "vile insect", "daemon", "being", and "it". Speaking to Victor Frankenstein, the monster refers to himself as "the Adam of your labours", and elsewhere as someone who "would have" been "your Adam", but is instead "your fallen angel."

.com Frankenstein, loved by many decades of readers and praised by such eminent literary critics as Harold Bloom, seems hardly to need a recommendation. If you haven't read it recently, though, you may not remember the sweeping force of the prose, the grotesque, surreal imagery, and the multilayered doppelgänger themes of Mary Shelley's masterpiece. As fantasy writer Jane Yolen writes of this (the reviewer's favorite) edition, "The strong black and whites of the main text [illustrations] are dark and brooding, with unremitting shadows and stark contrasts. But the central conversation with the monster--who owes nothing to the overused movie image hellip; but is rather the novel's charnel-house composite--is where [Barry] Moser's illustrations show their greatest power ... The viewer can all but smell the powerful stench of the monster's breath as its words spill out across the page. Strong book-making for one of the world's strongest and most remarkable books." Includes an illuminating afterword by Joyce Carol Oates. From Publishers Weekly Considered the first great American novel, part of Finn's charm is the wisdom and sobering social criticism deftly lurking amongst the seemingly innocent observations of the uneducated Huck and the even-less-educated escaped slave, Jim. William Dufri's voice, unpretentious and disarming, like the book's main characters, seems the perfect armature on which to hang this literary strategy. Although he does an expert job with the entire cast, Dufri's delivery of Jim's dialogue is his crowning achievement. Out of context, Dufri's Jim might sound mocking and racist, due to his expert delivery of Twain's regional vernacular. Ignorance and intelligence, however, are not mutually exclusive, and taken as a whole, Jim's mind and heart come shining through, allowing the listener to reflect on their own assumptions. Tantor Media includes the entire text as a digital e-book on the final CD, a wise and thoughtful move in a market with swift and changing currents. Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From School Library Journal Grade 9 Up-Full-color drawings, photographs, and reproductions with extended captions have been added to the unedited text of Shelley's novel, thus placing the work in the context of the era in which it was written. The artwork faithfully represents the text and makes this edition appealing to reluctant readers. Unfortunately, many of the captions provide tangential information that, although interesting, interrupts the flow of the story. However, readers will quickly learn that it is not necessary to read every caption and appreciate this volume for its many quality illustrations. Michele Snyder, Chappaqua Public Library, NYC Copyright 1998 Reed Business Information, Inc.