Gothic Fiction and Folk-Narrative Structure: The Case of Mary Shelley's Frankenstein.

Aguirre, Manuel


*GOTHIC fiction (Literary genre)
*FOLKLORE
*FRANKENSTEIN, Victor (Fictitious character)
*CONTENT analysis (Communication)

Faustus
folklore
Frankenstein
heroic biography
Sovereignty
thematic pattern

SHELLEY, Mary Wollstonecraft, 1797-1851

Critical approaches to Gothic origins usually bear on theme and ideology rather than on textuality. This article argues both that by the side of thematic issues we must carefully examine the forms of Gothic and that, beyond the literary and philosophical, the folk sources of Gothic remain to be acknowledged. Making use of tools familiar to mythographer and folklorist, textual analysis of a passage from the 1831 edition of Mary Shelley's Frankenstein reveals this novel is built on the traditional narrative structure of the heroic quest; while Victor's tragic destiny is shown to result from a deliberate manipulation of traditional patterns. [ABSTRACT FROM AUTHOR]

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Home is Where Mamma Is: Reframing the Science Question in Frankenstein.

BANERJEE, SUPARNA


Literary Criticism

*GENDER inequality
*Feminism & literature
*LITERATURE & science
*SCIENCE -- Social aspects
*ROMANTICISM
*ENLIGHTENMENT
*NATURE
*CULTURE

ENGLISH-SPEAKING countries
SOCIAL aspects

The article analyzes the use of science and technology in the novel "Frankenstein" by Mary Shelley, specifically focusing on the ways the novel possibly aims to subvert gender hierarchies inherent in the study of modern science. The author presents a brief analysis of previous feminist interpretations of the novel. Emphasis is given to the ways in which Shelley engages with Romantic and Enlightenment thought concerning femininity, masculinity, and the separation of nature and culture. Shelley's challenging of 19th-century women's domesticity is discussed.

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Mary Shelley: Teaching and Learning through "Frankenstein"

Girard, Theresa M.


In the writing of "Frankenstein", Mary Shelley was able to change the course of women's learning, forever. Her life started from an elite standpoint as the child of Mary Wollstonecraft and William Godwin. As such, she was destined to grow to be a major influence in the world. Mary Shelley's formative years were spent with her father and his many learned friends. Her adult years were spent with her husband, Percy Bysshe Shelley, and their literary friends. It was on the occasion of the Shelleys' visit to Lord Byron at his summer home that Mary Shelley was to begin her novel which changed the course of women's ideas about safety and the home. No longer were women to view staying in the home as a means to staying safe and secure. While women always knew that men could be unreliable, Mary Shelley openly acknowledged that fact and provided a forum from which it could be discussed. Furthermore, women learned that they were vulnerable and that, in order to insure their own safety, they could not entirely depend upon men to rescue them; in fact, in some cases, women needed to save themselves from the men in their lives, often with no one to turn to except themselves and other women. There are many instances where this is shown throughout "Frankenstein", such as: Justine's prosecution and execution and Elizabeth's murder. Mary Shelley educated women in the most fundamental of ways and continues to do so through every reading of "Frankenstein". (Contains 53 footnotes.)
The Motherless Child in Science Fiction: Frankenstein and Moreau.

Lehman, Steve

Science Fiction Studies; Mar92, Vol. 19 Issue 1, p49-58, 10p

This essay explains the persistence of the myth deriving from Mary Shelley's novel Frankenstein as the result of its primary thematic focus on womb envy. The novel was largely inspired by the author's procreative frustrations, and the myth has enjoyed such persistent popularity for nearly two centuries because it addresses mainly unconscious male frustrations of the same kind. Frankenstein is read here in the light of Bruno Bettelheim's Symbolic Wounds, which in its revision of psychoanalytic theory...
gives womb envy equal place with the orthodox Freudian concept of penis envy. Wells's The Island of Doctor Morcau is interpreted as another example of crazed male science usurping a natural female function. Epistemology is a closely related theme in these novels: both suggest that the origin of all learning is rooted in genital curiosity. The horrific effects of both derive from their depictions of the threat posed by modem science to traditional sex roles. [ABSTRACT FROM AUTHOR]

Abstract (French): Cet essai explique la persistence du mythe qui issue du roman Frankenstein de Mary Shelley comme étant le résultat de sa focalisation thématique primaire sur l'envie d'uté. Le roman a été largement inspiré par les frustrations procréatrices de rauteur, et le mythe jouit d'une popularité continuelle depuis presque deux siècles parce qu'il s'adresse principalement aux frustrations subconscientes mâles du même genre. Frankenstein se lit ici dans le contexte de l'oeuvre de Bruno Bettelheim Symbolic Wounds qui, dans sa révision de la théorie psychanalytique traditionnelle, donne à l'envie d'utérus autant d'importance qu'au concept freuth'en de renvie de pénis. The Island of Doctor Morcau de Wells est également interprété comme étant un exemple de la science ‘mâle’ usurpatrice de la fonction femelle naturelle. L'épistémologie est aussi un thème étroitement apparenté: les deux romans suggèrent que l'origine de toute connaissance provient de la curiosité génitale. Les effets d'épouvante créés dans ces romans trouvent leur origine dans la description de la menace que la science moderne présente aux rôles sexuels traditionnels. [ABSTRACT FROM AUTHOR]

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