

Principles of Literary Study
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Office hours: Mondays 2:00–3:00 or by appointment

April 1, 2021. Shelley (4).

review

- ▶ the creature's education: reading
 - ▶ his capacity for sympathy
 - ▶ his desperation for models
- ▶ the creature's education: basics?
 - ▶ apparently natural things that aren't
- ▶ intertextuality
 - ▶ the book's citational relation to Romanticism
- ▶ the end of the female creature
- ▶ Victor and the creature on the wedding night
 - ▶ his blindness
 - ▶ his deferral
 - ▶ nothing closeted here, but something is fraught

versions

1818 Anon. 1st ed.

1831 Rev. ed.

- ▶ Which is the real *Frankenstein*?

versions

1818 Anon. 1st ed.

1831 Rev. ed.

- ▶ Which is the real *Frankenstein*?

versions

1816 “I had *thought of a story*”

1816–18 drafts

1818 Anon. 1st ed.

1831 Rev. ed.

- ▶ Which is the real *Frankenstein*?

who speaks?

- ▶ in the 1818 preface?

who speaks?

- ▶ in the 1818 preface?
- ▶ in the 1831 preface?

Mellor on the versions

- ▶ What significant differences between 1818 and 1831 does Mellor cite?

Poovey: discussion

- ▶ Locate statements of Poovey's *motive* and *thesis*.

motive

Because her works demonstrate the difficulties that the conflicting expectations of this transitional period posed for a woman writer, Mary Shelley emerges as an important figure. (332)

thesis (triple)

1. Shelley explodes the foundations of Romantic optimism by demonstrating that the egotistical energies necessary to self-assertion...inevitably imperil the self-denying energies of love.
2. By dramatizing herself...as the victim of forces beyond her control, she...sanctions the very self-expression she professes to regret.
3. Taken together, the two editions of *Frankenstein* provide a case s[t]udy in the tensions inherent in the feminine adaptation of the Romantic “egotistical sublime.” (332–33)

next

- ▶ James, *In the Cage*, chaps. 1–11 (good fun, challenging).
- ▶ Zunshine, *Why* (PDF download), 6–12, 16–36.
- ▶ Embedding exercise: due Wednesday.