

The Frankenstein Legend



The Frankenstein Legend A Tribute To Mary Shelley And Boris Karloff

James M. Harding



The Frankenstein Legend A Tribute To Mary Shelley And Boris Karloff:

The Frankenstein Legend: a Tribute to Mary Shelley and Boris Karloff Donald F. Glut, 1973 Om Frankenstein figuren p film teater TV og i litteraturen [Boris Karloff](#) Beverly Bare Buehrer, 1993-08-23 This reference work on Boris Karloff presents a comprehensive record of the life and career of this famous performer The volume begins with a biography which succinctly presents the facts of Karloff's life A chronology of his significant achievements follows The remaining chapters overview Karloff's broad career Chapters document and comment upon his film stage radio and television performances A discography is included as well The book concludes with an annotated bibliography of books and articles about Karloff along with a comprehensive index [The Frankenstein Archive](#) Donald F. Glut, 2015-09-11 Mary Wollstonecraft Shelley's classic novel *Frankenstein or The Modern Prometheus* first published in 1818 started a phenomenon that has survived the years and permeated many aspects of popular culture It has spawned numerous films television programs books comics stage presentations and the like and continues to do so today Like the Frankenstein Monster this work is made up of many individual parts some of which are quite different in their specific themes but all of which relate to Frankenstein in some way They consider the untold true story of Frankenstein Glenn Strange's portrayals of the Monster the portrayals of lesser known actors who played the character Peter Cushing and his role as Baron and Dr Frankenstein the classic film *Young Frankenstein* co written by Mel Brooks and Gene Wilder who also starred in it the battles between do gooders and the Monster and other horror figures Frankenstein in cartoons and much more Each of the 15 essays all written by the author is prefaced with explanatory notes that place the essay in its historical perspective comment on its origin and content and where appropriate supplement the text with new additional or otherwise relevant information Richly illustrated *The Ghosts of the Avant-Garde(s)* James M. Harding, 2015-10-22 Pronouncements such as the avant garde is dead argues James M Harding have suggested a unified history or theory of the avant garde His book examines the diversity and plurality of avant garde gestures and expressions to suggest avant garde pluralities and how an appreciation of these pluralities enables a more dynamic and increasingly global understanding of vanguardism in the performing arts In pursuing this goal the book not only surveys a wide variety of canonical and noncanonical examples of avant garde performance but also develops a range of theoretical paradigms that defend the haunting cultural and political significance of avant garde expressions beyond what critics have presumed to be the death of the avant garde *The Ghosts of the Avant Garde's* offers a strikingly new perspective not only on key controversies and debates within avant garde studies but also on contemporary forms of avant garde expression within a global political economy [Gothic Immortals \(Routledge Revivals\)](#) Marie Mulvey-Roberts, 2016-05-05 First published in 1990 this book represents the first full length study of into the group of novels designated Rosicrucian and traces the emergence of this distinct fictional genre revealing a continuous occult tradition running through seemingly diverse literary texts Taking the Enlightenment as a starting point the author shows how the

physicians secular appropriation of the idea of eternal life through the study of longevity and physical decay attracted writers like William Godwin. It focuses on the bodily immortality of the Rosicrucian hero and investigates the novels of five major writers: Godwin, Percy Bysshe Shelley, Mary Shelley, Maturin, and Bulwer Lytton. *Gothic Reflections* Peter Garrett, 2018-08-06. The Gothic has long been seen as offering a subversive challenge to the norms of realism. Locating both Gothic and mainstream Victorian fiction in a larger literary and cultural field, Peter K. Garrett argues that the oppositions usually posed between them are actually at work within both. He further shows how, by offering alternative versions of its stories, nineteenth-century Gothic fiction repeatedly reflects on narrative force, the power exerted by both writers and readers. Beginning with Poe's theory and practice of the Gothic tale as an exercise or fantasy of authorial power, Garrett then reads earlier eighteenth-century and Romantic Gothic fiction for comparable reflexive implications. Throughout, he stresses the ways authors doubled both characters and narrative perspectives to raise issues of power and authority in the tension between central deviant figures and social norms. Garrett then shows how the great nineteenth-century monster stories, *Frankenstein*, *Dr Jekyll and Mr Hyde*, and *Dracula*, self-consciously link the extremity and isolation of their deviant figures with the social groups they confront. These narratives, he argues, move from a Romantic concern with individual creation and responsibility to a Victorian affirmation of social solidarity that also reveals its dependence on the binding force of exclusionary violence. The final section of the book extends its investigation of Gothic reflections on narrative force into the more realistic social and psychological fiction of Dickens, Eliot, and James. *The Cinema of Isolation* Martin F. Norden, 1994. Filmmakers have often encouraged us to regard people with physical disabilities in terms of pity, awe, humor, or fear. Others, who somehow deserve to be isolated from the rest of society. In this first history of the portrayal of physical disability in the movies, Martin Norden examines hundreds of Hollywood movies and notable international ones, finds their place within mainstream society, and uncovers the movie industry's practices for maintaining the status quo, keeping people with disabilities dependent and in their place. Norden offers a dazzling array of physically disabled characters who embody or break out of the stereotypes that have both influenced and been symptomatic of society's fluctuating relationship with its physically disabled minority. He shows us sweet innocents like Tiny Tim, obsessive avengers like Quasimodo, variations on the disabled veteran, and many others. He observes the arrival of a new set of stereotypes tied to the growth of science and technology in the 1970s and 1980s and underscores movies like *My Left Foot* and *The Waterdance* that display a newfound sensitivity. Norden's in-depth knowledge of disability history makes for a particularly intelligent and sensitive approach to this long overlooked issue in media studies. **Changing Tunes: The Use of Pre-existing Music in Film** Robynn Stilwell, 2017-09-08. The study of pre-existing film music is now a well-established part of Film Studies, covering classical music and popular music. Generally, these broad musical types are studied in isolation. This anthology brings them together in twelve focused case studies by a range of scholars, including Claudia Gorbman, Jeongwon Joe, Raymond Knapp, and Timothy

Warner The first section explores art music both instrumental and operatic it revolves around the debate on the relation between the aural and visual tracks and whether pre existing music has an integrative function or not The second section is devoted to popular music in film and shows how very similar the functions of popular music in film are to the supposedly more elite classical music and opera Case studies in part 1 Eyes Wide Shut Raging Bull Brief Encounter Detective The Godfather Part III three versions of the Carmen story DeMille s Preminger s and Rosi s Amadeus The Birth of a Nation M Eine Stadt sucht einen Mörder Needful Things Rat Race Case studies in part 2 various films by Almodóvar Young Frankenstein Pulp Fiction Trainspotting Amelie High Fidelity Ghost World Heavenly Creatures The Virgin Suicides and the video Timber by Coldcut *The Horror Spoofs of Abbott and Costello* Jeffrey S. Miller, 2004-03-22 While Bud Abbott and Lou Costello are more famously known for their straight comedy routines they did make a number of films in which horror played a crucial role The first part of this critical reference examines the Abbott and Costello Meet the Monsters spoof films Frankenstein The Invisible Man Dr Jekyll and Mr Hyde and The Mummy The second sections deals with Abbott and Costello s films with horror elements that do not follow this formula Hold That Ghost The Time of Their Lives and Abbott and Costello Meet the Killer Boris Karloff The plot of each film is examined in detail with special attention paid to the comedians styles of comedy the effect of the horror scenes and the place of the film in the Abbott and Costello canon The reactions of critics then and now and the influences the films have had on the horror and comedy genres and on pop culture are also discussed A lengthy introduction provides background on the lives of Bud Abbott and Lou Costello and the development of Universal Studios as the premier horror factory **Hideous Progeny** Angela Smith, 2012-01-24 Twisted bodies deformed faces aberrant behavior and abnormal desires characterized the hideous creatures of classic Hollywood horror which thrilled audiences with their sheer grotesqueness Most critics have interpreted these traits as symptoms of sexual repression or as metaphors for other kinds of marginalized identities yet Angela M Smith conducts a richer investigation into the period s social and cultural preoccupations She finds instead a fascination with eugenics and physical and cognitive debility in the narrative and spectacle of classic 1930s horror heightened by the viewer s desire for visions of vulnerability and transformation Reading such films as Dracula 1931 Frankenstein 1931 Dr Jekyll and Mr Hyde 1931 Freaks 1932 and Mad Love 1935 against early twentieth century disability discourse and propaganda on racial and biological purity Smith showcases classic horror s dependence on the narratives of eugenics and physiognomics She also notes the genre s conflicted and often contradictory visualizations Smith ultimately locates an indictment of biological determinism in filmmakers visceral treatments which take the impossibility of racial improvement and bodily perfection to sensationalistic heights Playing up the artifice and conventions of disabled monsters filmmakers exploited the fears and yearnings of their audience accentuating both the perversity of the medical and scientific gaze and the debilitating experience of watching horror Classic horror films therefore encourage empathy with the disabled monster offering captive viewers an unsettling

encounter with their own impairment Smith's work profoundly advances cinema and disability studies in addition to general histories concerning the construction of social and political attitudes toward the Other

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