

Frankenstein And Its Classics The Modern Prometheus From Antiquity To Science Fiction

Brett M. Rogers, Benjamin Eldon Stevens

Frankenstein and Its Classics Jesse Weiner, Benjamin Eldon Stevens, Brett M. Rogers, 2018-08-09 *Frankenstein and Its Classics* is the first collection of scholarship dedicated to how *Frankenstein* and works inspired by it draw on ancient Greek and Roman literature, history, philosophy, and myth. Presenting twelve new essays intended for students, scholars, and other readers of Mary Shelley's novel, the volume explores classical receptions in some of *Frankenstein*'s most important scenes, sources, and adaptations. Not limited to literature, the chapters discuss a wide range of modern materials-including recent films like Alex Garland's *Ex Machina* and comics like Matt Fraction's and Christian Ward's *Ody-C*-in relation to ancient works including Hesiod's *Theogony*, Aeschylus's *Prometheus Bound*, Ovid's *Metamorphoses*, and Apuleius's *The Golden Ass*. All together, these studies show how *Frankenstein*, a foundational work of science fiction, brings ancient thought to bear on some of today's most pressing issues, from bioengineering and the creation of artificial intelligence to the struggles of marginalized communities and political revolution. This addition to the comparative study of classics and science fiction reveals deep similarities between ancient and modern ways of imagining the world-and emphasizes the prescience and ongoing importance of Mary Shelley's immortal novel. As *Frankenstein* turns 200, its complex engagement with classical traditions is more significant than ever.

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The Oxford Handbook of Monsters in Classical Myth Debbie Felton, 2024-05-07 The Oxford Handbook of Monsters in Classical Myth presents forty chapters about the unique and terrifying creatures from myths of the long-ago Near East and Mediterranean world, featuring authoritative contributions by many of the top international experts on ancient monsters and the monstrous. The first part provides original studies of individual monsters such as the Chimaera, Cerberus, the Hydra, and the Minotaur, and of monster groups such as dragons, centaurs, sirens, and Cyclopes. This section also explores their encounters with the major heroes of classical myth, including Perseus, Jason, Heracles, and Odysseus. The second part examines monsters of ancient folklore and ethnography, encompassing the restless dead, blood-drinking lamiae, exotic hybrid animals, the so-called dog-headed men, and many other unexpected creatures and peoples. The third part covers various interpretations of these creatures from multiple perspectives, including psychoanalysis, colonialism, and disability studies, with monster theory itself evident across the entire volume. The final part discusses reception of these ancient monsters across time and space--from the Middle Ages to the Renaissance to modern times, from Persia to Scandinavia, the Caribbean, and Latin America-and concludes with chapters considering the use and adaptation of ancient monsters in children's literature, science fiction, fantasy, and modern scientific disciplines. This Handbook is the first large-scale, inclusive guide to monsters in antiquity, their places in literature and art across the millennia, and their influence on later literature and thought.

Once and Future Antiquities in Science Fiction and Fantasy Brett M. Rogers, Benjamin Eldon Stevens, 2019 Preface ; Introduction: Displacing Antiquity in Science Fiction and Fantasy (Brett M -- Rogers, Benjamin Eldon Stevens) ; Part I: Displacing Points of Origin. 1 -- More 'T, ' Vicar? Revisiting Models and Methodologies for Classical Receptions in Science Fiction (Tony Keen) ; 2 -- Saxa loquuntur?: Archaeological Fantasies in Wilhelm Jensen's *Gradiva* (Jesse Weiner) ; 3 -- Time Travel and Self-Reflexivity in Receptions of Homer's *Iliad* (Claire Kenward) ; 4 -- Monuments and Tradition in Jack McDevitt's *The Engines of God* (Laura Zientek) ; Part II: Displaced in Space. 5 -- Lyra's *Odyssey* in Philip Pullman's *His Dark Materials* (Ortwin Knorr) ; 6 -- Displacing *Nostos* and the Ancient Greek Hero in Hayao Miyazaki's *Spirited Away* (Suzanne Lye) ; 7. 'The nearest technically impossible thing': Classical Antiquity in the Novels of Helen Oyeyemi (Benjamin Eldon Stevens) ; Part III: Displaced in Time. 8 -- Dynamic Tensions: The Figure(s) of Atlas in *The Rocky Horror Picture Show* (Stephen B -- Moses and Brett M -- Rogers) ; 9 -- Drinking Blood and Talking Ghosts in Diana Wynne Jones's *The Time of the Ghost* (Frances Foster) ; 10 -- Finding Cassandra in Science Fiction: The Seer of Agamemnon and the Time-Traveling Protector of

Continuum (Jennifer Ranck) ; Part IV: Displacing Genre. 11 -- Classical Reception and the Half-Elf Cleric (C -- W -- Marshall) ; 12 -- The Gods Problem in Gene Wolfe's Soldier of the Mist (Vincent Tomasso) ; 13 -- The Divine Emperor in Virgil's Aeneid and the Warhammer 40K Universe (Alexander McAuley) ;Part V: Epilogue: Finding a Place in Displacement. 14 -- Just Your Average Tuesday-Morning Minotaur (Catherynne M -- Valente).

Classical Traditions in Science Fiction Brett M. Rogers, Benjamin Eldon Stevens, 2015 For all its concern with change in the present and future, science fiction is deeply rooted in the past and, surprisingly, engages especially deeply with the ancient world. Indeed, both as an area in which the meaning of classics is actively transformed and as an open-ended set of texts whose own 'classic' status is a matter of ongoing debate, science fiction reveals much about the roles played by ancient classics in modern times. *Classical Traditions in Science Fiction* is the first collection in English dedicated to the study of science fiction as a site of classical receptions, offering a much-needed mapping of that important cultural and intellectual terrain. This volume discusses a wide variety of representative examples from both classical antiquity and the past four hundred years of science fiction, beginning with science fiction's rosy-fingered dawn and moving toward the other-worldly literature of the present day. As it makes its way through the eras of science fiction, *Classical Traditions in Science Fiction* exposes the many levels on which science fiction engages the ideas of the ancient world, from minute matters of language and structure to the larger thematic and philosophical concerns.

Silence in Catullus Benjamin Eldon Stevens, 2013-12-18 Both passionate and artful, learned and bawdy, Catullus is one of the best-known and critically significant poets from classical antiquity. An intriguing aspect of his poetry that has been neglected by scholars is his interest in silence, from the pauses that shape everyday conversation to linguistic taboos and cultural suppressions and the absolute silence of death. In *Silence in Catullus*, Benjamin Eldon Stevens offers fresh readings of this Roman poet's most important works, focusing on his purposeful evocations of silence. This deep and varied poetics of silence takes on many forms in Catullus's poetic corpus: underscoring the lyricism of his poetry; highlighting themes of desire, immortality-in-culture, and decay; accenting its structures and rhythms; and, Stevens suggests, even articulating underlying philosophies. Combining classical philological methods, contemporary approaches to silence in modern literature, and the most recent Catullan scholarship, this imaginative examination of Catullus offers a new interpretation of one of the ancient world's most influential and inimitable voices.

Artificial Intelligence in Greek and Roman Epic Andriana Domouzi, Silvio Bär, 2024-05-16 This is the first scholarly exploration of concepts and representations of Artificial Intelligence in ancient Greek and Roman epic, including their reception in later literature and culture. Contributors look at how Hesiod, Homer, Apollonius of Rhodes, Moschus, Ovid and Valerius Flaccus crafted the first literary concepts concerned with automata and the quest for artificial life, as well as technological intervention improving human life. Parts one and two consider, respectively, archaic Greek, and Hellenistic and

Roman, epics. Contributors explore the representations of Pandora in Hesiod, and Homeric automata such as Hephaestus' wheeled tripods, the Phaeacian king Alcinous' golden and silver guard dogs, and even the Trojan Horse. Later examples cover Artificial Intelligence and automation (including Talos) in the Argonautica of Apollonius and Valerius Flaccus, and Pygmalion's ivory woman in Ovid's Metamorphoses. Part three underlines how these concepts benefit from analysis of the ekphrasis device, within which they often feature. These chapters investigate the cyborg potential of the epic hero and the literary implications of ancient technology. Moving into contemporary examples, the final chapters consider the reception of ancient literary Artificial Intelligence in contemporary film and literature, such as the Czech science-fiction epic Starvoyage, or Small Cosmic Odyssey by Jan Kr?esadlo (1995) and the British science-fiction novel The Holy Machine by Chris Beckett (2004).

Technical Automation in Classical Antiquity Maria Gerolemou, 2022-12-15 Technical automation - the ability of man-made (or god-made) objects to move and act autonomously - is not just the province of engineering or science fiction. In this book, Maria Gerolemou, by taking as her starting point the close semantic and linguistic relevance of technical automation to natural automatism, demonstrates how ancient literature, performance and engineering were often concerned with the way nature and artifice interacted. Moving across epic, didactic, tragedy, comedy, philosophy and ancient science, this is a brilliant assembly of evidence for the power of 'automatic theatre' in ancient literature. Gerolemou starts with the earliest Greek literature of Homer and Hesiod, where Hephaestus' self-moving artefacts in the Iliad reflect natural forces of motion and the manufactured Pandora becomes an autonomous woman. Her second chapter looks at Greek drama, where technical automation is used to augment and undermine nature not only through staging and costume but also in plot devices where statues come to life and humans behave as automatic devices. In the third chapter, Gerolemou considers how the philosophers of the 4th century BCE and the engineers of the Hellenistic period with their mechanical devices contributed to a growing dialogue around technical automation and how it could help its audience glance and marvel at the hidden mechanisms of self-motion. Finally, the book explores the ways technical automation is employed as an ekphrastic technique in late antiquity and early Byzantium.

AI Narratives Stephen Cave, Kanta Dihal, Sarah Dillon, 2020-02-14 This book is the first to examine the history of imaginative thinking about intelligent machines. As real Artificial Intelligence (AI) begins to touch on all aspects of our lives, this long narrative history shapes how the technology is developed, deployed and regulated. It is therefore a crucial social and ethical issue. Part I of this book provides a historical overview from ancient Greece to the start of modernity. These chapters explore the revealing pre-history of key concerns of contemporary AI discourse, from the nature of mind and creativity to issues of power and rights, from the tension between fascination and ambivalence to investigations into artificial voices and technophobia. Part II focuses on the twentieth and twenty-first-centuries in which a greater density of narratives

emerge alongside rapid developments in AI technology. These chapters reveal not only how AI narratives have consistently been entangled with the emergence of real robotics and AI, but also how they offer a rich source of insight into how we might live with these revolutionary machines. Through their close textual engagements, these chapters explore the relationship between imaginative narratives and contemporary debates about AI's social, ethical and philosophical consequences, including questions of dehumanization, automation, anthropomorphisation, cybernetics, cyberpunk, immortality, slavery, and governance. The contributions, from leading humanities and social science scholars, show that narratives about AI offer a crucial epistemic site for exploring contemporary debates about these powerful new technologies.

Landscapes of Dread in Classical Antiquity Debbie Felton, 2018-04-27 Over the last two decades, research in cultural geography and landscape studies has influenced many humanities fields, including Classics, and has increasingly drawn our attention to the importance of spaces and their contexts, both geographical and social: how spaces are described by language, what spaces are used for by individuals and communities, and how language, use, and the passage of time invest spaces with meaning. In addition to this 'spatial' turn in scholarship, recent years have also seen an 'emotive' turn - an increased interest in the study of emotion in literature. Many works on landscape in classical antiquity focus on themes such as the sacred and the pastoral and the emotions such spaces evoke, such as (respectively) feelings of awe or tranquillity in settings both urban and rural. Far less scholarship has been generated by the locus terribilis, the space associated with negative emotions because of the bad things that happen there. In short, the recent 'emotive' turn in humanities studies has so far largely neglected several of the more negative emotions, including anxiety, fear, terror, and dread. The papers in this volume focus on those neglected negative emotions, especially dread - and they do so while treating many types of space, including domestic, suburban, rural and virtual, and while covering many genres and authors, including the epic poems of Homer, Greek tragedy, Roman poetry and historiography, medical writing, paradoxography and the short story.

Once and Future Antiquities in Science Fiction and Fantasy Brett M. Rogers, Benjamin Eldon Stevens, 2018-12-27 In 15 all-new essays, this volume explores how science fiction and fantasy draw on materials from ancient Greece and Rome, 'displacing' them from their original settings-in time and space, in points of origins and genre-and encouraging readers to consider similar 'displacements' in the modern world. Modern examples from a wide range of media and genres-including Philip Pullman's *His Dark Materials* and the novels of Helen Oyeyemi, the *Rocky Horror Picture Show* and Hayao Miyazaki's *Spirited Away*, and the role-playing games *Dungeons and Dragons* and *Warhammer 40K*-are brought alongside episodes from ancient myth, important moments from history, and more. All together, these multifaceted studies add to our understanding of how science fiction and fantasy form important areas of classical reception, not only transmitting but also transmuting images of antiquity. The volume concludes with an inspiring personal reflection from the New York Times-bestselling author of speculative fiction, Catherynne M. Valente, offering her perspective on the limitless potential of the classical world to

resonate with experience today.

Spectres of Antiquity James Uden,2020 Spectres of Antiquity is the first full-length study of the relationship between Greco-Roman culture and the eighteenth-century Gothic. In fascinating and compelling detail, James Uden's book rewrites the history of the Gothic genre, demonstrating that the genre was haunted by a deeper sense of history than has previously been assumed.

Body Technologies in the Greco-Roman World Maria Gerolemou, Giulia Maria Chesi,2023-11-16 A collection of papers that introduces the notion of the technosoma (techno body) into discussions on the representations of the body in classical antiquity. By applying the category of the technosoma to the 'natural' body, this volume explicitly narrows down the discussion of the technical and the natural to the physiological body. In doing so, the present collection focuses on body technologies in the specific form of beautification and body enhancement techniques, as well as medical and surgical treatments. The volume elucidates two main points. Firstly, ancient techno bodies show that the categories of gender and sexuality are at the core of the intersection of the natural and the technical, and intersect with notions of race, age, speciesism, class and education, and dis/ability. Secondly, the collection argues that new body technologies have in fact a very ancient history that can help to address the challenges of contemporary technological innovation. To this end, the volume showcases the intersection of 'natural' bodies with technology, gender, sexuality and reproduction. On the one hand, techno bodies tend to align with normative ideas about gender, and sexuality. On the other hand, body modification and/or enhancement techniques work hand in hand with economic and political power and knowledge, thus they often produce techno bodies that are shaped according to individual needs, i.e. according to a certain lifestyle. Consequently, techno bodies threaten to alter traditional ideas of masculinity, femininity, male and female sexuality and beauty.

Handbook of the British Novel in the Long Eighteenth Century Katrin Berndt, Alessa Johns,2022-07-18 The handbook offers a comprehensive introduction to the British novel in the long eighteenth century, when this genre emerged to develop into the period's most versatile and popular literary form. Part I features six systematic chapters that discuss literary, intellectual, socio-economic, and political contexts, providing innovative approaches to issues such as sense and sentiment, gender considerations, formal characteristics, economic history, enlightened and radical concepts of citizenship and human rights, ecological ramifications, and Britain's growing global involvement. Part II presents twenty-five analytical chapters that attend to individual novels, some canonical and others recently recovered. These analyses engage the debates outlined in the systematic chapters, undertaking in-depth readings that both contextualize the works and draw on relevant criticism, literary theory, and cultural perspectives. The handbook's breadth and depth, clear presentation, and lucid language make it attractive and accessible to scholar and student alike.

Gender, Creation Myths and their Reception in Western Civilization Lisa Maurice, Tovi Bibring,2022-01-13 This

volume offers an instructive comparative perspective on the Judaic, Christian, Greek and Roman myths about the creation of humans in relation to each other, as well as a broad overview of their enduring relevance in the modern Western world and its conceptions of gender and identity. Taking the idea that the way in which a society regards humanity, and especially the roots of humanity, is crucial to an understanding of that society, it presents the different models for the creation and nature of mankind, and their changing receptions over a range of periods and places. It thereby demonstrates that the myths reflect fundamental continuities, evolutions and developments across cultures and societies: in no context are these more apparent than with regard to gender. Chapters explore the role of gender in Graeco-Roman and Judaeo-Christian creation myths and their reception traditions, demonstrating how perceptions of 'male' and 'female' dating back to antiquity have become embedded in, and significantly influenced, subsequent perceptions of gender roles. Focusing on the figures of Prometheus, Pandora, Adam and Eve and their instantiations in a broad range of narratives and media from antiquity to the present day, they examine how variations on these myths reflect the concerns of the societies producing them and the malleability of the stories as they are recast to fit different contexts and different audiences.

Classical Literature and Posthumanism Giulia Maria Chesi, Francesca Spiegel, 2019-11-14 The subject of the posthuman, of what it means to be or to cease to be human, is emerging as a shared point of debate at large in the natural and social sciences and the humanities. This volume asks what classical learning can bring to the table of posthuman studies, assembling chapters that explore how exactly the human self of Greek and Latin literature understands its own relation to animals, monsters, objects, cyborgs and robotic devices. With its widely diverse habitat of heterogeneous bodies, minds, and selves, classical literature again and again blurs the boundaries between the human and the non-human; not to equate and confound the human with its other, but playfully to highlight difference and hybridity, as an invitation to appraise the animal, monstrous or mechanical/machinic parts lodged within humans. This comprehensive collection unites contributors from across the globe, each delving into a different classical text or narrative and its configuration of human subjectivity-how human selves relate to other entities around them. For students and scholars of classical literature and the posthuman, this book is a first point of reference.

Classical Traditions in Modern Fantasy Brett M. Rogers, Benjamin Eldon Stevens, 2017 *Classical Traditions in Modern Fantasy* presents fifteen all-new essays on how fantasy draws on ancient Greek and Roman mythology, philosophy, literature, history, art, and cult practice. Ranging from harpies to hobbits, from Cyclopes to Cthulhu, the comparative study of Classics and fantasy reveals deep similarities between ancient and modern ways of imagining the world.

We Are All Monsters Andrew Mangham, 2023-02-14 How the monsters of nineteenth-century literature and science came to define us. "Was I then a monster, a blot upon the earth, from which all men fled and whom all men disowned?" In *We Are All Monsters*, Andrew Mangham offers a fresh interpretation of this question uttered by Frankenstein's creature in Mary

Shelley's 1818 novel in an expansive exploration of how nineteenth-century literature and science recast the monster as vital to the workings of nature and key to unlocking the knowledge of all life-forms and processes. Even as gothic literature and freak shows exploited an abiding association between abnormal bodies and horror, amazement, or failure, the development of monsters in the ideas and writings of this period showed the world to be dynamic, varied, plentiful, transformative, and creative. In works ranging from Comte de Buffon's interrogations of humanity within natural history to Hugo de Vries's mutation theory, and from Shelley's artificial man to fin de siècle notions of body difference, Mangham expertly traces a persistent attempt to understand modern subjectivity through a range of biological and imaginary monsters. In a world that hides monstrosity behind theoretical and cultural representations that reinscribe its otherness, this enlightened book shows how innovative nineteenth-century thinkers dismantled the fictive idea of normality and provided a means of thinking about life in ways that check the reflexive tendency to categorize and divide.

Lucan's Imperial World Laura Zientek, Mark Thorne, 2020-02-06 These new essays comprise the first collective study of Lucan and his epic poem that focuses specifically on points of contact between his text and the cultural, literary, and historical environments in which he lived and wrote. The *Bellum Civile*, Lucan's poetic narrative of the monumental civil war between Julius Caesar and Pompey Magnus, explores the violent foundations of the Roman principate and the Julio-Claudian dynasty. The poem, composed more than a century later during the reign of Nero, thus recalls the past while being very much a product of its time. This volume offers innovative readings that seek to interpret Lucan's epic in terms of the contemporary politics, philosophy, literature, rhetoric, geography, and cultural memory of the author's lifetime. In doing so, these studies illuminate how approaching Lucan and his text in light of their contemporary environments enriches our understanding of author, text, and context individually and in conversation with each other.

Eos CVI (2019), fasc. 1 Jakub Pigoń, Krzysztof Nawotka, 2019-06-30

Ignite the flame of optimism with is motivational masterpiece, Fuel Your Spirit with **Frankenstein And Its Classics The Modern Prometheus From Antiquity To Science Fiction** . In a downloadable PDF format (PDF Size: *), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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