

FRANKENSTEIN

BY MARY SHELLEY

EMC Study Edition



Acknowledgements

Classroom materials written and edited by Andrew McCallum

Illustrations throughout the text: © Rebecca Scambler 2016

Front cover: Robert De Niro in *Mary Shelley's Frankenstein* (1994) AF archive / Alamy Stock Photo

Published by the English and Media Centre, 18 Compton Terrace, London N1 2UN
© 2016

ISBN: 978-1-906101-46-6

Printed by Stephens & George

A note on the text

The text of *Frankenstein* by Mary Shelley is out of copyright. This study edition uses the 1818 text, published on Gutenberg and checked against the Norton Critical Edition (ed J. Paul Hunter). Original spelling and punctuation has been retained.

The following images used in the text are all listed as in the public domain

Frederic Edwin Church (public domain), via Wikimedia Commons

Andreas Achenbach – Walters Art Museum (public domain)

Caspar David Friedrich *The Sea of Ice* (1823–24), Kunsthalle Hamburg (public domain)

Caspar David Friedrich *Wanderer above the Sea of Fog* (1818). 94.8 × 74.8 cm, Kunsthalle Hamburg (public domain)

Every effort has been made to trace and acknowledge copyright, but if accidental infringement has been made, we would welcome information to redress the situation.

Other EMC Study Editions

Strange Case of Dr Jekyll and Mr Hyde, Robert Louis Stevenson

A Christmas Carol, Charles Dickens

Great Expectations, Charles Dickens (forthcoming late 2016)

Jane Eyre, Charlotte Brontë (forthcoming late 2016)

Contents

Teachers' Notes	4
Before Reading	5
During Reading – Keeping Track of What's Going On	15
SECTION 1 (Preface to Letter IV)	19
Pause Point 1	31
SECTION 2 (Volume 1 Chapters 1-3)	33
Pause Point 2	49
SECTION 3 (Volume 1 Chapters 4-7)	51
Pause Point 3	74
SECTION 4 (Volume 2 Chapters 1-5)	77
Pause Point 4	99
SECTION 5 (Volume 2 Chapters 6-7)	101
Pause Point 5	111
SECTION 6 (Volume 2 Chapters 8-9)	113
Pause Point 6	123
SECTION 7 (Volume 3 Chapters 1-4)	125
Pause Point 7	150
SECTION 8 (Volume 3 Chapters 5-7)	152
Pause Point 8	169
SECTION 9 (Volume 3 Chapter)	171
Pause Point 9	182
After Reading	185

Teachers' Notes

A note on the text

The text here follows the first published edition of *Frankenstein* from 1818. We chose this over Shelley's revised 1831 version because we believe it offers a more challenging and intellectually engaging read, particularly in its portrayal of Victor Frankenstein and some of the more minor characters. While there are some significant differences between the two editions, including the way that the chapters are set out, these do not alter the core impact of the novel. Awarding bodies have not expressed a preference for one edition over the other in their examination specifications. Please check with your Awarding Body which edition will be used on the exam papers and alert students, if necessary.

Further exploration of some of the differences can be found on page 224.

The text has been checked against the Norton Critical Edition (ed J. Paul Hunter). Original spelling and punctuation has been retained.

Using this book

This book is part of the EMC Study Edition series of classic novels, each of which contains an original text, in full, along with an extensive range of activities for students to undertake before, during and after reading. We believe that these editions offer the perfect blend of guidance and challenge for developing readers who need to build their critical skills while also gaining a deep, secure understanding of their novel's narrative. To this end we have lightly glossed the text, although we have deliberately not glossed every difficult word. We believe that too much glossing slows reading down to the point where it becomes an obstacle to enjoyment rather than support.

While we believe that the activities in our study editions cover many of the key areas that students need to look at when studying a novel, limitations of space mean that they cannot cover everything. As with all English and Media Centre resources, we encourage teachers to use the suggested activities alongside their own ideas and subject expertise.

Photocopying

This publication is not photocopiable with the exception of the map on page 18, the representation of narrative structure on page 200 and the vocabulary list on page 216. These can also be downloaded and printed off: www.englishandmedia.co.uk/publications and search for 'Frankenstein'.

BEFORE READING

What Are Your Expectations?

The following information is designed to help you anticipate some of what happens in *Frankenstein* (without giving too much away).

- Work through the various elements and then make some predictions.

The title

The full title of the novel is *Frankenstein; or, The Modern Prometheus*.

In Greek mythology, Prometheus was a god tasked with creating humanity by the supreme god, Zeus. He did, and taught humans all kinds of useful skills, including architecture, astronomy and medicine. However, when he went against Zeus's wishes and gave humans fire, Zeus punished him. He was tied to a rock and every day a giant eagle ate his liver, which miraculously repaired itself every night.

There was a lot of interest in Prometheus at the time when Mary Shelley wrote *Frankenstein*. He was seen as a prototype of the modern scientist in his teaching of humankind, but also as a dangerous figure, prepared to defy authority and to unleash potentially harmful forces.

- What ideas do you have about why Shelley gave her novel the subtitle *The Modern Prometheus*?

The Preface

The novel is prefaced with these lines from *Paradise Lost*, a famous poem by English poet, John Milton:

Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me? –

- What do you think these words mean?
- What do they suggest about what you are about to read?

Frankenwords

In 1992 a scientist wrote a letter to the *New York Times* warning against the production of genetically modified foodstuffs. To get his message across, he called such produce **frankenfood**. The use of 'franken' as a prefix caught on from that moment. This involves combining it with another word to suggest something monstrous, usually brought about by scientific intervention. Here are some other examples:

- Frankenfish
- Frankenseeds
- Frankenfarmer
- Frankenfruit
- Frankentrucks

Now we even have 'frankenword' to describe a word that is made from combining two or more words.

- What does the use of 'Franken' from *Frankenstein* suggest about what happens in the book?

Ingredients

Some key ingredients in the novel are listed below.

- What do they add to your expectations of the story?
 - A scientist
 - Secrets
 - An explorer
 - An experiment that goes wrong
 - A series of murders
 - Letters
 - A journal
 - Scenes from family life
 - Ambitious individuals
 - A love affair
 - A close friendship
 - A laboratory
 - Two court cases
 - Travel all over Europe and beyond, including scenes in:
 - Geneva (Switzerland)
 - The French Alps
 - An Austrian university town
 - Germany
 - England
 - Scotland
 - Ireland
 - The Arctic

Key words

The table below includes some of the words that have particular significance in *Frankenstein* (in order of the number of times they occur).

- What strikes you about the words? Do any of the words seem to go together? Do any stand out as different?

Night	93	Companion	30
Heart	81	Science	29
Feelings	76	Kindness	27
Miserable	65	Wretched	24
Love	59	Imagination	23
Nature	53	Endured	23
Hope	50	Enemy	23
Happiness	49	Body	23
Return	49	Vengeance	21
Despair	49	Unhappy	19
Horror	45	Language	19
Creature	44	Creation	19
Journey	36	Passion	18
Fiend	34	Solitude	15
Knowledge	33	Sorrow	15
Peace	32	Divine	12
Existence	31	Sublime	7

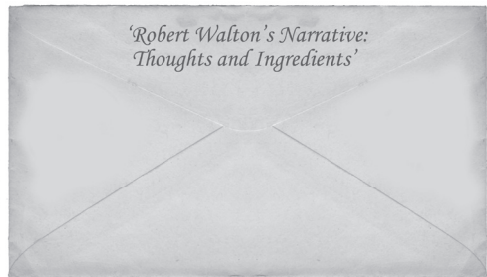
DURING READING

Keeping Track of What's Going On

Frankenstein is written in a very interesting and unusual way. It contains several different narrative voices that are, ultimately, filtered through a single narrator, Robert Walton. This means that when you are reading part of the story narrated by a particular character, you have to remember that it is Walton's record of that particular narration. You are effectively reading a story within a story, what might be called a 'Russian Doll' structure.

To help you keep track of what is going on, you are going to keep a record of various aspects of the novel as you read, including the different narrative voices. You will be able to draw on this work in the 'After Reading activities', where you will also have the chance to explore the narrative structure in more detail.

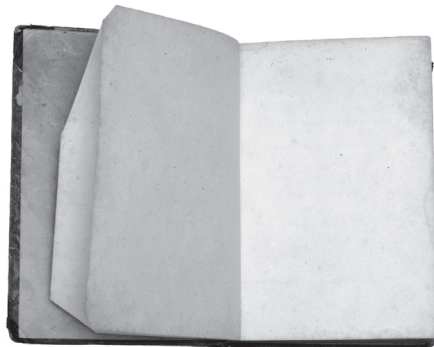
You should keep your record in a large envelope or folder with 'Robert Walton's Narrative: Thoughts and Ingredients' written on the outside. This is to remind you that everything in the narrative comes through Walton.



As you read, you will fill your envelope with the following:

Thoughts and speculations

The text has been split up into several 'pause points'. After each one, you will be given the opportunity to write down your thoughts about what you have just read and to speculate about what is going to happen next.



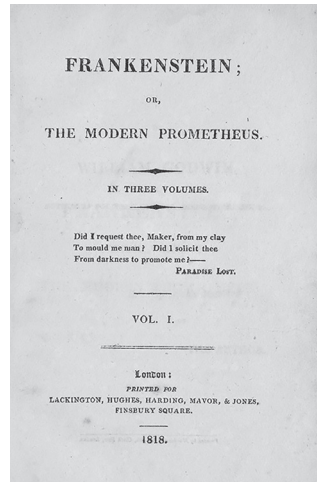
SECTION 1

Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me? –

Paradise Lost.

* * * * *

TO WILLIAM GODWIN,
AUTHOR OF POLITICAL JUSTICE,
CALEB WILLIAMS, &c. THESE
VOLUMES Are respectfully inscribed
BY THE AUTHOR.



PREFACE

The event on which this fiction is founded has been supposed, by Dr. Darwin¹, and some of the physiological writers of Germany, as not of impossible occurrence. I shall not be supposed as according the remotest degree of serious faith to such an imagination; yet, in assuming it as the basis of a work of fancy, I have not considered myself as merely weaving a series of supernatural terrors. The event on which the interest of the story depends is exempt from the disadvantages of a mere tale of spectres or enchantment. It was recommended by the novelty of the situations which it develops; and, however impossible as a physical fact, affords a point of view to the imagination for the delineating of human passions more comprehensive and commanding than any which the ordinary relations of existing events can yield.

I have thus endeavoured to preserve the truth of the elementary principles of human nature, while I have not scrupled to innovate upon their combinations. The *Iliad*, the tragic poetry of Greece, – Shakespeare, in the *Tempest* and *Midsummer Night's Dream*, – and most especially Milton, in *Paradise Lost*, conform to this rule; and the most humble novelist, who seeks to confer or receive amusement

¹ Erasmus Darwin, 1731-1802, developed some of the earliest theories of evolution. He was Charles Darwin's grandfather.

PAUSE POINT 1

After Walton's Letters and Early Journal Entries

The Preface

As a whole class, re-read the Preface that came before the section you have just read.

- What aspects of the Preface are reflected in this opening section?
- What aspects of the Preface are you still anticipating reading about?

Getting to know Robert Walton

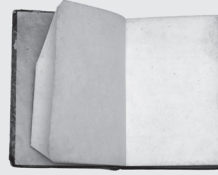
In one way or another, the whole of *Frankenstein* is told through Robert Walton.

- Working with a partner, range through his opening letters and journal entries, identifying points where he reveals something about his character.
- Compile two lists about his character:
 1. Biographical facts. For example, for one year he tried to be a poet.
 2. What can be inferred or deduced. For example, he has a romantic spirit (as suggested by his desire to be a poet).
- Share your findings and conclusions round the class before discussing what kind of narrator you think Walton will be. For example, is he reliable? Does he have an eye for detail? Does he look at the world in a particular way? What is he doing and why?

SECTION 2

Coming up in the next section...

- Here are some of the key things to think about and look out for when reading up to the next pause point:
 - The significance of family to Victor Frankenstein (who is the narrator at this point, though we have not yet been given his name).
 - The type of education Victor Frankenstein receives.
 - Victor Frankenstein's attitude towards scientists and scientific discovery.



VOLUME 1

Chapter I

I am by birth a Genevese¹⁶; and my family is one of the most distinguished of that republic. My ancestors had been for many years counsellors and syndics¹⁷; and my father had filled several public situations with honour and reputation. He was respected by all who knew him for his integrity and indefatigable attention to public business. He passed his younger days perpetually occupied by the affairs of his country; and it was not until the decline of life that he thought of marrying, and bestowing on the state sons who might carry his virtues and his name down to posterity.

As the circumstances of his marriage illustrate his character, I cannot refrain from relating them. One of his most intimate friends was a merchant, who, from a flourishing state, fell, through numerous mischances, into poverty. This man, whose name was Beaufort, was of a proud and unbending disposition, and could not bear to live in poverty and oblivion in the same country where he had formerly been distinguished for his rank and magnificence. Having paid his debts, therefore, in the most honourable manner, he retreated with his daughter to the town of Lucerne, where he lived unknown and in wretchedness. My father loved Beaufort with the truest friendship, and was deeply grieved by his retreat in these

¹⁶ Someone from Geneva, in Switzerland

¹⁷ Government officials