



Mary Shelley
The Last Man

OXFORD WORLD'S CLASSICS

The Last Man A Novel

Peter Melville



The Last Man A Novel:

The Last Man (Unabridged) Mary Shelley, 2019-04-16 A futuristic story of tragic love and of the gradual extermination of the human race by plague The Last Man is Mary Shelley's most important novel after Frankenstein With intriguing portraits of Percy Bysshe Shelley and Lord Byron the novel offers a vision of the future that expresses a reaction against Romanticism and demonstrates the failure of the imagination and of art to redeem the doomed characters The Last Man Mary Wollstonecraft Shelley, 1998-07-16 The Last Man is Mary Shelley's apocalyptic fantasy of the end of human civilisation Set in the late twenty first century the novel unfolds a sombre and pessimistic vision of mankind confronting inevitable destruction Interwoven with her futuristic theme Mary Shelley incorporates idealised portraits of Shelley and Byron yet rejects Romanticism and its faith in art and nature The Last Man Maurice Blanchot, 1987-01 A lonely man at a mysterious sanatorium overlooking the sea is befriended by a young woman with a jealous boyfriend *The Last Man* Mary Wollstonecraft Shelley, Hugh J. Luke, Jr., Anne K. Mellor, 1993-11-01 The Last Man ends in 2100 the last year of the world A devastating plague has wiped out humanity except for one man This novel of horror originally published in 1826 was rejected in its time and out of print from 1833 to 1963 when the first Bison Books edition appeared Some critics now rate The Last Man more highly than Frankenstein by the same author This Bison Books edition offers a new introduction by Anne K Mellor who writes In our era of AIDS and biological warfare Shelley's apocalyptic vision of an incurable plague that gradually destroys the entire human species resonates with mythic power **Y: The Last Man Book Five** Brian K. Vaughan, 2016-08-16 A MAN FOR ALL SEASONS In 2002 the world changes forever Every man every boy every mammal with a Y chromosome everywhere on Earth suddenly collapses and dies With the loss of nearly half the planet's population the gears of society grind to a halt and a world of women is left to pick up the pieces and try to keep civilization from collapsing entirely The gendercide however is not absolutely complete For some unknown reason one young man named Yorick Brown and his pet male monkey Ampersand are spared Overnight this anonymous twenty something becomes the most important person on the planet the key it is hoped to unlocking the secret of the mysterious sex specific plague For Yorick himself the cause of the epidemic is less important than the fate of his beloved fiancée Beth Now after nearly four years and countless grueling miles the final answers are about to be revealed and the truth may be more than any man could bear In the conclusion to their acclaimed VERTIGO series Y THE LAST MAN writer Brian K Vaughan and artist Pia Guerra bring to vivid life the age old speculation What would really happen to the last man on Earth Collects Y THE LAST MAN 49 60 *The Last Man* Jean-Baptiste François Xavier Cousin de Grainville, 2002 New English translation of this demise of the human race story The Last Man Mary Wollstonecraft Shelley, 1833 This highly imaginative work of Mary Shelley's twenty sixth year contains some of the author's most powerful ideas The account of the events recorded professes to be found in the cave of the Cumsean Sibyl near Naples where they had remained for centuries outlasting the changes of nature and when

found being still two hundred and fifty years in advance of the time foretold The accounts are all written on the sibylline leaves they are in all languages ancient and modern and those concerning this story are in English The Last Man Mary Shelley,1996-09-11 Mary Shelley's third published novel *The Last Man* is a disillusioned vision of the end of civilization set in the twenty first century The book offers a sweeping account of war plague love and desolation It is the sort of apocalyptic vision that was widespread at the time though Shelley's treatment of the theme goes beyond the conventional it is extraordinarily interesting and deeply moving If *The Last Man* is in some sense a conventional text of the period it is also intensely personal in its origin Shelley refers in her journal to the last man as her alter ego the last relic of a beloved race my companions extinct before me The novel thus develops out of and contributes to a network of story and idea in which fantasy allusion convention and autobiography are densely interwoven This new version of the first edition 1826 sets out to provide not only a thoroughly annotated text but also contextual materials to help the reader acquire knowledge of the intellectual and literary milieu out of which the novel emerged Appendices include material on the last man as early nineteenth century hero texts from the debate initiated by Malthus in 1798 about the adequacy of food supply to sustain human population various accounts of outbreaks of plague and Shelley's poems representing her feelings after the death of her husband

The First Last Man Eileen M. Hunt,2024-04-16 Beyond her most famous creation the nightmarish vision of Frankenstein's Creature Mary Shelley's most enduring influence on politics literature and art perhaps stems from the legacy of her lesser known novel about the near extinction of the human species through war disease and corruption This novel *The Last Man* 1826 gives us the iconic image of a heroic survivor who narrates the history of an apocalyptic disaster in order to save humanity if not as a species then at least as the practice of compassion or humaneness In visual and musical arts from 1826 to the present this postapocalyptic figure has transmogrified from the last man into the globally familiar filmic images of the invisible man and the final girl Reading Shelley's work against the background of epidemic literature and political thought from ancient Greece to Covid 19 Eileen M Hunt reveals how Shelley's postapocalyptic imagination has shaped science fiction and dystopian writing from H G Wells M P Shiel and George Orwell to Octavia Butler Margaret Atwood and Emily St John Mandel Through archival research into Shelley's personal journals and other writings Hunt unearths Shelley's ruminations on her own personal experiences of loss including the death of young children in her family to disease and the drowning of her husband Percy Bysshe Shelley Shelley's grief drove her to intensive study of Greek tragedy through which she developed the thinking about plague conflict and collective responsibility that later emerges in her fiction From her readings of classic works of plague literature to her own translation of Sophocles's *Oedipus Rex* and from her authorship of the first major modern pandemic novel to her continued influence on contemporary popular culture Shelley gave rise to a tradition of postapocalyptic thought that asks a question that the Covid 19 pandemic has made newly urgent for many What do humans do after disaster *The Oxford Handbook of Science Fiction* Rob Latham,2014-09-01 The excitement of possible

futures found in science fiction has long fired the human imagination but the genre's acceptance by academe is relatively recent. No longer marginalized and fighting for respectability, science fictional works are now studied alongside more traditional art forms. Tracing the capacious genre's birth, evolution, and impact across nations, time periods, subgenres, and media, *The Oxford Handbook of Science Fiction* offers an in-depth, comprehensive assessment of this robust area of scholarly inquiry and considers the future directions that will dictate the terms of the scholarly discourse. The Handbook begins with a focus on questions of genre, covering topics such as critical history, keywords, narrative, the fantastic, and fandom. A subsequent section on media engages with film, television, comics, architecture, music, video games, and more. The genre's role in the convergence of art and everyday life animates a third section which addresses topics such as UFOs. 'All the World's a Stage' Charlene Bunnell, 2013-12-16. This book examines the often tragic and nearly always disabling metaphor of the *theatrum mundi* (world as stage) as it plays itself out in the characters of Mary Shelley's novels. **The Poetics of Palliation** Brittany Pladek, 2019. *The Poetics of Palliation* argues that Romanticism developed richer literary therapies than its contemporary reception remembers. By reading Romantic writers against Georgian medical ethics, Poetics recovers their models of literature as comfort and sustenance, challenging a health humanities tradition that sees literary therapy primarily as cure. The Bloomsbury Handbook to Literature and Psychoanalysis Jeremy Tambling, 2023-03-09. Providing the most comprehensive examination of the two-way traffic between literature and psychoanalysis to date, this handbook looks at how each defines the other, as well as addressing the key thinkers in psychoanalytic theory: Freud, Klein, Lacan, and the schools of thought each of these has generated. It examines the debts that these psychoanalytic traditions have to literature and offers plentiful case studies of literature's influence from psychoanalysis. Engaging with critical issues such as madness, memory, and colonialism, with reference to texts from authors as diverse as Shakespeare, Goethe, and Virginia Woolf, this collection is admirably broad in its scope and wide-ranging in its geographical coverage. It thinks about the impact of psychoanalysis in a wide variety of literatures, as well as in film and critical and cultural theory. *The Novels and Selected Works of Mary Shelley Vol 1* Nora Crook, Pamela Clemit, Betty T. Bennett, 2020-09-23. These eight volumes contain the works of Mary Shelley and include introductions and prefatory notes to each volume. Included in this edition are *Frankenstein* 1818, *Matilda* 1819, *Valperga* 1823, *The Last Man* 1826, *Perkin Warbeck* 1830, and *Lodore* 1835. **Unbuilding Jerusalem** Steven Goldsmith, 1993. **Peopling the World** Charlotte Sussman, 2020-04-24. A compelling study of views about population and demographic mobility in the British long eighteenth century. In John Milton's *Paradise Lost* of 1667, Adam and Eve are promised they will produce a race to fill the world, a thought that consoles them even after the trauma of the fall. By 1798, the idea that the world would one day be entirely filled by people had become, in Thomas Malthus's hands, a nightmarish vision. In *Peopling the World*, Charlotte Sussman asks how and why this shift took place. How did Britain's understanding of the value of reproduction, the vacancy of the planet, and the necessity of moving people around to fill its empty spaces change? Sussman

addresses these questions through readings of texts by Malthus Milton Swift Defoe Goldsmith Sir Walter Scott Mary Shelley and others and by placing these authors in the context of debates about scientific innovation emigration cultural memory and colonial settlement Sussman argues that a shift in thinking about population and mobility occurred in the third quarter of the eighteenth century Before that point both political and literary texts were preoccupied with useless populations that could be made useful by being dispersed over Britain s domestic and colonial territories after 1760 a concern with the depopulation caused by emigration began to take hold She explains this change in terms of the interrelated developments of a labor theory of value a new idea of national identity after the collapse of Britain s American empire and a move from thinking of reproduction as a national resource to thinking of it as an individual choice She places Malthus at the end of this history because he so decisively moved thinking about population away from a worldview in which there was always more space to be filled and toward the temporal inevitability of the whole world filling up with people

The Other Mary Shelley Audrey Fisch, Anne K. Mellor, Esther H. Schor, 1993-07-08 Although Frankenstein is now widely taught in classes on Romanticism little attention has been paid to the considerable corpus of Mary Shelley s other works Indeed the excitement of the last decade at feminist approaches to Frankenstein has ironically obscured the persona of its author This collection of essays written by a preeminent group of Romantic scholars sketches a portrait of the other Mary Shelley the writer and intellectual who recognized the turbulent interplay among issues of family gender and society and whose writings resonate strongly in the setting of contemporary politics culture and feminism By analyzing a previously neglected body of novels novellas reviews travel writing essays letters biographies and tales and by emphasizing Mary Shelley s shrewd assessment of Romanticism the essays in this volume offer a ground breaking evaluation of one of the foremost cultural critics of the nineteenth century

Romantic Hospitality and the Resistance to Accommodation Peter Melville, 2007-03-30 What does hospitality have to do with Romanticism What are the conditions of a Romantic welcome *Romantic Hospitality and the Resistance to Accommodation* traces the curious passage of strangers through representative texts of English Romanticism while also considering some European philosophical pre texts of this tradition From Rousseau s invocation of the cot less Carib to Coleridge s reception of his Porlockian caller Romanticism s encounters with the strange remind us that the hospitable relation between subject and Other is invariably fraught with problems Drawing on recent theories of accommodation and estrangement Peter Melville argues that the texts of Romantic hospitality including those of Rousseau Kant Coleridge and Mary Shelley are often troubled by the subject s failure to welcome the Other without also exposing the stranger to some form of hostility or violence Far from convincing Romantic writers to abandon the figure of hospitality this failure invites them instead to articulate and theorize a paradoxical imperative governing the subject s encounters with strangers if the obligation to welcome the Other is ultimately impossible to fulfill then it is also impossible to ignore This paradox is precisely what makes Romantic hospitality an act of responsibility *Romantic Hospitality and the Resistance to*

Accommodation brings together the wide ranging interests of hospitality theory diet studies and literary ethics within a single investigation of visitation and accommodation in the Romantic period As re visionary as it is interdisciplinary the book demonstrates not only the extent to which we continue to be influenced by Romantic views of the stranger but also more importantly what Romanticism has to teach us about our own hospitable obligations within this heritage **DC Essentials Graphic Novels Catalog 2021** Various,2021-02-16 **Borders of a Lip** Jan Plug,2012-02-01 This book recasts questions about the overlapping boundaries of language history and politics that have been at the center of critical and theoretical debates in the study of Romantic literature and thought While poststructuralism and deconstruction have been accused of privileging language over history the New Historicism and other historicist and cultural approaches to literature have attempted to restore history s place in the study of literature Taking its title from a reading of the word Lippe in Kleist s Die Hermannsschlacht *Borders of a Lip* is drawn to neither of these poles but instead to their meeting place or coincidence the site of a border a political or national boundary even the boundary that is the political the lip that is also the place of language Through readings of Kant Wordsworth Kleist Mary Shelley Yeats and Lyotard the book examines the convergence of language and history that takes place in their work Instead of placing language and history in absolute opposition making the border an unbreachable limit the book explores how crossing these borders re defines the political

Embracing the Beat of Expression: An Psychological Symphony within **The Last Man A Novel**

In a world eaten by screens and the ceaseless chatter of quick conversation, the melodic elegance and mental symphony produced by the published term frequently fade in to the back ground, eclipsed by the relentless sound and disruptions that permeate our lives. However, located within the pages of **The Last Man A Novel** a charming fictional treasure full of natural thoughts, lies an immersive symphony waiting to be embraced. Constructed by a wonderful musician of language, this charming masterpiece conducts readers on a psychological journey, skillfully unraveling the hidden songs and profound influence resonating within each cautiously crafted phrase. Within the depths with this emotional examination, we will explore the book is key harmonies, analyze their enthralling publishing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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