

[PDF] Frankenstein: The Graphic Novel (Campfire Graphic Novels)

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Mary Shelley

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Mary Shelley : Frankenstein: The Graphic Novel (Campfire Graphic Novels) before purchasing it in order to gage whether or not it would be worth my time, and all praised Frankenstein: The Graphic Novel (Campfire Graphic Novels):

104 of 110 people found the following review helpful. and one of the best, and best-written horror stories in literatureBy mka33If you're reading this review, you only have one question. You're not looking for a book review,

you already know it's a classic. You already know this is the most original, and one of the best, and best-written horror stories in literature. You may or may not like the story, but that's a matter of personal taste. A lot of people don't like Shakespeare, but no one questions whether he was a good writer or not. If you don't like the writing style, it's because you aren't familiar with the English of this period. Nearly eighty years before Stoker's "Dracula" (an idea stolen from Polidori's "The Vampyre", which was an idea stolen from LeFanu's "Carmilla"), this most-original horror masterpiece was born. So, your only question is, "Is this really the uncensored 1818 version? Because I've only seen one other verified version, and it's over twenty dollars in paperback. All the others claiming to be the 1818 version have been disproved." YES, as far as I can tell, it is. The only preface is Shelley's own original. There is no introduction, no commentary or editorial credits whatsoever. There are no illustrations, and the spelling and language have not been edited. Have a good thesaurus handy. So, here it is, the author's original script, no frills, for a bargain price. Which is exactly what I was looking for.

0 of 0 people found the following review helpful. Wonderful edition
By Amanda Pike
Oh, Bernie Wrightson, great God illustrator of classic Gothic Horror. Where can you go wrong with Bernie Wrightson? Back in 1983, out of sheer love of Mary Shelley's classic novel, Frankenstein, comic illustrator Bernie Wrightson made a fully illustrated edition of the classic novel (currently available on). The illustrations are nearly exactly what Mary Shelley described save for a strange liberty in making the creature's nose look like the nose of a skeleton. This was not described in the original novel and I was never quite sure of the point behind it. Oh, well. Bernie did the job for free. A nice, hard cover reprint of this book with an introduction by horror icon, Stephen King is currently available on for less than thirty dollars. Bernie Wrightson was the illustrator for comic books for many years and even did the artwork for a Color the monster book back in the seventies. I used to have the color the monster book actually signed by Bernie. I bought it in Upstate New York. Now it has disappeared on me, probably accidentally thrown away by someone who did not realize what it was. He also did the art work for Stephen King's Cycle of the werewolf (made into the movie Silver Bullet) and Creepshow (also made into a movie). The artwork here is beautiful and atmospheric and has a classic Gothic quality to it that you may only know from certain very old comic books. As I said before, the only detail I'm not fond of is how he does the nose of the creature. That was not how it was described in the novel. Otherwise this is perfect.

1 of 1 people found the following review helpful. The Original Horror Classic
By H. P. My earliest memories of the horror genre are from Saturday mornings with Grandpa Munster. I used to get up early just to go get the paper and see which movie was showing that Saturday. It was usually either a Godzilla movie or a Bela Lugosi-era monster movie. So my first experience with Frankenstein was the 1931 film version and Herman Munster. Needless to say, the original version was quite a bit different. Frankenstein was the creator, not the monster (although he more often goes by Victor). No stunted, criminal brain is involved. In fact, he is highly intelligent. I will leave it to the reader to decide for herself whether he is innately malevolent or a blank slate shaped by his early experiences, but I depart from many in thinking the former. Shelley's prose is often very powerful. There are shades of Dostoevsky in Crime and Punishment. Shelley makes extensive use of symbolism--breaking ice, the escape from science into nature, Frankenstein's relation with his monster analogized to God's relationship with man. It doesn't have much of the suspense modern horror so heavily relies upon. It's the kind of book that should make you think long and hard, and much of what you should think long and hard about is not entirely pleasant. Shelley does sometimes writes in convoluted sentences: "She was tranquil, yet her tranquility [sic] was evidently constrained; and as her confusion had before been adduced as a proof of her guilt, she worked up her mind to an appearance of courage." But that's par for the course with Victorian writing. I read the Kindle version of Frankenstein offered free through . I noticed few, if any, errors. This version contains Shelley's 1831 edits (e.g., Elizabeth is a Milanese orphan).

Man has long had the power to take life, but what will happen when he learns to give it? Intrigued by this question, young Victor Frankenstein - a devoted student of science - becomes obsessed with the idea of conjuring life out of 'lifeless matter'. Using his formidable skills in chemistry and other sciences, Victor begins to assemble a being from scavenged and stolen body parts. Once he has fathered a son created by his own science, Victor rejects the hideous creature he has brought to life. Eventually, the creature mounts a campaign of revenge against his creator, struggling to be recognised as a thinking, feeling being. And so begins the battle between father and son... First published anonymously in 1818, Frankenstein was the brainchild of author Mary Shelley. Over the years, this classic tale has been retold many times in several different formats. Campfire's faithful graphic novel adaptation of Frankenstein brings an important and timeless story back to life.

Mary Shelley's horror classic is a story meant to be illustrated. With language so richly vivid, readers can't help but picture the horrors that emerge from her sharpened quill. What young reader wouldn't want to see Dr. Frankenstein, reeling from the loss of his mother, patch together a quilt of human body parts? Whittling down the story to its most basic elements, Wagner achieves much success in adapting the slim volume with a good mix of action and emotion. Paired to Kumar's haunting artwork, the adaptation will transport readers into the eeriest reaches of Frankenstein's memory. The urgent pace of the original lends itself to comic format, and the illustrator runs with it: The muted palette evokes a spooky atmosphere, and, while most of the gore happens behind the scenes, his depiction of the creature is

adequately grotesque. The edition includes an introduction to the author at its outset and an endnote about body snatching in the 1800s. A satisfyingly haunting introduction to a masterwork of English literature, likely to inspire further interest in all things Frankenstein. Kirkus s "Ihighly recommendCampfires comics. They do what they are intended to do and do it in a way that excites kids about classic literature." Chris Wilson, *The Graphic Classroom* (a resource for teachers and librarians)"Lloyd S. Wagner's script follow(s) Shelley's narrative fairly closely. . . . a literary adaptation . . . which includes a one-page biography of Mary Shelley and a two-page historical feature on 'body-snatching' in 19th Century England. No age rating is given, but Shelley's gothic masterpiece with its multiple murders is clearly not for the youngest readers."Tom Flinn in ICv2[A] fantastic way to read this story. . . .Readers of all types will enjoy the visual experience of Mary Shelley's Frankenstein as a graphic novel.

The Reading TubAbout the AuthorMary Wollstonecraft Shelley was born in London, England on 30th August 1797. She is best known for her novel Frankenstein which was published in 1818, when she was only 20 years old. Shelley's interest in scientific fiction was influenced by her father, who was fascinated with developments in scientific thinking during the nineteenth century. This interest was followed by Shelley who would regularly attend scientific lectures in London. Shelley's later novels never gripped the public's attention as Frankenstein had; the novel continues to intrigue modern readers, and has been the subject of several books and films. Mary Wollstonecraft Shelley died of a suspected brain tumour on 1st February 1851.