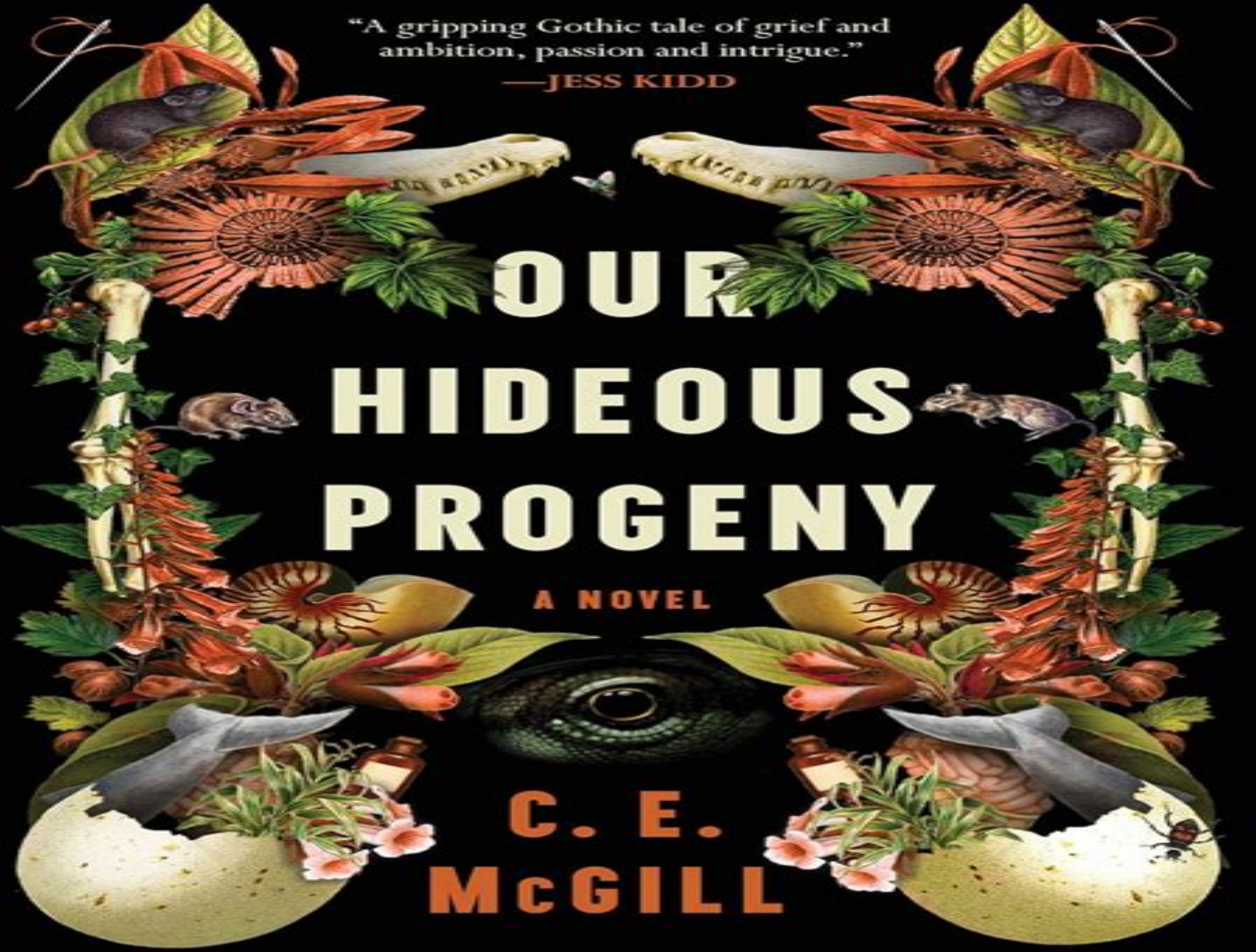


"A gripping Gothic tale of grief and  
ambition, passion and intrigue."

—JESS KIDD



# OUR HIDEOUS PROGENY

A NOVEL

C. E.  
MCGILL

# Hideous Progeny

**Brian Willis**



## **Hideous Progeny:**

**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

**My Mother Was a Computer** N. Katherine Hayles, 2010-03-15 We live in a world according to N Katherine Hayles where new languages are constantly emerging proliferating and fading into obsolescence These are languages of our own making the programming languages written in code for the intelligent machines we call computers Hayles's latest exploration provides an exciting new way of understanding the relations between code and language and considers how their interactions have affected creative technological and artistic practices *My Mother Was a Computer* explores how the impact of code on everyday life has become comparable to that of speech and writing language and code have grown more entangled the lines that once separated humans from machines analog from digital and old technologies from new ones have become blurred *My Mother Was a Computer* gives us the tools necessary to make sense of these complex relationships Hayles argues that we live in an age of intermediation that challenges our ideas about language subjectivity literary objects and textuality This process of intermediation takes place where digital media interact with cultural practices associated with older media and here Hayles sharply portrays such interactions how code differs from speech how electronic text differs from print the effects of digital media on the idea of the self the effects of digitality on printed books our conceptions of computers as living beings the possibility that human consciousness itself might be computational and the subjective cosmology wherein humans see the universe through the lens of their own digital age We

are the children of computers in more than one sense and no critic has done more than N Katherine Hayles to explain how these technologies define us and our culture. Headly and provocative *My Mother Was a Computer* will be judged as her best work yet.

**Hideous Progeny** Brian Willis, 2000-05-01 Work of collected fiction

**The Proper Lady and the Woman Writer** Mary Poovey, 1985-02-15 A brilliant original and powerful book. This is the most skillful integration of feminism and Marxist literary criticism that I know of. So writes critic Stephen Greenblatt about *The Proper Lady and the Woman Writer*. Mary Poovey's study of the struggle of three prominent writers to accommodate the artist's genius to the late eighteenth and early nineteenth century ideal of the modest self-effacing proper lady. Interpreting novels, letters, journals, and political tracts in the context of cultural strictures, Poovey makes an important contribution to English social and literary history and to feminist theory. The proper lady was a handy concept for a developing bourgeois patriarchy since it deprived women of worldly power, relegating them to a sanctified domestic sphere that in complex ways nourished and sustained the harsh real world of men. With care and subtle intelligence, Poovey examines this guardian and nemesis of the female self through the ways it is implicated in the style and strategies of three very different writers: Rachel M. Brownstein, *The Nation*, *The Proper Lady and the Woman Writer* is a model of creative discovery, providing a well-researched, illuminating history of women writers at the turn of the nineteenth century. Poovey creates sociologically and psychologically persuasive accounts of the writers: Wollstonecraft, who could never fully transcend the ideology of propriety; she attacked Shelley, who gradually assumed a mask of feminine propriety in her social and literary styles; and Austen, who was neither as critical of propriety as Wollstonecraft nor as accepting as Shelley. Ultimately, she became Deborah Kaplan, *Novel*.

**The Gothic Sublime** Vijay Mishra, 1994-01-01 This book reads the Gothic corpus with a thoroughly postmodern critical apparatus, pointing out that the Gothic Sublime anticipates our own doomed desire to pass beyond the hyperreal. A highly sophisticated theoretical reading of key texts of the Gothic, this book allows the reader to re-live the Gothic not simply as a nostalgic relic or a pre-romantic aberration but as a living presence that has strong resonances with the postmodern condition.

**Penny Dreadful and Adaptation** Julie Grossman, Will Scheibel, 2023-01-30 This edited collection is the first book-length critical study of the Showtime/Sky Atlantic television series *Penny Dreadful* (2014–2016), which also includes an analysis of Showtime's 2020 spin-off *City of Angels*. Chapters examine the status of the series as a work of twenty-first century cable television, contemporary Gothic horror, and intermedial adaptation, spanning sources as diverse as eighteenth and nineteenth century British fiction and poetry, American dime novels, theatrical performance, Hollywood movies, and fan practices. Featuring iconic monsters such as Dr. Frankenstein and his Creature, the Bride of Frankenstein, Dracula, the werewolf, Dorian Gray, and Dr. Jekyll, *Penny Dreadful* is a mash-up of familiar texts and new Gothic figures such as spiritualist Vanessa Ives, played by the magnetic Eva Green. As a recent example of adapting multiple sources in different media, *Penny Dreadful* has as much to say about the Romantic and Victorian eras as it does about our present-day fascination with screen monsters. Hear the authors talk about

the collection here <https://nrftsjournal.org/monsters-all-are-we-not-an-interview-with-julie-grossman-and-will-scheibel> **The Child, the State and the Victorian Novel** Laura C. Berry, *The Child the State and the Victorian Novel* traces the the story of victimized childhood to its origins in nineteenth century Britain Almost as soon as childhood became a distinct category Laura C Berry contends stories of children in danger were circulated as part of larger debates about child welfare and the role of the family in society Berry examines the nineteenth century fascination with victimized children to show how novels and reform writings reorganize ideas of self and society as narratives of childhood distress Focusing on classic childhood stories such as *Oliver Twist* and novels that are not conventionally associated with particular social problems such as Dickens's *Dombey and Son* the Brontë sisters' *Wuthering Heights* and *The Tenant of Wildfell Hall* and George Eliot's *Adam Bede* Berry shows the ways in which fiction that purports to deal with private life particularly the domain of the family nevertheless intervenes in public and social debates At the same time she examines medical legal charitable and social relief writings to show how these documents provide crucial sources in the development of social welfare and modern representations of the family *Our Hideous Progeny* C.E. McGill, 2023-05-09 A gripping Gothic tale of grief and ambition passion and intrigue Jess Kidd author of *The Night Ship* An immersive blend of historical and science fiction brims with surprises and dark delights An incisive exploration of women's rights within the field of science Readers will revel in Mary's personal and scientific discoveries and root for her to succeed in an unfair world Publishers Weekly starred review A LAMBDA Literary finalist for Lesbian Fiction A Triangle Publishing finalist for Debut Fiction It is not the monster you must fear but the monster it makes of men Mary is the great niece of Victor Frankenstein She knows her great uncle disappeared under mysterious circumstances in the Arctic but she doesn't know why or how The 1850s are a time of discovery and London is ablaze with the latest scientific theories and debates especially when a spectacular new exhibition of dinosaur sculptures opens at the Crystal Palace Mary is keen to make her name in this world of science alongside her geologist husband Henry but despite her sharp mind and sharper tongue without wealth and connections their options are limited When Mary discovers some old family papers that allude to the shocking truth behind her great uncle's past she thinks she may have found the key to securing her and Henry's professional and financial future Their quest takes them to the wilds of Scotland to Henry's intriguing but reclusive sister Maisie and to a deadly chase with a rival who is out to steal their secret A queer feminist masterpiece inspired by Mary Shelley's classic *Our Hideous Progeny* is a sumptuous tale of ambition and obsession of forbidden love and sabotage and a twisty Gothic adventure that may forever change your view of human nature

**Frankenstein, Creation, and Monstrosity** Stephen Bann, 1994 Deals with the place of the monster in Western *My Hideous Progeny* Cynthia Hamberg, 1999 **Frankenstein** Mary Shelley, 2007-09 Mary Shelley's *Frankenstein* True To Early Nineteenth Century Romanticism Provides A Chilling Account Of The Consequences Of Tampering With Nature And Of Transgressing Human Limits To Knowledge Like Prometheus The Greek Mythological Figure Who By Creating Man

Consigned Both Himself And His Creation To Eternal Suffering The Scientist Victor Frankenstein And The Unnamed Monster He Creates Are Doomed To Untold Misery And Lonely Deaths A Brilliant Reflection Of Life In A Turbulent Period Of European History Frankenstein Synthesizes Fundamental Philosophical Ideological And Spiritual Concerns And Is A Subject Of Constant Critique And Review In The Light Of New Interests Gothic Fiction/Gothic Form George E.

Haggerty,2010-11-01 This work offers a new perspective on Gothic fiction and reassesses its place in literary history After defining his concept of affective form and summarizing the problematic assumptions behind recent critical approaches to the Gothic George Haggerty introduces a startling theoretical discussion of the Gothic Tale and he explains in what ways the tale as a form with identifiable affective properties is ideally suited to Gothic concerns Having established a direct relation between this study and recent discussions of narratology and generic identity Haggerty develops his argument as it applies to major Gothic works in both England and America including works by Walpole Radcliffe Lewis Maturin Shelley Bronte Poe Hawthorne and James He examines the Gothic Tale as a form that resolves the inconsistency and incoherence of many Gothic novels and offers even the best of them a center of focus and a way of achieving their fullest affective power In this study the Gothic Tale emerges as a means of heightening the emotional intelligibility of Gothic fiction and answering Walpole s confused desire to unite two kinds of romance in the Gothic It is a form that can answer the ontological and epistemological as well as the structural challenge of the Gothic writers From its first hints within the Gothic novel as an alternative literary mode offering the Gothiccists various expressive advantages to its eerie success in a work such as James s The Jolly Corner the Gothic Tale offers insight into generic distinction and literary expression This is a major statement about an important literary form *Our Hideous Progeny* C. E. McGill,2024-02 Compelling and utterly absorbing an artfully crafted debut that echoes the dark essence of Mary Shelley s FRANKENSTEIN while maintaining a fascinating originality all of its own Susan Stokes Chapman author of PANDORA A gripping Gothic tale of grief and ambition passion and intrigue Jess Kidd author of THE NIGHT SHIP Mary is the great niece of Victor Frankenstein She knows her great uncle disappeared in mysterious circumstances in the Arctic but she doesn t know why or how The 1850s is a time of discovery and London is ablaze with the latest scientific theories and debates especially when a spectacular new exhibition of dinosaur sculptures opens at the Crystal Palace Mary with a sharp mind and a sharper tongue is keen to make her name in this world of science alongside her geologist husband Henry but without wealth and connections their options are limited But when Mary discovers some old family papers that allude to the shocking truth behind her great uncle s past she thinks she may have found the key to securing their future Their quest takes them to the wilds of Scotland to Henry s intriguing but reclusive sister Maisie and to a deadly chase with a rival who is out to steal their secret \_\_\_\_\_ A wonderful book dark passionate multi layered Joanne Harris author of CHOCOLAT THE STRAWBERRY THIEF Exquisitely written a story worthy of Mary Shelley Sean Lusk author of THE SECOND SIGHT OF ZACHARY CLOUDESLEY Sumptuously gothic this atmospheric debut left me reeling C J COOKE

author of THE LIGHTHOUSE WITCHES      **Traversals** Stuart Moulthrop, Dene Grigar, 2017-03-31 An exercise in reclaiming electronic literary works on inaccessible platforms examining four works as both artifacts and operations Many pioneering works of electronic literature are now largely inaccessible because of changes in hardware software and platforms The virtual disappearance of these works created on floppy disks in Apple's defunct HyperCard and on other early systems and platforms not only puts important electronic literary work out of reach but also signals the fragility of most works of culture in the digital age In response Dene Grigar and Stuart Moulthrop have been working to document and preserve electronic literature work that has culminated in the Pathfinders project and its series of Traversals video and audio recordings of demonstrations performed on historically appropriate platforms with participation and commentary by the authors of the works In Traversals Moulthrop and Grigar mine this material to examine four influential early works Judy Malloy's Uncle Roger 1986 John McDavid's Uncle Buddy's Phantom Funhouse 1993 Shelley Jackson's Patchwork Girl 1995 and Bill Bly's We Descend 1997 offering deep readings that consider the works as both literary artifacts and computational constructs For each work Moulthrop and Grigar explore the interplay between the text's material circumstances and the patterns of meaning it engages and creates paying attention both to specificities of media and purposes of expression      *How to Grow a Human* Philip Ball, 2019-10-16 The award winning science writer shares a winding romp through advances in cell biology that pushes readers to ponder the boundaries of life Science In the summer of 2017 scientists removed a tiny piece of flesh from Philip Ball's arm and turned it into a rudimentary mini brain The skin cells removed from his body did not die but were instead transformed into nerve cells that independently arranged themselves into a dense network and communicated with each other exchanging the raw signals of thought This was life but whose That disconcerting question is the focus of Philip Ball's *How to Grow a Human* In this mind bending tour of cutting edge cell biology Ball shows how recent innovations could lead to tailor made replacement organs new medical advances for repairing damage and assisting conception and new ways of growing a human Such methods would also create new options for gene editing with all the attendant moral dilemmas Ball argues that these advances can never be just about the science because they are already laden with a host of social narratives preconceptions and prejudices But beyond even that these developments raise provocative questions about identity and self birth and death and force us to ask how mutable the human body really is and what forms it might take in years to come      *Monstrous Children and Childish Monsters* Markus P.J. Bohlmann, Sean Moreland, 2015-03-06 Perhaps because of the wisdom received from our Romantic forbears about the purity of the child depictions of children as monsters have held a tremendous fascination for film audiences for decades Numerous social factors have influenced the popularity and longevity of the monster child trope but its appeal is also rooted in the dual concepts of the child like innocent angelic and the childish selfish mischievous This collection of fresh essays discusses the representation of monstrous children in popular cinema since the 1950s with a focus on the relationship between monstrosity and childness a term whose

implications the contributors explore      Hideous Progeny Vaughn Entwistle,2020-11-23 It never had life but now it must die As a girl of 18 Mary Shelley s imagination birthed the nameless monster that would make her name famous But since that night of apocalyptic storms at the Villa Diodati and the dark nativity of her hideous progeny Mary s life has been a tedious narrative of grief and loss a dead husband a dead sister and three dead children Now in middle age Mary suffers headaches from the brain tumour that will soon end her life Seeking relief from her monster s malign curse Mary travels from London to the Somerset estate of Andrew Crosse the gentleman scientist who inspired her Dr Frankenstein Mary has come in search of an electrical cure hoping that the same dread engine that raised her monster can now lay that ghost to rest      **The Literary Monster on Film** Abigail Burnham Bloom,2014-01-10 Many monsters in Victorian British novels were intimately connected with the protagonists and representative of both the personal failings of a character and the failings of the society in which he or she lived By contrast more recent film adaptations of these novels depict the creatures as arbitrarily engaging in senseless violence and suggest a modern fear of the uncontrollable This work analyzes the dichotomy through examinations of Shelley s Frankenstein Stoker s Dracula H Rider Haggard s She Stevenson s Strange Case of Dr Jekyll and Mr Hyde and Wells s The Island of Dr Moreau and consideration of the 20th century film adaptations of the works      'Hideous Progeny' Angela Marie Smith,2002      The Female Gothic D. Wallace,A. Smith,2009-11-12 This rich and varied collection of essays makes a timely contribution to critical debates about the Female Gothic a popular but contested area of literary studies The contributors revisit key Gothic themes gender race the body monstrosity metaphor motherhood and nationality to open up new critical directions



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