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Freud

Frankenstein

And The Art Of

Loss Richard

Brockman

**Of Loss**

**Richard**

**Brockman**

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as experience very  
nearly lesson,

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life, around the world.

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Frankenstein - Book vs.

Movie Psychoanalysis

in Frankenstein by Zoe

Mia and Molly

Frankenstein [Full

Audiobook] by Mary

Shelley Frankenstein by

Mary Shelley †

Summary \u0026

Analysis *Great Books:*

*FRANKENSTEIN* Mary

Shelley, *Frankenstein*

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BOOK REVIEW:

Frankenstein by Mary

Shelley Frankenstein

Lecture at The Carnegie

Library Frankenstein -

*Lesson 2 - Walton's*

*letters BERNIE*

*WRIGHTSON*

*FRANKENSTEIN*

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Everything you need to

know to read

"Frankenstein" - Iseult

Gillespie

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The Gothic *HISTORY*

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*OF IDEAS -*

*Romanticism*

Frankenstein Sucks And

Here's Why

(Frankenstein Book

Review) Subconscious

*Marketing -*

*Propaganda to Public*

*Relations - Bernays with*

*Freud in US 1920's -*

*BBC Frankenstein -*

Lesson 1 - Romantic,

Enlightenment or

Gothic? ~~Great Books:~~

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~~Frankenstein, by Mary  
Shelley Mary Shelley  
Night, Inventing  
Monsters (Christopher  
Frayling documentary,  
BBC, 2001) Don't  
Reanimate Corpses!  
Frankenstein Part 1:  
Crash Course Literature  
205 *Frankenstein* by  
Mary Shelley (Book  
Summary) - Minute  
Book Report~~

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The Art

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Freud, Frankenstein,

and the Art of Loss

Freud, Frankenstein,

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and the Art of Loss.

Richard Brockman,  
M.D. *Frankenstein or  
the Modern Prometheus*  
(M. Shelley, 1818) is  
arguably the most  
famous and most widely  
adapted work of science  
fiction and horror of all  
time. It was written by  
Mary Shelley when she  
was a girl in her teens.

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Frankenstein, and the  
Art of Loss  
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Freud Frankenstein And  
The Art Of Loss

Richard Brockman

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and the Art of Loss -

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Art of Loss. Richard  
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Mary Shelley when she  
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The Art Of Loss  
Richard Brockman  
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Zeitschriftenliteratur  
[International  
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periodical literature in  
the humanities and  
social sciences]

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Art Of Loss Richard

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Romanticism is a

historical movement

that still hugely colours

how we tend to feel and

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Frankenstein: it's  
responsible for the  
Existentialism: Crash  
Course Philosophy #16

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Freud Frankenstein And  
The Art Of Loss

Richard Brockman

Freud's essay on The  
Uncanny, published in  
1919, also had a lasting  
impact on Surrealist art.

Freud argued that "the

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Freud

uncanny” was a translation of something once familiar into the haunting and disturbing, making it strangely familiar, such as eerie dolls coming to life, doppelgangers, or mirrors and shadows. ...

---

The Impact of Sigmund  
Freud's Theories on Art  
| TheCollector

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## Freud

In a Freudian analysis of Mary Shelley's Frankenstein, the most significant view taken is that the Creature and creator are two aspects of the same person. This comes from Freud's idea of the 'psychologically divided self'. He held that there are three parts of the human mind. The first is the id, containing

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## Freud

basic instinctual drives,  
'it is the dark,  
inaccessible part of our  
personality ... we call it a  
chaos, a cauldron full of  
seething excitations',  
and most importantly,  
the id ...

---

Freud & Frankenstein |  
committed chameleon  
Freud's first point,  
which corresponds

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Freud

directly to the beginning of Frankenstein, is that there is a basic curiosity to human nature that is solely devoted to the Id, and that that curiosity, when overindulged, will unleash misfortune upon the one in question.

---

Freudianism in  
"Frankenstein": An  
Analysis of the Human

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Freud

Frankenstein

Freud called it 'the return of the repressed'.

The Uncanny in Art

Waxwork dolls,

automata, doubles,

ghosts, mirrors, the

home and its secrets,

madness and severed

limbs are mentioned

throughout The

Uncanny, influencing

painters and sculptors to

explore these themes

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Freud

and blur the boundaries  
between animate and  
inanimate, human and  
non-human, life and  
death.

---

The Uncanny | Freud  
Museum London

Just as the creature  
haunts Victor  
Frankenstein, his  
creator, our unconscious  
can haunt us. At least,

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Freud

According to Freud's theory of psychic life. If we don't put in the work to acknowledge what's going on in deep in our heads and souls, we risk falling prey to the monsters within.

---

Frankenstein by Mary Shelley in  
Psychoanalysis |  
Shmoop

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## Freud

Itself essentially a piece of literary analysis, Freud's 'The Uncanny' has become a staple text in critical theory in literary, film, and art studies. Written in his native German, Freud originally used the word 'unheimlich', which has been translated to 'uncanny' in the English version of his paper despite more

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Freud

literally meaning

‘unhomely’.

And The Art Of

Loss Richard

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The Uncanny as we

Picture it: Freud and the  
Photographer ...

For the Romantics,

Frankenstein is not a  
monster but a ‘modern  
Prometheus’, as Mary  
Shelley’s book (1818)  
is subtitled.

Frankenstein is a hero



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## Freud

because he represents the best qualities of the individual, or the ideal of the Artist, as it was newly conceived in the Romantic imagination.

---

Freud, Frankenstein and our fear of robots:  
projection in ...

Yet Frankenstein is fundamentally not about the dangers of science,

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Freud

but of art; it's not a warning about discovery, but about creation. It is our modern world's most sacred of texts, in which God's once-thundering declarations are mute, replaced with the shriek of the monster himself, screaming: 'Accursed creator!', only now across the once-cold Arctic tundra, into years

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Freud

without winters.

And The Art Of

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My odious handiwork:

Frankenstein is about  
art, not ...

Sigmund Freud 's '  
Frankenstein ' 1361

Words | 6 Pages.  
relation of the uncanny  
to May Shelley's  
Frankenstein, the  
monster that was created  
by the character named

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Freud

Victor Frankenstein  
who was greeted with  
fear by the people he  
meets. The monster's  
treatment of fear put  
him under the category  
of Sigmund Freud's  
The Uncanny.

---

Mary shelly's  
frankenstein | Bartleby  
Around the time that  
The Golem was

*Page 28/30*

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## Freud

released, Sigmund

Freud was writing about the uncanny. His

writings, as critic Mark Fisher puts it, led to the

association of the uncanny with “what should not be alive acting as if it were”.

This is the crux of terror of films like *The Golem*, *Metropolis*,

*Frankenstein*, etc. We

see on screen things that

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## Freud

have just enough basis in reality, twisted in such a way that the lingering possibility of their coming to fruition weighs on our minds and frightens us.

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