The Scientist as God
A Typological Study of a Literary Motif, 1818 to the Present
CONTENTS

1 INTRODUCTION 11

2 TRAGIC REPRESENTATIONS OF THE MOTIF 19

2.1 Introduction 19

2.2 Overview 23

2.3 "Pride goes before the fall": Three Didactic Tragedies 51

2.3.1 Chester Geier, "The Floating Lords" 51

2.3.2 Nathaniel Hawthorne, "The Birthmark" 58

2.3.3 Herman Melville, "The Bell-Tower" 65

3 COMBINATIONS OF TRAGEDY AND THEOLOGICAL ALLEGORY 77

3.1 Introduction 77

3.2 Conflicting Worlds: Tragedy versus Theological Allegory in
Mary Shelley's Frankenstein 80

3.2.1 Introduction 80

3.2.2 Tragedy 81

3.2.2.1 Frankenstein's Narrative 81

3.2.2.2 Walton's Narrative 89

3.2.3 Theological Allegory: The Creature's "Extended" Narrative 91

3.2.4 Tragedy versus Theological Allegory 104

3.3 Tragic Scientist, Post-Darwinian God: H.G. Wells' The Island of
Doctor Moreau 108

3.3.1 Introduction 108

3.3.2 Tragic Scientist 108

3.3.3 Post-Darwinian God 112

4 COMBINATIONS OF TRAGEDY AND COMEDY/SATIRE 119

4.1 Introduction 119

4.2 Overview 125

4.3 "Is that a happy woman in there, or is that a woman in hell?"
An Analysis of Kurt Vonnegut, Jr.'s "Fortitude" 140

4.3.1 Introduction 140

4.3.2 Tragedy 141

4.3.3 Comedy 145

4.3.4 Satire 149

4.3.5 Evaluating Viewpoints 154
5 A COMBINATION OF TRAGEDY, COMEDY, AND THEOLOGICAL ALLEGORY: MARGARET ATWOOD'S CREATION OF A NEW TYPE IN ORYX AND CRAKE

5.1 Introduction
5.2 Tragedy
5.3 Comedy
5.4 Theological Allegory
5.5 Conclusion

6 COMIC/SATIRIC REPRESENTATIONS OF THE MOTIF

6.1 Introduction
6.2 Overview
6.3 "I have created this thing out of the squashed cabbage leaves of Covent Garden": Reading Bernard Shaw's Pygmalion as a Comic Reworking of the Frankenstein Myth
6.3.1 Introduction
6.3.2 Parallels between Pygmalion and Frankenstein
6.3.3 Pygmalion as a Comic Representation of the Godlike Scientist
6.3.4 Conclusion

7 CONCLUDING REFLECTIONS

BIBLIOGRAPHY

INDEX