

## Reflecting On Jane Eyre Heroines Series

From Anglo-Saxon runes to postcolonial rap, this undergraduate textbook covers the social and historical contexts of the whole of the English literature.

A series of astute critical reflections on our enduring fascination with all things Victorian. In this book Cora Kaplan looks at the politics of Victorians from the 1970s to the present, a politics that emerges from the alternation between nostalgia and critique in fiction, film, biography and literary studies. She asks how Jane Eyre can still evoke tears and rage, as well as inspiring imitation and high art, and why Henry James has become fiction's favourite late Victorian character in the new millennium? Victorians, the book argues, has developed a modern history of its own in which we can trace the shifting social and cultural concerns of the last few decades. Through the constant interrogation of history in such innovative works as John Fowles's *The French Lieutenant's Woman*, A.S. Byatt's *Possession*, David Lodge's *Nice Work*, Peter Ackroyd's *Dickens*, Jane Campion's *The Piano*, Colm Toibin's *The Master*, Sarah Waters's *Fingersmith*, Alan Hollinghurst's *The Line of Beauty* and Julian Barnes's *Arthur and George*, 'Victoriana' maps out a very particular postmodern temporality.

Why are many readers drawn to stories that texture ethnic experiences and identities other than their own? How do authors such as Salman Rushdie and Maxine Hong Kingston, or filmmakers in Bollywood or Mexico City produce complex fiction that satisfies audiences worldwide? In *Analyzing World Fiction*, fifteen renowned luminaries use tools of narratology and insights from cognitive science and neurobiology to provide answers to these questions and more. With essays ranging from James Phelan's "Voice, Politics, and Judgments in Their Eyes Were Watching God" and Hilary Dannenberg's "Narrating Multiculturalism in British Media: Voice and Cultural Identity in Television" to Ellen McCracken's exploration of paratextual strategies in Chicana literature, this expansive collection turns the tide on approaches to postcolonial and multicultural phenomena that tend to compress author and narrator, text and real life. Striving to celebrate the art of fiction, the voices in this anthology explore the "ingredients" that make for powerful, universally intriguing, deeply human story-weaving. Systematically synthesizing the tools of narrative theory along with findings from the brain sciences to analyze multicultural and postcolonial film, literature, and television, the contributors pioneer new techniques for appreciating all facets of the wonder of storytelling.

The *Victorian Art of Fiction* presents important Victorian statements on the form and function of fiction. The essays in this anthology address questions of genre, such as realism and sensationalism; questions of gender and authorship; questions of form, such as characterization, plot construction, and narration; and questions about the morality of fiction. The editor discusses where Victorian writing on the novel has been placed in accounts of the history of criticism and then suggests some reasons for reconsidering this conventional evaluation. Among the featured essayists and critics are John Ruskin, Walter Bagehot, George Henry Lewes, Leslie Stephen, Anthony Trollope, and Robert Louis Stevenson; the classic essays include George Eliot's "Silly Novels by Lady Novelists" and Henry James's "The Art of Fiction."

Jane Eyre. Frankenstein. The Scarlet Letter. You're familiar with these pillars of classic literature. You have seen plenty of Frankenstein costumes, watched the film adaptations, and may even be able to rattle off a few quotes, but do you really know how to read these books? Do you know anything about the authors who wrote them, and what the authors were trying to teach readers through their stories? Do you know how to read them as a Christian? Taking into account your old worldview, as well as that of the author? In this beautiful cloth-over-board edition bestselling author, literature professor, and avid reader Karen Swallow Prior will guide you through Jane Eyre. She will not only navigate you through the pitfalls that trap readers today, but show you how to read it in light of the gospel, and to the glory of God. This edition includes a thorough introduction to the author, context, and overview of the work (without any spoilers for first-time readers), the full original text, as well as footnotes and reflection questions throughout to help the reader attain a fuller grasp of Jane Eyre. The full series currently includes: Heart of Darkness, Sense and Sensibility, Jane Eyre, and Frankenstein. Make sure to keep an eye out for the next classics in the series.

Exploring the literary microcosm inspired by Brontë's debut novel, *Jane Eyre's Fairytale Legacy at Home and Abroad* focuses on the nationalistic stakes of the mythic and fairytale paradigms that were incorporated into the heroic female bildungsroman tradition. Jane Eyre, Abigail Heiniger argues, is a heroic changeling indebted to the regional, pre-Victorian fairy lore Charlotte Brontë heard and read in Haworth, an influence that Brontë repudiates in her last novel, *Villette*. While this heroic figure inspired a range of female writers on both sides of the Atlantic, Heiniger suggests that the regional aspects of the changeling were especially attractive to North American writers such as Susan Warner and L.M. Montgomery who responded to Jane Eyre as part of the Cinderella tradition. Heiniger contrasts the reactions of these white women writers with that of Hannah Crafts, whose Jane Eyre-influenced *The Bondwoman's Narrative* rejects the Cinderella model. Instead, Heiniger shows, Crafts creates a heroic female bildungsroman that critiques fairytale narratives from the viewpoint of the obscure, oppressed workers who remain forever outside the tales of wonder produced for middle-class consumption. Heiniger concludes by demonstrating how Brontë's middle-class American readers projected the self-rise ethic onto Jane Eyre, mirroring the novel in nineteenth-century narratives of American identity formation.

Highlights the social and textual complexity of the transatlantic world for American women writers

Called "a feminist classic" by Judith Shulevitz in the *New York Times Book Review*, this pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how *The Madwoman in the Attic* set the groundwork for subsequent generations of scholars writing about women writers, and why the book still feels fresh some four decades later. "Gilbert and Gubar have written a pivotal book, one of those after which we will never think the same again."--Carolyn G. Heilbrun, *Washington Post Book World*

*The Daughter's Return* offers a close analysis of an emerging genre in African-American and Caribbean fiction produced by women writers who make imaginative returns to their ancestral pasts. Considering some of the defining texts of contemporary fiction--Toni Morrison's *Beloved*, Jean Rhys's *Wide Sargasso Sea*, and Michelle Cliff's *No Telephone to Heaven*--Rody discusses their common inclusion of a daughter who returns to the site of her people's founding trauma of slavery through memory or magic. Rody treats these texts as allegorical expressions of the desire of writers newly emerging into cultural authority to reclaim their difficult inheritance, and finds a counter plot of heroines' encounters with women of other racial and ethnic groups running through these works.

Carrie MacMillan, Lorraine McMullen, and Elizabeth Waterston have uncovered information about the lives and works of six such writers. Rosanna Leprohon, May Agnes Fleming, Margaret Murray Robertson, Susan Frances Harrison, Margaret Marshall Saunders, and Joanna E. Wood were once-popular novelists who are now for the most part ignored, with virtually all of their works out of print. MacMillan, McMullen, and Waterston show that these six writers deserve modern recognition not only for their literary accomplishments but also for what they reveal, through their work and their lives, about the condition of the woman writer in nineteenth-century Canada. The writings of these six women from varied backgrounds reflect their different experiences of life in the late nineteenth century. In this study a biographical profile of each author, set in the contemporary social context, is provided, as well as an analysis of career development,

emphasising publishing history and critical response. As each case history unfolds, the broader picture emerges of an era when many ideas of personal and public life were changing.

Mary Elizabeth Braddon, one of the most prolific authors of the Victorian period, remains best known for her sensation fiction, but over the course of a long career contributed to a multitude of literary genres, working as a journalist, short story writer and editor, as well as authoring more than eighty novels. This exciting new collection of essays reappraises Braddon's work and offers a series of new perspectives on her literary productions. The volume is divided into two parts: the first considers Braddon's seminal sensation novel, *Lady Audley's Secret* the second examines some of her lesser known fiction, including her first published novel, *The Trail of the Serpent*, as well as some of her twentieth-century fiction. The first collection of essays on Braddon to appear since 1999, this volume sheds new light on the 'Queen of the circulating libraries'.

The Caliban-Prospero encounter in Shakespeare's *The Tempest* has evolved as a metaphor for the colonial experience. This book utilizes the Caliban symbol in examining the influence of colonialism in Caribbean literature, focusing on three major writers: Jean Rhys of Dominica, George Lamming of Barbados, and Sam Selvon of Trinidad. The novels chosen are set in England where the writers and their characters experience the alienation of the exiled--unwelcome in Prospero's home country. Other Caribbean writers are included in the analysis, and the volume concludes by examining contemporary writers for whom Caliban's role appears to be shifting beyond physical exile.

A testament to inspirational women throughout literature, Erin Blakemore's exploration of classic heroines and their equally admirable authors shows today's women how to best tap into their inner strengths and live life with intelligence, grace, vitality and aplomb. This collection of unforgettable characters—including Anne Shirley, Jo March, Scarlett O'Hara, and Jane Eyre—and outstanding authors—like Jane Austen, Harper Lee, and Laura Ingalls Wilder—is an impassioned look at literature's most compelling heroines, both on the page and off. Readers who found inspiration in books by Toni Morrison, Maud Hart Lovelace, Ursula K. LeGuin, and Alice Walker, or who were moved by literary-themed memoirs like *Shelf Discovery* and *Everything I Needed to Know About Being a Girl I Learned from Judy Blume*, get ready to return to the well of women's classic literature with *The Heroine's Bookshelf*.

*The Companion to the Victorian Novel* provides contextual and critical information about the entire range of British fiction published between 1837 and 1901. Provides contextual and critical information about the entire range of British fiction published during the Victorian period. Explains issues such as Victorian religions, class structure, and Darwinism to those who are unfamiliar with them. Comprises original, accessible chapters written by renowned and emerging scholars in the field of Victorian studies. Ideal for students and researchers seeking up-to-the-minute coverage of contexts and trends, or as a starting point for a survey course.

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Bayreuth, course: Heroins of Victorian Fiction, 12 entries in the bibliography, language: English, abstract: Every human being undergoes changes during his life-time. From childhood through adolescence until old age he or she is constantly in a learning process. One can never say that a person is absolutely mature and at the end of his or her maturing process but one can say that there are certain steps in life most people pass or go through. Also Jane Eyre betakes herself on the journey of life and in the novel the reader can watch the different steps she passes and accompanies her. On the one hand they can observe her behaviour objectively, her changes, her maturing process, her fears and challenges in a distant and objective way. They see how other people manage their life and are made aware of their changes without directly being a part of it. On the other hand the reader is able to identify with Jane Eyre and imagine how she must feel because, as I said before, every person changes during their life and experiences certain problems and challenges. Although those must not necessarily be exactly the same as Jane experiences, we can feel with her. There is just a certain amount of feelings a human being is able to feel and as we, together with Jane Eyre, Charlotte Bronte and many others, belong to the same species we feel similar for example about things like love. [...] I think it is exactly this point of identifying with the heroine that makes Jane Eyre such a popular novel and that also draw my attention to it. However, it is even more the specific topic of the genre Bildungsroman that caught my interest. The development of a character, no matter if in fiction or reality, is always interesting and inspiring. Jane is not afraid of changes and shows the intention to go on the journey to herself. She plays the "inner wheel" to chang

The essays in this collection use the interpretative lens to interrogate the meanings of Meyer's books, making a compelling case for the cultural relevance of *Twilight* and providing insights on how we can "read" popular culture to our best advantage.

Popular American essayist, novelist, and journalist CHARLES DUDLEY WARNER (1829-1900) was renowned for the warmth and intimacy of his writing, which encompassed travelogue, biography and autobiography, fiction, and more, and influenced entire generations of his fellow writers. Here, the prolific writer turned editor for his final grand work, a splendid survey of global literature, classic and modern, and it's not too much to suggest that if his friend and colleague Mark Twain—who stole Warner's quip about how "everybody complains about the weather, but nobody does anything about it"—had assembled this set, it would still be hailed today as one of the great achievements of the book world. Highlights from Volume 6 include: . speeches by John Bright . excerpts from the works of the Brontë sisters . poems by Elizabeth Barrett Browning and Robert Browning . the writings of William Cullen Bryant and Edward Bulwer-Lytton . the nature writing of Francis Trevelyan Buckland . and much, much more.

*A Reading of Jane Austen* (first published by Peter Owen in 1975) has established itself with critics and readers as an outstanding contribution to the growing literature on this author, full of fresh and stimulating perceptions. Central to the work is Barbara Hardy's view of Jane Austen as the originator of the modern novel, largely through her creation of a new and flexible medium enabling her to move easily from sympathy to detachment, from one mind to many minds, from

solitary scenes to social gatherings.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This book addresses the special relationship from the perspective of post-Second World War British governments. It argues that Britain's foreign policy challenges the dominant idea that its power has been waning and that it sees itself as the junior partner to the hegemonic US. The book also shows how at moments of international crisis successive British governments have attempted to re-play the same foreign policy role within the special relationship. It discusses the power of a profoundly antagonistic relationship between Mark Twain and Walter Scott. The book demonstrates Stowe's misreading and mis-representation of the Highland Clearances. It explains how *Our Nig*, the work of a Northern free black, also provides a working-class portrait of New England farm life, removed from the frontier that dominates accounts of American agrarian life. Telegraphy - which transformed transatlantic relations in the middle of the century- was used by spiritualists as a metaphor for the ways in which communications from the other world could be understood. The story of the Bolton Whitman Fellowship is discussed. Beside Sarah Orne Jewett's desk was a small copy of the well-known Raeburn portrait of Sir Walter Scott. Henry James and George Eliot shared a transatlantic literary network which embodied an easy flow of mutual interest and appreciation between their two milieux. In her autobiography, Gertrude Stein assigns to her lifelong companion the repeated comment that she has met three geniuses in her life: Stein, Picasso, and Alfred North Whitehead.

*Jane Eyre*, the story of a young girl and her passage into adulthood, was an immediate commercial success at the time of its original publication in 1847. Its representation of the underside of domestic life and the hypocrisy behind religious enthusiasm drew both praise and bitter criticism, while Charlotte Brontë's striking expose of poor living conditions for children in charity schools as well as her poignant portrayal of the limitations faced by women who worked as governesses sparked great controversy and social debate. *Jane Eyre*, Brontë's best-known novel, remains an extraordinary coming-of-age narrative, and one of the great classics of literature.

This significant collection of essays examines the cultural, literary, philosophical and historical representation of beauty in British, Irish and American literature. Contributors use the works of Charles Dickens, T S Eliot, W H Auden and Stephen Spender among others to explore the role of beauty and its wider implications in art and society.

Due in part to the many film and video releases in the last decade of the twentieth century, there is a renewed interest in Jane Austen in high school and college classrooms. As an educational resource, *Jane Austen in the Classroom* helps teachers to guide readers who are being introduced to these novels - as well as readers who know and love Austen's works - through the process of «viewing the novel», reading Austen with an imaginative eye, and «reading the film», analyzing the adaptations as re-creations of Austen's cultural and fictional worlds. This book references the latest critical analyses of the novels and the videos. As a pedagogical tool, the text is a valuable resource for educators and students of the British novel and literature by women, offering innovative approaches to discussion, analysis, writing, and research.

This work includes 1000 entries covering the spectrum of defining women in the contemporary world.

Reflecting on Jane Eyre Routledge Jane Eyre A Guide to Reading and Reflecting B&H Publishing Group

The Gothic has long been seen as offering a subversive challenge to the norms of realism. Locating both Gothic and mainstream Victorian fiction in a larger literary and cultural field, Peter K. Garrett argues that the oppositions usually posed between them are actually at work within both. He further shows how, by offering alternative versions of its stories, nineteenth-century Gothic fiction repeatedly reflects on narrative force, the power exerted by both writers and readers. Beginning with Poe's theory and practice of the Gothic tale as an exercise (or fantasy) of authorial power, Garrett then reads earlier eighteenth-century and Romantic Gothic fiction for comparable reflexive implications. Throughout, he stresses the ways authors doubled both characters and narrative perspectives to raise issues of power and authority in the tension between central deviant figures and social norms. Garrett then shows how the great nineteenth-century monster stories *Frankenstein*, *Dr. Jekyll and Mr. Hyde*, and *Dracula* self-consciously link the extremity and isolation of their deviant figures with the social groups they confront. These narratives, he argues, move from a Romantic concern with individual creation and responsibility to a Victorian affirmation of social solidarity that also reveals its dependence on the binding force of exclusionary violence. The final section of the book extends its investigation of Gothic reflections on narrative force into the more realistic social and psychological fiction of Dickens, Eliot, and James. *Jane Eyre's American Daughters* is about the influence of Charlotte Brontë's romance on North American writers, including Susan Warner, Louisa May Alcott, Martha Finley, Frances Hodgson Burnett, Kate Douglas Wiggin, Jean Webster, Eleanor Porter, and L M Montgomery. John Seelye demonstrates that the reception of Brontë's Gothic romance in America was filtered through Elizabeth Gaskell's biography of the author, published shortly after her friend's death in 1855. A sentimental classic in its day, Gaskell's book promoted an image of Charlotte as a long-suffering creative genius with high moral standards. Her biography necessarily overlooked Brontë's obsessive love for her Belgian professor, Constantin Heger, an older and married man. Though Heger did not return Charlotte's affection, he was the model for the lovers in Brontë's novels, including the passionate, adulterous Edward Rochester, who inspired censorious reviews questioning the moral character of the author when *Jane Eyre* was published in 1847, a reputation that Gaskell's biography successfully countered.

In *Coincidence and Counterfactuality*, a groundbreaking analysis of plot, Hilary P. Dannenberg sets out to answer the perennial question of how to tell a good story. While plot is among the most integral aspects of storytelling, it is perhaps the least studied aspect of narrative. Using plot theory to chart the development of narrative fiction from the Renaissance to the present, Dannenberg demonstrates how the novel has evolved over time and how writers have developed increasingly complex narrative strategies that tap into key cognitive parameters familiar to the reader from real-life experience. ø Dannenberg proposes a new, multidimensional theory for analyzing time and space in narrative fiction, then uses this theory to trace the historical evolution of narrative fiction by focusing on coincidence and counterfactuality. These two key plot strategiesøare constructed around pivotal moments when characters' life trajectories, or sometimes the paths of history, converge or diverge. The study's rich historical and textual scope reveals how narrative traditions and genres such as romance and realism or science fiction and historiographic metafiction, rather than being separated by clear boundaries are in fact in a continual process of interaction and cross-fertilization. In highlighting critical stages in the historical development of narrative fiction, the study produces new readings of works by pinpointing the innovative role played by particular authors in this evolutionary process. Dannenberg's original investigation of plot patterns is interdisciplinary, incorporating research from narrative theory, cognitive approaches to literature, social psychology, possible worlds theory, and feminist approaches to narrative.

Contains articles which focus on a broad spectrum of significant figures in fiction, philosophy, and criticism such as Austen, Carlyle, Dickens, Thackeray, the Brontës, Tennyson, Browning, Arnold, Emerson, Hawthorne, Thoreau, Whitman, Twain, and Henry James.

"Through analyses of *The History of Miss Betsy Thoughtless*, *The Female Quixote*, *Evelina*, *Emma*, *Pride and Prejudice*, and *Jane*

Eyre, this genre study explores the ways in which the eighteenth- and nineteenth-century British female Bildungsroman fuses female power and autonomy with a conservative reintegration with society."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Ever since its publication in 1847 Jane Eyre – one of the most popular English novels of all time – has fascinated scholars and a wide reading public alike and has proved a source of inspiration to successive generations of creative writers and artists. There is hardly any other hypotext that has been re-worked in so many adaptations for stage and screen, has inspired so many painters and musicians, and has been so often imitated, re-written, parodied or extended by prequels and sequels. New versions in turn refer to and revise older rewritings or take up suggestions from Brontë scholarship, creating a dense intertextual web. The essays collected in this volume do justice to the variety of media involved in the Jane Eyre reworkings, by covering narrative, visual and stage adaptations, including an adaptor's perspective. Contributions review a diverse range of works, from postcolonial revision to postmodern fantasy, from imaginary after-lives to science fiction, from plays and Hollywood movies to opera, from lithographs and illustrated editions to comics and graphic novels. The volume thus offers a comprehensive collection of reworkings that also takes into account recent novels, plays and works of art that were published after Patsy Stoneman's seminal 1996 study on Brontë Transformations.

If we have established that our approach to the phenomena that are other to us is always a matter of semiosis, and that even in an attempt to naturalize phenomenology, like the one made by Maurice Merleau-Ponty, who points to the corporeity of consciousness as much as an intentionality of the body, it appears that our most negligible movements present our cultural being or habituality (cf. Iris Young, *Throwing Like a Girl*, 1990, 2005). However, many thinkers have claimed (for example, the novelist D. H. Lawrence or philosopher Luce Irigaray) that we know by touch and intuition. The papers collected in this book examine our approach to these issues in an essentially post-theory world, particularly enquiring if twentieth century theory has left us clear directions of where we are supposed to be looking for new ways of understanding and representing the phenomenological. The way the Other exists in the consciousness that, as Hegel said, always pursues its death, becomes especially interesting in the context of the development of Anglo-American studies in the post-postmodern world which sees the West as a changeable cultural (and geographical) concept that incorporates a multiplicity of others. Yet, at the same time, a number of contemporary Anglo-American writers insists on the prolonged effects of colonialism in the modern world, in which outbursts of violence and hatred aimed at the Other prove that the modern world still cannot approach the Other without bigotry.

Angelia Poon examines how British colonial authority in the nineteenth century was predicated on its being rendered in ways that were recognizably 'English'. Reading a range of texts by authors that include Charlotte Brontë, Mary Seacole, Charles Dickens, Rudyard Kipling, and H. Rider Haggard, *Enacting Englishness in the Victorian Period* focuses on the strategies - narrative, illustrative, and rhetorical - used to perform English subjectivity during the time of the British Empire. Characterising these performances, which ranged from the playful, ironic, and fantastical to the morally serious and determinedly didactic, was an emphasis on the corporeal body as not only gendered, racialised, and classed, but as (in)visible, desiring, bound in particular ways to space, and marked by certain physical stylizations and ways of thinking. As she shines a light on the English subject in the act of being and becoming, Poon casts new light on the changing historical circumstances and discontinuities in the performances of Englishness to disclose both the normative power of colonial authority as well as the possibilities for resistance.

This lively and controversial collection of essays sets out to theorize and practice a 'materialist-feminist' criticism of literature and culture. Such a criticism is based on the view that the material conditions in which men and women live are central to an understanding of culture and society. It emphasises the relation of gender to other categories of analysis, such as class and race, and considers the connection between ideology and cultural practice, and the ways in which all relations of power change with changing social and economic conditions. By presenting a wide range of work by major feminist scholars, this anthology in effect defines as well as illustrates the materialist-feminist tendency in current literary criticism. The essays in the first part of the book examine race, ideology, and the literary canon and explore the ways in which other critical discourse, such as those of deconstruction and French feminism, might be useful to a feminist and materialist criticism. The second part of the book contains examples of such criticism in practice, with studies of individual works, writers and ideas. An introduction by the editors situates the collected essays in relation both to one another and to a shared materialist/feminist project. *Feminist Criticism and Social Change* demonstrates the important contribution of materialist-feminist criticism to our understanding of literature and society, and fulfils a crucial need among those concerned with gender and its relation to criticism.

Presents an alphabetical reference guide detailing the lives and works of authors associated with Gothic literature.

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