Originally published in 1991, Reflecting on Miss Marple looks at the incongruous combination of violence, murder and a sweet, white-haired old lady, and examines why this makes such a potent but unlikely formula. The book is an astute and engaging account which reveals Miss Marple as a feminist heroine, triumphantly able to exploit contemporary prejudices against unmarried women in order to solve her case. The authors explore the inherent contradictions of Agatha Christie’s Miss Marple novels, their social context, and their place in detective fiction as a whole.

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.

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
Every human being undergoes changes during his lifetime. 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 behavior 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 draws 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 change. 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 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.

Before they became legendary writers, Charlotte Brontë, Emily Brontë, and Anne Brontë were detectors in this charming historical mystery. Yorkshire, 1845. A young wife and mother has gone missing from her home, leaving behind two small children and a large pool of blood. Just a few miles away, a humble parson's daughters--the Brontë sisters--learn of the crime. Charlotte, Emily, and Anne Brontë are horrified and intrigued by the mysterious disappearance. These three creative, energetic, and resourceful women quickly realize that they have all the skills required to make for excellent "lady detectors." Not yet published novelists, they have well-honed imaginations and are expert readers. And, as Charlotte remarks, "detecting is reading between the lines--it's seeing what is not there." As they investigate, Charlotte, Emily, and Anne are confronted with a society that believes a woman's place is in the home, not scouring the countryside looking for clues. But nothing will stop the sisters from discovering what happened to the vanished bride, even as they find their own lives are in great peril.

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

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.

Lynne Tatlock examines the transmission, diffusion, and literary survival of Jane Eyre in the German-speaking territories and the significance and effects thereof, 1848-1918. Engaging with scholarship on the romance novel, she presents an historical case study of the generative potential of the novel in the context of the German-speaking world.
power and protean nature of Brontë’s new romance narrative in German translation, adaptation, and imitation as it involved multiple agents, from writers and playwrights to readers, publishers, illustrators, reviewers, editors, adaptors, and translators. Jane Eyre in German Lands traces the ramifications in the paths of transfer that testify to widespread creative investment in romance as new ideas of women’s freedom and equality topped the horizon and sought a home, especially in the middle classes. As Tatlock outlines, the multiple German instantiations of Brontë’s novel—four translations, three abridgments, three adaptations for general readers, nine adaptations for younger readers, plays, farces, and particularly the fiction of the popular German writer E. Marlitt and its many adaptations—evince a struggle over its meaning and promise. Yet precisely this multiplicity (repetition, redundancy, and proliferation) combined with the romance narrative’s intrinsic appeal in the decades between the March Revolutions and women’s franchise enabled the cultural diffusion, impact, and long-term survival of Jane Eyre as German reading. Though its focus on the circulation of texts across linguistic boundaries and intertwined literary markets and reading cultures, Jane Eyre in German Lands unsettles the national paradigm of literary history and makes a case for a fuller and inclusive account of the German literary field. 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
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In the West, women have historically written about heroines whose journeys are characterized by the need to move from one place to another, searching for a way to live the life they want to live—a life through which they can express their true self creatively in the world. While many have written about the "heroine's journey," most of these authors base their models on Joseph Campbell's Heroic Quest story or on old myths and tales written down by men, rather than those that women tell. Jody Gentian Bower, in her work "Jane Eyre's Sisters: How Women Live and Write the Heroine's Story," explores novels and biographies of women to reveal a consistent pattern. This archetypal character, known as the Aletis, has remained largely unacknowledged despite her central role in many of the greatest works of Western fiction. Bower's engaging and accessible style provides a comprehensive overview of the stages and cast of characters in the Aletis story.
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With many examples from the literature. She discusses how the Aletis story differs from the hero's quest, how it has changed over the centuries as women gained more independence, and what heroines of novels and movies might be like in the future. She gives examples from the lives of real women and scatters stories that illustrate many of her points throughout the book. In the end, she concludes, authors of the Aletis story use their imagination to give us characters who serve as role models for how a woman can live a full and free life.

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.

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
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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.

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.
suave and charming Sir Hugo Calendar? Whether riding her mare on the Yorkshire moors, holding her own with Colonel Dent, or waltzing at her first ball, Janet is strong, sympathetic, and courageous. After all, she is her mother's daughter. “The very first scene pulled me in and the suspense continued to build to the very end. I’m very impressed.” —Historical-Fiction.com

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.”

Brownstein examines how the stories we read influence our notions of how we should live. In fresh, wonderfully nuanced readings of works by Jane Austen, Charlotte Bronté, George Eliot, Henry James, and Virginia Woolf, she considers woman-centered novels as rewritings of romance, and analyzes the thematic links and echoes that connect these works not only to each other but to women’s lives. This splendidly provocative book shows how good novels, intelligent heroines, and careful readers are skeptical of the romantic ideal of a perfected, integral self.” —Publisher’s description, back cover.
You are 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.

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.

"Books, let's face it, are better than anything else." Nick Hornby

Turn the pages of The Literature Book to discover over 100 of the world's most enthralling reads and the literary geniuses behind them. Storytelling is as old as humanity itself. Part of the Big Ideas Simply Explained series, The Literature Book introduces you to ancient classics from the Epic of Gilgamesh written 4,000 years ago, as well as the works of Shakespeare, Voltaire, Tolstoy, and more, and 20th-century masterpieces, including Catch-22, Beloved, etc.
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The perfect reference for your bookshelf, it answers myriad questions such as what is stream of consciousness, who wrote To Kill a Mockingbird, and what links the poetry of Wordsworth with that of TS Eliot. Losing yourself in a great book transports you to another time and place, and The Literature Book sets each title in its social and political context. It helps you appreciate, for example, how Dickens' Bleak House paints a picture of deprivation in 19th-century England, or how Stalin's climb to power was the backdrop for George Orwell's 1984. With succinct plot summaries, graphics, and inspiring quotations, this is a must-have reference for literature students and the perfect gift for book-lovers everywhere.

Series Overview: Big Ideas Simply Explained series uses creative design and innovative graphics along with straightforward and engaging writing to make complex subjects easier to understand. With over 7 million copies worldwide sold to date, these award-winning books provide just the information needed for students, families, or anyone interested in concise, thought-provoking refreshers on a single subject.

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.

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 changling indebted to the regional, pre-Victorian fairy lore Charlotte Brontë heard and read in Haworth, an area she visits in "the forest fairy world" of the novel. In this unique and engaging study, Heiniger shows how the "heroes" of the novel, not just the female characters, move on a fairy tale journey, a path that is, in a sense, a path of heroism.
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The project aims to reflect on the historical significance of Jane Eyre's heroines in the context of angels and demons. The focus is on examining 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.

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 Iragary) 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 insist 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.

This classic of English literature truly features something for every reader. Determined to make her heroine "as poor and plain as myself," Charlotte Brontë made a daring choice for her 1847 novel. Jane Eyre possesses neither the great beauty nor entrancing charm that her fictional predecessors used to make their way in the world. Instead, Jane relies upon her powers of diligence and perception, conducting herself with dignity animated by passion.
The instant and lasting success of Jane Eyre proved Brontë's instincts correct. Readers of her era and ever after have taken the impoverished orphan girl into their hearts, following her from the custody of cruel relatives to a dangerously oppressive boarding school and onward through a troubled career as a governess. Jane's first assignment at Thornfield, where the proud and cynical master of the house harbors a scandalous secret, draws readers ever deeper into a compelling exploration of the mysteries of the human heart. A banquet of food for thought, this many-faceted tale invites a splendid variety of interpretations. The heroine's insistence upon emotional equality with her lover suggests a feminist viewpoint, while her solitary status invokes a consideration of the problems of growing up as a social outsider. Some regard Jane's attempts to reconcile her need for love with her search for moral rectitude as the story's primary message, and lovers of gothic romance find the tale's social and religious aspects secondary to its gripping elements of mystery and horror.