

# Is Jane Eyre Gothic

**Sarah Lynn Coleman**

*The Meaning of Mystery and Suspense in "Jane Eyre"* Thomas Schachtebeck, 2011-01-20 Seminar paper from the year 2006 in the subject Didactics for the subject English - Literature, Works, grade: 2,0, Free University of Berlin (Fachbereich Englisch), course: Surveying English Literatures II, language: English, abstract: Gothic Elements in the Victorian Novel - The Meaning of Mystery and Suspense in Jane Eyre 1 Introduction Undoubtedly, Charlotte Brontë's Jane Eyre was one of the most successful and influential novels published during the era of Victorian England, which lasted from 1837 until 1901, and even today, Jane Eyre is regarded as one of the most important masterpieces in the history of world literature. Although Brontë's novel primarily fulfills features of the romance novel – certainly a very popular and widespread genre among Victorian writers - Jane Eyre can be accounted a hybrid of three literary genres, which not only shares romantic elements, but also characteristics of the Bildungsroman and the Gothic novel. However, Brontë's novel basically follows "two traditional plot lines" (Heller 1993: 49) of Victorian women writing. On the one hand, Jane Eyre comprises a love story between a man and a woman, represented by the relationship between Jane and Rochester, which clearly corresponds to romance elements, whereas, on the other hand, the story of Jane's personal and psychological development, which is expressed by her different encounters with the external world over a large range of time, corresponds to the female Bildungsroman. Nevertheless, in Jane Eyre, both plots are strongly interrelated with each other, what makes each plot rather complex and difficult to analyse (cf. Heller 1993: 49). Moreover, Charlotte Brontë repeatedly utilised several mysterious and horrific incidents - which are clear indicators for a Gothic influence - throughout the whole novel. The question may be raised, how and for what purpose did Brontë implant Gothic elements in her novel, although the period of 'classic' Gothic writing had already come to an end in the early 19th century. Was it just for the cause of catching the reader's attention and making the story more interesting to read, or was there even more behind it? In order to find a suitable answer to that question, this essay will first point out a couple of striking and important scenes which represent typical Gothic features in Jane Eyre, and then, it will try to analyse the causes for the application of these Gothic elements and their effect on the novel's message which is aimed to be delivered.

Females Depicted in Gothic Fiction Talia Baskaya, 2020-02-04 Seminar paper from the year 2018 in the subject Literature - Comparative Literature, grade: 10,0, Justus-Liebig-University Giessen, language: English, abstract: It may seem

questionable to analyze the depiction of women in two novels, both classified as completely different genres from different time spans - "Jane Eyre" as the so-called "Bildungsroman" in England 1847 in contrast to "Christine" published in the USA 1983. Yet there are communalities concerning their writing elements that both utilize. They have overlaps with the Gothic genre, using Gothic Fiction elements in their novels and in consequence, offer a great opportunity to become objects of investigations for this term paper. Initially, I will give a brief overview on the subject matter of females being depicted in Gothic fiction. Then "Jane Eyre" will be put into context by shortly elaborating the women's role in the Victorian Age to consider the historical and socio-economic aspects of the novel. Afterwards, I will conduct the text analysis and in the second main part I will work with the same structure on "Christine". In the end, I intend to prove in the conclusion that it is clear as bell how the two authors' depiction of women differ although they both write Gothic novels.

*Jane Eyre* Charlotte Bronte, 2021-11 Gothic fiction written in times before the morrow, sophisticated in a way modern gothic fiction lacks. *Jane Eyre* by Charlotte Bronte is a book of gothic fiction novel first published in 1897 United Kingdom. A true book of worth, a classic that lives in an era of timeless distinction. Early books emit an excellence unlike any from modern times. You will not be dissatisfied with this works, gothic fiction at its finest. Sneak Peak I was glad of it; I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed. The said Eliza, John, and Georgiana were now clustered round their mamma in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group, saying, She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner--something lighter, franker, more natural, as it were--she really must exclude me from privileges intended only for contented, happy little children. Synopsis *Jane Eyre* is an epic Gothic fiction coming of age book. Written by Charlotte Bronte the novel is a first-person narrative from the perspective of the title character. Its setting is somewhere in the north of England, late in the reign of George III (1760-1820). It has five distinct stages: Jane's childhood at Gateshead Hall, where she is emotionally and physically abused by her aunt and cousins; her education at Lowood School, where she gains friends and role models but suffers privations and oppression; her time as governess at Thornfield Hall, where she falls in love with her mysterious employer, Edward Fairfax Rochester; her time in the Moor House, during which her earnest but cold clergyman cousin, St. John Rivers, proposes to her; and ultimately her reunion with, and marriage to, her beloved Rochester. Throughout these sections, it provides perspectives on a number of important social issues and ideas, many of which are critical of the status quo. These include but are not limited to believe in heaven, and mental health for adults. Throughout the

years this novel about a governess romance in the English countryside is remained a true classic and has captured the hearts of readers of all ages. We take every step possible to ensure the original integrity of this book has been upheld to its highest standard. This means that the texts in this story are unedited and unchanged from the original authors publication, preserving its earliest form for your indulgence. This title is one of the best gothic fiction novels, of all time, words strung together with such romantic precision, gothic fiction novels that you just do not see in the modern age. This title will make an excellent gift to the gothic fiction buff in your life or a fantastic addition to your current collection. We are ready to ship this book off to you today at lightning speed, so you will find yourself indulging in this title without delay. Title Details Jane Eyre Gothic Fiction 7 x 10 Inches Matte Cover White Paper

**Females Depicted in Gothic Fiction** Talia Baskaya,2020-01-07 Seminar paper from the year 2018 in the subject Literature - Comparative Literature, grade: 10,0, Justus-Liebig-University Giessen, language: English, abstract: It may seem questionable to analyze the depiction of women in two novels, both classified as completely different genres from different time spans - Jane Eyre as the so-called Bildungsroman in England 1847 in contrast to Christine published in the USA 1983. Yet there are communalities concerning their writing elements that both utilize. They have overlaps with the Gothic genre, using Gothic Fiction elements in their novels and in consequence, offer a great opportunity to become objects of investigations for this term paper. Initially, I will give a brief overview on the subject matter of females being depicted in Gothic fiction. Then Jane Eyre will be put into context by shortly elaborating the women's role in the Victorian Age to consider the historical and socio-economic aspects of the novel. Afterwards, I will conduct the text analysis and in the second main part I will work with the same structure on Christine. In the end, I intend to prove in the conclusion that it is clear as bell how the two authors' depiction of women differ although they both write Gothic novels.

*Gothic forms of feminine fictions* Susanne Becker,2017-06-01 Gothic forms of feminine fictions is a study of the powers of the Gothic in late twentieth-century fiction and film. Susanne Becker argues that the Gothic, two hundred years after it emerged, exhibits renewed vitality in our media age with its obsession for stimulation and excitement. Today's globalised entertainment culture, relying on soaps, reality TV shows, celebrity and excess, is reflected in the emotional trajectory of the Gothic's violence, eroticism and sentimental excess. Gothic forms of feminine fictions discusses a wide range of anglophone Gothic romances, from the classics through pulp fictions to a postmodern Gothica. This timely and original study is a major contribution to gender and genre theory as well as cultural criticism of the contemporary. It will appeal to scholars in a wide range of fields and become essential for students of the Gothic, contemporary fiction - particularly Alice Munro and Margaret Atwood - and popular culture.

**Jane Eyre By Charlotte Brontë "The Annotated Classic Edition" A Gothic Romance Novel** Charlotte Brontë,2020-11-11 Charlotte Brontë's romantic gothic novel, featuring one of literature's most memorable heroines. Jane

Eyre is the story of passionate love between the courageous orphan Jane Eyre and the brilliant, brooding, and domineering Rochester. The loneliness and cruelty of Jane's childhood strengthens her natural independence and spirit, which prove invaluable when she takes a position as a governess at Thornfield Hall. But after she falls in love with her sardonic employer, her discovery of his terrible secret forces her to make a heart-wrenching choice. Jane Eyre has enthralled every kind of reader, from the most critical and cultivated to the youngest and most unabashedly romantic. It lives as one of the great triumphs of storytelling and as a moving and unforgettable portrayal of a woman's quest for self-respect.

**The Gothic, Postcolonialism and Otherness** T. Khair, 2009-11-04 Starting with a re-examination of the role of the colonial/racial Other in mainstream Gothic (colonial) fiction, this book goes on to engage with the problem of narrating the 'subaltern' in the post-colonial context. It engages with the problems of representing 'difference' in lucid conceptual terms, with much attention to primary texts, and highlights the strengths and weaknesses of colonial discourses as well as postcolonialist attempts to 'write back.' While providing rich readings of Conrad, Kipling, Melville, Emily Brontë, Erna Brodber, Jean Rhys and others, it offers new perspectives on Otherness, difference and identity, re-examines the role of emotions in literature, and suggests productive ways of engaging with contemporary global and postcolonial issues.

**The Nineteenth-century Novel** Stephen Regan, 2001 Provides a valuable selection of nineteenth-century essays on the art of fiction. These contemporary essays are strategically placed alongside a selection of modern critical responses to twelve familiar nineteenth-century novels.

*The Workings of Fiction* Robert Bechtold Heilman, 1991 The Workings of Fiction is a collection of essays, chiefly on British and American novels and novelists, that shows a masterful critic at work. Each of the essays examines a different aspect of the novelists' art as one uniquely astute critical mind observes them. The central issue Robert Heilman confronts--often by studying the novels in pairs--is how the novelist does what he does. Dealing with subjects as diverse as Charlotte Brontë, Henry James, D. H. Lawrence, Thomas Hardy, and Evelyn Waugh, Heilman studies the workings of fiction from varied stances. He investigates the uses of the verbal medium and the several means by which a given theme is developed. As Heilman identifies and traces particular themes, he studies how parts are assembled into a whole. In addition, he explores particular generic types--like the picaresque, the gothic, the tragic--as they are used by a variety of novelists. Written by a gifted man of letters, The Workings of Fiction takes us inside the process of criticism. The book offers us an original and perceptive view of Under the Volcano as it offers of Pride and Prejudice or The Turn of the Screw. Each essay presents a fresh way of looking at and understanding these novels. This collection will be of interest to anyone who desires insight into the workings of fiction.

**The Victorian Bookshelf** Jess Nevins, 2016-04-27 This introductory guide to the canon of Victorian literature covers 61 novels by authors from Jane Austen to Emile Zola. Brief critical essays describe what each book is about and argue for its

cultural, historical and literary importance. Literary canons remain a subject of debate but critics, readers and students continue to find them useful as overviews--and examinations--of the great works within a given period or culture. The Victorian canon is particularly rich with splendid novels that educate, enlighten and entertain. Instructors considering this book for use in a course may request an examination copy [here](#).

Screening the Gothic Lisa Hopkins, 2010-01-01 Filmmakers have long been drawn to the Gothic with its eerie settings and promise of horror lurking beneath the surface. Moreover, the Gothic allows filmmakers to hold a mirror up to their own age and reveal society's deepest fears. Franco Zeffirelli's *Jane Eyre*, Francis Ford Coppola's *Bram Stoker's Dracula*, and Kenneth Branagh's *Hamlet* are just a few examples of film adaptations of literary Gothic texts. In this ground-breaking study, Lisa Hopkins explores how the Gothic has been deployed in these and other contemporary films and comes to some surprising conclusions. For instance, in a brilliant chapter on films geared to children, Hopkins finds that horror resides not in the trolls, wizards, and goblins that abound in *Harry Potter*, but in the heart of the family. *Screening the Gothic* offers a radical new way of understanding the relationship between film and the Gothic as it surveys a wide range of films, many of which have received scant critical attention. Its central claim is that, paradoxically, those texts whose affiliations with the Gothic were the clearest became the least Gothic when filmed. Thus, Hopkins surprises readers by revealing Gothic elements in films such as *Sense and Sensibility* and *Mansfield Park*, as well as exploring more obviously Gothic films like *The Mummy* and *The Fellowship of the Ring*. Written in an accessible and engaging manner, *Screening the Gothic* will be of interest to film lovers as well as students and scholars.

**Gilbert and Gubar's *The Madwoman in the Attic after Thirty Years*** Annette R. Federico, 2011-01-25 When it was published in 1979, Sandra M. Gilbert and Susan Gubar's *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* was hailed as a pathbreaking work of criticism, changing the way future scholars would read Jane Austen, Mary Shelley, the Brontës, George Eliot, and Emily Dickinson. This thirtieth-anniversary collection adds both valuable reassessments and new readings and analyses inspired by Gilbert and Gubar's approach. It includes work by established and up-and-coming scholars, as well as retrospective accounts of the ways in which *The Madwoman in the Attic* has influenced teaching, feminist activism, and the lives of women in academia. These contributions represent both the diversity of today's feminist criticism and the tremendous expansion of the nineteenth-century canon. The authors take as their subjects specific nineteenth- and twentieth-century women writers, the state of feminist theory and pedagogy, genre studies, film, race, and postcolonialism, with approaches ranging from ecofeminism to psychoanalysis. And although each essay opens *Madwoman* to a different page, all provocatively circle back—with admiration and respect, objections and challenges, questions and arguments—to Gilbert and Gubar's groundbreaking work. The essays are as diverse as they are provocative. Susan Fraiman describes how *Madwoman* opened the canon, politicized critical practice, and challenged

compulsory heterosexuality, while Marlene Tromp tells how it elegantly embodied many concerns central to second-wave feminism. Other chapters consider Madwoman's impact on Milton studies, on cinematic adaptations of Wuthering Heights, and on reassessments of Ann Radcliffe as one of the book's suppressed foremothers. In the thirty years since its publication, *The Madwoman in the Attic* has potently informed literary criticism of women's writing: its strategic analyses of canonical works and its insights into the interconnections between social environment and human creativity have been absorbed by contemporary critical practices. These essays constitute substantive interventions into established debates and ongoing questions among scholars concerned with defining third-wave feminism, showing that, as a feminist symbol, the raging madwoman still has the power to disrupt conventional ideas about gender, myth, sexuality, and the literary imagination.

*A Study of the Gothic in Jane Eyre* Sarah Lynn Coleman, 1995

*The Complete Idiot's Guide to English Literature* Jay Stevenson, 2007

*Video Games and Spatiality in American Studies* Dietmar Meinel, 2022-02-21 While video games have blossomed into the foremost expression of contemporary popular culture over the past decades, their critical study occupies a fringe position in American Studies. In its engagement with video games, this book contributes to their study but with a thematic focus on a particularly important subject matter in American Studies: spatiality. The volume explores the production, representation, and experience of places in video games from the perspective of American Studies. Contributions critically interrogate the use of spatial myths (wilderness, frontier, or city upon a hill), explore games as digital borderlands and contact zones, and offer novel approaches to geographical literacy. Eventually, *Playing the Field II* brings the rich theoretical repertoire of the study of space in American Studies into conversation with questions about the production, representation, and experience of space in video games.

*Jane Eyre (Unabridged)* Charlotte Brontë, 2023-11-30 Charlotte Brontë's 'Jane Eyre' is a profound exploration of identity, morality, and the quest for autonomy within the constraints of Victorian society. Through the resilient character of Jane, Brontë employs a first-person narrative that intricately weaves emotional depth with Gothic elements, illuminating Jane's struggles against classism and gender inequality. The novel is punctuated by rich symbolism and evocative imagery, reflecting the social turmoil of 19th-century England, making it not only a personal tale of hardship and love but also a commentary on broader social issues. Charlotte Brontë, a pioneering figure of English literature, drew on her own tumultuous experiences to craft this enduring classic. Growing up in a society where women were often silenced, Brontë harnessed her acute observations of injustice and isolation, channeling them into Jane's character. This personal connection to the narrative imbues the text with an authenticity that resonates with readers, revealing Brontë's deep understanding of the human spirit's desire for freedom and respect. 'Jane Eyre' is a must-read for anyone seeking a rich exploration of self-discovery and resilience. Its timeless themes and masterful storytelling continue to captivate audiences, encouraging

profound reflection on the nature of love, independence, and societal constraints. Brontë's novel remains a cornerstone of feminist literature and a vital touchstone for the complexities of the human experience.

**Encyclopedia of the Romantic Era, 1760-1850** Christopher John Murray, 2013-05-13 In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism.

**The Encyclopedia of Romantic Literature, 3 Volume Set** Frederick Burwick, Nancy Moore Goslee, Diane Long Hoeveler, 2012-01-30 The Encyclopedia of Romantic Literature is an authoritative three-volume reference work that covers British artistic, literary, and intellectual movements between 1780 and 1830, within the context of European, transatlantic and colonial historical and cultural interaction. Comprises over 275 entries ranging from 1,000 to 6,500 words arranged in A-Z format across three fully cross-referenced volumes Written by an international cast of leading and emerging scholars Entries explore genre development in prose, poetry, and drama of the Romantic period, key authors and their works, and key themes Also available online as part of the Wiley-Blackwell Encyclopedia of Literature, providing 24/7 access and powerful searching, browsing and cross-referencing capabilities

**Edinburgh Companion to Gothic and the Arts** David Punter, 2019-08-05 The Gothic is a contested and complicated phenomenon, extending over many centuries and across all the arts. In The Edinburgh Companion to the Gothic and the Arts, the range of essays run from medieval architecture and design to contemporary gaming and internet fiction; from classical painting to the modern novel; from ballet and dance to contemporary Goth music. The contributors include many of the best-known critics of the Gothic (e.g., Hogle, Punter, Spooner, Bruhm) as well as newer names such as Kirk and Round. The editor has put all these contributors in touch with each other in the preparation of their essays in order to ensure the maximum benefit to the reader by producing a well-integrated book which will prove much more than a collection of disparate essays, but rather a distinctive contribution to a field.

**Fantasy** Rosemary Jackson, 2013-10-08 First Published in 2002. It is easy to see that we are living in a time of rapid and radical social change. It is much less easy to grasp the fact that such change will inevitably affect the nature of those disciplines that both reflect our society and help to shape it. Yet this is nowhere more apparent than in the central field of what may, in general terms, be called literary studies. 'New Accents' is intended as a positive response to the initiative offered by such a situation. Each volume in the series will seek to encourage rather than resist the process of change. To stretch rather than reinforce the boundaries that currently define literature and its academic study.

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