

1. "I tell you I must go!" I retorted, roused to something like passion. "Do you think I can stay to become nothing to you? Do you think I am an automaton? –a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? –You think wrong! –I have as much soul as you, –and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; –it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal, –as we are!"

This quote is from Charlotte Bronte's novel *Jane Eyre*. Jane says this to Mr. Rochester after he tells Jane that he is getting married to Miss Ingram and she must find a new situation somewhere else. After Jane admits that she is devastated to leave, Rochester tells her she should stay-- it was his intent all along to propose marriage to Jane and he has only been playing with her. Jane, who does not yet understand this, becomes emotional and tells him that she must leave and will not stay at Thornfield to "become nothing" to him as he marries someone else. In this quote, Jane asserts her worth. Jane has throughout the novel acted as Rochester's inferior as his employee of a much lower class. She asserts that though she has no social capital, she is worth as much as any other human being and demands his respect. This is a passionate outburst from Jane-- where usually she resorts to obedience, especially piously as a Christian, here Jane passionately asserts herself using Christianity as her argument. Though she is his social inferior, she asserts that they are equal in the eyes of God. Jane shows the self respect she gained at Lowood. This is an example of a common theme throughout the novel-- as a woman of low status, she can use Christianity as a tool with which to survive and avoid degradation. She is empowered through her religion and refuses to compromise her principles.

2. One daughter was now his only surviving child; and while he watched the unfolding of her infant character, with anxious fondness, he endeavoured, with unremitting effort, to counteract those traits in her disposition, which might hereafter lead her from happiness. She had discovered in her early years uncommon delicacy of mind, warm affections, and ready benevolence; but with these was observable a degree of susceptibility too exquisite to admit of lasting peace. As she advanced in youth, this sensibility gave a pensive tone to her spirits, and a softness to her manner, which added grace to beauty, and rendered her a very interesting object to persons of a congenial disposition. But St. Aubert had too much good sense to prefer a charm to a virtue; and had penetration enough to see, that this charm was too dangerous to its possessor to be allowed the character of a blessing. He endeavoured, therefore, to strengthen her mind; to enure her to habits of self-command; to teach her to reject the first impulse of her feelings, and to look, with cool examination, upon the disappointments he sometimes threw in her way. . . . St. Aubert cultivated her understanding with the most scrupulous care. He gave her a general view of the sciences, and an exact acquaintance with every part of elegant literature. . . . "A well-informed mind," he would say, "is the best security against the contagion of folly and of vice. The vacant is ever on the watch for relief, and ready to plunge into error, to escape from the languor of idleness. Store it with ideas, teach it the pleasure of thinking; and the

temptations of the world without, will be counteracted by the gratifications derived from the world within.

The Gothic genre is filled with wild emotions, the supernatural and frenzied passions, it is rife with romanticism, and Emily St. Aubert embodies the role of the Gothic heroine with her strong emotions and appreciation for the sublime. This quote here refers to the death of Emily's mother, to which St. Aubert (who will soon decline in health hereafter) and Emily react strongly to. St. Aubert wishes, and impresses upon Emily, that she learn how to control her passion, her emotions and feelings, that she act upon the world with a thoughtful rationality. This sets up the next few acts of the novel, as St. Aubert's teachings and wise words follow Emily to the Castle of Udolpho. She takes his advice to heart, and in conjunction with her strong feelings, she approaches the mysteries of the castle with rationality. This reflects the set up of the novel in its entirety. The supernatural elements of the novel are all explained in some real, logical way (like the figure behind the black veil turning out to be made of wax) -- there is a realism that interacts with the traditional romantic elements of the novel.

3. One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places. Who shall conceive the horrors of my secret toil as I dabbled among the unhallowed damps of the grave or tortured the living animal to animate the lifeless clay? . . . I collected bones from charnel-houses and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation . . . my eyes were insensible to the charms of nature. And the same feelings which made me neglect the scenes around me caused me also to forget those friends who were so many miles absent, and whom I had not seen for so long a time.

Frankenstein most notably comments on the clash between nature and science, going so far as to denote nature as feminine and science as masculine. As Frankenstein builds and toils over his creation (of which he considers 'filthy' and horrific), Shelley entertains the idea that Frankenstein is 'penetrating' nature, and committing a transgressive act, which goes against all laws of nature. This quote points out the ways in which Frankenstein's frenzied passion pushes him past the limits of nature, as he 'births' a new living being. He is described as "labouring" over the building of this creature, much like a new mother would go through the process of labor to birth a child -- this of course could comment on Mary Shelley's real life in which she suffered many complications with birth, as she was once mentioned she wished she could bring her own dead child back to life. Frankenstein's freak of nature, his monster, and his inability to care for the wonders of the natural earth send him to his despair, as Shelley writes a cautionary tale warning her readers about the disasters of separating the spheres of technology and nature.

4. ...there seems almost a general wish of decrying the capacity and undervaluing the labour of the novelist, and of slighting the performances which have only genius, wit, and taste to recommend them. "I am no novel reader—I seldom look into novels—Do not imagine that I often read novels—It is really very well for a novel." —Such is the common cant. —"And what are you reading, Miss—?" "Oh! It is only a novel!" replies the young lady; while she lays

down her book with affected indifference, or momentary shame. —"It is only Cecelia, or Camilla, or Belinda;" or, in short, only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed to the world in the best chosen language.

This quote is one of the many times that Jane Austen addresses her audience with 'I' pronouns in order to provide a satiric commentary on the Gothic genre. Here specifically she comments on the reputation of novels and of novel reading in the early 19th century. Novel reading was often considered a "low" type of reading and often associated with women as a feminine hobby. As Gothic novels did not seem to leave a good impression on the patriarchy, Austen specifically comments on the powers of novel reading, and of novel-reading heroines (such as her protagonist in *Northanger Abbey*, Catherine Morland). In fact, Austen praises those who read novels and entertain themselves with the passion and enjoyment of fiction, she says, "the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed to the world in the best chose language." While Austen pokes fun at Gothic novels like the *Mysteries of Udolpho*, she never intends to come across as if she is condemning this sort of novel or this genre, she even crosses the gender binary by introducing the feminine Henry Tilney as novel reader and lover of *The Mysteries of Udolpho*. As well, the end result of the novel is not to prohibit the enjoyment of these novels but to introduce a satirical realism to the genre.

5. ". . . you are good to those who are good to you. It is all I ever desire to be. If people were always kind and obedient to those are cruel and unjust, the wicked people would have it all their own way; they would never feel afraid, and so they would never alter, but would grow worse and worse. When we are struck at without a reason, we should strike back again very hard; I am sure we should—so hard as to teach the person who struck us never to do it again."

"You will change your mind, I hope, when you grow older: as yet you are but a little untaught girl."

"But I feel this . . . I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved."

"Heathens and savage tribes hold that doctrine, but Christians and civilized nations disown it."

"How? I don't understand."

"It is not violence that overcomes hate—nor vengeance that most certainly heals injury."

"What then?"

"Read the New Testament, and observe what Christ says, and how he acts—make his word your rule, and his conduct your example."

"What does he say?"

"Love your enemies; bless them that curse you; do good to them that hate you and despitefully use you."

The quote is from the novel *Jane Eyre* written by Charlotte Brontë. During this part of the novel, Jane wonders why Helen did not defend herself by explaining the absence of water for bathing that morning when Miss Scatcherd punishes Helen for having unclean fingernails. Jane is perplexed by the power struggle that is unfolding in front of her. Helen, who has been schooled and passive, faithfully endures her unjust punishment because she respects Miss Scatcherd's immense authority over her and all the girls at Lowood. Later that evening, Jane and Helen have a conversation on authority, punishment, and enemies. Throughout this dialogue, Brontë emphasizes how different Jane and Helen's perspectives on power and morality are. Jane is bitter and enraged at those who have punished her. Those who punish her, she argues, should be punished as well. Helen, on the other hand, believes that only heathens have that viewpoint. She contends that one should adopt the New Testament's quiet and forgiving approach. Brontë raises a moral issue in this conversation: should you love your enemy or should you wish that opponent harm? Furthermore, do you believe you should respect or ignore the authority of others? I believe as a character, Jane changes a lot throughout the novel due to her experiences with different people. Helen's passivity at Lowood is impossible to match, and her desire and strength of character will help her overcome many challenges in her life. Mr. Rochester will sense a kindred soul beneath Jane's calm façade, even if she learns to disguise her passion and indignation at injustice.

6. No one who had ever seen [her] in her infancy, would have supposed her born to be an heroine. Her situation in life, the character of her father and mother, her own person and disposition, were all equally against her. Her father was a clergyman, without being neglected, or poor, and a very respectable man, though his name was Richard—and he had never been handsome. He had a considerable independence, besides two good livings—and he was not in the least addicted to locking up his daughters. Her mother was a woman of useful plain sense, with a good temper, and, what is more remarkable, with a good constitution.

This is an early quote from the narrator of '*Northanger Abbey*,' introducing the recurring notion that Catherine was ordinary and lacked the intrigue necessary to be a stereotypical heroine. This is a prime example of the continuing joke of the novel; '*Northanger Abbey*' is slightly satirical, making fun of gothic conventions while still utilizing them in the story. It points out the trademark themes in the gothic: either entirely absent parentage, or a cruel father with a taste for "locking up his daughters," and a lack of a strong maternal figure with instead a greedy mother with a bad constitution--things that Catherine has none of. It is almost a spoiler for what's to come, telling the reader "Whatever expectations you have for this book, well, it's just not that," which is a reflection of Catherine's own disproportional expectations that come later.