

ESSENTIAL JANE EYRE, PART ONE: SHOCKEY

1) Please examine **each chapter** in writing, using these questions as a jumping-off point for your group conversation and analysis. The answers should be combined into one cogent analysis of two paragraphs, minimum. AVOID summarizing the plot. This is due on **September 18**, typed and submitted to turnitin.com. This is a GROUP ASSIGNMENT, but, IT IS EXPECTED that you work on the entirety of the assignment and DO NOT split into assigned sections. This is HUBRIS in its purest form—to assume that one can “know” a book without actually analyzing all of its chapters. I encourage shared-brain thinking, but **absolutely forbid** groups working independently on a chapter and then combining it into a whole to be submitted for a grade.

2) You must also collect “ESSENTIAL QUOTES” from each chapter at the bottom of the chapter analysis. The number will vary.

Chapter I: GATESHEAD

1. What narrative point of view does Brontë use for this novel? What can the reader expect in a story told from this point of view?
2. How does Brontë create sympathy for Jane in the first chapter?
3. Describe the exposition of the novel.
4. In the following, John Reed is speaking to Jane. Explain Brontë’s social point. By having Jane liken John, a gentleman’s son, to the cruelest Roman emperors, what is Bronte saying about England’s landed gentry class?

“You have no business to take our books; you are a dependent, mamma says; you have no money; your father left you none; you ought to beg, and not live here with gentlemen’s children like us, and eat the same meals we do, and wear clothes at our mamma’s expense. Now I’ll teach you to rummage my book-shelves: for they are mine; all the house belongs to me, or will do in a few years.”

5. The violent fight between John and Jane in this opening chapter sets up another of the novel’s main themes: gender relations. What does Jane’s reaction to John tell us about her? Does her reaction contrast with what would be expected of females at the time?
6. Do you believe Jane’s description of her abuse by John Reed is realistic or exaggerated? Explain.

“I really saw in [John Reed] a tyrant: a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering: these sensations for the time predominated over fear, and I received him in frantic sort.”

Chapter II

1. Describe how the weather sets the tone for this chapter in the novel.
2. Describe how Jane holds an ambiguous place in the Reed home and in society.
3. How does this choice of language, “your place to be humble,” reflect the class consciousness of the period?
4. Bronte begins developing another theme: the conflation of fantasy and reality. What does Jane imagine she sees when she looks in the mirror? Does Jane see herself, or at least imagine herself, as a magical figure? How does this relate to the escapism she employs to bear the cold emotional life she leads with the Reeds?
5. This chapter is important as it not only begins a period of self-reflection for Jane, but also reveals her logical thinking. She tries to be good, but is punished, while the other children exhibit numerous faults, but are praised. Is Bronte using this to question conventional wisdom? Is the author revealing society’s hypocrisy through a ten-year-old girl’s understanding of fairness? Be mindful of the author’s tendency to expose society’s falseness and insincerity.
6. Gothic fiction was a creative extension of nineteenth-century romanticism and conflated elements of both horror/terror and romance. Make a list of the features of and beliefs about the red room. Do these features match usual gothic imagery?
7. How does Miss Abbot try to frighten Jane before locking her in the red-room? Why is this important to the chapter/novel?
8. What does the reader learn about Jane’s character in this chapter?
9. Jane briefly considers escaping Gateshead. What options does she ponder?

10. Why is Jane allowed to live at Gateshead with the Reeds?
11. How does this chapter begin and end?
12. Consider the other characters' actions when Jane is locked in the red-room. How do the other characters' dialogue and behavior help shape readers' opinions of them?

Chapter III

1. Describe how the tone of the chapter changes from beginning to end.
2. Mr. Lloyd, an outsider in relation to the Reed family and household, constituted a sense of relief and comfort for Jane, a relief that disappeared once he left the room. Does Brontë effectively capture here the oppression Jane felt not only by the Reed family, but by the house and grounds of Gateshead Hall as well?
3. How does the voice in this chapter show us that a mature Jane is narrating the story and recounting what happened in the Reed household from an adult's perspective?
4. Though Jane desires freedom and escape from Gateshead Hall, she is not willing to sacrifice all comfort for it. What does this illustrate about Jane's ideals for life beyond Gateshead? Why does Jane consider school, rather than living with poor relations, a more suitable mode of escape from Gateshead Hall?
5. The ending of this chapter brings to light one of the most unconventional aspects of Brontë's novel, namely, the fact that Jane, the heroine, is not pretty, but rather a "little toad." Beauty and social rank typically defined a woman's standing in Victorian patriarchy (consider the brief description of Georgiana's beauty and the praise heaped on her because of it). Make a list of Jane's qualities. Though she is plain and without family, what qualities does she possess?
6. Explain how Jane suffers prejudice based on her appearance.

Chapter IV

1. What do readers learn from Jane's dialogue in the following quotation? *"I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty."*
2. Identify the hyperbole that Brontë incorporates in the following quotation and explain its effect on the text.
"Now, uttered before a stranger, the accusation cut me to the heart: I dimly perceived that she was already obliterating hope from the new phase of existence which she destined me to enter; I felt, though I could not have expressed the feeling, that she was sowing aversion and unkindness along my future path; I saw myself transformed under Mrs. Brocklehurst's eye into an artful, noxious child, and what could I do to remedy the injury?"
3. Analyze Brontë's use of fire and ice as a motif in this chapter. Provide examples from the text to support your thoughts. What do these motifs represent in the text?
4. Analyze Jane's shocking statements in this chapter. Considering Jane's place in society, explain why her statements are inappropriate.
5. From Mr. Brocklehurst's description of Lowood, how do readers know that he is a hypocrite? How does this knowledge foreshadow Jane's experience at Lowood?
6. Explain the epiphany that Jane has at the end of the chapter about her relationship with Bessie.
7. This chapter ends the first section of the novel, Jane's childhood at Gateshead. What has Jane learned from her relationship with Mrs. Reed?

8. This is Jane's first encounter with a figure from organized religion. She disagrees with him over preferences of the books of the Bible. What does this disagreement signal or foretell? At this point, how do you imagine Jane will relate to mainstream religion throughout the novel?

9. Considering her station in life at this point, what are Jane's prospects?

10. What does Mrs. Reed fear more Jane's passion or the possibility of being exposed in public for mistreating her dependent?

Jane is at first pleased with herself for reproaching Mrs. Reed. But why does she feel bad later even acknowledging that it left a "metallic and corroding" taste in her? Does she regret rebuking Mrs. Reed specifically? Or, is she realizing that letting loose her fiery side does not in the end make her happy?

Chapter V: LOWOOD

1. This chapter marks the first time the reader is addressed directly. Why is this important? (Keep track of this!)

2. Consider these facts and answer the following question:

- All girls share drinks from one large mug of water.
- Jane hears girls coughing on more than one occasion.
- When outside, the stronger girls run and play, but the thin, pale girls huddle together.
- The girls are fed small portions of unappetizing food.
- Lowood Institution is a school for orphans.

Consider the biographical details of Charlotte Brontë's life. What impact do these details have on the novel and the society?

3. In general, consider the connotations that Brontë employs in this chapter. Is the overall feeling of the language in this chapter positive or negative? Cite examples and explain Brontë's strategy.

4. What can readers infer about Mr. Brocklehurst's character from the information presented in this chapter?

5. What do the burnt porridge, distasteful food, and inadequate portion sizes at Lowood emphasize?

6. Compare/contrast Superintendent Miss Temple with that of her employer, Mr. Brocklehurst.

7. Why does Jane live in this hybrid fantasy/reality world? Here she fears kidnappers, as she has heard about them in Bessie's tales. Why was fantasy so important to Jane?

Chapter VI

1. Detail the harsh physical conditions of the setting in this chapter.

2. Analyze the difference between Jane and Helen's beliefs about Christianity.

3. What does Helen tell Jane about her feelings toward the Reed family?

4. Explain how Brontë uses Helen's diction to exhibit character.

5. Does Jane welcome nature's wind and clamor because her own world is finally moving, no longer the stagnant, sad situation at Gateshead Hall, but a new adventure?

6. Why does Jane have difficulty understanding Helen's approach to life? How would you describe Helen's approach to or philosophy of life? Note that she believes that everyone must bear what their fate requires them to bear. What religious doctrine is behind the notion that everyone's lives are fated?

7. Is it accurate to say that Jane's idea and justification of vengeance is very Old Testament-like, while Helen's notion of loving one's enemies and forgiving comes straight out of the New Testament?

8. Is Helen living for this world or for the afterlife? Consider her in comparison to Bessie's song about the orphaned child. Are they similar?

Chapter VII

1. Using examples from Chapter VII, examine Brontë's use of light and dark as a motif.
2. How does Brontë indicate that Mr. Brocklehurst is a hypocrite in this chapter?
3. From Jane's point of view, how is Miss Temple's behavior in this chapter unacceptable?
4. How does this chapter begin and end?
5. Brontë based her description of Lowood on the Clergy Daughter's School at Cowan Bridge in Lancashire, England, which she attended along with three of her sisters; two of whom died of tuberculosis while there. Is Brontë's negative depiction of the school a polemic against religious institutions? In other words, is she highlighting the irony of Lowood being a charity school when the life there is so severe?
6. Compare Miss Temple's reaction to Mr. Brocklehurst with Jane's treatment of Mrs. Reed. How do they differ in their responses to injustice?
7. For the first time in her young life, Jane is not an interloper or alien. She has found some well-meaning, accepting people at Lowood. Yet she is still confronted with figures who want to cast her as an inferior outsider. Why does Brontë put Jane through this shame? What is the author trying to illustrate?
8. Jane seems to be dividing the world into those who see the light, so to speak, and those who do not. Helen had a "strange light" in her eyes, a ray that sent Jane strength. Jane uses the language of slavery again, but she contrasts slave with hero. Is Helen the model of a new type of hero for Jane; not a hero from tales and fantasies, but a human hero?

Chapter VIII

1. What is the one thing that Jane Eyre truly wants?
2. Contrast Helen and Jane's views of solitude.
3. How does the tone of the chapter change from beginning to end?
4. Describe how Helen's actions foreshadow a later event in the novel.
5. Explain how Jane's temperament begins to change in this chapter because of her relationship with Helen and Miss Temple.
6. Compare Jane and Helen's different views of their time on Earth. For Jane, the opinions of others matter greatly, while for Helen self-assurance of one's goodness suffices. Is Brontë privileging one view over the other? Or, is she merely representing two distinct interpretations of the meaning of life?
7. Though Jane and Helen differ in their understanding of life, what has the former already learned from the latter? What does Jane's effort to moderate her account of life with the Reed family tell us about the effect Helen and also Miss Temple (who fairly grants her the opportunity to defend herself) have had on her?
8. Jane is in awe of Helen's intelligence and her ability to converse as if already an adult. Her sophistication transforms her physically. Describe the definition of beauty Brontë develops in the highlighted passage above. Is this a conventional definition?
9. Jane admires Helen's mild temper, but this chapter tells us something very important about Jane's nature. Is pain and humiliation to be endured in her view?

Chapter IX

1. Explain the symbolic meanings of the names of the places where Jane has lived so far in her life: Gateshead and Lowood.
2. Contrast Helen and Jane's views of death and religion.
3. Analyze how the weather parallels and contrasts the tone and events of the chapter.
4. Explain the figurative language Brontë uses here: "[D]isease had thus become an inhabitant of Lowood, and death its frequent visitor."
5. At this point in her life, Jane has only encountered two significant religious figures. Explain the effect that each has on Jane and her view of religion.
6. The first three paragraphs of this chapter constitute a robust celebration of nature and its beauty. What does Jane's praise of the material world tell us about her understanding of life?
7. Consider the qualities of the female characters Brontë praises. What kind of heroines or ideal of womanhood does the author endorse? In other words, what characteristics does Brontë value?
8. Jane takes pleasure in the material world. She also recognizes that she is not ready to die. What does the final clause in this paragraph--"to have to go who knows where?"-- reveal about Jane's religious convictions?
9. Helen is on a very different life journey than Jane as she cannot find pleasure in the material world. Is Brontë critical of Helen? Or, does she use the character of Helen to highlight Jane's embrace of life and refusal to commit herself to the notion of god and heaven?
10. Charlotte Brontë was the daughter of an Anglican clergyman, yet her questioning of Christian doctrine, expressed in the character of Jane, is unorthodox. What are the religious doubts expressed in this chapter? Why does Jane question Christian beliefs?

Chapter X

1. An aporia occurs when a character speaks directly to oneself or to the reader, especially when a character is trying to solve a dilemma or decide on a plan. Explain when and why Brontë uses aporia in this chapter.
2. Discuss Jane's one real concern about venturing away from Lowood.
3. Explain how Brontë uses the supernatural in this chapter.
4. How does the exposure of Mr. Brocklehurst's poor management and hypocrisy as head of Lowood tie in with the novel's themes of the deception of appearances and of the critique of England's class system?
5. Jane has learned valuable lessons from Miss Temple, but she realizes her nature is different from her beloved teacher and that the moderation and dutifulness that she learned from her were merely "borrowed" qualities. Jane's nature would propel her toward a different kind of life. Nevertheless, she gained a great deal from the example of Miss Temple. Considering this, explain the symbolic importance of the name "Miss Temple."
6. A fairy appears and provides Jane with the answer she seeks. Recall that before leaving Gateshead Hall, Jane believed she saw a spirit in the red room. Both instances illustrate the overlapping of fantasy and reality that is central to the novel and both propel her onto a new adventure. Consider also the theme of religion. Is Brontë's use of fantasy a critique of religion? Why isn't Jane visited by an angel? Why does Brontë have a mythical figure guide her protagonist?
7. During her time at Gateshead Hall, Jane was frequently reminded of her social inferiority to the Reed children, who had family connections and wealth. What is Brontë trying to communicate through Bessie's account of how the three Reed children turned out? Is Brontë ridiculing society's tendency to conflate social rank with respectability and morality?

Chapter XI: THORNFIELD

1. Examine how class issues are important in this chapter.
2. Explain what Jane means by this thought: "My couch had no thorns in it that night; my solitary room no fears."
3. Why does Brontë have Jane address the reader at the beginning of this chapter?
4. Before Jane goes to sleep in her new room at Thornfield, she kneels to pray. This action does not correlate with Jane's previous beliefs concerning religion. Why have Jane's views changed?
5. Explain how Brontë uses foreshadowing and the supernatural in this chapter.
6. In which passages does the protagonist addressing the reader directly? What does this tell us about the author's understanding or expectations of the reader?
7. Mrs. Fairfax is a high-ranking servant, though Jane has mistaken her as the estate owner. What do the highlighted comments above about the lower servants, John and Leah, reveal about the hierarchical class system in England? Why does Mrs. Fairfax feel she cannot socialize too much with John and Leah?

Chapter XII

1. In the following quotation, what statement is Brontë making regarding gender roles in the 19th century?
"Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them or laugh at them if they seek to do more or learn more than custom has pronounced necessary for their sex."
2. Explain the function of the Gytrash and its effect on the text.
3. In this chapter, Jane experiences a rare moment of equality with the male gender. Explain this incident at the Crossroads and its significance. Examine archetypal, gender-roles, status and psycho-analytical filters (and more!).
4. Explain how Jane's attire exemplifies her ambiguous position in society.
5. Jane's move to Thornfield marked a dramatic shift in her life. Why, however, after months of being there is she only merely satisfied with her new life? Why does she still long for more experience of the world?
6. Where does Brontë attempt to develop Jane's personality? How can this be seen as a **polemic** against the prevailing patriarchy of her time?
7. Though Jane is unaware, the man she is about to encounter is Edward Rochester, proprietor of Thornfield. Note that he falls from his horse when they hit a patch of ice. Throughout the novel, fire and ice recur as motifs, the former representing Jane's passions and spirit and the latter the oppression she suffers at the hands of others or of society. What does Mr. Rochester's association with ice here foretell about his relationship with Jane?
8. Jane and Mr. Rochester do not know each other yet, but, as we will see, they will learn how different they are in terms of England's rigid social system, for Mr. Rochester is a gentleman and Jane a governess. Is it correct to say, however, that in this scene Brontë places them on equal ground?
9. Like Jane, Mr. Rochester is not handsome or heroic looking. And, though male, he is incapacitated by an injury and must depend on a woman. Why does Brontë introduce the future lovers in this way?
10. Why was Jane happy to help the injured man? What satisfaction did it give her?

Chapter XIII

1. Evaluate Brontë's use of supernatural elements in this chapter and their effects. Provide examples from the text to support.
2. Explain the purpose and effect of the diction in Chapter 13; it changes from informal to formal.
3. Explain the significance of Mr. Rochester's comment to Jane: "*Excuse my tone of command; I am used to say, 'Do this,' and it is done. I cannot alter my customary habits for one new inmate.*"
4. Examine Brontë's use of repetition and diction in her description of Mr. Rochester. Discuss how these elements help the reader understand his character.

"I knew my traveler, with his broad and jetty eyebrows; his square forehead, made squarer by the horizontal sweep of his black hair. I recognized his decisive nose, more remarkable for character than beauty; his full nostrils denoting, I thought, cholera; his grim mouth, chin, and jaw—yes, all three were very grim, and no mistake. His shape, now divested of cloak, I perceived harmonized in squareness with his physiognomy: I suppose it was a good figure in the athletic sense of the term—broad-chested and thin-flanked, though neither tall nor graceful."

5. Assess the foreshadowing that occurs at the end of this chapter.
6. Brontë again blurs reality with fantasy. What is the importance of attributing supernatural qualities to the first meeting between Jane and Mr. Rochester?
7. Is it important that neither Mr. Rochester nor Jane have family? In the Victorian era, family was an institution that could hinder one's personal wishes. Are they free, in a sense, from the burdens of lineage?
8. Jane proclaims to be ill at ease in situations that are formal or grand. With Mr. Rochester she speaks quite freely. What accounts for her calm in his presence?

Chapter XIV

1. Summarize common Victorian practices that Brontë includes in Chapter 14.
2. Explain how the weather contrasts with the mood of the chapter.
3. Examine how Brontë uses dialogue to illustrate the relationship between Mr. Rochester and Jane.
4. Judge Brontë's use of fire and light in this chapter. Provide examples from the text and argue the effect of each.
5. Decide Mr. Rochester's thoughts as he tells Jane: "I don't wish to treat you like an inferior..."
6. Summarize Mr. Rochester's feelings toward Celine Varens.
7. What does Mr. Rochester's command to Jane to sit closer to him say about his take on social conventions?
8. Would Mr. Rochester have spoken to anyone in this open manner? Or, is there something about Jane in particular that encourages him to divulge so readily his thoughts, feelings and past?
9. Unlike earlier in the conversation, Jane's response here is weak and clearly evasive. Do Mr. Rochester's remarks in this paragraph represent the masculine dominance of men over women? Is this what makes Jane recoil?
10. When *Jane Eyre* was published, this exchange between Jane and Mr. Rochester shocked many readers and reviewers. What about it would have stunned Brontë's audience?

Chapter XV

1. Assess how Mr. Rochester and Jane seem to become equals in social status in Chapter 15.
2. Contrast the changes in tone caused exclusively by the supernatural elements that Brontë employs in this chapter.

3. Evaluate how the relationship between Mr. Rochester and Jane changes drastically in this chapter.
4. Justify why Jane now thinks of Adele more favorably.
5. Explain how Bronte's practice of using nature as a metaphor for explaining life's trials is characteristic of Romanticism.
6. Is Mr. Rochester's explanation for his confessions to Jane believable? Or, is Bronte forcing an explanation on the reader to make his disclosures more credible?
7. Is Bronte suggesting that English customs and practices are superior to French conventions? Make note of the contrast between the two cultures, as it will recur.
8. Is listening to Mr. Rochester's stories the only way Jane can hope to break free from the confines and tedium that restrict the life of a woman in Victorian England? Is the fact that Bronte's female protagonist enjoys learning about Mr. Rochester's immoral past an act of literary rebellion on the author's part?
9. Is Jane taming Mr. Rochester? Consider the symbolism: fire with passion and Jane extinguishing that passion thus acting as Mr. Rochester's savior. Has she cleansed him of his past?

Chapter XVI

1. Generalize Jane's confusion about Grace Poole's position at Thornfield.
2. Examine how Jane's feelings for Mr. Rochester change drastically from this chapter's beginning to end.
3. Explain the significance of the following phrase: *"Portrait of a Governess, disconnected, poor, and plain."*
4. Identify and explain the comparisons Brontë employs in the description of Blanche Ingram: *"...eyes rather like Mr. Rochester's, large and black, and as brilliant as her jewels."* Blanche Ingram is clearly beautiful. But considering Bronte's contrast between fair complexions and dark ones, is there any significance in the description of her black hair and black eyes?
5. Jane left Lowood to seek adventure and a more exciting life. She found this at Thornfield, but the end of this chapter shows that she still has much to learn on her journey of self-knowledge. Why does Jane convince herself in this harsh way--comparing herself and Blanche Ingram in a material way-- that Mr. Rochester could never love her? Also, why can she not yet see her unique value and superiority?

Chapter XVII

1. Identify the tangibles that Brontë utilizes to show wealth in this chapter.
2. In Blanche's verbal description of governesses, identify the negative connotations that she applies.
3. Analyze the significance of the following passage. *"Why did you not come and speak to me in the room?" I thought I might have retorted the question on him who put it; but I would not take that freedom. I answered, "I did not wish to disturb you, as you seemed engaged, sir."*
4. Argue how readers know Mr. Rochester has intimate feelings toward Jane.
5. What effect does Brontë achieve by having Jane leave from her "asylum with precaution?"
6. What is revealed about Blanche Ingram in this chapter?
7. Jane spent the evening gazing around the room and assessing the guests. None of them compared to Mr. Rochester, to whom with a hint of sexual tension. What does it mean in this last paragraph that Mr. Rochester was able to ascertain precisely Jane's feelings? What does his penetrating gaze at her reveal?

Chapter XVIII

1. What is the point of Blanche Ingram's insults to Jane throughout Chapter 18.
2. Explain the symbolism of the answers to the game of charades.
3. Why is Jane most disturbed by the impending marriage between Mr. Rochester and Miss Ingram?
4. Discuss the symbolism of Mr. Rochester depicting a prisoner in chains.
5. Based on what Jane says, describe the marriage strategies common among England's landed gentry. Could Jane be considered subversive because of her desire to marry for love rather than for personal or familial advantage?
6. Re-read Jane's assessment of this visitor. In many ways, he seems to match the ideal of male beauty. Does her dismissal of his looks reinforce one of the novel's recurring themes: beauty is in the eye of the beholder?

Chapter XIX

1. How does Brontë apply Gothic conventions in Chapter 19?
2. In this chapter, Mr. Rochester and Jane are momentary equals. When and why does this equality occur? Analyze the change in the relationship between Mr. Rochester and Jane that occurs in this chapter.
3. Explain the foreshadowing of Mr. Rochester's statement: *"They don't look grave and mysterious, as if they had heard something strange."*
4. Jane is described mentally prepared for a life of independence if only society will permit it. What does this say about gender roles?
5. Why is Rochester asking Jane cryptic questions?

Chapter XX

1. How does Brontë effectively use Gothic elements in Chapter 20? Explain how this chapter is representative of the gothic genre of writing?
2. What effect does Brontë create in having Mr. Rochester refer to Jane as his *"little friend"* multiple times in this chapter?
3. Contrast how Mr. Rochester and Jane view Thornfield in different ways.
4. Explain the comparison Brontë makes here: *"Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunder-bolt might fall on an oak?"*
5. Mr. Mason has been seriously injured by the woman locked in the third story room. However, he obviously cares for her: *"Let her be taken care of; let her be treated as tenderly as may be: let her—' he stopped and burst into tears."* What can readers infer from his words and actions?
6. Consider Mr. Rochester's comments at the end of Chapter 20. What statement does he make about class and society?
7. Consider the shift in plot that has taken place in the last few chapters. Mr. Rochester went from entertaining his fine gentry friends to masquerading as a gypsy clairvoyant and now to nursing his friend's wound with a cordial he got from an "Italian charlatan." Is Jane repulsed by her exposure to this mysterious side of Mr. Rochester even though she still does not understand fully what he is hiding? Or is she intrigued? Why would she be intrigued?
8. What is revealed about Mr. Rochester? Which quotes/lines represent him best?

Chapter XXI

1. Explain the superstition that Jane considers at the beginning of this chapter.
2. Explain the reasons behind Mrs. Reed's poor health. Discuss how Mrs. Reed represents one of the negative versions of womanhood

depicted in the novel.

3. Describe the mood of the scene where Mr. Rochester and Jane say goodbye.
4. What is the significance of having Jane travel back to Gateshead at this point in her life?
5. Contrast the descriptions of Eliza and Georgiana. How is Jane different from each of her cousins?
6. What do you make of Mr. Rochester's treatment of Jane? Is he trying to provoke her? If so, why?
7. Consider England's class system through the character of Jane, who sees through it and dismisses it as superficial. How is Brontë using Jane as a character to comment on what the author knows and wants to change?
8. Note that Jane is learning of the love she received from her uncle and of her aunt's jealousy. Despite their differences in social rank, who is the better off of the two? Here again we see Brontë's criticism of England rigid social hierarchy and of the idea that one's social superiors are better in every way. What do you think Brontë is trying to achieve?
9. Compare the relationship between the two Reed sisters with that between Jane and Mrs. Reed. What does Jane's treatment of the dying Mrs. Reed reveal about her evolution as a character?

Chapter XXII

1. Explain the significance of Jane's thoughts toward Georgiana: "It is only because our connection happens to be very transitory, and comes at a peculiarly mournful season, that I consent thus to render it so patient and compliant on my part."
2. How do the setting and weather conditions mirror Jane's mood in this chapter? Is this description of the sky foretelling that something important or at least passionate is about to happen?
3. How does Brontë employ supernatural elements in the diction in this chapter, and what effect do they produce?
4. Consider the ways Jane and Mr. Rochester characterize each other. She claims he can "*read my unspoken thoughts*," while he attributes supernatural qualities to her. Do these transcendental powers remove their relationship from this world and from all of its social restrictions? In other words, is their love so special that it defies normal or worldly definition?

Chapter XXIII

1. Explain how the imagery Brontë uses at the beginning of this chapter creates a mood of optimism.
2. Examine the conversation between Rochester and Jane carefully—looking at both stated and interlinear dialogue. Spend time here!
3. Analyze Brontë's use of repeated words in this chapter and the effectiveness of this strategy.
4. What separates Jane from her love?
5. After Jane accepts Mr. Rochester's proposal, a thunderstorm begins, and a lightning bolt strikes a tree. What is the significance of the lightning bolt? Discuss the symbolism of the storm that passes as soon as Mr. Rochester and Jane declare their love for each other. Also, what does the splitting of the old chestnut tree by lightning foreshadow?
6. Explain how Mr. Rochester's remarks reinforce the class distinctions that separate he and Jane.
7. Explain why Jane's description of her love of Thornfield (and, by extension, Mr. Rochester) is so unconventional for her time. Were women expected to seek an intellectual equal in love?
8. Explain how Jane's dialogue puts her on equal ground with Mr. Rochester.
9. Compare Jane's womanhood, marked by independence and intelligence, to Mary Wollstonecraft's famous work of 1792, *A Vindication of the Rights of Women*, which you have as a turnitin.com discussion. What do you imagine were Charlotte Brontë's beliefs about the role of women in society?

Chapter XXIV

1. Explain why Mrs. Fairfax looks at Jane “*with a sad countenance.*”
2. Explain the irony present in Rochester's desire to dress Jane in jewels and fancy clothing.
3. Explain what Rochester means by this: “*Ten years since, I flew through Europe half mad; with disgust, hate, and rage, as my companions: now I shall revisit it healed and cleansed, with a very angel as my comforter.*”
4. How does Jane frighten Edward Rochester in this chapter?
5. Evaluate the effect of the terms of endearment, such as “angel,” that Rochester uses to refer to Jane in this chapter.
6. Mr. Rochester had been deceived by women seeking his wealth, Cecil Varens and Blanche Ingram. But is he now attempting to turn Jane into one of those women by desiring to shower her with jewels and fine clothes? What is Jane afraid of losing if he does so?
7. Why does Mr. Rochester want to take Jane to the places of his past indiscretions?
8. Will it please Jane to know that she is loved for her submission and “*sense of pliancy*”?
9. Jane is determined to remain independent and she scorns the idea of being turned into a “doll” by Mr. Rochester. Is Brontë's comment about his Sultan-like smile to her a polemic against patriarchy? Are the women of England no better off than the slave girls in a Sultan's harem? Jane claims she would teach liberty to the enslaved women in the harem. How do her beliefs clash with the prevailing social customs of the day?
10. Why has Jane decided to be cautious with Mr. Rochester prior to their marriage?

Chapter XXV

1. Compare and contrast how Rochester and Jane view marriage.
2. Assess the importance of Brontë's unconventional description of Jane's wedding dress: “*I shut the closet, to conceal the strange, wraith-like apparel it contained; which, at this evening hour—nine o'clock—gave out certainly a most ghastly shimmer through the shadow of my apartment.*”
3. Justify Brontë's reason to address the reader in Chapter 25.
4. Trace the weather conditions in this chapter and indicate how they relate to Jane's mood and events in the chapter.
5. Explain the significance of Jane's nightmares. Discuss the symbolism of the wind. What does the child represent? Is it Jane?

Chapter XXVI

1. Evaluate Brontë's use of fire and ice in this chapter.
2. After learning of Rochester's wife, what is surprising about Jane's behavior when she locks herself in her room?
3. Analyze the effect of the literary technique Brontë employs here: “*Without speaking, without smiling, without seeming to recognize in me a human being he only twined my waist with his arm and riveted me to his side.*”
4. Evaluate Brontë's use of sarcasm in Rochester's words regarding Bertha Mason: “*I must shut up my prize.*”
5. Explain the effect of the literary technique that Brontë uses in the following quotation. “*The whole consciousness of my life lorn, my love lost, my hope quenched, my faith deathstruck, swayed full and mighty above me in one sullen mass.*”
6. Where does Brontë imply that Jane will lose herself and her identity in marriage?
7. How has Brontë made Bertha, and other foreigners as well, into “the Other”?
8. Is Bertha the physical representation of the independence Jane claimed she would maintain even as a married woman? In other words, is Bertha the embodiment of Jane's passion and self-reliance?

9. Is Jane abandoning her fantasy world for the sternness of religion?

10. Consider the context in which Mr. Rochester had met and married Bertha fifteen years prior in Jamaica. He was a colonialist and she a half-Creole woman. The imbalance of power would have been great. Is Mr. Rochester the Sultan with a harem which they had joked about in the previous chapter? Is Jane now part of this harem? If she is, who is stronger, she or Bertha? Finally, the women share something in common other than Mr. Rochester: recall that Jane too was once locked up.

Chapter XXVII

1. How does Brontë create sympathy for Mr. Rochester in Chapter 27?

2. Justify Jane's reasoning to leave Rochester. On what does she base her decision?

3. How does Brontë use Gothic conventions in this chapter?

4. Conclude Rochester's reasoning for asking Jane to travel to Europe with him.

5. Explain the literary techniques that Brontë employs in the following passage and explain

the effect Brontë desires the techniques to produce. *"I never loved, I never esteemed, I did not even know her. I was not sure of the existence of one virtue in her nature: I had marked neither modesty, nor benevolence, nor candor, nor refinement in her mind or manners—and, I married her: gross, groveling, mole-eyed blockhead that I was!"*

6. Explain the irony in Rochester's statement: *"Hiring a mistress is the next worse thing to buying a slave: both are often my nature, and always by position, inferior: and to live familiarly with inferiors is degrading."*

7. Why does Brontë have Jane address the reader multiple times in this chapter? What effect does each direct address produce?

8. Identify the literary device that Brontë uses as Jane sneaks out of Thornfield mansion: *"I had to deceive a fine ear: for aught I knew, it might now be listening."*

9. Must Jane not become cool, abandoning her passion, in order to calm Mr. Rochester's fiery emotions?

10. Would the Rochesters have been so ambitious if the family were fully British? Or was it all right to turn a blind eye to what is right because Bertha's mother's family was Creole?

11. Is it surprising that Brontë would make Bertha, a half-Creole, not only mad, but also in possession of excessive sexual desire?

Bertha is not, after all, a good English girl.

12. Is Jane already embarking on a new life journey with her rediscovered reverence for God?

13. Jane is free of family restraints. But what keeps her from accepting Mr. Rochester? Is it the value she places on herself?

14. Jane has never known her mother, or, even a long-lasting mother figure. Why does her mother appear to her at this crucial moment?

15. Is it Jane's strong will or the prophetic voices she has heard that give her the strength to leave Mr. Rochester?

16. We discover a lot about Mr. Rochester's past in this chapter. Google the Byronic hero. Explain how Mr. Rochester represents this type of literary hero?

Chapter XXVIII: JANE LEAVES THORNFIELD; MOOR HOUSE

1. Analyze and explain how the following passage exhibits Transcendental philosophy. *"Hopeless of the future, I wished but this—that my Maker had that very night thought good to require my soul of me while I slept; and that this weary frame, absolved by death from further conflict with fate, had now but to decay quietly and mingle in peace with the soil of this wilderness. Life, however, was yet in my possession; with all its requirements, and pains, and responsibilities. The burden must be carried, and want provided for, the suffering endured, the responsibility fulfilled. I set out."*

2. What feelings does Brontë evoke by having Jane hear “a bell chime—a church-bell” while she is lost in the wilderness?
3. Explain the effect of the figurative language Brontë includes here: *“Solitude would be no solitude—rest no rest—while the vulture, hunger, thus sank beak and talons in my side.”*
4. How does onomatopoeia add to the overall meaning of the following quote? *“The scene was as silent as if all the figures had been shadows, and the fire-lit apartment a picture: so hushed was it, I could hear the cinders fall from the grate, the clock tick in its obscure corner; and I even fancied I could distinguish the click-click of the woman’s knitting-needles.”*
5. Brontë has Hannah speak in a strong dialect. Why?
6. A poor beggar, how does Jane still not fit into society?
7. Consider Jane's night sleeping outside, in nature. Describe again how Bronte's protagonist would have been so incredibly unconventional for the time.
8. Does Jane have to sink to this low of having no home and being a vagrant in order to expiate her sins? As we will see, this part of her life journey reunites her with a devout group.

Chapter XXIX

1. Explain how Hannah decides Jane’s class in society.
2. What is the ultimate purpose of this chapter?
3. How is Mr. St. John’s description similar to / different from that of Mr. Brocklehurst’s?
4. Compare/ contrast St. John’s classical features with Rochester’s rugged ones.

Chapter XXX

1. Why does Jane find happiness and comfort at Moor House?
2. How does the weather mirror Jane’s mood in this chapter?
3. Contrast St. John’s personality with that of his sisters, Diana and Mary.
4. Why does St. John delay in informing Jane of the position he finds for her?
5. How is St. John a hypocrite?
6. Compare Diana and Mary to the Reed sisters or to Blanche Ingram. What kind of model of femininity do they represent?
8. This chapter provides slightly more insight into the character of St. John. Again comparing him to Mr. Rochester, explain the difference in how they deal with their passions. Mr. Rochester's feelings come pouring out of him, while St. John is reserved and seemingly unsettled.

Chapter XXXI

1. Explain the point Brontë makes in the following quotation: *“I must not forget that these coarsely-clad little peasants are of flesh and blood as good as the scions of gentlest genealogy; and that the germs of native excellence, refinement, intelligence, kind feeling, are as likely to exist in their hearts as in those of the best born.”*
2. Analyze the internal conflict that Jane experiences regarding her new life.
3. Is Jane reinforcing the same class divisions she rejected while at Thornfield? Recall her remark as a child that she did not want to live among the poor. Is she proliferating England's class mentality?
4. What is St. John's suffering and sacrifice?

Chapter XXXII

1. How does Jane surprise St. John Rivers in this chapter?
2. Compare Jane's and St. John's thoughts toward relationships and lust.
3. Are Jane's dreams the result of her repressed sexual desires for Mr. Rochester?
4. Explain why St. John will not indulge his love of Rosamond Oliver.
5. Do St. John's remarks in this passage reveal a similarity between him and Jane?
6. How does St. John's religiosity compare with Helen Burns'?
7. How does this chapter begin and end?

Chapter XXXIII

1. Explain how Brontë uses description to reinforce St. John's character.
2. What content in this chapter illustrates the Bildungsroman concept?
3. Explain Brontë's purpose in using an allusion in this chapter. Analyze Brontë's use of fire and ice in this chapter. Could St. John, who is cold, ever make a suitable partner for Jane, who is hot, and "*fire dissolves ice*"?
5. Identify the antecedent of "this" in the following passage. Then, analyze Jane's view of wealth.
"The two girls, on whom, kneeling down on the wet ground, and looking through the low, latticed window of Moor House kitchen, I had gazed with so bitter a mixture of interest and despair, were my near kinswomen; and the young and stately gentleman who had found me almost dying at his threshold was my blood relation. Glorious discovery to a lonely wretch! This was wealth indeed!"
7. Why is Jane more concerned with Mr. Rochester than with the information St. John brings her from Mr. Briggs?

Chapter XXXIV

1. Analyze Brontë's use of language in St. John's remark to Jane: "*What aim, what purpose, what ambition in life, have you now?*" What is its effect on the text?
2. Contrast St. John's behavior in this chapter with that of his sisters'.
3. Consider Helen Burns, Jane's childhood friend at Lowood Institution with St. John. How do their views on religion differ?
4. Identify instances of the words in this chapter that use ice or coldness to refer to St. John and explain their effect.
5. How does Jane's behavior around St. John change throughout this chapter?
6. At the end of Chapter 34, St. John asks Jane to marry him and to accompany him to India as his wife and work by his side. How does Brontë foreshadow his request earlier in the chapter?
7. Why does Brontë address the reader regarding Jane's thoughts toward Mr. Rochester?
8. Explain the significance of the diction that Brontë uses in St. John's description of his duty toward God.
9. What effect does Brontë produce by using fire and heat when referring to Jane?
10. Is Jane determined to privilege feeling over reason?
11. Compare St. John's impact on Jane with Rochester's with whom she felt free to express herself. Compare St. John's passionless marriage proposal with Mr. Rochester's effusive expressions of love for Jane.
12. Is it Jane's desire to be an assistant to someone? Where do we see this elsewhere in the novel?
13. Jane knows St. John would be a faithful husband, but one without passion. Again, how is he different from Mr. Rochester, who was not a faithful husband to Bertha? Who is less desirable, St. John for his lack of passion or Mr. Rochester for his checkered past?

14. Is Jane again fighting masculine oppression? Is this marriage a death sentence for her?

Chapter XXXV

1. How does St. John attempt to use guilt to persuade Jane to marry him and accompany him to India?
2. At the end of Chapter 35, Jane feels the possibility of changing her mind—of becoming St. John's wife, as he is a powerful influence. What device does Brontë use that has Jane change her mind?
3. Note how the imagery throughout this chapter dehumanizes St. John. What is Brontë doing to him by describing his flesh as marble, his eye as a gem and his tongue as an instrument?
4. What does St. John's behavior toward Jane foretell about his comportment toward the people he aims to help in India? Will he partake in the brutality of colonialism?
5. Jane has been visited by supernatural voices earlier in the novel. Does this voice signal a change in her life's journey?

Chapter XXXVI: FERNDEN

1. Explain how Jane's position in life is different now than when she fled Thornfield.
 2. How does Brontë employ suspense in Chapter 36?
 3. Identify the significance of the places Bertha Mason sets afire.
- How does Brontë create sympathy for Rochester in Chapter 36? Why does Brontë punish Mr. Rochester in this way?

Chapter XXXVII

1. What is ironic about the first view Jane has of Rochester at Ferndean?
2. Explain the literary technique that Brontë uses in the following quote: "What sweet madness has seized me?" What effect does it have on the text?
3. Analyze the significance of the following quote: "I told you I am independent, sir, as well as rich: I am my own mistress."
5. Why does Jane feel like she and Rochester are true equals now—that she can accept his marriage proposal?
6. Explain how Mr. Rochester's blindness plays into the novel's theme of beauty being in the eye of the beholder.
7. Are Jane and Mr. Rochester equals now? Take into consideration everything that has changed since they last saw each other.
8. Even without eyesight, Mr. Rochester still sees through Jane. Could St. John ever know the passionate, visceral love that Mr. Rochester feels for Jane?
9. Is Jane achieving an ideal relationship with the infirm Mr. Rochester? Is it finally a balance in which she will not be a helpless wife?
10. Does this story contribute to their relationship's otherworldliness? Are they beyond the scope of convention and custom?
11. Why does Jane return to Mr. Rochester? She does not need his wealth or connections.

Chapter XXXVIII: Conclusion

1. Does Jane's distaste for foreignness and endorsement of English culture and tradition conflict with her belief in independence for women? Consider that she praises Adele for being docile. Examine the end of the novel through a "historical lens."
2. Jane has chosen a different sort of spirituality than St. John, one tied to the material world. Describe Jane's religiosity and how it involves living fully in this world. What do you think of how Jane describes St. John's final experiences? Why does she end the novel in this fashion?