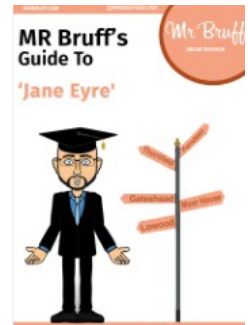


‘Jane Eyre’ Analysis: The Author

To be completed whilst watching Mr Bruff’s YouTube analysis video:
<https://youtu.be/dU-YB2OQXVU> Alternatively, on YouTube, search for: *Mr Bruff Jane Eyre the author.*



Facts about Charlotte Brontë’s Life

1. What are the years of her birth and death?

2. What are the names of the Rev. Patrick and Maria Brontë’s six children? List them from oldest to youngest (Branwell, the only son, is fourth).

Education

1. Why were Charlotte and three sisters sent to boarding school?

2. How is the absence of parent figures reflected in Charlotte Brontë’s novels?

3. Complete the chart with the events that are mirrored in ‘Jane Eyre’:

Real Life Events	Events in ‘Jane Eyre’
	The trauma of losing Helen Burns at the Clergy Daughters’ School
	Charlotte’s cruel teacher Miss Andrews
	The tyrannical head teacher Rev. Carus Wilson
	Small portions of sometimes spoiled food, insufficient heating, inadequate winter clothes, epidemics of fevers
	At the age of fifteen, Charlotte attended Roe Head School, which she returned to as a teacher.
	In 1839 (when Charlotte was briefly a governess), one of her pupils threw a Bible at her.

Writing Career

1. In which three novels do we see the influence of Charlotte’s time abroad in Brussels?

2. What is the title of Charlotte’s first novel, which was rejected by publishers?

3. When was ‘Jane Eyre: An Autobiography’ published?

4. In the same year that 'Jane Eyre: An Autobiography' was published, Charlotte's two sisters published novels. Write the names of the sisters and novels.
5. Why did Charlotte publish under the name of Currer Bell?

Contemporary Views in 'Jane Eyre'

1. What is Charlotte's view of the impact of the Industrial Revolution?
2. What is Charlotte's view of the influence of literature?
3. What is Charlotte's view of the influence of 'poetry' and 'genius'?
4. What is phrenology? How do we see it referenced in 'Jane Eyre'?

After Publication

1. When Charlotte and Ann went to London in 1848, why was their publisher greatly surprised?
2. Which three siblings died in 1848?
3. Which novel was published in 1849?
4. In 1849, which famous people did Charlotte meet?
5. In 1854, whom did Charlotte marry?
6. How old was Charlotte when she died?
7. Which novel was posthumously published?

Practice Exam Question (based on the extract on the next page):

Read the extract in which Jane enjoys spring at Lowood School. Explore how Brontë presents Jane as an independent character:

- In this extract
- And elsewhere in the novel

I stayed behind a few minutes to plant in my garden a handful of roots I had dug up in the forest, and which I feared would wither if I left them till the morning. This done, I lingered yet a little longer: the flowers smelt so sweet as the dew fell; it was such a pleasant evening, so serene, so warm; the still glowing west promised so fairly another fine day on the morrow; the moon rose with such majesty in the grave east. I was noting these things and enjoying them as a child might, when it entered my mind as it had never done before:—

“How sad to be lying now on a sick bed, and to be in danger of dying! This world is pleasant—it would be dreary to be called from it, and to have to go who knows where?”

And then my mind made its first earnest effort to comprehend what had been infused into it concerning heaven and hell; and for the first time it recoiled, baffled; and for the first time glancing behind, on each side, and before it, it saw all round an unfathomed gulf: it felt the one point where it stood—the present; all the rest was formless cloud and vacant depth; and it shuddered at the thought of tottering, and plunging amid that chaos. While pondering this new idea, I heard the front door open; Mr. Bates came out, and with him was a nurse. After she had seen him mount his horse and depart, she was about to close the door, but I ran up to her.

“How is Helen Burns?”

“Very poorly,” was the answer.

“Is it her Mr. Bates has been to see?”

“Yes.”

“And what does he say about her?”

“He says she’ll not be here long.”

This phrase, uttered in my hearing yesterday, would have only conveyed the notion that she was about to be removed to Northumberland, to her own home. I should not have suspected that it meant she was dying; but I knew instantly now! It opened clear on my comprehension that Helen Burns was numbering her last days in this world, and that she was going to be taken to the region of spirits, if such region there were. I experienced a shock of horror, then a strong thrill of grief, then a desire—a necessity to see her; and I asked in what room she lay.

'Jane Eyre' Analysis: The Importance of the Title

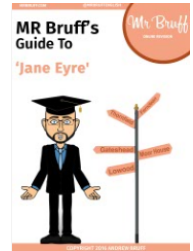
To be completed whilst watching Mr Bruff's YouTube analysis video:

<https://youtu.be/sVjCJ81Q5fE> Alternatively, on YouTube, search for: *Mr Bruff Jane Eyre title*.

Title Page

The title page of the first edition, published in 1847, read:

JANE EYRE
An Autobiography
Edited by
Currer Bell



Autobiography

1. Why does Brontë lead her readers to think that it is a genuine autobiography, edited by male writer Currer Bell?
2. Why is the subtitle 'An Autobiography' deceptive?
3. What does the subtitle 'An Autobiography' prepare the readers for?

Jane

List the associations of the name 'Jane':

- 1.
- 2.

Eyre: Homophones

Explain the significance of the homophones for 'Eyre':

1. *Heir*—
2. *Air*—

Eyre: Historic Meaning

1. In medieval times, what was an eyre?
2. Why is this significant?

Practice Exam Question (based on the extract on the next page):

Read the conversation between Mr Rochester and Jane the morning after she has accepted his proposal of marriage. Explore how Brontë presents gender roles and relations:

- In this extract
- And elsewhere in the novel

“Jane, you look blooming, and smiling, and pretty,” said he: “truly pretty this morning. Is this my pale, little elf? Is this my mustard-seed? This little sunny-faced girl with the dimpled cheek and rosy lips; the satin-smooth hazel hair, and the radiant hazel eyes?” (I had green eyes, reader; but you must excuse the mistake: for him they were new-dyed, I suppose.)

“It is Jane Eyre, sir.”

“Soon to be Jane Rochester,” he added: “in four weeks, Janet; not a day more. Do you hear that?”

I did, and I could not quite comprehend it: it made me giddy. The feeling, the announcement sent through me, was something stronger than was consistent with joy—something that smote and stunned. It was, I think almost fear.

“You blushed, and now you are white, Jane: what is that for?”

“Because you gave me a new name—Jane Rochester; and it seems so strange.”

“Yes, Mrs. Rochester,” said he; “young Mrs. Rochester—Fairfax Rochester’s girl-bride.”

“It can never be, sir; it does not sound likely. Human beings never enjoy complete happiness in this world. I was not born for a different destiny to the rest of my species: to imagine such a lot befalling me is a fairy tale—a day-dream.”

“Which I can and will realise. I shall begin to-day. This morning I wrote to my banker in London to send me certain jewels he has in his keeping,—heirlooms for the ladies of Thornfield. In a day or two I hope to pour them into your lap: for every privilege, every attention shall be yours that I would accord a peer’s daughter, if about to marry her.”

“Oh, sir!—never rain jewels! I don’t like to hear them spoken of. Jewels for Jane Eyre sounds unnatural and strange: I would rather not have them.”

“I will myself put the diamond chain round your neck, and the circlet on your forehead,—which it will become: for nature, at least, has stamped her patent of nobility on this brow, Jane; and I will clasp the bracelets on these fine wrists, and load these fairy-like fingers with rings.”

“No, no, sir! think of other subjects, and speak of other things, and in another strain. Don’t address me as if I were a beauty; I am your plain, Quakerish governess.”

“You are a beauty in my eyes, and a beauty just after the desire of my heart,—delicate and aërial.”

“Puny and insignificant, you mean. You are dreaming, sir,—or you are sneering. For God’s sake don’t be ironical!”

'Jane Eyre' Analysis: Form and Genre Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:

<https://youtu.be/kAWcpAtCOPE> Alternatively, on YouTube, search for: *Mr Bruff Jane Eyre form and genre*



Form

1. What is the form of 'Jane Eyre'?
2. What sub-form does 'Jane Eyre' take?
3. In your own words, write an example for each of Brontë's following decisions. Explain the effect of each decision:
 - First person narration with an older Jane intruding
 - Shift from past to present tense
 - Direct address
 - Shift from Present to Past Tense
 - Deliberately withholding information from the reader

Mixing Genres

1. Brontë also decided to mix genres. What is a genre and how is it related to form?

Bildungsroman

1. What is a Bildungsroman?
2. By writing from the point of view of a woman, what does Brontë emphasise about a woman's inner development?

Romance

1. Why was Brontë's decision to write as a first person female appealing to Brontë's fans?
2. In what way is Mr Rochester described as a Byronic hero?
3. What typical characteristics of the romance genre are present in 'Jane Eyre'?

The Gothic Novel

1. The Gothic genre combines Romanticism with what?
2. Brontë was successful because she managed to combine gothic melodrama with what? Give an example.

Practice Exam Question (based on the extract on the next page):

Read the extract in which Mrs Fairfax gives Jane a tour of Thornfield Hall. Explore how Brontë presents the unknown:

- In this extract
- And elsewhere in the novel

Mrs. Fairfax stayed behind a moment to fasten the trap-door; I, by drift of groping, found the outlet from the attic, and proceeded to descend the narrow garret staircase. I lingered in the long passage to which this led, separating the front and back rooms of the third storey: narrow, low, and dim, with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle.

While I paced softly on, the last sound I expected to hear in so still a region, a laugh, struck my ear. It was a curious laugh; distinct, formal, mirthless. I stopped: the sound ceased, only for an instant; it began again, louder: for at first, though distinct, it was very low. It passed off in a clamorous peal that seemed to wake an echo in every lonely chamber; though it originated but in one, and I could have pointed out the door whence the accents issued.

"Mrs. Fairfax!" I called out: for I now heard her descending the great stairs. "Did you hear that loud laugh? Who is it?"

"Some of the servants, very likely," she answered: "perhaps Grace Poole."

"Did you hear it?" I again inquired.

"Yes, plainly: I often hear her: she sews in one of these rooms. Sometimes Leah is with her; they are frequently noisy together."

The laugh was repeated in its low, syllabic tone, and terminated in an odd murmur.

"Grace!" exclaimed Mrs. Fairfax.

I really did not expect any Grace to answer; for the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was high noon, and that no circumstance of ghostliness accompanied the curious cachinnation; but that neither scene nor season favoured fear, I should have been superstitiously afraid. However, the event showed me I was a fool for entertaining a sense even of surprise.

The door nearest me opened, and a servant came out,—a woman of between thirty and forty; a set, square-made figure, red-haired, and with a hard, plain face: any apparition less romantic or less ghostly could scarcely be conceived.

"Too much noise, Grace," said Mrs. Fairfax. "Remember directions!" Grace curtseyed silently and went in.

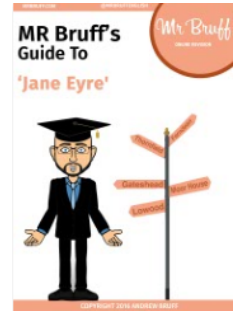
'Jane Eyre' Analysis: Analysis of Setting

To be completed whilst watching Mr Bruff's YouTube analysis video:

<https://youtu.be/TqX6MQmj6qM> Alternatively, on YouTube, search for: *Mr Bruff Jane Eyre setting*

Setting and Symbolism

Each setting symbolises a new phase in Jane's life. Watch the video and make notes about the symbolism of each setting.



Gateshead:

Lowood:

Thornfield Hall:

Moor House:

Also called *Marsh End*:

Nearby: *Whitcross Crossroads*

Ferndean:

Other Uses of Setting

1. How does Brontë use setting to create contrast?
2. How does Brontë use setting to develop suspense?

Practice Exam Question (based on the extract on the next page):

Read the extract, which is towards the end of the novel when Jane arrives at Ferndean. Explore how Brontë presents the setting:

- In this extract
- And elsewhere in the novel

The manor-house of Ferndean was a building of considerable antiquity, moderate size, and no architectural pretensions, deep buried in a wood. I had heard of it before. Mr. Rochester often spoke of it, and sometimes went there. His father had purchased the estate for the sake of the game covers. He would have let the house, but could find no tenant, in consequence of its ineligible and insalubrious site. Ferndean then remained uninhabited and unfurnished, with the exception of some two or three rooms fitted up for the accommodation of the squire when he went there in the season to shoot.

To this house I came just ere dark on an evening marked by the characteristics of sad sky, cold gale, and continued small penetrating rain. The last mile I performed on foot, having dismissed the chaise and driver with the double remuneration I had promised. Even when within a very short distance of the manor-house, you could see nothing of it, so thick and dark grew the timber of the gloomy wood about it. Iron gates between granite pillars showed me where to enter, and passing through them, I found myself at once in the twilight of close-ranked trees. There was a grass-grown track descending the forest aisle between hoar and knotty shafts and under branched arches. I followed it, expecting soon to reach the dwelling; but it stretched on and on, it wound far and farther: no sign of habitation or grounds was visible.

I thought I had taken a wrong direction and lost my way. The darkness of natural as well as of sylvan dusk gathered over me. I looked round in search of another road. There was none: all was interwoven stem, columnar trunk, dense summer foliage—no opening anywhere.

I proceeded: at last my way opened, the trees thinned a little; presently I beheld a railing, then the house—scarce, by this dim light, distinguishable from the trees; so dank and green were its decaying walls. Entering a portal, fastened only by a latch, I stood amidst a space of enclosed ground, from which the wood swept away in a semicircle. There were no flowers, no garden-beds; only a broad gravel-walk girdling a grass-plat, and this set in the heavy frame of the forest. The house presented two pointed gables in its front; the windows were latticed and narrow: the front door was narrow too, one step led up to it. The whole looked, as the host of the Rochester Arms had said, “quite a desolate spot.” It was as still as a church on a week-day: the pattering rain on the forest leaves was the only sound audible in its vicinage.

“Can there be life here?” I asked.

‘Jane Eyre’: Structure Analysis, Part 1

To be completed whilst watching Mr Bruff’s YouTube analysis video:

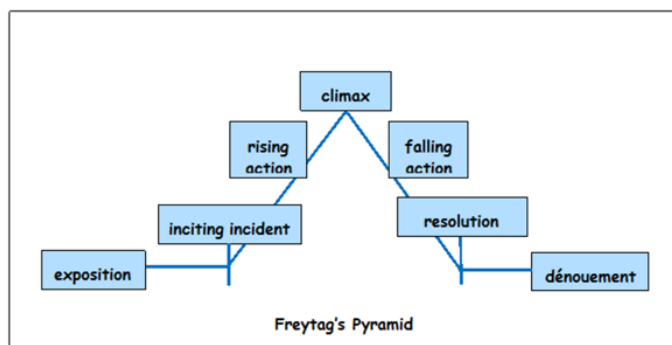
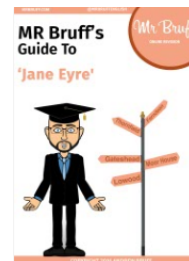
<https://youtu.be/RsCUB6RmCos> Alternatively, on YouTube,

search for: *Mr Bruff Jane Eyre structure part 1*

Creating Cohesion

Because the novel is structured by settings, there is a risk of it becoming disjointed. How Brontë create cohesion?

Freytag’s Pyramid



1. Write the definition of each part of Freytag’s Pyramid in the chart, below.

2. Then write a corresponding example from chapters 1-4 in the *Gateshead Chapters* column.

	Definition	Gateshead Chapters
Exposition		
Inciting incident		
Rising action		
Climax		
Falling action		
Resolution		
Dé nouement		

Practice Exam Question

Read the extract, in which the young Jane has been locked in the red-room at Gateshead. Explore how Brontë develops ideas about the supernatural:

- In this extract
- And elsewhere in the novel

A singular notion dawned upon me. I doubted not—never doubted—that if Mr. Reed had been alive he would have treated me kindly; and now, as I sat looking at the white bed and overshadowed walls—occasionally also turning a fascinated eye towards the dimly gleaming mirror—I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perjured and avenge the oppressed; and I thought Mr. Reed’s spirit, harassed by the wrongs of his sister’s child, might quit its abode—whether in the church vault or in the unknown world of the departed—and rise before me in this chamber. I wiped my tears and hushed my sobs, fearful lest any sign of violent grief might waken a preternatural voice to comfort me, or elicit from the gloom some haloed face, bending over me with strange pity. This idea, consolatory in theory, I felt would be terrible if realised: with all my might I endeavoured to stifle it—I endeavoured to be firm. Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room; at this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it glided up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern carried by some one across the lawn: but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort. Steps came running along the outer passage; the key turned, Bessie and Abbot entered.

“Miss Eyre, are you ill?” said Bessie.

“What a dreadful noise! it went quite through me!” exclaimed Abbot.

“Take me out! Let me go into the nursery!” was my cry.

“What for? Are you hurt? Have you seen something?” again demanded Bessie.

“Oh! I saw a light, and I thought a ghost would come.”