

CHAPTER THREE

- I felt so sheltered and befriended while he sat in the chair near my pillow
- Protection and security when I knew there was a stranger in the room
- Inexpressible sadness weighed it down
- ***But I ought to forgive you, for you knew not what you did:***
- Gulliver a most desolate wanderer
- No, I was not heroic enough to purchase liberty at the price of caste.
- A beauty like Miss Georgiana would be more moving in the same condition.”
- I felt physically weak and broken down; but my worse ailment was an unutterable wretchedness of mind:
- Like most other favors long deferred and often wished for, too late!
- This book I had again and again perused with delight.
- All was eerie and dreary; the giants were gaunt goblins, the pigmies malevolent and fearful imps, Gulliver a most desolate wanderer in most dread and dangerous regions.
- I cry because I am miserable.”
- Besides, school would be a complete change: it implied a long journey, an entire separation from Gateshead.
- “Yes,” responded Abbot, “if she were a nice, pretty child, one might compassionate her forlornness, but one really cannot care for such a little toad as that.”

CHAPTER FOUR

- Human beings must love something,
- A black pillar! Such at least, appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug: the grim face at the top was like a carved mask, placed above the shaft by way of capital.
- He, for it was a man,
- “Well, Jane Eyre, and are you a good child!”
- What a face he had, now that it was almost on a level with mine! What a great nose! And what a mouth! And what large prominent teeth!
- You are deceitful!”
- There’s a dear—and lie down a little.”
- Even for me life had its gleam of sunshine
- “What would Uncle Reed say to you, if he were alive?”
- I half believed her; for I felt indeed only bad feelings surging in my breast.

- I resolved in the depth of my heart, that **I would be most moderate—**
- ***“I infused into the narrative far less of gall and wormwood than ordinary... it sounded more credible.”***
- Her spirit seemed hastening to live within a very brief span as much as many live during a protracted existence.
- I would not now have exchanged Lowood with all its privations, for Gateshead and its daily luxuries.
- Now I wept: Helen Burns was not here; nothing sustained me; left to myself, I abandoned myself, and my tears watered the boards.
- That very morning I had reached the head of my class; Miss Miller had praised me warmly; Miss Temple had smiled approbation; she had promised to teach me drawing, and to let me learn French
- “Hush, Jane! you think too much of the love of human beings
- If others don't love me, I would rather die than live
- She breathed a little fast and coughed a short cough
- Her eyes, which had suddenly acquired a beauty more singular than that of Miss Temple's
- A beauty neither of fine color nor long eyelashes, nor pencilled brow, but of meaning, of movement, of radiance.
- I learned the first two tense of the verb *être* and sketched my first cottage (whose walls, by the way, out rivalled those of the leaning tower of Pisa), on the same day. That night, on going to bed, I forgot to prepare in preparation the Barmecide supper of hot roast potatoes, or white bread and new milk, with which I was wont to amuse my inward cravings: I feasted instead on the spectacle of ideal drawings, which I saw in the dark: all the work of my own hands

CHAPTER NINE

- Hope traversed them at night, and left each morning brighter traces of her steps.
- A bright serene may it was; days of blue sky, placid sunshine, and soft western or southern gales filled up its duration.
- ***True, reader; and I knew and felt this: and though I am a defective being, with many faults and few redeeming points, yet I never tired of Helen Burns;***
- Yes; to my long home—my last home.”
- By dying young I shall escape great sufferings.
- BUT THE PRIVATIONS, or rather the hardships, of Lowood lessened.
- I never tired of Helen Burns
- I must embrace her before she died; I must give her one last kiss, exchange with her one last word.
- Helen lives only for death and the reunion it will bring with her savior. Her reliance on **“an invisible world and a kingdom of spirits”** may signify a venerable religious faith, but it also serves

Chapter One to Seven

CHAPTER ONE

- Weather builds the initial atmosphere as you read the novel: gloomy, desolate. **Quotation:** *cold winter wind*
- Seems like a start mid story.
- Theme of gothic established from the very first paragraph.
- Class distinction: *she really must exclude me from privileges intended only for contented, happy, little children.*
- John Reed is a critique on patriarchy, head of the house so despicable
- Gross exaggeration by Jane Eyre, seen in John Reed and Mr. Brocklehurst:

*which made him bilious, and gave him a dim and bleared eye and flabby cheeks.
wicked and cruel boy*

CHAPTER TWO

RED ROOM:

- Jane's imprisonment in the red room is as a punishment given by Mrs. Reed, so the red room symbolizes Jane's futile fighting against Mrs. Reed and she could only choose to leave.
- But the red room can also be viewed as a symbol of what Jane must overcome in her struggles to find freedom, happiness and a sense of belonging.
Charlotte Brontë builds tension through Jane's fears and imaginings in the dark, gloomy room. Her intense expression of emotion makes her appear all the more vulnerable
- In the red room Jane's position of exile and imprisonment first become clear.
- ***Although Jane is eventually freed from the room, she continues to be socially ostracized, financially trapped and excluded from love, her sense of independence and her freedom of self-expression are constantly threatened.***
- Sexual growth

RED AND FIRE

- Furthermore, the red-room signifies the color red which represents the color fire and
- Heat, the color of fire and heat, represents passion and fury, as fire embodies this.
- Here, the Symbol of fire, in the form of the red-room with its "*pillars of mahogany*" and "*curtains of deep red damask*" is used to symbolize, through physical emotion, Jane's excessively Passionate nature.

- ★ Fire symbol use was so direct in this part of the novel. It is known for Certain, that "*the room was source, because it seldom had a fire*"; this shows that Jane's punishment for being excessively passionate is an emotional coldness that aims to control these thoughts of adoration and deep love. One may also say that coldness of emotion that seeks to temper this rash passion.

According to the chill of the red-room depicts the red-room shows the uselessness of Jane's great love at this stage of her life.

- That would be the reply of the so strict society which also shows the huge unfair limitation that obliged Mrs. Reed to put Jane in the so-cold red room just because the unlucky Jane wanted to express her passion and her warm feeling of love.

CHAPTER THREE

- highlights the social hierarchy as Bessie shifts between the role of mother and servant, her low positions in society is seen
- Gulliver travels: how limited she is, also relates to Gulliver's isolation
- The obsession with the 'animal' appetites and manifestations of the body, ***and the extreme revulsion from female sexuality are also articulated through one of the submerged literary allusions in the text to Gulliver's Travels.*** This book has been one of Jane's favorites but after her experience in the red-room it becomes an ominous and portentous fable. Gulliver seems no longer a clever adventurer but ***"a most desolate wanderer in most dread and dangerous***

narrative far less of gall and wormwood than ordinary... it sounded more credible." This is quite a contrast to her previous, robust story-telling inhibitions. *She wants to be believed and extracts unnecessary details from her story so she can be exonerated from being classified as a liar. Jane learns to moderate between her id and super ego; two people who have a prominent effect is Helen and Mrs. Temple.* Jane learns moderation – how to balance her id and super ego

- Important quote: *"That night on going to bed I forgot to prepare in imagination the Barmecide supper, of hot roast potatoes..."*
- Jane's comparison of their small morsel of cake to food for the gods shows both how hungry the children are, but it also shows how appreciative Jane is of a simple act of kindness; Jane isn't greedy or demanding. The refreshing meal, the brilliant fire, the presence and kindness of her beloved instructress, or, perhaps, more than all these, something in her own unique mind, had roused her powers within her.
- They woke, they kindled: first, they glowed in the bright tint of her cheek, which till this hour I had never seen but pale and bloodless; then they shone in the liquid luster of her eyes, which had suddenly acquired a beauty more singular than that of Miss Temple's:
- *That night, on going to bed, I forgot to prepare in imagination the Barmecide supper of hot roast potatoes, or white bread and new milk, with which I was wont to amuse my inward cravings:* In Arabian Nights, a wealthy Barmecide invites a beggar to an imaginary feast, and this phrase has come to mean anything that represents an illusion of abundance. Jane uses her imagination to satisfy her "inward cravings" for escape from the terrible conditions at Lowood

CHAPTER NINE

Summary:

- As the weather changes from winter to spring, typhus overtakes Lowood school and a number of girls fall ill
- Helen becomes sick and when Jane finds out, she goes to visit her; they talk for a while and Helen asks Jane to stay with her. When she wakes up in the morning she finds that Helen has died

Analysis

- The beginning of the chapter sets the mood as hopeful – spring is described as warm and fertile. Jane observes the beautification of nature but the reader cannot ignore the inescapable feeling that all of this is too good to be true. We are quickly made aware that disease and pestilence has marked the school.
- *"Assuredly, pleasant enough, but whether healthy or not is another question."*
- *Jane vividly contrasts life and death, showing Lowood as the battleground of May's brilliance and of typhus' deadliness. Pain and pleasure are necessarily twinned*
- There is a stark contrast prevalent in the chapter between life and death; beauty and pain.
- *"While disease had thus become an inmate, the woodlands out of doors."*
- In this chapter we also find the first direct reference to the reader: *"True reader"*, which is a narrative technique that Bronte makes use of throughout the novel. This device creates a strong bond between the reader and narrator - derives our sympathy. Such petitions to the reader always come at a moment of heightened intensity or action, often adding detail to a relationship or Jane's own thoughts. At this stage in the novel, it highlights just how important Helen is to Jane.
- *"Helen, at all times and under all circumstances, evinced for me a quiet and faithful friendship"*
- As soon as Jane finds out that Helen is dying her world is upended: *"all the rest was formless cloud and vacant depth.* The conversation that follows between them is deeply melancholic and perpetuates grief. Highlights **pathos** in Helen's death. Pathos is a quality that stirs up emotions and derives pity. (Aristotle's mode of persuasion)
- Helen proclaims that *by "dying young, I shall escape great sufferings"*, though she seems to have accepted her fate by deeming it painless, once cannot escape the inexplicable sadness of the moment.
- Jane and Helen's spiritual discourse, "Where is God? What is God?" lends thought to Jane's curiosity regarding spiritual salvation. The chapter gives insight into Helen's spiritual nature: She rejects an earthly world that offers her little love and few chances for a better future. While Helen's resignation allows her to die with dignity, Jane's courage leads her to face life with zest.
- Jane provides her with the only comfort she is aware of, providing her with physical comfort
- The chapter emphasizes Jane's inability to put her faith completely in either God or his heaven. For Jane, heaven exists here on earth, in the beauties of a May Day. (Refer to the last page of the chapter)
- *We can read Helen Burns as Jane's alter ego – associate the word "Burns" with fire and passion and can be seen as that side of Jane which she has to repress in order to survive in Victorian society*
- Helen had so far survived in the hostile, frigid world of Lowood by going inside herself, by daydreaming however towards the end "burns" up with fever and dies.
- *"Resurgam" – meaning I will rise again, reinforces Helen's spiritual nature and her religious characterization*

CHAPTER TEN

Summary:

Quotes- 11 to 17

Chapter 11

1. "A new chapter in a novel is something like a new scene in a play"
2. "Low broad tower" and "Galaxy of lights": being introduced to a new world, mixed feelings of curiosity and intimidation, thrill, new experiences.
3. She treats me like a visitor
4. I anticipated only coldness and stiffness
5. You see they are only servants and you can't converse with them
6. I thought you would like it better
7. Safe haven
8. Fairer era of life was beginning
9. I sometimes regretted I was not handsomer
10. Respectably well
11. The equality between her and me was real; my position was all the freer

CHAPTER 12

1. "Excuse me," he continued: "necessity compels me to make you useful."
2. She had no great talents, no marked traits of character, no peculiar development of feeling or taste which raised her one inch above the ordinary level of childhood;
3. 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, to 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.
4. As this horse appeared, and as I watched for it to appear through the dusk, I remembered certain of Bessie's tales, wherein figured a North-of-England spirit, called a "Gytrash"; which, in the form of horse, mule, or large dog, haunted solitary ways, and sometimes came upon belated travelers, as this horse was now coming upon me.
5. Had he been a handsome, heroic-looking young gentleman, I should not have dared to stand thus questioning him against his will and offering my services unasked. I had hardly ever seen a handsome youth; never in my life spoken to one.
6. "You are not a servant at the hall, of course. You are—" He stopped, ran his eye over my dress, which, as usual was quite simple: a black merino cloak, a black beaver bonnet: neither of them half fine enough for a lady's-maid. **He seemed puzzled to decide what I was: I helped him.**
7. A tale my imagination created,
8. Daylight still lingered
9. The moon was waxing bright
10. I saw him plainly
11. Dark face with stern features and a heavy brow
12. Beauty, Elegance and Gallantry

CHAPTER 14

1. His desire to remake himself from "Indian rubber" into flesh contrasts with Helen's faith in transcending the flesh.
2. In Chapter 14 Jane can be seen as embodying the "inspiration" or "notion" of the "angel of light" that Rochester believes will transform his life, through her honesty and good character. Jane instinctively feels that Rochester's plans for his future are somehow outside the bounds of conventional morality. His mention of new "unheard-of rules" reinforces this feeling. This foreshadows his proposal to Jane. His strange talk also adds to the sense of him as a gothic hero, a

representation of love.

"He might in a moment, by one careless word, deprive me, if not of life, yet forever of happiness."

"Tell him to be cautious, sir: let him know what you fear, and show him how to avert the danger."

- This exchange between Jane and Rochester is very ironic and also foreshadows what is about to happen.
- **Ariel** is a magical spirit from The Tempest who aids his master, Prospero, by whispering things to him and other characters. Jane's allusion indicates her solitary state, her feelings of loneliness, that pervades the novel. Despite this, Jane has been able to persevere through hard times, independently managing her struggles.
- **I believe I have found the instrument for my cure:** Instrument is Jane which objectifies woman and her role in his life
- Paused- birds went on caroling- the shift in atmosphere is bizarre. Sense that the scene is unfinished- will be completed at the time of the marriage.
- **You've seen her and know her-** Bertha Mason and Jane at the same time.
- Towards end of chapter, reference given to **Carthage**: city of debauchery (excessive indulgence in sex, alcohol and drugs) in contrast to Bertha compared to woman of **Carthage**. Completely stark contrast to plain Jane. Gothic elements are intensified by dark and haunted colliders.
- Passage way between Jane and Bertha.
- Rochester behaves like a lunatic- like a vampire- sucking Mr Mason's blood- goes back to moon imagery.
- In many ways, Ingram like Bertha Mason, proud, robust and Rochester's interest in both of them is to gain financial security.

Chapter 21

- In beginning, she has a recurring dream of a child as she has it seven nights in a row. A bad omen as dreams of children signify bad
- Jane is in a self-reflective mood, **presentiments are strange things**. Bronte has told you that this is the effect she is trying to achieve. This produces sense of foreboding. Immediate as chapter begins sense of impending doom.
- Notice how **"Nature"** is capitalized and personified. These were typical characteristics of Romantic literature, which glorified nature to a nearly religious extent. A main feature of Romanticism that appears in Jane Eyre is an emphasis on emotion and individualism, which is realized in Jane's intimate first person narrative and her desire for freedom and independence.
- Revisitation of Jane's past- Mr Leaven- association to past, dramatic entrances and exits- another one of those. His purpose is to connect Jane to her past and to remind the reader of Jane's own past and it's just a revival of Jane's past. Remind the reader of everything the reader forgotten in hustle and bustle in Thornfield hall so connection of past.
- Freud also developing his theories- hysteria within women- links back to Bertha Mason. Hysteria because of oversexualized character- Bertha Mason
- Juxtaposition of moods between chapters.
- Jane depicts her knowledge of dream interpretation. Typical gothic motive (dream interpretation) which is known by especially servants and nursemaids who teach their charges about folklore and the supernatural.
- Recalls Helen Burns when the discourse turns to death and re-familiarizes the reader with aspects of her past. She also remembers Helen's philosophy of life on stoicism and then Jane becomes self-respectful and urges herself to take action on the philosophy and urges herself to be stoic right now- lasting impression of Helen Burns in life.
- Two different aspects of Victorian woman presented- Eliza and Georgina present two opposing views of Victorian and conventional femininity, one as the self-sacrificing subservient wife and the other with a high moral ground.
- The anti-Catholic overtones reflect Bronte's own narrative voice. It was quite typical of 18

century gothic novels to evoke anti-Catholic sentiments. Reminds one of Lowood chapters where Bronte mocks the entire concept of religion. Eliza represents Catholicism which would be abhorrent to her.

- Symbolism foreshadowing bad omens are often used to create a sense of impending doom which helps to drive the plot. Uncanny imagery, irony and suspense serve to create an organic whole. A great amount of fluidity in chapter.
- Note of finality presented in Chapter 21. Numb to emotions regarding Gateshead; has put everything beside her. Has to come to terms with her past as she has put it behind her. With the death of John and Mrs Reed, with whom Jane associates Gatehead with creates a sense of finality as the chapter in her life is now closed.
- Very distinct shift in way Bronte has presented this; strict divide between past, present and future.
- Her doctrine of the **equality of disembodied souls**: This phrase, first spoken by Helen Burns, reminds Jane of her friend's everlasting faith. Mrs. Reed's terminal illness evokes this memory and allows Jane to forgive her aunt's previous behavior. This statement combines two major motifs that are apparent throughout the novel: equality and religion.

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It shows male dominance, class differences are portrayed as Rochester continually tries to master her and show his dominance.

- The ominous setting is reiterated by the weather and the chestnut tree. The chestnut tree is symbolic because nothing good will last, and its reflective of their temporary happiness. Nature is against Rochester and Jane and their relationship..
- A lot of shock when Miss Fairfax when she finds out because she knows how Rochester is married.

In chapter 19, the romantic scene was contrasted with the blood which preluded it. Here, the Romantic feelings followed by distinct change in weather in this chapter as the tree stuck by lightning is an ominous sign.

Certain Phrases

- **Rumor, plainly intimated to you that it was my intention to put my old bachelor's neck into the sacred noose:** This is a funny little quip from Rochester, but notice how the imagery is somewhat macabre. Rochester pairs a symbol of restraint and death with marriage. His reluctance to get married would not be unusual if he wasn't so morbid about it, making him seem oddly suspicious.
- **I retorted, roused to something like passion:** Notice how Jane prefaces "passion" with "something like," revealing her fear of making a concrete statement about any feelings she has concerning Rochester. Up until this point, she has been very restrained in her interactions with Rochester, minding proper social protocol and carefully choosing when to let on how she truly feels. This is one of the few times in the novel when Jane is more open about her feelings with other characters, not just the reader.
- **For the world's judgment I wash my hands thereof. For man's opinion, I defy it:** The Romantic theme of individualism appears again but this time in Rochester. He relates his conflicted situation of wanting to marry Jane despite social norms as a conflict of him against the world, the masses against his single person.
- **And half of it split away:** The ominous occurrence adds to the Gothic tone of the novel, and its natural subject matter is very much in the Romantic style. Brontë uses pathetic fallacy, where nature mirrors human emotions or interactions, to foreshadow a separation or break.

family at Gateshead. That this trio is later revealed to be her cousins does not diminish the charity they show when she is a stranger to them.

2. Jane's taking of the false name Jane Elliott parallels Brontë's own adoption of a pseudonym in writing the book. It also sets up the surprise when her true identity is learned. The name Marsh End signifies that the end of her emotional journey is near in this place.
3. She echoes Helen Burns when she says, "Sure was I of His efficiency to save what He had made: convinced I grew that neither earth should perish, nor one of the souls it treasured."
4. A lot of negatives since no passengers, etc. as spotlight on Jane and contrast with everything she will receive at the end. Not a lot of people here.

Presentation of stoicism and theme of departure

2 days are past: Jane doesn't take us along with what happens on those two days; too much for her to think about them as this establishes an emotional connection with the reader.

Stoicism: how different Jane is from her old stuff. Deriving that strength from nature; comparison between her and the old Jane and how she is mimicking Jane. She was always looking for family unit but finds it in God. Also how calm she

I chose my couch: individuality, independence, the execution of free will as she has consciously chosen to be destitute as even in the lowest of circumstances you can still find admirable qualities in herself.

The burden must be carried/ I must struggle on; life in Victorian Woman.

She appreciates religion and nature; nature is a manifestation of God.

Looks at church ; hopeful which can be contrasted with the imagery of the church in the

Introduction of new characters, how does it make the chapter intriguing?

1. The housekeeper, Hannah; Hannah admits she has no respect for Jane, because she has neither money nor a home. This class prejudice angers Jane, who reminds Hannah that poverty is no sin; in fact, many of the best people, such as Christ, lived destitute, and a good Christian shouldn't reject the poor.
2. In this section, Jane recognizes the spiritual value of her experience of absolute poverty, which has stripped her of all markings of class. Now, however, she rejects the label of "beggar," showing that she, like Hannah, has prejudices against those who beg for a living.
3. Jane has been careful to erase all signs of dirt and "disorder" from her appearance, so she can resume her proper identity.
4. Similarly, the record she provides of Diana and Mary's conversations about her as she slept emphasizes her ladylike appearance: she is educated, her accent is pure, and her appearance doesn't indicate decadence. While Jane warns **Hannah not to judge the poor, Jane is careful to erase all marks of poverty from her own appearance. She is very self-aware of her position; almost desperate.**

The introduction of new characters can be compared to previous characters plus bring up old themes.

1. From Hannah, Jane discovers that the Rivers are ancient gentry, class-related information that will be important to Jane later in the novel. Their superiority is evident in Diana's and Mary's appearances and manners. Both women are charming, pretty, and intelligent, although Mary is more reserved than the more willful Diana.
2. Like Miss Temple, these women provide Jane with a model of compassionate, refined, intellectually stimulating, and morally superior femininity that contrasts with the capriciousness of the Reeds and the self-centeredness of Blanche Ingram.
3. Biblical significance of Mary and Diana
4. St. John River's appearance also indicates a moral and intellectual superiority. According to Jane, his face's pure outline is Greek, and he has "a straight, classic nose; quite an Athenian mouth and chin."
5. St. John's classic, handsome features contrast with Rochester's rugged appearance. The two men are like ice and fire.
6. While St. John's blue eyes and ivory skin align him with ice, Rochester's dark hair and passionate

Themes

Fire and Ice

1. The motifs of fire and ice permeate the novel from start to finish. Fire is presented as positive, creative, and loving, while ice is seen as destructive, negative, and hateful.
2. Brontë highlights this dichotomy by associating these distinct elements with particular characters: the cruel or detached characters, such as Mrs. Reed and St. John, are associated with ice, while the warmer characters, such as Jane, Miss Temple, and Mr. Rochester, are linked with fire.
3. Interestingly, fire serves as a positive force even when it is destructive, as when Jane burns Helen's humiliating "Slatern" crown, and when Bertha sets fire to Mr. Rochester's bed curtains and then to Thornfield Manor.
4. The first of Bertha's fires brings Jane and Mr. Rochester into a more intimate relationship, while the second destroys Thornfield and leads to Bertha's death, thus liberating Rochester from his shackled past.
5. Although the fire also blinds Rochester, this incident helps Jane see that he is now dependent on her and erases any misgivings she may have about inequality in their marriage.
6. Although Brontë does not suggest that the characters associated with ice are wholly malignant or unsympathetic, she emphasizes the importance of fiery love as the key to personal happiness.

Gothic elements

1. Brontë uses many elements of the Gothic literary tradition to create a sense of suspense and drama in the novel. First of all, she employs Gothic techniques in order to set the stage for the narrative.
2. The majority of the events in the novel take place within a gloomy mansion (Thornfield Manor) with secret chambers and a mysterious demonic laugh belonging to the mad woman in the Attic.
3. Brontë also evokes a sense of the supernatural, incorporating the terrifying ghost of [Mr. Reed](#) in the red-room and creating a sort of telepathic connection between Jane and Mr. Rochester.
4. More importantly, however, Brontë uses the Gothic stereotype of the Byronic hero to formulate the primary conflict of the text.
5. Brooding and tormented, while simultaneously passionate and charismatic, Mr. Rochester is the focal point of the passionate romance in the novel and ultimately directs Jane's behavior beginning at her time at Thornfield.
6. At the same time, his dark past and unhappy marriage to [Bertha Mason](#) set the stage for the dramatic conclusion of the novel.

External beauty versus internal beauty

1. Throughout the novel, Brontë plays with the dichotomy between external beauty and internal beauty.
2. Both Bertha Mason and [Blanche Ingram](#) are described as stunningly beautiful, but, in each case, the external beauty obscures an internal ugliness.
3. Bertha's beauty and sensuality blinded Mr. Rochester to her hereditary madness, and it was only after their marriage that he gradually recognized her true nature. Blanche's beauty hides her haughtiness and pride, as well as her desire to marry Mr. Rochester only for his money.
4. Yet, in Blanche's case, Mr. Rochester seems to have learned not to judge by appearances, and he eventually rejects her, despite her beauty.
5. Only Jane, who lacks the external beauty of typical Victorian heroines, has the inner beauty that appeals to Mr. Rochester. Her intelligence, wit, and calm morality express a far greater personal beauty than that of any other character in the novel, and Brontë clearly intends to highlight the importance of personal development and growth rather than superficial appearances.
6. Once Mr. Rochester loses his hand and eyesight, they are also on equal footing in terms of appearance: both must look beyond superficial qualities in order to love each other.

Beauty: Theme

- Mistreatment as a child, taught she is physically inferior to her cousins, in the end however: roles flipped. Miss Georgiana made it up to run away: but they were found out and stopped.
- Point drove home how she might not be pretty but she has talents. you look like a lady, and it is as much as ever I expected of you: you were no beauty as a child."
- An important idea in the novel is that internal is more important than external beauty. Jane and

- Rochester requiring her help the first time, the fire scene and towards the end shows how she has gained her independence and the roles have been reversed. The way they talk together: Your claim to superiority depends on the use you have made of your time.

He laid a heavy hand on my shoulder, and leaning on me with some stress, limped to his horse: You have saved my life

The red room: The red represents hostility and passion reflects on the sexual growth of Jane Eyre as this moment is a transition from childhood to being a young adult. Although Jane is eventually freed from the room, she continues to be socially ostracized and financially trapped. This symbol reappears as a memory whenever Jane makes a connection between her current situation and that first feeling of being ridiculed.

Social Class

- Jane Eyre' is a critique of the importance of the strict social class hierarchy in Victorian England. The novel highlights the significance of class consciousness and the subjectivizes one particular class may face at the hands of the dogmatic elites. The derogative attitudes regarding social class first occur when Jane suffers horrible mistreatment from John Reed. He violently torments Jane and constantly reminds her that she is an orphan and a dependent of the Reed family, forcing into her mind that to be without a class is to be without worth. He inflicts fear into Jane and reminds her that he is the superior being;
- "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 to 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."
- This quote expresses John's power and authority over Jane as he abruptly informs her that she is beneath him in social class and uses this fact as his justification to ostracise her. Jane rejects her birthright as an orphan and uses this as her ammunition to be treated as an equal.
- In Chapter 7, Mr. Brocklehurst lectures Miss Temple and the students of Lowood on wearing their hair and clothes plainly. Jane identifies the contrast of what Mr. Brocklehurst teaches or demands of the girls at Lowood with how he and his family live. Mr. Brocklehurst's opinions show how his view varies between social classes. He can live extravagantly, but poor orphaned children must live strict, simple, and plain lives. Jane's reflection highlights this common contradiction between social classes.
- When Mr Brocklehurst publicly humiliates Jane in front of the whole school, Brontë is expressing the unfair dominance of the upper classes. She uses opposing language to describe him based in relation to Jane to highlight the social ideology that is created by a class system. Mr Brocklehurst uses positive connotations to portray Mr. Reed with compliments such as "dearable, kindness" merely because she is upper class and contrasts this by positing new words of lower class as "dreadful, bad." Jane then has to fight against any negativity about herself because of her class and force people to accept her for her personal attributes. The education Jane receives at Lowood helps to enhance her social class mobility as she gains the same educational knowledge and mannerisms that is associated with the aristocrats. This highlights the importance of the social boundaries that are created.
- When Mrs. Fairfax is talking about Leah and the other servants, she is happy to have someone at Thornfield of the same rank as her to talk with. Because of social constraints they cannot speak colloquially to Mr. Rochester because he is above them, yet Mrs. Fairfax refuses to befriend the servants because they are below her. However, Jane does not follow these rules, she is constantly testing the social norms of her time by speaking her mind to Mr. Rochester, someone of higher standing than she. Jane has an ambiguous social standing as she both lives and converses with all classes of people, from the working class servants to the upper class aristocrats. Jane is therefore a cause for extreme tension as she holds the sophistication of the upper classes yet she has a lower class background. Governesses of this time were expected to uphold a high standard of aristocrat 'culture'; however they were often still very poorly treated by their employers.