

**ЖАЛАЛ – АБАДСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ им.
Б.ОСМОНОВА**

ИНСТИТУТ ФИЛОЛОГИИ

КАФЕДРА АНГЛИЙСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ

**к.ф.н., доцент Арсланбекова Н.Э., ст.преп. Жумабекова Н.А.,
Нышанбай к Байыма**

Литература страны английского языка
Учебно-методическое пособие

Рассмотрено на заседании кафедры Английского языка и литературы

Протокол № ____ от _____

Утверждено на учебно-методическом совете Жалал – Абадского
государственного университета

Протокол № от

Редактор: преподаватель кафедры: Жороева Г.А.

Рецензент: Алтынбаев Н.К. кандидат фил.наук, доцент

Составители: к.ф.н., доцент Арсланбекова Н.Э., Жумабекова Н.А.,
Нышанбай к Байыма

Литература страны английского языка. Учебно-методическое пособие по
дисциплине Литература страны английского языка.

Манас. 2026, _41_ стр.

Введение

Учебно-методическое пособие призвано помочь студентам освоить тексты английской литературы как с языковой, так и с культурно-исторической точки зрения. Каждая часть пособия посвящена текстам английской литературы и содержит задания, направленные на проверку понимания прочитанного текста, обсуждение проблематики данного текста, а также на работу с лексическими единицами и средствами художественной выразительности. Для студентов по профилю английский язык и литература.

Общий рекомендуемый план занятий

1. Рекомендованный текст дается студентам как задание на дом. Для их понимания и перевода используется словарь. Незнакомые слова выписываются и запоминаются.
2. Для работы на занятии составляется план по каждому тексту, состоящий из 6-8 частей (на английском языке).
3. На занятии студенты пересказывают каждый текст по частям плана.
4. К каждому занятию студенты (два человека) готовят перевод отрывка из прочитанного дома текста на кыргызский и русские языки (20-30 строк).
5. К каждому занятию студентом (один человек) выбирается самая интересная и значимая лексика, знание которой он/она затем проверяют на занятии.
6. Слова и выражения для запоминания и последующего активного использования, отобранные преподавателем, находятся в данном методическом пособии.
7. В конце занятия один студент дает краткое резюме содержания главы (a brief summary).

Charlotte Bronte: A Brief Biography

Charlotte Bronte was born in 1816, the third daughter of the Rev. Patrick Bronte and his wife Maria. Her brother Patrick Barnwell was born in 1817, and her sisters Emily and Anne in 1818 and 1820. In 1820, too, the Bronte family moved to Haworth, Mrs. Bronte dying the following year.

In 1824 the four eldest Bronte daughters were enrolled as pupils at the Clergy Daughter's School at Cowan Bridge. The following year Maria and Elizabeth, the two eldest daughters, became ill, left the school and died: Charlotte and Emily, understandably, were brought home.

In 1826 Mr. Bronte brought home a box of wooden soldiers for Branwell to play with. Charlotte, Emily, Branwell, and Ann, playing with the soldiers, conceived of and began to write in great detail about an imaginary world which they called Angria.

In 1831 Charlotte became a pupil at the school at Roe Head, but she left school the following year to teach her sisters at home. She returned to Roe Head School in 1835 as a governess: for a time her sister Emily attended the same school as a pupil, but became homesick and returned to Haworth. Ann took her place from 1836 to 1837.

In 1838, Charlotte left Roe Head School. In 1839 she accepted a position as governess in the Sidgewick family, but left after three months and returned to Haworth. In 1841 she became governess in the White family, but left, once again, after nine months.

Upon her return to Haworth the three sisters, led by Charlotte, decided to open their own school after the necessary preparations had been completed. In 1842 Charlotte and Emily went to Brussels to complete their studies. After a trip home to Haworth, Charlotte returned alone to Brussels, where she remained until 1844.

Upon her return home the sisters embarked upon their project for founding a school, which proved to be an abject failure: their advertisements did not elicit a single response from the public. The following year Charlotte discovered Emily's poems, and decided to publish a selection of the poems of all three sisters: 1846 brought the publication of their *Poems*, written under the pseudonyms of Currer, Ellis and Acton Bell. Charlotte also completed *The Professor*, which was rejected for publication. The following year, however, Charlotte's *Jane Eyre*, Emily's *Wuthering Heights*, and Ann's *Agnes Grey* were all published, still under the Bell pseudonyms.

In 1848 Charlotte and Ann visited their publishers in London, and revealed

the true identities of the “Bells”. In the same year Branwell Bronte, by now an alcoholic and a drug addict, died, and Emily died shortly thereafter. Ann died the following year.

In 1849 Charlotte, visiting London, began to move in literary circles, making the acquaintance, for example, of Thackeray. In 1850 Charlotte edited her sister’s various works, and met Mrs. Gaskell. In 1851 she visited the Great Exhibition in London, and attended a series of lectures given by Thackeray.

The Rev. A. B. Nicholls, curate of Haworth since 1845, proposed marriage to Charlotte in 1852. The Rev. Mr. Bronte objected violently, and Charlotte, who, though she may have pitied him, was in any case not in love with him, refused him. Nicholls left Haworth in the following year, the same in which Charlotte’s *Villette* was published. By 1854, however, Mr. Bronte’s opposition to the proposed marriage had weakened, and Charlotte and Nicholls became engaged. Nicholls returned as curate at Haworth, and they were married, though it seems clear that Charlotte, though she admired him, still did not love him.

In 1854 Charlotte, expecting a child, caught pneumonia. It was an illness which could have been cured, but she seems to have seized upon it (consciously or unconsciously) as an opportunity of ending her life, and after a lengthy and painful illness, she died, probably of dehydration.

1857 saw the posthumous publication of *The Professor*, which had been written in 1845-1846, and in that, same year Mrs. Gaskell’s *Life of Charlotte Bronte* was published.

Lesson 1

1. Answer the following questions to the text

1. How is the chilly weather connected with Jane's mood?
2. Why is Jane dispensed from joining Eliza, Georgiana and John?
3. Where and in what does Jane find moral and physical refuge?
4. What kind of a person is John Reed?
5. How does he bully Jane? Why does Jane compare him to the Roman emperors?
6. How does Jane try to defend herself?
7. Why does John Reed say, "You ought to beg"?
8. Have you ever come across situations when you or somebody you know was wronged and grown-ups (or teachers) were blind and deaf on the subject? Give examples if you can.

II. Translate the following words and expressions into Kyrgyz and Russian.

She lay reclined on the sofa; the leafless shrubbery; a child who takes up her elders; the haunts of sea-fowl; those death-white realms; I was to approach him; he had large extremities; to bully smb.; to be out of the question; to cluster round; in good earnest; I took care not to do smth.; generally speaking; nor could I pass unnoticed; when she chanced to be in good humor; unwholesome skin; on account of; habitually obedient; he ran headlong at me.

III. Find English equivalents to the words and expressions using the material of the text.

Более общительный нрав; как бы; непрекращающийся дождь; быть в хорошем настроении; я была счастлива по-своему; задернуть шторы; мое укрытие; за столом он объедался; время от времени; нанести удар; я привыкла к его оскорблениям.

Discussion

7

1. What feelings did you experience while reading the chapter?
2. Are there any signs or symbols in the chapter that act as forebodings to the forthcoming events?
3. How many logical parts can the chapter be divided into?

Lesson 2

1. Answer the following questions to the text

1. Why does Abbot say that Jane is less than a servant?
2. Why is the red color chosen for the room that Jane is put into?
3. Why is Jane under obligations to Mrs. Reed?
4. How is God supposed to punish Jane?
5. How does the late Mr. Reed come into the picture?
6. What frightens Jane?
7. Why isn't Jane allowed to leave the red room?

II. Give a description of Eliza, Georgiana, and John.

III. What is so macabre about the red room? Give a short description of it.

IV. Translate the following words and expressions into Kyrgyz and Russian.

They entertained a bad opinion of me; I was beside myself; it rendered me liable to smth.; if she turns you off; to be resolved to do smth.; to go to all lengths; accommodation; her deceased husband; mind you don't do it; it was only half intelligible; the room was under a spell; she was universally indulged; I was a discord there; to do smth. for your keep; it took a little of the excitement out of me.

V. Find English equivalents to the following words and expressions.

Она удостоверялась; просторная комната; она скрестила руки на груди; преднамеренно; оправдать (выслушать оправдания); наверное, ты ей обязана; у подножия кровати; шкатулка; она была избалована; козел отпущения; отомстить за угнетенных; опасный (нездоровый); желто-коричневый; придирчивый; нарушать клятву; безапелляционно.

Discussion

1. Do you think conditions of life in a poorhouse today are very different from what they were in Ch. Bronte's time?

8

2. Do you believe in ghosts, apparitions or poltergeists?

3. What feelings does this chapter evoke in you?

Lesson 3

I. Answer the following questions to the chapter.

1. What does Jane feel and see when she wakes up?
2. Why does Jane feel an inexpressible relief?
3. Why was the apothecary called in, not the physician?
4. What information does Jane get from the scraps of conversation between Bessie and Sarah Abbot?
5. Why has Jane lost interest in all the things she had previously cherished?
6. What is the song Bessie sings about? Why does it evoke indescribable sadness in Jane?
7. Why doesn't Bessie want to leave the room when Mr. Lloyd tries to talk to Jane?
8. What kind of information is Mr. Lloyd trying to get from Jane?
9. Does Jane express a desire to go to school? Why?
10. What do we learn about Jane's parents at the end of the chapter?

11. Give an explanation of the following words and expressions.

To sit in the stocks; to wear backboards; a Welsh rabbit; a beggarly set (what is a set in this case?); a sense of terror confused my faculties; Gulliver was a most desolate wanderer; a pinch of snuff; respectable poverty; to cut smb. off without a shilling.

III. Translate the following words and expressions into Kyrgyz and Russian.

The cloud of bewilderment dissolved; the night passed in ghastly wakefulness; by-and-by; unutterable wretchedness of mind; to move hither and thither; I daresay she is crying because...; to knock smb down.

IV. Find English equivalents to the following words and expressions.

Приглушенные голоса; я почувствовала невыразимое облегчение; интересно, увидела ли она что-либо; вырвать с корнем; вызвать слезы; повествование; малонаселенная страна; возможность облегчить мои

страдания; похоже, она интригует; брак был неравный; в любом случае.

Discussion

1. Do you think Bessie can do something to help Jane? If she did try would it be easy and safe for her?

2. If you lived with the Reeds how would you behave?

Lesson 4

I. Answer the following questions to the chapter.

1. Why does Jane think that a change is near?

2. How do the other members of the family treat Jane in the meantime?

3. What do you think about Jane's words "They are not fit to associate with me"?

4. How did the Christmas festivities pass for Jane? Did they upset her?

5. How do Eliza and Georgiana pass their time? 6. What happens on the morning of 15th January?

7. Why does Mr. Brocklehurst come to Gateshead?

8. Can he be considered pleasant-looking? How does Jane see him?

9. How does Mrs. Reed characterize Jane?

10. How does Mr. Brocklehurst try to scare Jane?

11. Is Jane quick to find an answer?

12. How is the word "deceit" connected with Jane in this chapter?

II. Translate the following words and expressions into Kyrgyz and Russian.

She surveyed me with a severe eye; the subject over which I brooded; she drew a line of separation; to drop a hint about smth.; the hum of conversation; let my playthings alone; I was spared the trouble of answering; the less said on the subject the better; my interrogator; they must keep a strict eye on her.

III. Find English equivalents to the following words and expressions.

Поправиться; обратиться к кому-либо; осудить кого-либо; глубокое отвращение; вне сомнения; произвести впечатление; учитывать что-либо; дать положительный ответ; быть в добром здравии; она вметалась (в разговор).

Discussion

1. Do Eliza and Georgiana have the same interests and inclinations? Do you see them as grown-up people?
2. Explain the following words and phrases and state in what connection they are used in the chapter:

No allusion was made to the subject; I was now in for it; John thrust his tongue in his cheek; she swept me like a whirlwind into the nursery; she boxed both my ears; Bessie supplied the hiatus by a homily of an hour's length; she would tuck the clothes around me; Eliza had a turn for traffic.

Lesson 5

I. Answer the following questions to the chapter.

1. As what kind of person was the little girl Jane presented to Mr. Brocklehurst?
2. Why did the accusation cut Jane to the heart?
3. What does Jane say to Mrs. Reed after Mr. Brocklehurst's departure?
4. Do you think a child has the right to talk like that to her elders?
5. Jane had tasted the aromatic wine of vengeance. Did it bring satisfaction and make her happy?
6. Why couldn't she go and ask Mrs. Reed's pardon?
7. How does Jane spend her last day at Gateshead?

II. Comment on the following.

1. "I should like her to be brought up in a manner suiting her prospects," says Mrs. Reed. What does she mean?
2. Give a description of Mrs. Reed's appearance.
3. Mr. Brocklehurst considers himself to be a great believer in God. How do you see his words about the little boy who recites psalms? The second commandment says "Thou shalt not take the name of the Lord thy God in vain." Does he break this holy law when he tries to scare Jane by using the name of God? Give the Russian equivalent of the second commandment. Translate the words "hypocrisy" and "bigotry" into Russian.

III. Translate the following words and expressions into Russian.

On second thought; life had its gleams of sunshine; I was disposed to bask in the sunshine; I was shaking from head to foot; an invisible bond had burst; her skin was dark and opaque; it was unhopd for liberty; consistency is the first of Christian duties; it cut me to the heart.

IV. Find English equivalents to the following words and expressions.

Я не могла осмыслить это; но учти; не вздрагивай; я к Вам привыкла; смахнуть слёзы; мои попытки были отвергнуты; положение вещей; я вполне это одобряю; в соответствии с; ее леденящий взор; мне противно даже думать о Вас; угрызения совести.

Summary

The first four chapters are devoted to the period of Jane's life that she had spent at Gateshead.

1. What are your impressions of this period?
2. Was it hard to understand these chapters?
3. Did you have to do a lot of work with the dictionary?
4. Do you think all that happened in these four chapters could well happen today?
5. Did you come across anything that is quite impossible today?

Lesson 6

I. Answer the following questions to the chapter?

1. Why does Jane get up so early on the morning of 19th January?
2. Why doesn't Jane go in and "bid missis good-bye"?
3. Why does Mrs. Reed "trust Jane so far alone"?
4. How long would it take you to go 50 miles today?
5. What is the weather like all the way? Does it mean anything?
6. What are Jane's first impressions of Lowood Institution?
7. How many girls are there?

8. Did the girls at Lowood each have a bed to herself?
9. Does the weather change for the better?
10. What does the day begin with at Lowood?
11. What happens at breakfast time?
12. Does Jane have a good breakfast in the morning of her first day at Lowood?
13. How are the girls at Lowood dressed?
14. What information does this chapter give us about Miss Temple?
15. Whom does Jane talk to in the garden and what information do we get about Lowood?
16. Why are these girls called “charity children”?
17. How does Miss Scatcherd come into the picture?

II. Translate the following words and expressions into Kyrgyz and Russian.

They urged haste; I was whirled away to the unknown; I was stiff with long sitting; she was smartly dressed; the teachers resumed their posts; you ask rather too many questions; she had refined features; all underfoot was still soaking wet; she looked purple and weather-beaten; I was placed at the bottom of the class; the sense of admiring awe.

III. Find English equivalents to the following words and expressions.
Разжечь огонь; часы пробили пять; она едет одна; пассажиры вышли из дилижанса, чтобы пообедать; приказ был отдан; я хочу кое-что сказать (обратиться к) ученицам; говорят, что за ним числится много добрых дел; ее отпустили с позором; густой туман; эта одежда им не шла; относительная тишина.

Discussion

Did you expect Jane's journey to Lowood or her first day there to be different?

Lesson 7

I. Answer the following questions to the chapter.

1. What are Jane's impressions of the next morning?
2. How does the day begin?
3. What can you say about Miss Scatcherd as a teacher?
4. What can you say about Helen Burns as a pupil?
5. What do you think makes Miss Scatcherd so cruel?
6. Why is Helen so seemingly meek?
7. What is the weather like all the time?
8. Why can't Helen leave Lowood?
9. How is Miss Temple characterized in this chapter?
10. How does Helen comment Jane's story about Mrs. Reed?
11. How does this chapter end?

II. Translate the following words and expressions into Kyrgyz and Russian.

The wind whistled through the crevices of our windows; I had direction to hem the muslin; she made some inattention to stops while she was reading; don't poke your chin; draw your chin in; I did not catch the import of that order; the coffee revived my vitality; a confusion of voices; I have attained that object; it will cure me of my faults; there is no merit in such goodness; we are burdened with the faults of the world; bless them that curse you.

III. Give English equivalents to the following words and expressions.

Это была простая случайность; мы были вынуждены обойтись без...; как бы я хотела, чтобы...; меня зачислили; я всё ждала, что...; она нанесла ей с десяток ударов; в какой-то мере; не суди по внешним проявлениям; сделать по-своему; я придерживаюсь иных взглядов; иди и приведи свой ящик в порядок; без промедления.

Discussion

Helen says, "Love your enemies; bless them that curse you; do good to them that hate you and despitefully use you." Comment on these words. Do you follow

these rules? Is it reasonable to behave so in our world today? Should you allow people to trample on you, use you, and abuse you? Give the reasons for your answers.

Lesson 8

I. Answer the following questions to the chapter.

1. Why does Jane say that her first quarter at Lowood wasn't a golden age?
2. What factors made her life there a torment? Enlist them.
3. What made Sunday "a special day" in the life of the girls?
4. What can you say about Mr. Brocklehurst's behavior during his visit to Lowood?
5. What happens to Jane's slate?
6. Why do the girls write on slates and not in paper copybooks?
7. How is Jane punished?
8. Can you give a logical explanation for Jane's punishment?

II. Translate the following words and expressions into Kyrgyz and Russian.

He was overcome by his feelings; he majestically surveyed the whole class; why that abundance; a brief address would not be mistimed; the hose was in a very bad state of repair; for once it may pass; how we longed for the heat of a blazing fire; the scanty supply of food was distressing; deficiency of nourishment; overpowered with sleep.

III. Give English equivalents to the following words and expressions.

Я дала им разрешение надеть...; он тихо говорил ей на ухо; случилось так, что я сидела...; вы должны избегать ее; почти непроходимые дороги; острый аппетит; небольшое утешение; я заметила фигуру; он должен был заклеить меня; я уловила большую часть сказанного им; временные лишения.

IV. Give an explanation of the following phrases and say in what context they are used.

A sum in long division; I was no Helen Burns; chilblains; they would coax or menace the little ones; the Church Catechism; habits of luxury and indulgence; I have a Master to serve; the Evil One; I was mounted aloft.

Discussion

Let's speak about Mr. Brocklehurst.

1. Do you think he supported the theory of "the survival of the fittest" or was he just fanatically religious?

2. He is shocked by the breakfast of extra cheese for the girls. Do you think that his thriftiness is the reason for it?

3. What about the extra tuckers for two girls?

4. Why was so much time devoted to prayer at Lowood?

5. What kind of a life are these girls prepared for?

6. Why is Mr. Brocklehurst so worried about their "lusts of flesh"?

7. Who are the three visitors? So, does Mr. Brocklehurst practice what he preaches?

8. What makes Mr. Brocklehurst behave as he does?

Lesson 9

I. Answer the following questions to the chapter.

1. Why does Jane feel "crushed and trodden on" that afternoon?

2. Who comes to her rescue?

3. How does Miss Temple try to help Jane?

4. Where are Jane and Helen invited to that afternoon?

5. Why don't the three get more bread and butter?

6. What do Helen and Miss Temple converse about?

7. Why does Miss Temple breathe a sad sigh for Helen?

8. How is the word "Slattern" connected with Helen?

9. How does Jane come to be cleared of every imputation?

10. Does Jane now want to exchange Lowood with all its privations for Gateshead with all its luxuries? Why not?

II. Translate the following words and expressions into Kyrgyz and Russian.

God is waiting to crown us with a full reward; she coughed a short cough; we tread some intricate passages; to cry one's grief away; to do smth. of your own accord; her apartment looked cheerful; we shall think you what you prove yourself to be; Helen was greeted with a sharp reprimand; her benign-looking forehead; it corroborated my account; a murmur of pleasure ran through the crowd; I was relieved of a grievous load; to remain silent as an Indian.

III. Give English equivalents to the following words and expressions.

Класс распустили (объявили, что уроки окончены); если ты будешь стараться; жизнь так быстро кончается; тебя обвинили во лжи; меня ложно обвинили; это звучит правдоподобно; мы должны этим довольствоваться; нельзя было допускать какоголибо промедления; постыдный беспорядок; заслуженное наказание; слёзы обжигали мои щёки; тренировка отточила мой ум.

Discussion

1. Mr. Brocklehurst wrongly accuses Jane of deceit. Helen comes to her rescue. She says, "If all the world hated you, and believed you wicked, while your own conscience approved you, and absolved you from guilt, you would not be without friends." Do you agree with these words? Is it as simple as all that? State your case.

2. Solomon said, "Better is a dinner of herbs where love is, than a stalled ox and hatred therewith." What has this statement got to do with Jane's life at Lowood? Who was Solomon? Do you agree with what Solomon said? Can we compare the situation in Solomon's time with conditions of life today?

3. Explain the following words and phrases:

1

A seedcake; a phylactery; the leaning tower of Pisa; a Barmecide feast; Cuyp-like groups; a naturally tenacious memory; my organ of Veneration; Virgil; to supply deficiencies; to spurn.

Lesson 10

I. Answer the following questions to the chapter.

1. Does spring bring any changes to Lowood?
2. What does Jane say about the surrounding countryside?
3. What do neglected colds and semi-starvation bring to Lowood?
4. How do the pupils who are not ill spend their days in that period?
5. How does Mary Ann Wilson come into the picture?
6. Why do the healthy children get more food?
7. Where is Helen Burns in the meantime?
8. What information about Helen does Jane get from the nurse?
9. What makes it possible for Jane to find the way to Miss Temple's room?
10. What "last home" is Helen going to?
11. How does the night pass for Helen and Jane?
12. What does Jane discover in the morning?

II. We have so far seen that if Jane is unhappy, the weather is cold or nasty. This chapter is full of woe and sorrow, but the spring weather is warm and sunny. How can you explain this discrepancy?

III. Translate the following words and expressions into Kyrgyz and Russian.

My wretched feet began to heal; beneath the iron sky of winter; the mists were as chill as death; the trees were restored to majestic life; they were allowed almost unlimited license; we got on swimmingly together; formless cloud; vacant depth; she was numbering her last days in this world; a flight of steps; her face was wasted but composed; to make one's way; to reprimand.

IV. Give English equivalents to the following words and expressions.

Разорвать в клочья; это совсем другой вопрос; полуголодное существование; недолеченные простуды; предрасположить; ей повезло в достаточной степени; мне доставляло удовольствие находиться с ней; как могло быть иначе; убрать из поля зрения; она ушла, а я осталась; я пришла как раз вовремя; я знала, куда идти; я жала ее крепче в своих объятиях.

Lesson 11

I. Answer the following questions to the chapter.

1. Why does the author give so many chapters to the first ten years of Jane's life?
2. What changes took place in Lowood after the typhus fever had fulfilled its mission of devastation?
3. In the eight years that Jane spent at Lowood her life was uniform. Was it unhappy?
4. What changes occur in the life of Miss Temple?
5. Why does Jane feel that now she won't be happy in Lowood?
6. What idea comes into Jane's head?
7. How does she proceed to bring it about?
8. Who answers Jane's advertisement?
9. What procedure does Jane have to undergo to be able to leave Lowood?
10. Who comes to say good-bye to Jane?
11. What information do we get about the Reeds?
12. Does Jane learn about the existence of a relative? Who is he?

II. Translate the following words and expressions into Kyrgyz and Russian.

I discharged the office of teacher with zeal; a disciplined and subdued character; a discovery dawned on me; for liberty I gasped; the scheme was digested in my mind; it was an inquisitive and mistrustful glance; it was the business I had on hand; to break the news to smb.; she is not quite easy in her mind; Missis was very high with him; he looked quite a gentleman; how do they all get on?

III. Give English equivalents to the following words and expressions.

Привлекать внимание; было проведено следствие (запрос был сделан); я с удовольствием...; прерванный ход моих размышлений; разрешение было дано; я была на ногах весь день; я попросила разрешения отлучиться; его родственники были против этого брака; они живут, как кошка с собакой; она

БЫЛА ВЫНУЖДЕНА ПОКИНУТЬ МЕНЯ; БЫТЬ РАЗОЧАРОВАННЫМ; ШКОЛА НА РАССТОЯНИИ 50 МИЛЬ.

Discussion

1. Did Jane have a right to want a change?
2. Why is Miss Temple's husband "almost" worthy of such a wife?
3. Why does Jane have a roommate? Being a teacher shouldn't she have a room to herself?
4. Why does the author give only one answer to Jane's advertisement?
5. Why does Jane have to ask Mrs. Reed for permission to leave Lowood?
6. What makes Bessie come to see Jane? Why does the author insert this little episode?

Summary

The second period in Jane's life has come to its end. She is leaving Lowood.

1. What are your impressions of this period?
2. Why did the author devote so many chapters to Jane's childhood and the school she attended?
3. Is the same school situation possible today?
4. Would further narration be possible if Jane had decided to spend all her life teaching in Lowood?

Lesson 12

I. Answer the following questions to the chapter.

1. How would you compare Jane's journey to Thornfield at her time with a person's journey that distance today?
2. Why is Jane offered a hot negus on arrival to Thornfield?
3. Who meets Jane at Thornfield?
4. How does Jane feel in her new place of abode?
5. Give a brief description of Thornfield Hall.
6. What information do we get about Adele?

7. Why is it so fortunate that Jane had studied French at Lowood?
8. What does Adele tell Jane about herself?
9. Where did Adele and Jane have their lessons?
10. Is the owner of Thornfield Hall permanently resident there?
11. Why is the house always kept in order?
12. Does Mrs. Fairfax give Jane a full description of Mr. Rochester?
13. Does Thornfield Hall have a ghost of its own?
14. Why does the author take Jane for a look around the house?
15. What strange sound does Jane hear?
16. Is Grace Poole a ghostly or romantic apparition? 1
7. What does Grace do at Thornfield?

II. Translate the following words and expressions into Kyrgyz and Russian.

After six hours' exposure to the cold; the charm of adventure; the light of the candle dazzled me; a considerate choice; the impulse of gratitude; a small hamlet straggled up the side of the hill; a universally understood fact; he is always civil; the girl can make shift to talk English a little; I had always made a point of doing it; in conformity to smth.; the land has belonged to them time out of mind; an air of antiquity; a shrine of memory; to be superstitiously afraid; a hard plain face; her behavior is not altogether unobjectionable.

III. Give English equivalents to the following words and expressions.

Ничего подобного; я, конечно же, смогу поладить с ней; колокол отбивал; она освободила место для подноса; я решила, что лучше будет, если я...; я - простая экономка; это не было снисхождением; я приложила усилия, чтобы выучить это; маловероятно, что я растеряюсь; она внимательно разглядывала меня минут десять; это не имеет значения; ничего необычного в этом не было; у меня нет причины делать иначе; ничего не бросалось в глаза.

Discussion

1. Do you think the strange laugh heard by Jane is going to have consequences?
2. Do you see any Gothic element in this fact?
3. Why do you think the house was so fully described?
4. What do you know about ghost stories and Gothic fiction?

Lesson 13

I. Answer the following questions to the chapter.

1. Is Jane happy with her new position?
2. What does she say about the silent revolt of millions of women all over the world at that time?
3. Does Jane hear the strange laughs again?
4. How many months is Jane in Thornfield already?
5. What errand does she have in Hay?
6. What time of day is it when Jane hears the trample of horse's hoofs on the lonely road?
7. What happens to the man on the horse?
8. How does Jane try to help the rider?
9. Does the man tell Jane who he is?
10. Does he ask Jane who she is?
11. Is Jane eager to re-enter Thornfield that night?
12. What is sitting and gazing at the fire in Mrs. Fairfax's room?
13. Who is the master of Thornfield that has just arrived?

2

II. Translate the following words and expressions into Kyrgyz and Russian.

I longed for a power of vision that could...; I wished to behold it; I could not help it; I allowed my mind's eye to dwell on bright visions; millions are in silent revolt against their lot; for change of amusement; the windings of the lane; it broke

the spell at once; to shun; I want to see that you are fit to mount your horse; the horse's trampling forefeet; little things recall us to earth.

III. Give English equivalents to the following words and expressions.

Черты характера; она была отдана на мое попечение; тебе поручено заниматься ее образованием; время от времени; им надо упражнять свои способности; запоздалый путник; срезать путь; поблизости не было никакой другой помощи; он был уже не молод; нужда обязывает меня; я была не способна это оценить; я едва осознала.

IV. Why do you think the author makes the main characters meet in such unusual circumstances?

Lesson 14

I. Answer the following questions to the chapter.

1. Why do Jane and Adele have to vacate the library?
2. How does Adele feel now that Mr. Rochester has come back to Thornfield?
3. Why does Mr. Rochester ask Jane and Adele to take tea with him that evening?
4. What is Jane's first impression of Mr. Rochester?
5. What opinion does Mr. Rochester form of Jane?
6. What is Adele expecting Mr. Rochester to have brought her from the continent?
7. What have "the men in green" got to do with the whole situation?
8. What do Jane and Mr. Rochester talk about that evening?
9. Jane shows Mr. Rochester her pictures. He chooses three of them. What do you make of those pictures?
10. What does Mrs. Fairfax tell Jane about Mr. Rochester's family troubles?

2

II. Translate the following words and expressions into Russian.

New voices spoke in different keys below; she scattered some heavy unwelcome thoughts; first-rate occasions; you beat about the bush; my hand would not second my fancy; it was blank of meaning; the shape which shape had none; he

did not relish the caress; nine years is a tolerable time; he was anxious to keep the family estate together; to drop the subject.

III. Give English equivalents to the following words and expressions.

Он спустился вниз, чтобы заняться делами; с моей стороны; она придумывала предлоги; относительное спокойствие внизу; я удалилась в свою комнату; это был подарок на память; я буду сам судить об этом; они не ладили (между ними были некоторые недопонимания); брат настроил отца против него; он избегает это место; он порвал со своей семьей; в знак того, что...

IV. Try to guess what words are hidden in this mixture of letters.
nqetueSsbu, ueAnnaqitacc, cwdonkgelAe, iGnneeu, olaiintvvn, oPmrefr,
qeeCnoecnu, ytecfuSlniif, psniCcosuuu, ntenAcnounme.

Lesson 15

I. Answer the following questions to the chapter.

1. Why doesn't Jane see much of Mr. Rochester on the following days?
2. Why is Jane always in her usual Quaker trim?
3. What does Adele receive from Mr. Rochester and what is her reaction?
4. What silly question does Mr. Rochester ask?
5. Does Mr. Rochester seem ugly to Jane when he leans his arm on the mantelpiece?
6. Is Jane able to just "speak"?
7. What does Mr. Rochester say about insolence, submitting to anything for a salary, his own faults, involuntary confidants, fate wronging him, being denied happiness?
8. Does Jane comprehend all that Mr. Rochester says?
9. Why doesn't Jane laugh much?
10. In what way does Adele interrupt their conversation?
11. How did Adele come to be on Mr. Rochester's hands?

II. Translate the following words and expressions into Kyrgyz and Russian.

Blood is said to be thicker than water; he rode out to return these visits; I have no mind to disturb my position; the answer slipped from my tongue; fortune has knocked me about since; to be at ease; have the goodness to talk to me a little now; you lived with one set of people in one house; let's leave superiority out of the question; I don't mean to flatter you; to counterbalance; peace of mind; you have no right to preach to me (practise what you preach); remorse is the poison of existence; a conscience-keeper; his character was beyond my penetration; your self-love dreads a blunder; it is past her bedtime.

III. Give English equivalents to the following words and expressions.

Соседи приходили с визитом; они не обижали меня; они не имели ничего общего с...; и учти; детская болтовня; нечто само собой разумеющееся; красота не имеет особого значения; далеко не так; это восполняло отсутствие; вытянуть из кого-то какую-то информацию; эго не ваша заслуга; эта мысль пришла мне на ум; неблагоприятные обстоятельства; поддерживать беседу; заглушить голос; на цыпочках; прозрачный; полезный для здоровья; ерунда; смягчить недостатки.

Lesson 16

I. Answer the following questions to the chapter.

1. How does Mr. Rochester explain Adele's appearance at Thornfield?
2. According to Mr. Rochester why has Jane never experienced jealousy?
3. What do Celine Varens and the vicomte talk about?
4. What does Mr. Rochester say about his destiny?
5. What does the phrase "recipient of secrets" mean?
6. What does Mr. Rochester do when he discovers that Celine Varens is unfaithful to him?
7. How does Adele come into the picture?
8. Why does Mr. Rochester take her with him to Britain?
9. Knowing the truth about Adele's origin what does Jane now feel towards her?

10. Does Jane find any physical likeness in Adele to Mr. Rochester?
11. Does Jane enjoy Mr. Rochester's company?
12. Why has Mr. Rochester stopped being ugly in Jane's eyes?
13. Does Jane get the answer to the question "what alienates him from the house"?
14. What horrifying incident happens in the house that night?
15. How does Mr. Rochester explain the incident?
16. Does the fire bring Mr. Rochester and Jane closer to each other?

II. Translate the following words and expressions into Kyrgyz and Russian.

Happening to call one evening; and mark my words; I thought I had done with the whole crew; she is not answerable for her mother's faults; I ran a race with her; I ceased to pine after kindred; the confidence he reposed in me; he was harsh to inferiority of every kind; a marrow-freezing incident happened; I told him in what state I had found matters here; I followed him in thought.

III. Give English equivalents to the following words and expressions.

Он посчитал это подходящим (для выполнения); сердечный прием; это влекло меня к нему; я потушила свечу; я обязан Вам; зерна истины; прошло очень много времени; как принято; вряд ли это был своевременный вопрос; незаконнорожденное дитя; до предела (настолько, насколько это возможно); избалованный любимец.

IV. Finish the following phrases using the words and expressions from the chapter.

1. My heart thumped with ...
2. Floating on with closed ... and muffled ...
3. You will be dashed to ... on crag points.
2
4. He ground his ... and was ...
5. The green snake o f...
- 6 .1 never thought o f... him because I ... him so absolutely.

7. Opening the ... I walked ... upon them.
8. It betrayed in her a ... of character.
9. I heard him talk with ...
10. Though I had now ... my candle.

Lesson 17

I. Answer the following questions to the chapter.

1. What feelings does Jane experience on the morning after the fire?
2. What do the servants say about the fire?
3. Why does Grace Poole's calmness amaze Jane?
4. How does Jane go about trying to get information from Grace Poole?
5. Who is cross-questioning whom in this case?
6. What does Grace Poole tell Jane to do with the door?
7. What are Jane's reflections concerning Grace Poole?
8. Where is Mr. Rochester the day after the fire?
9. What does Jane learn about a certain Miss Ingram?
10. Why does Jane consider herself to be the greatest fool on earth?
11. What two portraits does Jane decide to draw? Why does she do it?

II. Translate the following words and expressions into Kyrgyz and Russian.

She was intent on her work; her commonplace features; such impenetrability is past comprehension; you are a light sleeper; she appeared to be cross-examining me; her miraculous self-possession; he dared not openly charge her; why did he keep her wickedness a secret; she drew the blind; she was the belle of the evening; the jetty mass of her curls; it was a treat to listen to her; to be on the safe side.

III. Give English equivalents to the following words and expressions.

Он непременно посетит это место; полный порядок; я собралась обратиться к ней; покушение на убийство; выведать информацию так, чтобы я не подозревала об этом; запереть дверь на засов; ее надо уволить; она имеет

власть над ним; эта мысль была мне противна; на краю пропасти; восполнить недостаток; ты получила удовольствие от чего-то.

IV. Find antonyms to the following words.

Frequent, expected, interrupted, downstairs, penetrable, fortunately, conscious, significant, young, careful, steady, warmth, aware, different, appear, dependent, malignant, omit, known, fasten, bless, advantage, amateur, possible, possess, discretion, prevent, continue, desirable, graceful, separable, color, honorable.

Lesson 18

I. Answer the following questions to the chapter.

1. A week has passed and there is no news of Mr. Rochester. What does Jane feel?
2. What does Mr. Rochester say in his letter?
3. When is the party expected to arrive?
4. How do the members of the household prepare for the arrival of the guests?
5. What conversation does Jane overhear concerning Grace Poole?
6. What are Jane's first impressions of the guests?
7. What does Jane sneak down to the kitchen for?
8. Why had Jane never seen such high-borne elegance before?
9. What do Jane and Adele hear, when the evening is far advanced?
10. Are Jane and Adele invited to join the party next day?
11. Where does Jane retire to?
12. Why doesn't Jane take part in the conversation and the merriment?
13. Give a description of the ladies.
14. Give a description of the gentlemen.
15. How does Miss Ingram behave?

16. How does Adele behave?
17. What object are Jane's eyes involuntarily drawn to all the time?
18. How does Mr. Rochester converse with Miss Ingram? Do you feel the sarcasm?
19. What discussion takes place about governesses in the salon?
20. Why do you think Miss Ingram praises men who are older?
21. Jane slips away only to find that Mr. Rochester follows her. What do you make of it?
22. What phrase does Mr. Rochester not say to the end?

II. Translate the following words and expressions into Kyrgyz and Russian.

He is not of your order; keep to your caste; I received a damping check to my cheerfulness; she (Grace Poole) is laying by; to give smb. a nudge; her purple riding-habit; issuing from my asylum; never mind the ladies tonight; a joyous conversational murmur; to bustle about; to be far advanced; I must smother hope; he cannot care much for me; she chatters like a wren; as soon as she got an inkling of it; I am all obedience; to consider the subject; clement; saturnine; languid elegance; sundry glances.

III. Give English equivalents to the following words and expressions.
 Признавать; время от времени; держать на замке; всё, что я поняла, сводилось к следующему; убежище; ни в коем случае; я поспешно удалилась; отвлечь внимание; для разнообразия; никоим образом; я чувствую с ним родство; вставить слово; пренебрегать обязанностями; ничего не выводило ее из себя; я вам премного обязан; уголовное наказание; на первый взгляд.

Discussion

1. Who are the Abigails and why are they called so?
2. How do you understand the phrase "beauty is in the eyes of the gazer"?
3. How do you understand the phrase "she seems waiting to be sought"? Have you personally seen people behave that way? Who is it more typical of - men or women?

4. How do you understand the phrase “but my curiosity will be past its appetite”?

5. How do you understand the phrase “to turn the tables”? Is it the same as “the boot is on the other foot”?

6. How is the phrase “to be on a high horse” connected with the phrase “to be riding for a fall”?

Lesson 19

I. Answer the following questions to the chapter.

1. Is the monotony at Thornfield Hall gone?
2. What do the guests do when they play charades?
3. Whom does Jane watch?
4. Does Mr. Rochester take any notice of Jane now' that the guests are in his house?
5. Does Jane feel jealous?
6. What is Jane's opinion of the way Blanche tries to fascinate Mr. Rochester?
7. Who is the new guest that arrives while Mr. Rochester is absent?
8. What part of the world is the guest from?
9. What other unexpected guest comes?
10. How do they plan to turn this ugly old newcomer to account?
11. Who is the first to have her fortune told?
12. How does Blanche behave after “the interview”?
13. Do the other three young ladies behave the same way as Blanche did?
14. Who is the last to visit the old hag?

II. Translate the following words and expressions into Kyrgyz and Russian.

To fasten the clasp; she had a wreath of roses round her brow; she was attired in Oriental fashion; fetters were attached to his wrists; the lady who scorned

to touch me; I was too mean to merit observation; she was a mark beneath jealousy; a spiteful antipathy; she could not charm him; as matters really stood; he seemed quite at his ease; the man repelled me exceedingly; extremes meet; the mystery rose to full flow' once more; my whim is gratified; they were half-scared out of their wits; the warning had not been taken in time; my much excited curiosity; in the midst of the tumult; I mean what I say.

III. Give English equivalents to the following words and expressions.

Небо было затянуто; охапками; застежка расстегнулась; прозвенел колокольчик; также, из-за (по причине); он положил сокровище к ее ногам; мое внимание было поглощено; он перестал меня замечать; настороженность; я была вынуждена отклониться назад; из кареты вышел человек; как будто я виновата; обрывки их речи; к моему большому облегчению; погадай мне; она придавала слишком большое значение; я непременно пойду; я нисколько не боюсь.

Discussion

1. Do you believe in fortune telling?
2. Have you ever had your fortune told?
3. Did it come true?
4. In what different ways do fortunetellers tell people their fortune? Do you know any?
5. If fortunetellers tell the truth, does it mean that our future is outlined beforehand and you can change nothing?
6. What do you think of palmistry, crystal balls, cards, the behavior of birds and animals, tea leaves or coffee residue in cups, etc.?
7. Do you think some few people have the ability to foretell or foresee the future?
8. Do you yourself ever have a feeling that “something” is going to happen?

Lesson 20

I. Answer the following questions to the chapter.

1. Why is the gipsy fortuneteller called “Sybil” by Jane?
2. What does the Sybil look like?

3. Does Jane believe fortunetellers?
4. What idea about loneliness is the gipsy trying to convey to Jane?
5. What does Jane say about her plans for the future?
6. Whom does Jane single out all the time from among the people at Mr. Rochester's party?
7. Does the gipsy say anything definite to Jane about her future?
8. What happens after the gipsy says the words "The play is played out"?
9. Who was impersonating the gipsy?
10. Why did Jane suspect that something was wrong all the time?
11. What is Mr. Rochester's reaction to the news about the arrival of Mr. Mason?
12. What errand is Jane sent on concerning Mr. Rochester?

II. Translate the following words and expressions into Kyrgyz and Russian.

A quick eye; a quick ear; a quick brain; you will not stir one step to meet it; must I cross my palm with silver; I can make nothing of such a hand; they are like shapes in a magic lantern; to repose confidence in; the eagerness of the listener quickens the tongue of the narrator; you have been trying to draw me out or in; it set my heart at ease.

III. Give English equivalents to the following words and expressions.
 Широкополая шляпа; ты хочешь, чтобы тебе погадали; счастье доступно тебе; подними голову; накопить достаточно денег для чего-то; ты ни о чем не думаешь, кроме...; выделить кого-то; мне не надо продавать душу, чтобы купить счастье; я была настороже; улыбка застыла на его губах; выставить кого-то из комнаты.

Supplementary

A FEW WORDS ON CHARLOTTE BRONTË'S STYLE

Charlotte Brontë's style strikes one as extremely unequal: now simple and transparent, now violently pathetic. A shrewd observer, she had the power to present things in a clear, realistic manner, not infrequently satirical; but sometimes her taste fails her, and then, in her more abstract passages, she runs into long

paragraphs rich in metaphor and complicated allegory, with the result that what should sound as poetry of the highest order falls into verbiage and melodrama.

Her satire is chiefly directed against all forms of hypocrisy, and at hypocrisy she strikes with a sure hand. Take Mr. Brocklehurst when he upbraids Jane for not liking the Psalms: «Oh, shocking! I have a little boy, younger than you, who knows six Psalms by heart: and when you ask him which he would rather have, a ginger-bread nut to eat, or a verse from a Psalm to learn, he says: “Oh! The verse of a Psalm! Angels sing Psalms,” he says, “I wish to be a little angel here below.” Then he gets two nuts in recompense for his infant piety.”»

Recall the same Mr. Brocklehurst preaching to the starved girls in Lowood on the impropriety of eating bread and cheese instead of burnt porridge, or of wearing curls even if their hair curled naturally, while his own wife and daughters, when they visited the charity school, “were splendidly attired in velvet, silk, and furs.”

The satirical vein is present in Charlotte Brontë’s style when she deals with Blanche Ingram - that standard heroine of the early Victorian novel - and with St. John in whom, notwithstanding her professed respect for him, she perceives a cold, ambitious and calculating nature.

Some of the best pages in *Jane Eyre* are the author’s vivid descriptions of scenery and people. The Lowood house and the country around it, the orchard at Thornfield, Whitcross on the day of Jane’s flight from Rochester, - the author not only brings these before our mind’s eye, but makes us feel the atmosphere of each place as keenly as she must have felt it herself.

Again, when dealing with her characters she creates truly unforgettable portraits such as the hard-hearted and masterful Mrs. Reed enslaved by her good-for-nothing children; the kind and intelligent superintendent of Lowood school, helpless under the crushing Brocklehurst system, in short, a whole gallery of people, the most interesting among whom is undoubtedly the heroine herself, a young girl without riches or beauty (never before had such a heroine been introduced into English literature), but endowed with a strength of character and a wealth of feeling that make her final₃ victory natural and logical.

To emphasize her meaning Charlotte Brontë often has to resort to metaphor, but is immoderate in her use of it. Thus, not content with saying of her heroine, “Jane Eyre, who had been an ardent expectant woman - almost a bride - was a cold solitary girl again,” she goes on to express the same idea in seven more ways: “A Christmas frost had come at midsummer; a white December storm had whirled

over Jane, ice glazed the ripe apples, drifts crushed the blowing roses; on hayfield and corn-field lay a frozen shroud: lanes which last night blushed full of flowers, today were pathless with untrodden snow; and the woods which twelve hours since waved leafy and fragrant as groves between the tropics, now spread waste, wild and white as pine-forests in wintry Norway.”

Rochester uses long, complex metaphors, such as no person would use in actual speech. This is the way he addresses Jane in Chapter XV: “You think all existence lapses in as quiet a flow as that in which your youth has hitherto slid away. Floating on with closed eyes and muffled ears, you see neither the rocks bristling not far off in the bed of the flood, nor breakers boil at their base. But I tell you... you will come some day to a craggy pass of the channel, where the whole of life’s stream will be broken up into whirl and tumult, foam and noise: either you will be dashed to atoms on crag points, or lifted up and borne on by some master wave into a calmer current.”

Charlotte Bronte likes to personify abstract notions, a literary device that goes back to old allegorical tales and poems. Thus, she writes: “Arraigned at my own Bar, Memory having given her evidence of the hopes, wishes, sentiments I had been cherishing since last night... Reason having come forward and told, in her own quiet way, a plain, unvarnished tale... I pronounced judgment to this effect.”

Emphatic inversion is not infrequently introduced by the author to make her story sound more emotional (“To England, then, I conveyed her; a fearful voyage I had with such a monster... Glad was I when at last I got her to Thornfield”), or to make it move more quickly (“Up the blood rushed to his face; forth flashed the fire from his eyes; erect he sprang.”)

Charlotte Bronte often uses parallel constructions that give a regular rhythm to her prose (e. g. “to rise I had no will, to flee I had no strength”, “to be together is for us to be at once as free as in solitude, as gay as in company”). She is also fond of the elliptical form of the subordinate clause: “When a child (= when I was a child); “this achieved” (= after this had been achieved); “tea over and the tray removed” (= when tea was over and the tray had been removed), etc.

Turning to Charlotte Bronte’s³ vocabulary we observe that she uses a number of words and phrases which are not used now, and were even almost obsolete in her days, such as the old negative form “answered not”, “know not” instead of the modern “did not answer”, “do not know”; the words “hither, thither and whither” where we now use “here, there and where”; “ere long”, standing for the modern “before long”.

Many of the words she uses belong to poetical language. Thus, she says “to plain” when she means “to complain”; “bourne” and “ire” where “place” and “anger” might be used.

Still more often she chooses out of several possible synonyms the most bookish, neglecting the simpler, everyday words, for instance: “repast” is used for “meal”; “lineaments” for “features”; “extremities” for “hands and feet”; “to peruse” for “to read”; “chastisement” for “punishment”; “moiety” for “half”; “to habituate oneself for “to get used to”, etc. And yet, while admitting that Charlotte Brontë’s vocabulary occasionally errs on the side of bookishness, one nevertheless has the feeling that this quaintness of expression lends to her writings a charm all of its own.

In conclusion, it should be noted that Jane Eyre abounds in quotations and literary allusions, the choice of which is clearly influenced by the author’s wide reading. Besides a number of lines from minor and long-forgotten poets, Charlotte Brontë quotes Shakespeare, Bunyan’s *Pilgrim’s Progress*, Milton’s *Paradise Lost*, a lyric by Robert Burns. We can see that she was well versed in Roman and Greek mythology. But the greatest number of her quotations and allusions may be traced to the Bible, which is not to be wondered at if we remember that most of Charlotte Brontë’s life was spent in a parsonage, that at Cowan Bridge school Bible-reading held first place in the course of education, and church was attended twice every Sunday. She was thus, from her girlhood, familiar with the stories and characters of the Bible, and in her books there is hardly a person who does not quote whole passages from it, or at least allude to it more or less often.

These things, however, should not prevent us from appreciating the strength and color of Brontë’s style, her realistic grasp of life, the truth of her feeling, and the social value of the best pages of Jane Eyre.

Charlotte Brontë

With the exception only of Dickens, the Brontë have proved to be the most widely popular of English novelists. One reason for this is doubtless the story of their lives with its circumstances of loneliness and tragedy. It haunts the memory of all who encounter it like a powerful romantic novel, but a novel which, if written, would certainly appear too romantic, charged with too great an intensity to be convincing; four geniuses and four tragic deaths in one novel are three too many of each. The Brontës, then, have become the objects of a cult; it is natural enough that it should be so, though it makes more difficult the estimation of Charlotte’s worth as a novelist.

We know a great deal about the self-contained, self-absorbed early family life of the Brontes in the isolation of the rectory at Haworth; we know how they grew up in the private worlds of daydream, the ideal universes of the Great Glass Town of Angria, which was originally the common property of the four of them, but later shared by Charlotte and Branwell only, and the Gondal of Emily and Anne. The booklets, which contain them, of which a hundred survive, amounting in length to the total published output of the three sisters, have enormous value for the light they throw on the psychology of literary creation; yet the novels themselves are as revelatory. They are the products of immense solitude, of the imagination turned inwards upon itself, and of ignorance of the world outside Haworth and literature.

Jane Eyre is absurd in its own way. Yet to describe it simply as a wish-fulfillment dream is to fail to take into account the caliber of the dreamer. Dream it may be, but the dream of a tremendously real person. Of Jane Eyre's reality there is never the slightest question; she is there from beginning to end, a young woman not of passion alone, but of genuine intellectual quality too. She is not a particularly attractive heroine; she is much too conscious of her moral and mental superiority; she has wit but neither humor nor self-criticism, and her creator is as unaware of her deficiencies as she is herself. This is merely to say that Jane Eyre is a highly subjective novel.

Indeed, Charlotte Brontë's resemblance to Byron is quite striking; one might even say that she is the female answer to Byron; and it is in this sense that Jane Eyre is the first romantic novel in English. Everything in the novel is staked upon the validity of the author's sensibility; Charlotte Brontë is concerned with truth to her own feelings; the value of the feelings she never questions, it is taken for granted because they are her own.

It is in this intense, intransigent subjectivity that the tremendous power of Jane Eyre, together with its unity, resides. As a novel it derives at least as much from literature as from life, and perhaps Charlotte Brontë drew no very clear distinction between the two. In the whole conception and rendering of the incarceration of the mad Mrs. Rochester in the attic at Thornfield are recapitulated, more vividly than they had ever been before, the horrors of the Gothic novel of Mrs. Radcliffe. If it were not for the unity of tone, Jane Eyre would be incoherent, for as a construction it is artless. Yet because of the unity of tone, the melodramatic incredibility's scarcely matter; they are false to observed reality but not false to Charlotte Brontë's shaping dream; they represent, indeed, the triumph of the dream over reality. And the unity of tone is established on the first page of the novel,

when we meet Jane Eyre as a small girl at the Reeds, the terrifyingly lonely child in the alien atmosphere, already a rebel, defying the world about her on the strength of her own feelings of right and wrong and of her innate consciousness of superiority.

This first part of Jane Eyre is one of the finest and most moving renderings of lonely and proud childhood we have - a high peak in English fiction; however improbable of the situations in which Jane finds herself later, it is the same Jane who is among them, dominating them; and since we are inside her mind we accept the improbabilities as subjective distortions of reality. Mr. Rochester is a monster; the dialogues between him and Jane are absurd, but they are absurd only on his side, because he is a figment of Charlotte Brontë's imagination, a dream-figure, whereas the author herself, or her projection of herself in Jane, is wholly real. Rochester is not so much a man as a most powerful symbol of virility. If, as has been said, he is a schoolgirl's dream of a man, then one can only retort that the schoolgirl who dreamed him may not have been very pleasant but was certainly very remarkable.

The distinctive atmosphere that pervades the lives of Charlotte Brontë's heroines is loneliness, a loneliness almost intolerable; they are marooned in themselves by circumstances and also by their very sensibility and intelligence, and they are forced to eat their souls out in waiting and inaction. They are in revolt against their circumstances, and they are in revolt as women. This is the most obvious difference between Charlotte Brontë and the women novelists who preceded her; the latter had accepted without question their place as women in a man-made world; they had fitted in. Charlotte Brontë's characters do not. In Jane Eyre the self-regard is perhaps fundamentally a sexual self-regard, though the revolt is one of the whole woman.

Charlotte Brontë is to be judged as romantic writers, whether poets or novelists, always must be, by the intensity with which she expresses her response to life and experience. Her response is total and uninhibited. Her appearance represents something new in English fiction; with her, passion enters the novel. Before her, the treatment of sexual love had been of two kinds: as a scarcely tempestuous affection between man and wife on the one hand and as a healthy animal sensuality, such as we find³ in Tom Jones, a Foundling, on the other. But passion, as the romantic poets have expressed it, is something transcending sensuality because a blending of the spiritual with the physical, was unknown.

Love versus autonomy

Jane Eyre is very much the story of a quest to be loved. Jane searches, not just for romantic love, but also for a sense of being valued, of belonging. Thus Jane says to Helen Burns: “to gain some real affection from you, or Miss Temple, or any other whom I timely love, I would willingly submit to have the bone of my arm broken, or to let a bull toss me, or to stand behind a kicking horse, and let it dash its hoof at my chest” (Chapter 8). Yet, over the course of the book, Jane must learn how to gain love without sacrificing and harming herself in the process.

Her fear of losing her autonomy motivates her refusal of Rochester’s marriage proposal. Jane believes that “marrying” Rochester while he remains legally tied to Bertha would mean rendering herself a mistress and sacrificing her own integrity for the sake of emotional gratification. On the other hand, her life at Moor House tests her in the opposite manner. There, she enjoys economic independence and engages in worthwhile and useful work, teaching the poor; yet she lacks emotional sustenance. Although St. John proposes marriage, offering her a partnership built around a common purpose, Jane knows their marriage would remain loveless.

Nonetheless, the events of Jane’s stay at Moor House are necessary tests of Jane’s autonomy. Only after proving her self-sufficiency to herself can she marry Rochester and not be asymmetrically dependent upon him as her “master.” The marriage can be one between equals. As Jane says: “I am my husband’s life as fully as he is mine-.. To be together is for us to be at once as free as in solitude, as gay as in company... We are precisely suited in character - perfect concord is the result”.

Religion

Throughout the novel, Jane struggles to find the right balance between moral duty and earthly pleasure, between obligation to her spirit and attention to her body. She encounters three main religious figures: Mr. Brocklehurst, Helen Burns, and St. John Rivers. Each represents a model of religion that Jane ultimately rejects as she forms her own ideas about faith and principle, and their practical consequences.

Mr. Brocklehurst illustrates the dangers and hypocrisies that Charlotte Brontë perceived in the nineteenth-century Evangelical movement. Mr. Brocklehurst adopts the rhetoric of Evangelicalism when he claims to be purging his students of pride, but his method of subjecting them to various privations and humiliations, like when he orders that the naturally curly hair of one of Jane’s

classmates be cut so as to lie straight, is entirely un-Christian. Of course, Brocklehurst's proscriptions are difficult to follow, and his hypocritical support of his own luxuriously wealthy family at the expense of the Lowood students shows Bronte's wariness of the Evangelical movement. Helen Burns's meek and forbearing mode of Christianity, on the other hand, is too passive for Jane to adopt as her own, although she loves and admires Helen for it.

Many chapters later, St. John Rivers provides another model of Christian behavior. His is a Christianity of ambition, glory, and extreme self-importance. St. John urges Jane to sacrifice her emotional needs for the fulfillment of her moral duty, offering her a way of life that would require her to be disloyal to her own self.

Although Jane ends up rejecting all three models of religion, she does not abandon morality, spiritualism, or a belief in a Christian God. When her wedding is interrupted, she prays to God for solace. As she wanders the heath, poor and starving, she puts her survival in the hands of God. She strongly objects to Rochester's lustful immorality, and she refuses to consider living with him while church and state still deem him married to another woman. Even so, Jane can barely bring herself to leave the only love she has ever known. She credits God with helping her to escape what she knows would have been an immoral life.

Jane ultimately finds a comfortable middle ground. Her spiritual understanding is not hateful and oppressive like Brocklehurst's, nor does it require retreat from the everyday world as Helen's and St. John's religions do. For Jane, religion helps curb immoderate passions, and it spurs one on to worldly efforts and achievements. These achievements include full self-knowledge and complete faith in God.

Social class

Jane Eyre is critical of Victorian England's strict social hierarchy. Bronte's exploration of the complicated social position of governesses is perhaps the novel's most important treatment of this theme. Like Heathcliff in *Wuthering Heights*, Jane is a figure of ambiguous class standing and, consequently, a source of extreme tension for the characters around her. Jane's manners, sophistication, and education are those of an aristocrat, because Victorian governesses, who tutored children in etiquette as well as academics, were expected to possess the "culture" of the aristocracy. Yet, as paid employees, they were more or less treated as servants; thus, Jane remains penniless and powerless while at Thornfield. Jane's understanding of the double standard crystallizes when she becomes aware of her

feelings for Rochester; she is his intellectual, but not his social, equal. Even before the crisis surrounding Bertha Mason, Jane is hesitant to marry Rochester because she senses that she would feel indebted to him for “condescending” to marry her. Jane’s distress, which appears most strongly in Chapter 17, seems to be Brontë’s critique of Victorian class attitudes.

Jane herself speaks out against class prejudice at certain moments in the book. For example, in Chapter 23 she chastises Rochester: “Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you—and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you.” However, it is also important to note that nowhere in *Jane Eyre* are society’s boundaries bent. Ultimately, Jane is only able to marry Rochester as his equal because she has almost magically come into her own inheritance from her uncle.

Gender relations

Jane struggles continually to achieve equality and to overcome oppression. In addition to class hierarchy, she must fight against patriarchal domination—against those who believe women to be inferior to men and try to treat them as such. Three central male figures threaten her desire for equality and dignity: Mr. Brocklehurst, Edward Rochester, and St. John Rivers. All three are misogynistic on some level. Each tries to keep Jane in a submissive position, where she is unable to express her own thoughts and feelings. In her quest for independence and self-knowledge, Jane must escape Brocklehurst, reject St. John, and come to Rochester only after ensuring that they may marry as equals. This last condition is met once Jane proves herself able to function, through the time she spends at Moor House, in a community and in a family. She will not depend solely on Rochester for love and she can be financially independent. Furthermore, Rochester is blind at the novel’s end and thus dependent upon Jane to be his “prop and guide.”

References:

1. An Anthology of the English literature. I. V. Stupnicov. Leningrad.
2. The Norton Anthology of English literature. Fifth Edition 1986
3. English and Western literature from Macmilan. Literature series 1987
4. Guide to English and American literature. 2000
5. Literature of Western World. Second Edition.
6. American Literature. 1999
7. History of English Literature. Moscow, 1998
8. Evans. I. A. Short history of English literature. London 1961
9. Ward. A. C. 20 th century English literature. London 1964
10. The Anthology of American Literature. U.S.A. 2000.
11. www.google.com.
12. English literature. Киев «Знания», 1998.
13. Мировая классика на английском языке по ред. О.В.Афанасьевой,

Литература страны английского языка. Учебно-методическое пособие по дисциплине Литература страны английского языка.

Редактор: преподаватель кафедры: Жороева Г.А.

Рецензент: Алтынбаев Н.К. кандидат фил.наук, доцент

Составители: к.ф.н., доцент Арсланбекова Н.Э., Жумабекова Н.А.,
Нышанбай к Байыма