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PARALLELISM AS A STYLISTIC FIGURE IN CHARLOTTE BRONTE'S WORK "JANE EYRE"

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Tayanch so'zlar: parallelizm, Sharlotta Bronte, Jeyn Eyr, ayol obrazi, Viktoriya davri adabiyoti, psixologik tasvirlash, gender masalalarini o'rganish.

Ключевые слова: параллелизм, Шарлотта Бронте, Джейн Эйр, женский персонаж, Викторианская литература, психологическое изображение, гендерные исследования.

Key words: parallelism, Charlotte Bronte, Jane Eyre, female character, Victorian literature, psychological portrayal, gender studies.

Introduction. English novelist and the author of several important works of the Victorian era was Charlotte Bronte. She gained worldwide recognition for her most famous novel, *Jane Eyre*. Interestingly, the entire Bronte family was remarkably creative: her younger sister, Emily Bronte, wrote her famous novel "Wuthering Heights"; another sister, Anne Bronte, was a poet and the author of novels; and their only brother, Branwell Bronte, initially pursued writing but later turned to painting.

Charlotte Bronte's literary legacy holds a special place in nineteenth-century of English literature. In her novels, female characters are not merely participants in the plot but active bearers of ideas and emotions, embodying the struggle for personal freedom and self-respect within the constraints of Victorian society. Examining the representation of women in Bronte's works provides deeper insight into the social and cultural realities of her time as well as into the early development of feminist thought in English literature.

Bronte's novel "Jane Eyre" (1847), published under the pen name Currer Bell, and became a significant work of Victorian literature, gaining recognition for its originality and profound depiction of female experience. The book quickly attracted the attention of critics and readers, sparking discussions on gender roles and morality, which solidified its status as a classic. The success of the novel is largely due to the vivid portrayal of the main character, Jane Eyre, who embodies the struggle for independence in the conditions of a patriarchal society.

In literature and linguistics, parallelism often serves to highlight contrasts, reinforce themes, or reflect characters' emotions. Charlotte Bronte frequently uses parallel constructions to intensify emotional expression, emphasize moral or psychological conflicts, and create rhythm in her prose. Parallelism is a stylistic and syntactic device in which similar grammatical structures, phrases, or ideas are repeated to create rhythm, balance, and emphasis in a text. It helps to express related ideas in a harmonious and logical way, making the sentence or passage more persuasive, memorable, or emotionally powerful.

Methods. This study employs qualitative textual analysis of «Jane Eyre», focusing on passages illustrating parallelism. The methodology includes:

1. Identification of Parallelism Types: Five forms syntactic, anaphoric, epiphoric, chiasmic, and semantic are identified based on definitions from stylistic scholars listed in the reference section [1–5].

2. Textual Analysis: Key passages from «Jane Eyre» [4] are selected to exemplify each type, analyzed for

grammatical structure, thematic significance, and contribution to feminist and psychological portrayal.

3. Theoretical Framework: The analysis draws on stylistic theories to interpret parallelism's emotional and rhetorical effects, supported by scholarly references.

4. Thematic Connection: Parallelism is examined as a tool for depicting female life, social marginalization, and psychological complexity in the Victorian context.

The analysis uses the Project Gutenberg edition of «Jane Eyre» [4] for accessibility and consistency.

Parallelism as a stylistic figure plays a key role in revealing this image of woman, emphasizing her social marginalization and psychological complexity. Bronte uses parallelism to create rhythmic structures and contrasts that enhance feminist motifs: Jane appears not as a passive victim, but as an active subject, challenging Victorian norms. This technique reveals internal conflicts and social barriers, forming a multifaceted portrait of the heroine. The relevance of the study is due to the influence of such linguistic means on modern narratives expressing female resistance. The purpose of the article is to investigate the types of parallelism in the novel "Jane Eyre," their function in social criticism and psychological depiction with woman character. The objectives of our work define the theoretical foundations of the figure, to analyze examples, and to show their role in the representation of women character and examines several forms of parallelism as syntactic, anaphoric, epiphoric, chiasmic, and semantic to analyze the construction of the female image within the text.

Results. The analysis revealed five types of parallelism in Jane Eyre, each of which contributes to the portrayal of Jane and other female characters in the work.

Syntactic or complete parallelism refers to the repetition of identical grammatical structures across clauses or sentences, creating rhythm and cohesion. As Galperin notes, such parallel constructions "intensify the emotional colouring and emphasize logical relations between ideas" [2:85], for example: "This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered" [4:15].

In this passage, Bronte constructs a series of identical syntactic patterns *subject + linking verb + complement + causal clause* enhancing the descriptive harmony and the sense of isolation surrounding the setting.

Anaphoric parallelism is characterized by the repetition of a word or phrase at the beginning of successive clauses or sentences. According to Leech and Short, anaphora "creates cohesion through recurrence, evoking emotional

emphasis and rhetorical unity" [6:92], for instance: "*Why was I always suffering, always browbeaten, always accused, for ever condemned? Why could I never please? Why was it useless to try to win any one's favour?*" [4:16].

The repetition of "*Why was*" reflects Jane's inner rebellion and psychological protest, emphasizing her social alienation in childhood.

Epiphoric or epistrophe parallelism involves the repetition of words at the end of clauses or sentences. As Arnol'd observes, such recurrence "creates a cumulative effect and rhythmic finality" [1:114], for instance: "*God will punish her: He might strike her dead in the midst of her tantrums, and then where would she go?*" [4:15].

Here, the repetition of final verbal patterns strengthens the moral intensity and conveys the religious and social dogmatism present in the early chapters.

Chiastic parallelism, or chiasmus, represents a mirror inversion of syntactic or lexical elements (AB-BA structure). According to Morokhovsky, chiasmus "adds balance and contrast, highlighting the interdependence of ideas" [3:176], in our following examples: "*I doubted not - never doubted - that if Mr. Reed had been alive he would have treated me kindly*" [4:20]. The chiasmic inversion "*doubted not - never doubted*" emphasizes the firmness of Jane's conviction. "*It is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame.*" [4:275]. This cross-structured imagery mirrors the emotional and spiritual connection between Jane and Rochester.

Semantic parallelism involves similarity not only in grammatical form but also in meaning, where expressions reinforce a shared emotional or conceptual field. As Crystal points out, this figure "intensifies thematic coherence through lexical and semantic recurrence" [5:219], which clarified with our next examples: "*My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated.*" [4: 21]

The chain of emotionally charged words (*thick, hot, rushing, oppressed, suffocated*) reflects semantic intensification of fear and anxiety. "*Sweet-briar and southernwood, jasmine, pink, and rose have long been yielding their evening sacrifice of incense: this new scent is neither of shrub nor flower.*" [4:272]. The semantic field of scent and sacrifice highlights the contrast between natural harmony and psychological tension.

Discussion. Having a discussion, we concluded that in Charlotte Bronte's "Jane Eyre," parallelism serves as a key stylistic device that illuminates the multifaceted depiction of the female character, particularly Jane Eyre, as a resilient figure navigating the constraints of Victorian society. Through its rhythmic symmetry and structural repetition, parallelism not only enhances the narrative emotional depth but also underscores Jane's inner strength, autonomy, and evolution from a marginalized orphan to an empowered woman. This technique clarifies the importance of language in Bronte's feminist critique, transforming abstract themes of gender inequality and personal agency into vivid, tangible experiences for the reader.

Consider the descriptive passages in Chapter XXIII, where Bronte employs syntactic parallelism to evoke a sense of harmony in nature that mirrors Jane's

psychological state. Phrases like "skies so pure, suns so radiant" and "the fields round Thornfield were green and shorn; the roads white and baked; the trees in their dark prime" [4:377] create a balanced, idyllic backdrop. This parallelism contrasts the external tranquility with Jane's internal turmoil her impending separation from Thornfield and Mr. Rochester highlighting her emotional vulnerability while emphasizing her growing resolve. By repeating similar grammatical structures, Bronte draws attention to Jane's perception of the world, portraying her not as a passive observer but as an active interpreter of her environment, thus reinforcing her intellectual independence.

Furthermore, anaphoric parallelism in Jane's introspective moments, such as "I look round and I listen. I see trees laden with ripening fruit. I hear a nightingale warbling" [4:378], amplifies her sensory awareness and heightened anxiety. The repeated "I" structure centers Jane's subjectivity, clarifying her role as the narrative's focal point and underscoring Bronte's intent to elevate the female voice in a patriarchal context. This device reveals Jane's psychological complexity: her fear of vulnerability in love coexists with a fierce desire for self-preservation, challenging Victorian ideals of female submissiveness.

Semantically, parallelism accumulates synonymous ideas to deepen the portrayal of Jane's resilience. For instance, the escalating sensory details "my heart beat thick, my head grew hot; a sound filled my ears... I was oppressed, suffocated" [4:21] echoes her internal struggle, where oppression is not merely physical but emotional, symbolizing the broader societal pressures on women. Bronte uses this to clarify Jane's transformation: from a "revolted slave" in early chapters to a woman who declares, "Do you think I am an automaton? a machine without feelings?" [4:386], asserting her humanity.

Ultimately, parallelism in Bronte's work is crucial for depicting the female character as dynamic and defiant. It bridges the external social critiques class and gender hierarchies with internal psychological depth, allowing Jane to embody the struggle for equality. This stylistic choice not only enriches the narrative but also underscores Bronte's innovative approach to female representation, making "Jane Eyre" a timeless exploration of women's agency in a restrictive era.

Conclusion. This study demonstrates that parallelism in «Jane Eyre» is a multifaceted stylistic device that enhances the novel's feminist narrative and psychological portrayal of Jane Eyre. Through syntactic, anaphoric, epiphoric, chiasmic, and semantic parallelism, Bronte creates a dynamic female protagonist who resists Victorian constraints. These findings highlight the role of linguistic techniques in shaping literary representations of gender and agency, underscoring Brontë's innovative contribution to English literature.

In the course of examining Charlotte Bronte's use of parallelism as a stylistic device in Jane Eyre, our analysis has highlighted its effectiveness in portraying female representation within Victorian society. This exploration has increased our interest in how Bronte employs parallelism to convey the complexities of women's social marginalization and psychological resilience. Looking ahead, in our future studies could extend this inquiry by conducting a comparative analysis of Bronte's approach

with that of Tolepbergen Kaipbergenov, a prominent Karakalpak writer known for his depictions of female characters in a distinct cultural context. We hope such a comparison would investigate similarities and differences in their techniques for representing women's life, identity,

and societal roles, potentially illuminating cross-cultural patterns in literary feminism and character development. This line of research promises to enrich understanding of how stylistic elements like parallelism contribute to global narratives of gender dynamics.

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РЕЗЮМЕ. Maqola Sharlotta Bronte ijodida stilistik figura sifatida parallelizmni tahlil qilish haqida bo'lib, «Yana Eyre» romaniga alohida e'tibor qaratiladi. Sintaktik, anaforik, epiforik, xiastik va semantik parallelizm turlari, ularning viktorian davrining ijtimoiy me'yorlariga qaratilgan tanqidi va ayollarni psixologik tasvirlashdagi o'rni tadqiq etiladi. Parallelizm feministik narrativni kuchaytiruvchi va qahramonlarning ichki ziddiyatlarini ochib beruvchi vosita sifatida qo'llaniladi.

РЕЗЮМЕ. Статья посвящена анализу параллелизма как стилистической фигуры в творчестве Шарлотты Бронте, с акцентом на роман «Джейн Эйр» Исследуются синтаксический, анафорический, эпифорический, хиастический и семантический виды параллелизма, их роль в социальной критике викторианских норм и психологическом изображении женщин. Параллелизм рассматривается как инструмент, усиливающий феминистский нарратив и раскрывающий внутренние конфликты героинь.

SUMMARY. This article analyzes parallelism as a stylistic device in Charlotte Bronte's works, focusing on the novel «Jane Eyre». It examines syntactic, anaphoric, epiphoric, chiastic, and semantic types of parallelism, exploring their role in the social critique of Victorian norms and the psychological portrayal of women. Parallelism is considered as a tool that enhances the feminist narrative and reveals the inner conflicts of the female characters.

БЕССОЮЗНЫЕ СЛОЖНЫЕ ПРЕДЛОЖЕНИЯ ОДНОРОДНОГО СОСТАВА В АСПЕКТЕ ПРОБЛЕМЫ ТОЖДЕСТВ И РАЗЛИЧИЙ НА ПРИМЕРЕ КАРАКАЛПАКСКОГО ЯЗЫКА

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Таянч сўзлар: боғловчисиз мураккаб жумлалар, қорақалпоқ тили, жумлаларнинг таркибий ва семантик турлари, ўзлик ва фарқлар тушунчаси.

Ключевые слова: бессоюзные сложные предложения, каракалпакский язык, структурно-семантические типы предложений, концепция тождеств и различий.

Key words: complex sentences without conjunctions, the karakalpak language, structural and semantic types of sentences, and the concept of identities and differences.

Введение. Принцип устройства всех языков, в том числе и каракалпакского, в самой глубине один и тот же. С этой точки зрения, на наш взгляд, предметом современных лингвистических исследований должен стать не какой-то отдельный конкретный язык, а человеческий язык вообще, единый в своей сущности, хотя и представленный бесчисленным множеством вариаций. Для обобщенного исследования как родственных, так и неродственных языков необходимо раскрыть инвариантную суть всех этих языков, сопоставляя их как системы. А это станет возможным только тогда, когда мы сумеем рассмотреть разнообразный материал этих языков через призму единого основания. Говоря о необходимости установления такой единой точки отсчета при исследовании языковых явлений, профессор Н.Н. Холодов утверждал, что в языковой системе главенствуют отношения тождеств и различий: «Отношения аналогичности и неаналогичности, тождества и различия и т.д. являются субинвариантными отношениями языка. Они – основание (может быть, “дно”, может быть, центр) языковой системы» [15:104]. Мы также придерживаемся такой точки

зрения на природу исследования языковых единиц: результативным является метод-подход, основанный на последовательном понимании языка как системы, построенной на тесном взаимодействии всех элементов и уровней, и как объекта, устроенного на базе дихотомии тождеств/различий, пронизывающей все его уровни.

Обзор литературы и методы. С этих позиции подходили ученые, исследовавшие особенности системы сложносочиненных предложений русского литературного языка второй половины 18 века [8], обнаружено наличие частных значений в построениях с союзом но на уровне текста [2] и простого предложения [9]. И др.

В качестве ведущего метода-подхода принимается онтологическое понимание языка как объекта, организованного на основе дихотомии "тождественное-разное". При конкретном исследовании материала используются методы-приемы непосредственного наблюдения, сопоставления, системного анализа, преобразований /трансформаций/.

Основная часть. Проблема тождеств и различий в языке не является новой. Ее истоки восходят к древним