

## The Role of Rhetorical Questions in Portraying the Female Character

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### ABSTRACT

*Rhetorical questions are a powerful syntactic-stylistic device in literary prose, allowing authors to express characters' feelings, emotions, thoughts, and ideological perspectives without requiring a direct answer. This article presents a comparative analysis of the semantic and pragmatic functions as well as the stylistic role of rhetorical questions in the creation of female images in *Daughter of Karakalpak* (1958) by T. Kayipbergenov and *Jane Eyre* (1847) by Charlotte Brontë. The findings show that Kayipbergenov employs rhetorical questions to reflect the social struggles of female characters, expressing a wide range of emotions such as protest, doubt, and inner conflict, whereas Brontë primarily uses them to convey inner turmoil, spiritual tension, and philosophical reflection. Overall, rhetorical questions function as an effective tool for revealing psychological depth and socio-cultural conflicts, demonstrating both universal and culturally specific features across these two unrelated linguistically different languages.*

**Keywords:** Rhetorical questions, stylistic figure, prose, novel, female image, comparative linguistics, stylistics, pragmatics.

### INTRODUCTION

Rhetorical questions constitute one of the most significant stylistic devices in literary prose, playing a crucial role in expressing the author's artistic vision, inner experiences, and

aesthetic perspectives. By conveying additional emotional and evaluative meanings, they enable readers to gain deeper insight into the thoughts and feelings of both the author and the characters, thereby enhancing the interpretative depth of the text. Furthermore, rhetorical questions provide authors with a flexible syntactic resource for selecting constructions that effectively communicate intended meanings and intensify expressive impact.

Prose discourse can hardly be considered without rhetorical questions, as they frequently serve as a primary means of articulating strong emotional content. Against this background, here the present study examines the use of rhetorical questions in the works of T. Kayipbergenov and Charlotte Brontë, focusing on their semantic, pragmatic, and stylistic functions in the construction of female images. Particular attention is paid to their role in revealing characters' inner states and contributing to the overall artistic and ideological structure of the texts.

Rhetorical questions have been widely studied in stylistics and syntax as an important expressive device in literary discourse. A classical definition is provided by I. R. Galperin (1981), who interprets the rhetorical question as a stylistic device based on the reinterpretation of the grammatical meaning of the interrogative form. According to his approach, rhetorical questions function as a means of expressive syntax that allows the author to convey emotional and evaluative attitudes without direct assertion.

A significant contribution to the study of rhetorical questions was made by D. E. Rozental (1974), who considered them an effective tool for enhancing emotionality and expressiveness in speech within the framework of practical stylistics. The syntactic features of rhetorical questions have also been examined by A. Alcázar (2017), who demonstrated that rhetorical questions differ from ordinary interrogative constructions not only pragmatically but also syntactically across languages.

In Turkic linguistics, rhetorical questions are mainly studied within the broader field of stylistics. An important contribution is made by A. Bekbergenov (1990), who analyzes them as an expressive syntactic figure in the Karakalpak language. More specific classifications adapted to Karakalpak prose are

developed by Z. Zh. Kazimbetova (2022) and A. Nasirova (2024), focusing on their emotional and pragmatic functions in literary texts.

Recent studies, such as Z. Vorisova (2024), examine rhetorical questions in English and Uzbek literature, emphasizing their semantic nuances, cultural specificity, and emotional impact. The issue of representing female characters in literary discourse has also been addressed in Turkic studies, particularly in the work of E. Cer (2015), which explores the depiction of women in 20th-century Turkish literature.

Despite the considerable number of studies on rhetorical questions in Russian, English, and Turkic linguistics, a comparative analysis of their role in the construction of female images in Karakalpak (*Daughter of Karakalpak* (*Qaraqalpaqızı*)) and English (*Jane Eyre*) literary traditions remains insufficiently explored. The present study aims to address this gap.

#### MATERIALS AND METHODS

The research material consists of rhetorical questions identified in two prose works: *Daughter of Karakalpak* by T. Kayipbergenov and *Jane Eyre* by Charlotte Brontë. A total of more than 120 rhetorical questions were extracted from Kayipbergenov's novel and over 80 from Brontë's work. The sources include the original Karakalpak edition of *Daughter of Karakalpak* (1975) and the standard English edition of *Jane Eyre* (2006).

The study applies a combination of complementary research methods. Component analysis is used to identify the structural and semantic features of rhetorical questions. Contextual analysis allows for determining their pragmatic and emotional functions within the text, including their role in character speech and authorial narration.

Linguostylistic analysis is employed to examine the expressive potential of rhetorical questions and their role in enhancing emotional impact. In addition, linguoprosaic analysis is used to reveal their deeper functions in the literary text,

particularly in the construction of female images, the representation of characters' inner worlds, and the development of the ideological and thematic structure of the works.

A comparative method is applied to identify similarities and differences in the use of rhetorical questions in Karakalpak and English literary traditions. Quantitative analysis is also used to determine the frequency and distribution of rhetorical questions. All examples are classified according to their dominant semantic and pragmatic meanings, including surprise, anger, irony, protest, doubt, anxiety, affirmation, and inner monologue. The analysis is conducted manually, followed by systematic organization of the data.

#### RESULT AND DISCUSSION

The analysis of rhetorical questions in *Daughter of Karakalpak* by T. Kayipbergenov and *Jane Eyre* by Charlotte Brontë revealed their high frequency and significant functional load in both works. Considering that more than 120 rhetorical questions were identified in the Karakalpak novel and over 80 in the English text confirms their active use as a stylistic device in prose discourse.

The classification of the collected material showed that rhetorical questions perform a wide range of semantic and pragmatic functions. In *Daughter of Karakalpak*, they are grouped into several dominant categories, including expressions of surprise and admiration, anger and indignation, irony and mockery, protest and dissatisfaction, comparison, doubt and suspicion, anxiety and grief, affirmation of ideas, and inner monologue. These functions are closely connected with the depiction of female characters, reflecting their emotional states, social struggles, and inner conflicts. Rhetorical questions in this work often serve as a means of expressing resistance to traditional norms and articulating the characters' desire for change and self-determination.

In *Jane Eyre*, rhetorical questions are also widely used but demonstrate a different functional emphasis. They predominantly express negative emotional states such as anger, despair, doubt,

fear, and moral tension. In addition, a significant number of rhetorical questions in the novel are associated with philosophical and religious reflection, addressing issues of life, death, morality, and personal identity. These constructions contribute to the introspective nature of the protagonist and play an important role in representing her inner speech and psychological development.

The comparative analysis indicates both similarities and differences in the use of rhetorical questions across the two literary traditions. In both works, they function as an effective tool for conveying emotional intensity and revealing the inner world of female characters. However, in the Karakalpak novel, rhetorical questions demonstrate greater thematic diversity and stronger socio-cultural orientation, whereas in the English novel, they tend to be more introspective and philosophically oriented.

A prominent representative of Karakalpak prose, T. Kayipbergenov makes extensive and effective use of rhetorical questions in his work *Daughter of Karakalpak*. According to their emotional meaning, these rhetorical questions can be classified into the following groups:

1. *Rhetorical questions expressing surprise and admiration*

- *Yapırmay-a?! Jumagúlbuláñgimenibirewtıñlapqoymadı ma degendeyeki qaptalındağı maydatorañğularalasıp óskenshabırawıtjıñ ğıllıqqagezekme-gezek qaradı hám Bağdagúl dıñ qolınanuslapırkti.*  
(Oh my! ?Jumagul looked around at the sparse bushes growing among the reeds on both sides, as if afraid someone might overhear the conversation, and grasped Bagdagul's hand.) [6: 194].
- *Turdıgúl, qáleseñ oqıwǵaketemiz.* (Turdygul, if you want, we will go to study) To study! ? (Oqıwǵa! ?) [6: 246].
- *Bul-ámápsanalıq is boladı.* (This must be something extraordinary)
- *Men-á? – dep Qizlargúlkó kireginde gimushtay túymesinqamtıladı. – Balaları jılasa, ata-anaları menitıp jemey me? (Me? said Qizlargul, clutching the small button on her chest. "If the children cry, won't their parents come after me?") [6: 393].*
- *Haw burınnan sońǵa hayal el basqarıp kórip pe? (Has a woman ever ruled a people before?) [6: 444].*

2. *Rhetorical questions expressing anger and indignation*

- *Ol óz gezeginde balasınıń qıyalına tusinip kelinine jekirindi: – Mektep kórgenbiseń, óziń!? (She in her turn realized what his son was thinking and shouted angrily: – Have you ever been to school yourself?!) [6: 86].*
- *Sarqıtınegejemediń?! (Why didn't you eat the leftovers?!) [6: 88]*
- *Senińshe men qaraqoqımsuwman-á! (According to you, I'm nothing but dirty dishwater, right?!) [6: 161].*
- *Buringi zaman bolǵandabúytipsóylewtúwe, erińtilińdikeseredi. Zamannińırqınaraqapbetińekelmegenerkekkeústemliketkińkeledi-á? (In the old days, if a woman had spoken like that, her husband would have cut her tongue out. But now, going with the times, you think you can lord it over a man who isn't even worthy of you, don't you?) [6: 354].*

3. *Rhetorical questions expressing irony and mockery*

- *Moskvaǵa barsa baxıtlımush-a? – dep Nurımbet axun qaptalina túkirip, eki betti oqımay ótti. (Would she really be happy if she went to Moscow? – muttered Nurımbetakhun, spitting to the side and passing by without looking at the two girls.) [6: 298].*
- *Al bul húkimet oqıwdı bánelep úsh qız alajaq... Qızlar oqıydımış!... (And now the government is taking three girls, using education as an excuse... As if girls are actually going to study!...) [6: 316].*

4. *Rhetorical questions expressing protest and dissatisfaction*

- *Aǵa, ırasıń ba, seniń?! Búytseń apam menen men de ketemen onda! – dedi qız julamsırap. (Brother, is that really true?! If so, then I'm leaving with my mother too! – said the girl, bursting into tears.) [6: 7].*
- *Háy kelin! – dedipátli. – Maydatemekikózińeazkórine me? – degen. Basqalardanbizdipáskórdinbe, qabaǵımdıtolturmaynegeórlep kiyatırsań?! (Hey, daughter-in-law! – the old woman snapped. – Is there not enough tobacco for your eyes or what? Do you think you're better than everyone else? Why are you walking around with that frown on your face?!) [6: 100]*
- *Ákenińúyindebilmeydiekenbiz... sháriyattıńbizlergebunshaqattılıǵınelikteneken-á? Qızwaqtımızda da júris-turısımızsanawlı, tıńdedalaǵashıǵıpqatar-qurbımenenbirsharıqlapoynamadıq. (In*

our father's house, we didn't realize... why is the Sharia so harsh towards us? [6: 153].

- «*Heshnársenitúsınbeytuğınqandayháwlırme? Keshigeyin dep keshiktimbe? Dástúr. Suwğabarğanhayallardıñqabağıntol turmasañjurtmasqaraqılsa.Joldanótipkiyatırğanadamnıñaldınankesi pótse, «Qarajolqatın» dep jolawshılarǵargasa! Elgejaranıw ma, ergejaranıw ma?...»* (What a fool man is this doesn't understand nothing? Did I mean to be late? Tradition. If you don't scowl at the women going to fetch water, people will shame you. If you cross in front of a traveler, they'll curse you, calling you 'the black road woman'! Tell me – should a woman please the people or please her husband?... ) [6, p. 101].

##### 5. *Rhetorical questions used for comparison*

- *Ákesi, aǵaları bar qızlardı heshkim bassınıp, awır sóz ayta almaydı. Al Jumagúldi bazıbir nadanlar adam eken dese! Áyten mollaǵa shekem qoyarda qoyмай onu ayturıp júr. Al, munaw Biybige ne joq! Ondaı mápilik adamlar ayturıw túwe, shiyinen súykenip ótsin. Ákesi ashıwlanıp, bir kespeltekti ala shıqsa, kim dirriqshılıq ete aladı?* (When a girl has a father and brothers, no one dares to insult or speak rudely to her. But some fools say about Jumagul, "She's a human being, too!" They pester her relentlessly until they marry her off to Ayten mullah. But what about Biybi? Such a worthless creature – no one should even think of proposing to her; they should just walk past her without touching. If her father loses his temper and grabs a stick, who would dare to utter a word? [6: 20]
- *Bul waqta mal-ataq, abıray, qatın bolıp ketti. Biybıpatpanıñ qaysı áwladı Sánemnen mómin til alǵısh, isker boladı deyseñ? Aqıbeti nege ákeldi? Biybiniñ de xorlanatuǵını sózsiz!!! Sánem bul jóninde ayta ala ma? Qoyagór, usı qıyaldı hátteki birew esitpesin!* (By then, wealth, honor, and having a wife had all become the same thing. Which of Biybıpatpan's descendants could ever be as meek and diligent as Sánem, I wonder? Where has all this brought us in the end? There's no doubt that Biybi will be humiliated too! Can Sánem even talk about such things? Heaven forbid – let no one ever hear these thoughts!) [6: 25]
- *Bardamlı jerge kelinshek bolǵan qaysı kámbaǵaldın qızınıñ mańlayı jeti qarıs ashıldı?* (Whose daughter from a poor family, having become a daughter-in-law in a prosperous home, has ever had her forehead broadened by seven spans of happiness? [6: 101]

6. *Rhetorical questions expressing doubt and suspicion*

- *Állen waqıtta barıp solıǵın basıp, isip ketken kózlerin uwqalap «túsım emespeken? Túsınde julaǵan, ońında quwanadı deytuǵın edi, túsım bolǵay» dep, biyemezgilde payda bolǵan oyqanǵa isenbey, ján-jaǵına qarap edi, ılashıqta qazan-tabaq, qumǵan, bir qabaq bar.* (Sometimes she would go over, press her hand against her chest, rub her swollen eyes, and mutter: “Is this really a dream? They say that those who cry in their dreams will be happy in reality. Maybe it is a dream...” Not believing the unexpected joy that had suddenly appeared, she looked around in disbelief. In the hut there was a cauldron, some pots, a jug, and a single pumpkin.) [6: 7-8]
- *Ol súygen jigitinen ayrılǵanǵa miyi awıljıp, esi jarım bolǵan shıǵar, yamasa Janabazardıń biyiman iyshanı duwa jegizip basın aynaldırdı ma eken?* (She must have lost her mind after parting from the young man she loved, or perhaps the infamous ishan of Janabazar had recited prayers over her and bewitched her?) [6: 244]
- *Endi aytqan menen ashw ústinde jabılǵan jala dep onun sózine kim isenedi?...*(Who on earth would believe what she says now? It was nothing but slander uttered in a fit of rage...) [6: 61]

7. *Rhetorical questions expressing worry and grief*

- *On gúlinen bir gúli ashılma□an náwshe, saqalı paxtaday aq iyegi másiwektey qayqı, awzında bir tisi joq máplik □arri menen qalay kete beredi?...* (How could she possibly go with that old man – a tender bud whose flower had not yet bloomed, with a beard as white as cotton, a chin bent like a sickle, and not a single tooth left in his mouth?) [6: 244].
- *Oraqbay ózimdi jaqsı kórgeńi menen, báribir, Tazagúlim ógey qız atın keshirmey me?* (Oraqbay may love me, but will my Tazagul ever be free from being called a stepdaughter?) [6: 407].
- *Jumagúl qaydan sheshim tapsın? Óz basındaǵı muńın kimge aytp shaǵınarın bilmey, zarı-giryán.* (How could Jumagul possibly find a solution? With no one to confide in and share the heavy burden of her grief, she wept in despair.) [6: 21].

8. *Rhetorical questions confirming a statement (affirmation)*

- *Perzentiniń xor bolǵanın qaysı ana jaqsı kóredi?* (Which mother would ever want her child to be humiliated?) [6: 25]

- *Aydi etek penen jawıp bola ma?* (Can anyone cover the moon with the hem of a skirt?) [6: 53].
- *Kempirlerge joritsam, baxitlı bolasañ, ul-qızıñ kóp boladı deydi, usınday gór gúmrashılıqta ul-qızdıñ ne paydası bar?* (The old women say: "If you go on a pilgrimage, you'll be happy and have lots of sons and daughters." But tell me –in such desperate poverty, what is the point of having many children?) [6: 154].
- *Sol Jañabazarlı iyshan usı jasına kelgenshe segiz oshaqtı awmastırğan deydi. Men toğızınshısı qusayman. Búytip xorlanğansha ólgenim abzal emes pe?* (They say the ishan from Janabazar has already gone through eight wives in his lifetime. It looks like I will be the ninth. Tell me – wouldn't it be better to die than to endure such humiliation?) [6: 246].

9. *Rhetorical questions used for pragmatic purposes*

- *Jañağı aytqan bahanı Dúysenbay emes Qutimbayğa, Mámбет molla emes, Áyten mollağa aytar ma edi?!* (Would he dare say that to Qutimbay instead of Dúysenbay, or to Ayten molla instead of Mámбет molla?!) [6: 74].
- *Perzent ákesinen batpan artıq tuwmasa nege kerek demeytuğın ba ediniiz?!* (Didn't you yourself say that a child must surpass the father?!)[6: 492].
- *Ol jağın oylanıp kórgenim joq. Óziñ bil. Hayaldıñ tilin hayal tappasa men qaydan bileyin?* (How am I supposed to understand a woman's mind if even another woman cannot?!) [6: 471]

10. *Rhetorical questions expressing inner thoughts and internal conflict of characters*

- *Mınalar ájeline asıǵadı-aw! Usınnan tereñge túsip ketse óledi ğoy? Júziw bile me, bul gódekler!... Soñ baspaqlarğa nege toñqıldap turğanına túsınbey, ózine-ózi keyidi: «Men ne qılıp turman? Yamasa mámelek aylandırdı ma?* (They are rushing ahead! If they go any deeper, won't they drown? Do these children even know how to swim?!... What am I doing? Have I lost my mind?!) [6: 16].
- *Jáne ózine-ózi: «men háreketlengennen sawman ba?» dep bul qıyalların umıtqansha asıǵadı, «ózimniñ sıqpanımdı sıǵa almay júrip, kisiniñ kespasın kesiwdi maǵan kim qoyıptı?»* (And she said to herself, Am I any better for all this effort?" and hurried to forget these thoughts. "Who am I to meddle in someone else's affairs when I can't even handle my own?) [6: 37].

- *Sonsha jul intizar bolıp kórgen jalǵız perzenti nege tiri jetim bolıp ósti? «Áy, quday sende kóz joq», dep bir gúbirlendi de, «Hásige ketsem keshire gór» dep jaǵasına túpirdi... «Ózim ólip, qızım birotala jetim qalǵanda ne qılar edim?»* (Why did my only child, whom I had waited for so many years, grow up like a living orphan?! Oh God, have You no eyes?!... If I were to die, what would become of my daughter, left all alone?!) [6: 48].
- *Tiykarında waz degen teńliktiń jarshısı ma deymen, átteń hámme esiter me edi?...* (In essence, is not preaching the herald of equality? But alas, will anyone even listen to it?!...”) [6: 190].

The analysis revealed that one of the most prominent writers of the Victorian era, Charlotte Brontë, makes extensive use of the following types of rhetorical questions in *Jane Eyre*:

1. *Rhetorical questions expressing anger, accusation, and dissatisfaction*

- Well, is not Mrs. Reed a hard-hearted, bad woman? ‘She has been unkind to you, no doubt; because you see, she dislikes your cast of character, as Miss Scatcherd does mine; but how minutely you remember all she has done and said to you! [3: 87].
- She sat down on the ground near me, embraced her knees with her arms, and rested her head upon them; in that attitude she remained silent as an Indian. I was the first who spoke... – Helen, why do you stay with a girl whom everybody believes to be a liar? [3: 103].
- What! How is this? he exclaimed hastily. Oh, I know! you won’t kiss the husband of Bertha Mason? You consider my arms filled and my embraces appropriated? [3: 456].
- What would Uncle Reed say to you, if he were alive?’ was my scarcely voluntary demand. [3: 38].
- What do you mean, Jane? I told you I would send Adele to school; and what do I want with a child for a companion, and not my own child,—a French dancer’s bastard? Why do you importune me about her! I say, why do you assign Adele to me for a companion?’ [3: 460]

2. *Rhetorical questions expressing doubt, distrust, and despair*

These questions reflect the character’s inner uncertainty, suspicion, or lack of trust toward others or toward herself.

- Who could want me? I asked inwardly, as with both hands I turned the stiff door-handle, which, for a second or two, resisted my efforts [3: 44].
- How? I don't understand. It is not violence that best overcomes hate – nor vengeance that most certainly heals injury [3: 86].
- Jane, you are mistaken: probably not one in the school either despises or dislikes you: many, I am sure, pity you much.– How can they pity me after what Mr. Brocklehurst has said? [3: 103].
- He seemed to use them rather as instruments to search other people's thoughts, than as agents to reveal his own: the which combination of keenness and reserve was considerably more calculated to embarrass than to encourage. Do you mean to say, he asked, 'that you are completely isolated from every connection? [3: 526]

### 3. *Rhetorical questions expressing grief, fear, and anxiety*

They convey emotional tension, fear, and a sense of uncertainty or instability.

- How sad to be lying now on a sick bed, and to be in danger of dying! This world is pleasant it would be dreary to be called from it, and to have to go who knows where? [3: 120].
- How late it grows! I said. 'I will run down to the gates: it is moonlight at intervals; I can see a good way on the road. He may be coming now, and to meet him will save some minutes of suspense [3: 422].

### 4. *Rhetorical questions expressing hope and expectation*

These questions represent the character's inner hopes and expectations related to herself or others.

- What should I see besides Aunt Reed in the apartment? – a man or a woman?' The handle turned, the door unclosed, and passing through and curtseying low, I looked up at – a black pillar! – such, at least, appeared to me, at first sight, the straight, narrow, sableclad 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 [3: 44].
- Now I flatter myself I am hard and tough as an India rubber ball; pervious, though, through a chink or two still, and with one sentient

point in the middle of the lump. Yes: does that leave hope for me? [3: 201]

- Just let Mr. Rochester see you are there and then slip away – nobody will notice you. Will these people remain long, do you think? [3: 257]
- The last time, Jane! What! do you think you can live with me, and see me daily, and yet, if you still love me, be always cold and distant? [3: 462].

5. *Rhetorical questions expressing resentment, self-reflection, inner conflict, and internal monologue*

- Why was I always suffering, always brow-beaten, always accused, forever condemned? Why could I never please? Why was it useless to try to win any one's favour?" Eliza, who was headstrong and selfish, was respected [3: 18].
- Who blames me? Many, no doubt; and I shall be called discontented. I could not help it: the restlessness was in my nature; it agitated me to pain sometimes [3: 166].
- Sometime in the afternoon I raised my head, and looking decline on the wall, I asked: - What am I to do? [3: 453].
- Was I very gleeful, settled, content, during the hours I passed in yonder bare, humble schoolroom this morning and afternoon? Not to deceive myself, I must reply – No: I felt desolate to a degree. [3: 547].
- I was at a boarding-school eight years. She opened her eyes wide. 'Whatever cannot ye keep yourself for, then? [3, p. 519]

In *Jane Eyre*, it was found that rhetorical questions are most frequently used to express negative emotions and psychological states such as anger, accusation, discontent, doubt, disbelief, despair, grief, fear, anxiety, distress, and hope. In addition, rhetorical questions of a philosophical and religious nature are also employed:

6. *Rhetorical questions expressing philosophical reflections on life and death*: These questions prompt deep contemplation on the meaning of life, death, and the purpose of existence.

- Why, then, should we ever sink overwhelmed with distress, when life is so soon over, and death is so certain an entrance to happiness to glory [3: 105]
- That certainly was a crime: and was I fit to die? Or was the vault under the chancel of Gateshead Church an inviting bourne? In such vault, I had been told did Mr. Reed lie buried; and led by this thought to recall his idea, I dwelt on it with gathering dread [3: 20].

#### 7. *Rhetorical questions expressing religious and moral concerns*

These questions are used to reflect on religious beliefs and moral obligations.

- *Do you know where the wicked go after death?*
- They go to hell,' was my ready and orthodox answer.
- And *what is hell?* Can you tell me that?
- A pit full of fire.
- And *should you like to fall into that pit, and to be burning there forever?*
- No, sir.
- *What must you do to avoid it?* [3: 46]
- I believe; I have faith: I am going to God.
- *Where is God? What is God?* [3: 124]
- You are sure, then, Helen, that there is such a place as heaven, and that our souls can get to it *when we die?*
- I am sure there is a future state; I believe God is good; [3: 124]

#### CONCLUSION

In conclusion, both T. Kayipbergenov & Charlotte Brontë effectively employ rhetorical questions to construct the speech portrait, inner dialogue, and emotional states of female characters. The struggle of women for their social status is vividly and boldly conveyed through the use of rhetorical questions.

The analysis shows that rhetorical questions in Kayipbergenov's work form a wider range of thematic groups compared to Brontë's, and they also demonstrate a stronger pragma-linguistic orientation. In contrast, Brontë predominantly

uses rhetorical questions to express philosophical meanings and reflections.

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