



## Artistic dialogue as a means of stylistic expression (Based on French Literature)

Otamurodova Dilafruz Rakhmonovna

Senior Lecturer, Uzbek State University of World Languages, Tashkent, Uzbekistan

### Abstract

This article examines artistic dialogue as a key means of stylistic expressiveness based on French literature of the 19th–20th centuries. It analyzes its structural, functional, and pragmatic features, as well as its role in shaping literary characters, constructing narrative dynamics, and developing the plot. Particular attention is paid to the expressive potential of dialogue, including its ability to convey emotional states, reveal implicit meanings, and create a sense of realism and immediacy in the text. Special focus is given to dialogues in the works of Honoré de Balzac, Gustave Flaubert, and Albert Camus, whose writings demonstrate diverse stylistic uses of dialogue—from social characterization to psychological depth and philosophical reflection. The study also considers dialogue from a cognitive and discourse-oriented perspective, emphasizing its role in representing characters' inner worlds and communicative intentions. The article concludes that dialogue in a literary text is a complex and multifunctional stylistic tool that combines realism with authorial conceptualization and plays a central role in the overall organization of the художественного discourse.

**Keywords:** Artistic dialogue, stylistics, French literature, expressiveness, pragmatics, discourse, character

### Introduction

In modern linguistics and literary studies, the literary text is regarded as a complex communicative and aesthetic system in which dialogue plays a special role. Artistic dialogue is not merely a form of conveying characters' speech, but also a crucial means of stylistic expressiveness that ensures narrative dynamism, depth of characterization, and emotional impact on the reader. Through dialogue, the text acquires polyphony, internal tension, and multiplicity of voices, allowing the author's intention to be revealed more fully and different perspectives to be represented within a single work.

The relevance of this topic is обусловлена growing scholarly interest in the discursive, pragmatic, and cognitive aspects of literary speech, as well as the need for a comprehensive analysis of linguistic means that shape the fabric of a literary text. Within the framework of contemporary interdisciplinary research, artistic dialogue is viewed not only as an element of the text but also as a form of communicative interaction that reflects cultural, social, and psychological processes.

The theoretical basis of the study of artistic dialogue is formed by the works of both domestic and foreign scholars, among whom the concept of dialogism developed by Mikhail Bakhtin occupies a central place. According to his views, all literary speech is inherently dialogic, as it involves the interaction of different voices, positions, and consciousnesses. In this context, dialogue functions not only as a form of speech exchange but also as a means of organizing the meaning of a literary work, ensuring its semantic depth and multilayered structure. Viktor Vinogradov, in turn, emphasized that the language of literature constitutes a special system in which every linguistic element is functionally loaded and subordinated to the author's intention, which fully applies to dialogic speech as well.

It should be noted that artistic dialogue differs from real-life communication in its degree of organization and intentionality. It is the result of authorial selection,

stylization, and structuring of speech material, which allows it to be regarded as a specific form of artistic modeling of communication. In this regard, the study of its stylistic potential, functions, and mechanisms of influence on the reader becomes particularly significant.

The aim of this study is to analyze artistic dialogue as a means of stylistic expressiveness based on French literature of the 19th–20th centuries. To achieve this aim, the following objectives are set: to identify the main functions of dialogue, to determine its linguistic and stylistic features, and to analyze its role in shaping literary characters and developing the plot.

Main part. Artistic dialogue possesses a dual nature: on the one hand, it seeks to imitate natural conversational speech; on the other hand, it is governed by the laws of artistic organization within the text. Unlike real-life communication, where speech is often spontaneous and redundant, literary dialogue is characterized by a high degree of conciseness, semantic density, and functional orientation. Each utterance performs a specific function—revealing a character's personality, advancing the plot, or creating a particular emotional effect.

One of the most important functions of artistic dialogue is the characterological function. Through a character's speech, the author conveys individual traits, social status, level of education, and psychological state. This is especially evident in the works of nineteenth-century French realist literature. In the novel *Father Goriot* by Honoré de Balzac, dialogue plays a key role in constructing the socio-psychological portraits of the characters. The characters' lines not only transmit information but also reflect their ambitions, values, and attitudes toward the surrounding world. For example, the phrase “Vous réussirez, monsieur, parce que vous êtes jeune et ambitieux” simultaneously expresses evaluation, social distance, and the speaker's pragmatic intention to influence the interlocutor.

No less significant is the expressive function of dialogue, which manifests itself in its ability to convey the emotional states of characters and to intensify the impact of the text on

the reader. In the novel *Madame Bovary* by Gustave Flaubert, dialogue is often constructed on the principle of implicit irony and subtext. Brief and seemingly neutral remarks frequently conceal deep psychological and emotional processes. For example, the laconic statement “C’est un malheur, répondit-il” reveals not so much sympathy as the character’s inner emptiness and detachment. In this case, the minimalism of form enhances the expressiveness of content, creating an effect of understatement and ambiguity.

Particular interest is found in the use of dialogue in twentieth-century literature, where it acquires philosophical depth. In the novel *The Stranger* by Albert Camus, dialogue becomes a means of expressing the protagonist’s existential position. The short phrase “Cela m’est égal” reflects not only the character’s emotional detachment but also a worldview grounded in the idea of absurdity and the meaninglessness of existence. In this context, dialogue loses its traditional communicative function and transforms into an instrument of philosophical expression.

From a pragmatic perspective, artistic dialogue can be regarded as a set of speech acts aimed at achieving specific communicative goals. Characters do not merely exchange information; they attempt to influence one another, persuade, manipulate, or conceal their true intentions. In this process, context plays a crucial role, as do implicit meanings that form the subtext of the dialogue.

The cognitive aspect of dialogue is manifested in the way it reveals the characters’ internal models of the world, their value systems, and their modes of interpreting reality. Dialogue thus becomes a means of representing consciousness, enabling the reader to gain deeper insight into the motivations and inner states of the characters.

### Conclusion

Thus, artistic dialogue represents a complex and multifaceted phenomenon that combines features of natural conversational speech with elements of authorial artistic processing. Its stylistic expressiveness is determined by the interplay of such characteristics as conciseness, expressiveness, individualization, and multilayered structure, which allows dialogue to be viewed not only as a compositional element but also as a fundamental mechanism for organizing the literary text as a whole. It is through dialogue that different semantic levels of a work interact, shaping its intonational and emotional structure.

The analysis of dialogues in French literature demonstrates that they play a crucial role in shaping the artistic space of the text, ensuring its dynamism, depth, and emotional intensity. Dialogue functions not only as a means of conveying speech but also as a tool of artistic modeling of reality, enabling the author to reconstruct social, psychological, and philosophical aspects of life. Through the characters’ utterances, not only their individual traits are revealed, but also broader cultural and worldview contexts.

Particular significance lies in the ability of artistic dialogue to convey implicit meanings and create subtext, which makes it one of the most complex elements of a literary work to interpret. Dialogue encourages the reader’s active engagement with the text, involving them in the interpretative process and facilitating a deeper understanding of the author’s intention. In this sense, it performs not only an aesthetic but also a cognitive function.

Moreover, dialogue contributes to the creation of a sense of authenticity and presence, enhancing the realism of the narrative while simultaneously preserving its artistic conventionality. It brings the text closer to living speech, yet remains the result of careful authorial selection and stylization, which underscores its dual nature.

Therefore, artistic dialogue should be regarded as a universal tool of stylistic expressiveness with a high potential for influencing the reader. Its further study within modern linguistic and interdisciplinary frameworks opens up new possibilities for a deeper understanding of the structure of literary texts and the mechanisms of their functioning.

Prospects for further research are associated with an interdisciplinary approach to the study of dialogue, including its analysis within cognitive linguistics, pragmatics, and discourse theory.

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