

DIALOGUE AND ITS FUNCTION IN STORIES (BASED ON THE STORIES OF E. HEMINGWAY)

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Abstract

This article analyzes the artistic function of dialogue in illuminating the psyche of the hero on the example of the work of the American writer Ernest Hemingway. Through the analysis of the dialogues in Hemingway's stories, the inner conflict, suffering and mental endurance of the hero are shown. The article reveals not only the compositional, but also the psychological and philosophical function of dialogue.

Key words

dialogue, hero mentality, iceberg theory, psychological analysis, minimalism, inner world, silence, modernism.

In literature, revealing the character's psyche is one of the main artistic tasks of a work. The writer or poet expresses the character's inner world, feelings, hopes, and inner conflicts through various artistic means. Among these means, dialogue occupies an important place. Through dialogue, not only the development of events is revealed, but also the inner world and spiritual image of the character. Dialogue is an exchange of words between two or more characters. It performs several functions in the work: develops the story, reveals the character and psyche of the hero, indirectly expresses the position of the author. The character's speech style, voice, vocabulary and choice of words show his worldview, level of knowledge, culture and inner state. For example, an angry character's speech will be sharp, short and direct; A well-intentioned hero speaks with gentle and cautious words. Thus, through dialogue, the writer can convey the inner state of the hero to the reader "without words."

In the world literature of the 20th century, the issue of the inner world of man, spiritual suffering and spiritual search became a central theme. In this process, the work of the American writer Ernest Hemingway occupies a special place.

In his works, stylistic features such as the brevity of words, the meanings between the lines, and expression through silence have become a tool that deeply reveals the human psyche. In this regard, in Hemingway's stories, dialogue appears

as the main artistic method of illuminating the inner world of the hero. According to his "iceberg theory," the words spoken in a work are only the surface, while the true meaning lies "underwater," that is, hidden in the inner world of the hero (Hemingway, *Death in the Afternoon*, 1932). Therefore, Hemingway was able to reveal the deepest layers of the human soul through dialogue. In many cases, dialogue expresses the inner turmoil and anguish of a character. For example, when a character is speaking to another character, their inner drama is revealed by their inability to express their true feelings or their inability to express their feelings in words. This gives the work psychological depth. Through dialogue, the writer can express his opinion through the language of the characters without stating it directly. In this way, the reader understands the author's idea from the speech process. This makes the work of art lifelike and believable.

The dialogues in Hemingway's story "Hills Like White Elephants" (1927) are a literary expression of the silence and alienation in human relationships. In the story, a man and a woman talk about "operation," but the author never reveals the meaning of this word.

"It's just an operation," the man said.

"Yes, I know," the woman said."

Behind these words lies the coldness of love, the loss of trust, and the spiritual emptiness. The brevity of the dialogue and the lack of words only intensify the inner suffering of the characters.

As literary critic L. Edel noted, "Hemingway's silences speak louder than his words" (Edel, *Hemingway: A Study in Solitude*, 1972).

In *The Killers* (1927), Hemingway creates an atmosphere of fear, dread, and death through the exchange of words. Although the dialogues between the characters seem like simple conversations, behind each word lies a sense of mortal danger, inner fear, and resignation to fate. In this story, dialogue drives the action, but the real power lies in the characters' silence and silent responses.

As literary critic K. Baker noted: "Hemingway's characters fight not with words, but with silence" (Baker, *Hemingway: The Writer as Artist*, 1972). It seems that dialogue has a unique dynamic function in Hemingway's stories. Dialogue provides not only the inner mood, but also the movement of events.

A seemingly simple conversation can reveal a new problem, escalate a conflict, or resolve it. At the same time, it provides the rhythm and dramatic force of the work. Dialogue is one of the most effective means of revealing the character's psyche in a work of fiction. It not only expresses the hero's speech culture, inner feelings, and worldview, but also enhances the psychological and aesthetic impact

of the work. Therefore, for the writer, dialogue is not only a compositional necessity, but also a means of creating a spiritual portrait of the character.

In short, in Ernest Hemingway's stories, dialogue is not just a means of setting the story in motion, but also a fundamental artistic function that reveals the spirit of the hero. Through it, the writer reveals the inner contradictions of a person, his suffering expressed through silence, and his attitude towards life. As a result of Hemingway's "iceberg style", dialogue carries more meaning than words and turns the reader into an active analyst. In this sense, Hemingway's work created a new artistic model for expressing inner feelings in literature.

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