

## KEY ASPECTS OF THE NOVEL'S DIALOGICAL STRUCTURE

*Diana Shimanskaya, researcher,  
Samarkand Campus of ISFT Institute, Uzbekistan*

*[diana\\_abdullaeva@bk.ru](mailto:diana_abdullaeva@bk.ru)*

*Amira Sattorova, student,  
Samarkand Campus of ISFT Institute, Uzbekistan*

*[amirasattorova17@gmail.com](mailto:amirasattorova17@gmail.com)*

**Abstract**

*The novel, as a literary genre, has evolved over the centuries, gradually turning into the most complex and polyphonic form of storytelling. Unlike poetry or drama, a novel is a space where different points of view collide and interact, creating a polyphonic picture of the world. The article emphasizes that the novel, which has a dialogical structure, does not provide unambiguous answers, but is an open system in which meaning is formed through the interaction of various voices.*

**Keywords:** *beliefs, philosophical dialogues, internal monologue, narrative structure, narrative form, clash of ideas, values, linguistic worlds.*

Mikhail Bakhtin was one of the first researchers to study this feature of the novel in depth. In his theory of dialogism, he argued that different voices coexist in a truly artistic work, each of which carries a unique point of view, and their interaction forms the semantic fabric of the text [1]. In this sense, the novel becomes an arena where ideas are not only expressed, but also enter into an argument, change and develop.

Mikhail Bakhtin argued that there is only one dominant voice in a monologue text – the author's voice. He sets the only correct interpretation of the events and thoughts of the characters, leaving the reader no opportunity to doubt the authenticity of the presented picture [2].

In contrast, a novel with a dialogical structure is filled with different voices, each of which has its own point of view. In such works, the author does not impose on the

reader the only possible perception of reality, but offers a polyphonic model where various ideas and values enter into complex relationships [3].

Examples of this approach can be found in the works of Zora Neale Hurston, Virginia Woolf, James Joyce and William Faulkner.

- Dostoevsky: In his novels (*Crime and Punishment*, *the Brothers Karamazov*), the characters not only express their beliefs, but also engage in deep philosophical dialogues in which no single point of view gains ultimate dominance [4].

- Faulkner: In *Noise and Fury*, the narrative is conveyed through the internal monologue of different characters, allowing you to see events from different angles.

Joyce: In *Ulysses*, the author destroys the traditional narrative structure, creating a polyphonic world where the characters' minds intersect, interrupt and merge.

In all these works, polyphony becomes not just a stylistic device, but the basic principle of text construction.

Another important aspect of the novel's dialogical structure is heteroglossia, or multilingualism. By this term, Bakhtin understood the presence in the text of various linguistic styles, dialects and social registers that reflect a complex picture of society [5].

Charles Dickens: In his novels, Dickens masterfully conveyed the speech of representatives of various strata of English society – from street vendors to the aristocracy. In *The Cold House*, the legal language of the court is contrasted with the lively colloquial speech of ordinary people, which highlights social contradictions.

- Gabriel Garcia Marquez: In *One Hundred Years of Solitude*, the narrative combines a mythological style, elements of the historical chronicle genre and everyday dialogue, creating a unique multilingual space [6].

- Zora Neale Hurston: In *Their Eyes*, they look at God, the narrator intersperses with the oral African-American tradition, which gives the text authenticity and depth.

Thus, heteroglossia allows the novel to cover different levels of social life, turning it into a living reflection of cultural diversity.

According to Bakhtin, the dialogic structure of the novel makes it not just a narrative form, but an arena for the clash of ideas, values and linguistic worlds. There is no single center in a polyphonic novel, and meaning is born in the process of interaction of different points of view [7].

From Dostoevsky to Joyce, from Morrison to Garcia Marquez, writers from different eras have used dialogism to create works in which polyphony reflects the complexity of human experience. It is this ability of the novel to remain open, multi-layered, and endlessly interpretable that makes it one of the most powerful tools of literary art.

The novel is also closely related to the historical context. Orwell in 1984 demonstrates how language becomes an instrument of power and suppression, and Achebe reveals the drama of cultural clash in the Disintegration. In turn, Virginia Woolf in Mrs. Dalloway uses internal monologues to convey a changed perception of time and reality after the war.

Ultimately, the novel's dialogical structure makes it dynamic, multi-layered, and open to endless reflection. Such a text does not impose answers, but stimulates reflection, creating a space for intellectual search. It is this flexibility and the ability to update that ensure the novel's long life and relevance in an ever-changing world.

The dialogical structure of a novel is not just a literary device, but a key principle that forms its semantic depth [8]. According to Hurston, a novel is a space in which different voices collide and interact, each of which retains its own independence. Due to this, the polyphonic text avoids strict authorial dictation, allowing different ideas to exist and develop in the process of dialogue.

Polyphony makes the novel an open system where the characters express not only individual thoughts, but also broader philosophical and social concepts. Heteroglossia complements this process by introducing different language registers, dialects, and styles into the text, which enhances the layering of the narrative. This is especially noticeable in the works of Dickens, Marquez and Morrison, where stylistic and linguistic diversity helps to reveal the complexity of the social structure of the world.

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