

## **EMOTIONAL MANIPULATION IN THE DIALOGIC SPEECH OF A LITERARY TEXT.**

*Akhrorova Dilnoza Sharof qizi*

*Uzbekistan State World Languages University*

### **Abstract.**

This article examines emotional manipulation as an important communicative technique used in the dialogic speech of a literary text. It analyzes how characters influence the feelings, emotions, and behavior of their interlocutors through linguistic means. Special attention is paid to the role of intonation, lexical choice, implicit meanings, and context in shaping manipulative impact. Emotional manipulation in dialogue contributes to a deeper revelation of characters' personalities and to the development of conflict in a literary work.

**Keywords:** emotional manipulation, dialogic speech, literary text, speech influence, character, communication.

Dialogic speech in a literary text performs not only the function of communication between characters but also serves as a means of psychological and emotional influence. One of the most expressive techniques is emotional manipulation, through which a character seeks to affect the feelings and decisions of another character. Through such dialogues, the author reveals the hidden motives of the characters, the tension in their relationships, and their inner conflicts. The study of emotional manipulation in dialogic speech makes it possible to gain a deeper understanding of the features of artistic communication and the methods of verbal influence in literature.

Emotional manipulation in the dialogic speech of a literary text is manifested through various linguistic and psychological techniques aimed at covertly influencing the interlocutor. Characters use emotions as a means of influence, seeking to evoke feelings of guilt, fear, sympathy, or trust. Such techniques allow

the author to demonstrate not only the characters' rhetorical skill but also their moral attitudes, level of psychological maturity, and personality.

One of the most common forms of emotional manipulation is an appeal to feelings. A character may deliberately exaggerate their suffering, emphasize their own vulnerability, or, conversely, display feigned care in order to achieve the desired reaction from the interlocutor. In dialogue, such statements are often accompanied by hints, pauses, and deliberate understatement, which enhances the manipulative effect.

Intonation and the context of utterances play an important role in emotional manipulation. The same words, spoken with different intonations, can acquire opposite meanings. In a literary text, the author often uses the situational context, the background of the characters' relationships, and their emotional state to reveal hidden influence that is not expressed directly. Emotional manipulation in dialogue contributes to the development of conflict and the dramatic tension of the work. Manipulative remarks intensify contradictions between characters, expose hidden motives, and heighten psychological strain. Thus, dialogue becomes not merely a form of communication but a tool of emotional and semantic influence that plays a significant role in the artistic structure of the text.

It should be emphasized that emotional manipulation in dialogic speech often has a veiled character. Characters do not always realize that they are becoming objects of verbal influence, since manipulation is carried out through familiar forms of communication such as care, reproach, humor, or advice. This hidden influence makes dialogue more polysemous and requires the reader to carefully analyze the subtext.

The choice of lexical means is of particular importance in manipulative dialogues. The use of evaluative words, emotionally colored expressions, diminutive forms, or, on the contrary, harsh and accusatory vocabulary allows a character to manage the emotional state of the interlocutor. These linguistic means enhance the impact of speech and help the author reveal the psychological characteristics of the characters more deeply.

Emotional manipulation is often manifested through the opposition between a character's words and their true intentions. A character may say one thing while implying another, using ambiguous remarks and hidden hints. Such a discrepancy between the form and content of speech creates inner tension and emphasizes the complexity of interpersonal relationships in a literary text. Thus, emotional manipulation in dialogic speech is an important artistic device that enables the author to convey the depth of psychological conflicts, intensify the dramatic quality of the narrative, and create multidimensional images of characters.

### **Conclusion.**

In summary, emotional manipulation in the dialogic speech of a literary text is a significant means of verbal and psychological influence. Through the manipulative utterances of characters, the author reveals their hidden intentions, inner conflicts, and the nature of their relationships. In this context, dialogue acquires a deep subtext and becomes an important element of artistic expressiveness. Emotional manipulation contributes to the development of conflict and the intensification of dramatic tension in a literary work. It makes it possible to demonstrate the complexity of human communication, in which words are often used as instruments of influence. Thus, the analysis of emotional manipulation in dialogic speech helps to achieve a deeper understanding of the psychological structure of a literary text and the author's artistic intent.

### **References**

1. Balashova, L.V., Dement'ev, V.V. (2022), *Russkie rechevye zhanry* [Russian speech genres], Moscow, YaSK publ., 832 p. (in Russian).
2. Chalyi, V.V. (2012), *Manipulyativnyi uroven' rechevogo povedeniya personazhei v proze A.P. Chekhova* [Manipulative level of speech behavior of characters in the prose of A.P. Chekhov].
3. Funktsional'no-kognitivnyi analiz yazykovykh edinits i ego applikativnyi potentsial [Functional and cognitive analysis of linguistic units and its applicative potential], Proceedings of the I International scientific conference, Barnaul, Altai

State Pedagogical University publ., pp. 385-387. (in Russian).

4. Chudakov, A.P. (1971), Poetika Chekhova [Chekhov's Poetics], Moscow, Nauka publ., 291 p. (in Russian).

5. Dement'ev, V.V. (2000) Nepryamaya kommunikatsiya i ee zhanry [Indirect communication and its genres], Saratov, Saratov State University publ., 248 p. (in Russian)