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Modern philological studies of drama

Nowadays, dramatic texts have become the subject of deep and complex linguistic study. While analyzing the peculiarities of dramatic language and its textual features scientists focus on such its main aspects: linguostylistic, compositional and architectonical, structural, lexical, phraseological, typological, communicative.

Taking into consideration these basic linguistic aspects, the following approaches to the drama research can be outlined as the main directions of the modern philological studies of dramatic dialogues: communicative, cognitive, pragmatic, structural, linguo-stylistic and literary.

Communicative investigation (M. Holovanyeva 2010, E. Kubryakova 2008, Y. Levchuk 2015, V. Nikonov 2008, A. Olimska 2016, N. Petrova 2009,) (or its components) is one of the most widely used direction of drama study. It allows focusing on such speech phenomena as the communicative interaction of the participants of dramatic dialogue. It is aimed at disclosure of semantic features by studying the concept of space and genre identity.

The communicative aspect can also be the basis for a pragmatic analysis of the dramatic text.

Pragmatic investigation of drama (N. Borisenko 2015, I. Karimov 2004, N. Olkhovska 2007) reveals the mechanism of building up the relationship and mutual speech process “author – character – reader”. Pragmatic division of dramatic texts allows taking into account all options of communication. Speech act is supposed to be the leading subject of drama research in terms of pragmatic approach that can detect functional communicative features of language interaction, as well as strategies and tactics of verbal behavior.

Structural research (A. Kutoyan 2007, V. Mizetska 1992, N. Safonov 2006, K. Tolchyeyeva 2008, T. Shestakov, 2005) allows studying of the composition of the structural elements of drama and the principles of their formation and interaction. Structural and functional analysis reveals idiostylistic content and features of the dramatic text by studying its textual structure, notably architectonics, composition and intertextual relations.

Linguostylistic direction to drama discourse investigation (A. Baraban 1994, N. Mostova 2002, A. Ozhigov 2003, A. Perederiy 2012) is being conducted by a great number of linguists. Modern linguostylistic approaches to study of the dramatic text are focused on understanding its internal structural and semantic organization determined by its genre identity, the awareness of systematic connections of the author's idiosyle as the defining parameter forming the ideological and artistic content of drama. Conceptual structure is seen through the prism of different means of content and categories creation.

Literary approach to the dramatic texts studies is known to be the specific combination of literary and philological investigations. In modern literary studies of N. Bidenko (2001), L. Bondarenko (2009), A. Minor (2005), A. Rechka (2002) we can observe the prevailing tendency for some aspects of language learning of the dramatic dialogue, its poetics and stylistic importance in the creation of the whole content.

From the results of the analysis of drama in all the above mentioned directions, it follows that the function of speech act is considered to be the functional element of drama discourse. Stylistic approach to the drama can detect individual stylistic features of the author by analyzing the specific stylistic figures. In our opinion, the combination of the above elements may allow deeper and more complex exploration of the author's model of drama and separate its prototype depending on the genre of the latter.

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