

## **MULTIDIMENSIONAL DISCOURSE OF BRITISH DRAMA IN LINGUISTIC RESEARCH**

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Linguistic analysis of drama is topical nowadays as it makes it possible to single out the laws of its creation, the ways of organizing the information and the characteristics of the language used in drama.

The cognitive-discursive approach to language data has facilitated interest in the analysis of drama and allowed singling out both cognitive and communicative aspects of the research in this sphere. As a result a play is viewed as a peculiar format of knowledge which codes the results of human activity in the planes of cognition and communication (3, 42). In the cognitive respect the play illustrates the process of constructing the fragment of the world in its peculiar ways being the fact of a definite culture (2). On the other hand, drama is the result of discursive activity, a specific way of communication (1, 4) in which different kinds of discourse spaces overlap each other. These are personages', linguocultural, gender, social, and others types of discourse.

In its turn linguistic analysis of drama discourse aims at taking into account its multidimensional and multiaspect character which includes the interaction of the author and the reader, the author and the viewer, the personage and the reader, the personage and the viewer and the personages themselves (1). To some extent we can speak about the discourse of the author and the personages as the latter start their own independent life after the play is published. If the play is staged the director and the actors participate in the discourse as well and this fact reflects the specific character of drama as a complex discursive organism. Accordingly, there appear several lines of discourse analysis which can be viewed separately or as a complex.

At the same time linguistic research of British drama discourse cannot but takes into consideration the canons of the genre which impose definite restrictions on the author's and personages' speech and demand the author's peculiar cognitive efforts aiming at stating a definite idea (1, 4).

When it comes to personages' discourse it is viewed as a complex of communicative and informational interaction of the personages which is built according to the laws of fiction in general, and drama in particular. At the same time personages' discourse created by the playwright reflects the knowledge of the latter about the rules and conventions of real communication in the British community. Furthermore, while creating characters' speech the authors use their own experience of verbal communication based on speech and communicative competence, communicative rules and conventions typical of the British linguo-cultural community the authors belong to.

In a play the author employs definite types of communicative behaviour which exist in real life and reveal the general tendencies in the usage of certain language and speech means in the sphere of real interaction. What is more, the author reflects the most typical English language structures in their most common forms in the characteristics of personages' speech. At the same time the playwright displays the peculiarities of the British linguo-cultural community the author belongs to in characters' speech. Thus the methods of research employed to analyze real speech can be used in order to investigate the peculiarities of personages' discourse while the latter can be viewed as a reliable source of information about the peculiarities of real communication in a definite cultural community of a given epoch.

The further perspective of the research is seen in the complex linguistic analysis of the play which will help to single out and describe the complex of characters' interactions which implement certain models of personages' communicative behaviour and reflect social status configuration of the British community.

## **References**

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