

Міністерство освіти і науки України
Київський національний лінгвістичний університет
Кафедра англійської філології і філософії мови

Курсова робота
на тему Лінгвостилістичні особливості діалогів
у сучасних англійськомовних п'єсах

Студентки групи МЛа01-19
факультету германської філології і перекладу
денної форми здобуття освіти
спеціальності 035 Філологія
Половінкіної Валерії Володимирівни

Науковий керівник:
доктор філологічних наук, професор
Ізотова Наталя Павлівна

Національна шкала _____
Кількість балів _____
Оцінка ЄКТС _____

Київ 2023

Ministry of Education and Science of Ukraine
Kyiv National Linguistic University
Department of English Philology and Philosophy of Language

Term Paper
Stylistic features of Dialogues in Modern English Plays

POLOVINKINA VALERIIA
Group MLa01-19
Germanic Philology and Translation Faculty

Research Adviser
Prof. Natalya Izotova
Doctor of Science (Linguistics)

Kyiv 2023

CONTENT

INTRODUCTION.....	3
CHAPTER ONE. DIALOGUE IN CONTEMPORARY ENGLISH	
PLAYS: THEORETICAL BACKGROUND	5
1.1 Dialogue vs monologue through a prism of emotive language transfer....	5
1.2 Variations of literary devices in modern discourses.....	6
1.3 Stylistic aspects of literary dialogue.....	7
CHAPTER TWO. STYLISTICS OF DIALOGUE IN PHOEBE	
WALLER-BRIDGE “FLEABAG”	9
2.1 Stylistic devices and expressive means in “Fleabag” play.....	9
2.2 The contribution of the dialogues into the characters and plots portrayal	11
CONCLUSION.....	18
RESUME.....	20
LIST OF REFERENCE MATERIALS.....	21

INTRODUCTION

The play "Fleabag" has received significant critical and commercial acclaim since its debut in 2013. It is known for its innovative use of dialogue, which is central to the play's themes and style. In this academic paper, we explore the role of the stylistic peculiarities of literary dialogues in "Fleabag" and their significance in shaping the play's meaning. The play's unique approach to dialogue is crucial to understanding its themes of loneliness, guilt, and self-discovery, as well as its portrayal of contemporary gender roles and relationships. By analyzing the play's use of language, we aim to deepen our understanding of the art of dramatic writing and its potential to challenge and expand our understanding of the world around us.

The aim of this research is to identify the unique characteristics of "Fleabag's" dialogue, such as its use of humor, irony, and subtext, and examine how they function in the play through the investigation of the role of the stylistic peculiarities of literary dialogues in the modern play "Fleabag."; to deepen the understanding of the art of dramatic writing and the ways in which literary dialogue can shape the meaning of a play.

The objectives of the study are as follows:

1. To provide a comprehensive understanding of the subject matter and scientific background of stylistics as a linguistic discipline, and to demonstrate its relevance and importance in the study of language and literature.
2. To explore the different methods and approaches used in literary stylistics.
3. To explore the concept of dialogue as a form of language use that reflects the complex and dynamic nature of human communication.
4. To analyze the use of humor, irony, subtext, and other literary devices in the play's dialogue and examine how they function in shaping the play's meaning.
5. To investigate how the dialogue in "Fleabag" contributes to the play's portrayal of relevant topics.

6. To examine the effectiveness of the play's dialogue in engaging the audience and conveying the play's message.
7. To provide insights into the significance of "Fleabag" as a modern play and its impact on contemporary theater.

The research hypothesis for this study is that the analysis of the dialogue in "Fleabag" will reveal how these stylistic peculiarities are used to create complex and multi-dimensional characters, to address important social issues, and to engage and challenge the audience's expectations.

The object of the study on the topic "The role of the stylistic peculiarities of literary dialogues in the modern play 'Fleabag'" is the play itself, with a specific focus on its use of literary dialogues.

The subject of the study is the analysis of the stylistic peculiarities of literary dialogues and their contribution to the play's themes, characters, and overall impact on the audience.

The research methods for the study are literary analysis and analysis of scientific literature of domestic and foreign researchers.

CHAPTER ONE. DIALOGUE IN CONTEMPORARY ENGLISH PLAYS: THEORETICAL BACKGROUND

1.1 Dialogue vs monologue through a prism of emotive language transfer

Language use is a constantly changing and evolving phenomenon, influenced by various social, cultural, and technological factors. The modern linguistic paradigm recognizes the variability of language use and the importance of studying language in context. This chapter will explore the differences between dialogue and monologue, focusing on the transfer of emotive language.

Dialogue and monologue are two different modes of language use, each with its own characteristics and implications. According to one of the perceptions, when speakers presenting a narrative re-create a dialogue such as a verbal action, it can add a level of performance to the narrative (Schiffrin, D.De Fina, A.Nylund (2007) p. 39). Dialogue is a dynamic process that involves negotiation and cooperation between participants. It allows for a back-and-forth exchange of ideas and emotions, and can be used to establish and maintain social relationships. In contrast, monologue is a one-way communication in which a single speaker addresses an audience. We

shall consider words, phrases and sentences which appear in the textual record of a discourse to be evidence of an attempt by a producer (speaker / writer) to communicate his message to a recipient (hearer / reader). (Brown & Yule, 1983: ch. 1.3.3).

Emotive language is language that is used to express emotions or feelings, and it is an important aspect of both dialogue and monologue. In dialogue, emotive language is used to convey the speaker's emotions to the listener, and to establish a connection between them. Emotive language can be used to express agreement, disagreement, sympathy, or empathy, among other emotions. Emotive words can be used as dialectical instruments of manipulation. They can hide reality or conceal the controversial nature of a definition, as it is believed by Macagno, Fabrizio (2014). Emotive language can help to establish trust and rapport between the doctor and the patient.

In monologue, emotive language is used to engage the audience and to create a connection between the speaker and the listener. The speaker may use emotive language to convey a message, to persuade the audience, or to evoke a particular response.

1.2 Variations of speech manipulations in modern discourses

Literary devices are used by writers to enhance their writing and create a more engaging experience for the readers. Literary devices like humor, irony, subtext, and others are often employed to convey the author's message more effectively and add depth to the text. The study of these literary devices in modern literary discourses through the prism of stylistics is important in understanding how they are used and what effect they have on the reader.

Humor is a literary device that has been used by writers for centuries to entertain their readers. In modern literary discourses, humor is used to comment on social and political issues. Satire is one of the most common forms of humor used in modern literary discourses. "He (a satirist) is a man ... who takes it upon himself to correct and ridicule the follies and vices of society and thus to bring contempt and derision upon aberrations from a desirable and civilized norm." (Cuddon, 1999: p. 425), which means that satire is often used to criticize the government, politicians, and society in general. For example, in his book "Slaughterhouse-Five," Kurt Vonnegut uses satire to criticize war and the military-industrial complex.

Irony is another literary device commonly used in modern literary discourses. Irony is the use of words to convey a meaning that is opposite of its literal meaning. According to the statement, "Verbal irony (which was traditionally classified as one of the tropes) is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed" (Abrams, 1993: p. 136), irony is often used to criticize or comment on the society and its values. For example, in the novel "The Catcher in the Rye" by J.D. Salinger, the protagonist Holden Caulfield often uses irony to express his discontent with the adult world and its hypocrisy.

Subtext is a literary device that is often used in modern literary discourses to add depth and complexity to the text. Subtext is the underlying meaning of the text that is not explicitly stated but can be inferred by the reader. According to Seger (2011), Subtext is not only the meaning behind the words, but also the associations we put into both the dialogue, as well as in the description of the scene. Subtext is often used to explore the themes of the text and to create a more nuanced portrayal of the characters. For example, in the novel "To Kill a Mockingbird" by Harper Lee, the subtext explores the themes of racism and prejudice that were prevalent in the society of that time.

1.3 Stylistic aspects of literary dialogue

Literary dialogue is an essential aspect of any fictional work. It provides a way for characters to interact with each other and convey their thoughts and emotions to the readers. The stylistic aspects of literary dialogue, such as language use, speech patterns, and tone, can greatly impact the effectiveness of the dialogue. In this chapter, we will explore the various stylistic aspects of literary dialogue and their impact on the overall effectiveness of the dialogue.

The choice of words used in a literary dialogue can greatly impact the effectiveness of the conversation. According to Short (2018), "Fictional dialogue imitates the very thing it consists of: language". In other words, the language used should be consistent with the character's personality and the situation they are in.

Speech patterns, including pauses, repetition, and intonation, are also important stylistic aspects of literary dialogue. As to one of the ideas "humorous moves in conversations open a current cognitive frame to a different interpretation" (Gurillo&Ortega, 2013: pp 221) The way a character speaks can provide important insight into their personality, emotions, and motivations.

The tone of a conversation is another important aspect of stylistic dialogue. The tone can be serious, humorous, sarcastic, or even condescending, and it can greatly impact the effectiveness of the dialogue. As stated by Simpson (2018), "On stage the actors

would have to produce appropriate actions and tone of voice, which might be actualized in a number of different ways. But the intended meaning and effect are clear from the text and general knowledge (for example, that being stripped is usually unpleasant) alone". Using the appropriate tone can help to convey the intended emotions and attitudes of the characters.

CHAPTER TWO. STYLISTICS OF DIALOGUE IN PHOEBE WALLER-BRIDGE “FLEABAG”

2.1 Stylistic devices and expressive means in “Fleabag” play

Stylistic devices and expressive means are fundamental elements in dramatic literature, enabling the effective conveyance of messages, audience engagement, and heightened theatrical experiences. This chapter delves into the manifestation of stylistic approaches in the modern play "Fleabag" written by Phoebe Waller-Bridge. By examining a range of stylistic devices and expressive means employed in the play, this chapter aims to elucidate their significance and contribution to the play's thematic depth and emotional impact.

One of the most prominent and defining stylistic devices in "Fleabag" is the use of monologues. Waller-Bridge masterfully breaks the fourth wall, enabling the central character, Fleabag, to directly address the audience. This technique establishes a profound connection, as Fleabag confides in the audience, offering glimpses into her inner thoughts and emotions. The monologues serve as windows into Fleabag's chaotic and conflicted mind, giving voice to her unfiltered emotions (Waller-Bridge, 2013). They provide insights into her vulnerability, while also infusing the narrative with witty and relatable observations.

For example, in one of Fleabag's monologues, she confesses, *"I have a horrible feeling that I'm a greedy, perverted, selfish, apathetic, cynical, depraved, morally bankrupt woman who can't even call herself a feminist"* (Waller-Bridge, 2013). This monologue not only showcases her self-awareness and self-deprecating humor but also highlights the internal conflicts she grapples with throughout the play.

Verbal irony is a prevalent stylistic device in "Fleabag," employed to enhance both comedic and dramatic elements. Characters frequently employ sarcasm and witty remarks, saying one thing while implying the opposite. This use of verbal irony creates moments of humor, subverts expectations, and adds depth and complexity to the dialogue.

In a conversation between Fleabag and her friend Boo, who is unaware of Fleabag's inner struggles, they discuss their respective love lives:

Boo: You're so lucky. You're never single!

Fleabag (smiling ironically): Yeah, I'm really lucky. It's a parade of men fighting over me (Waller-Bridge, 2013).

In this exchange, Fleabag responds to Boo's perception of her love life with a sarcastic remark. By saying that it's a "parade of men fighting over me," Fleabag highlights the stark contrast between the reality of her experiences and the perception others have of her. It underscores her loneliness and the disparity between her external image and her internal struggles. Verbal irony, in this case, serves to convey the complexities of Fleabag's emotions and the disconnect between her public persona and her private reality.

Symbolism plays a significant role in "Fleabag," enriching the play's thematic exploration and evoking emotions. Waller-Bridge employs various symbolic elements that convey deeper meaning and invite reflection. One notable example is the recurring motif of the fox, which represents Fleabag's emotional turmoil and suppressed desires.

Priest: What was that? It wasn't a fox was it?

Fleabag: Don't know?

Priest: It wasn't a fox was it. Shine something. Boom! Bah! Oh god I bet its a Fox!

Fleabag laughing

Priest: No i'm not being funny foxes have been after me for years, its like they have a pact or something. Im not kidding. I was on a toilet, a toilet of a train and when the train stopped a fox was trying to get through the window. A fox tried to get through the window of a train, its face was in the window. I once when I was at a monastery I woke up just feeling a bit weird like there might be a fox near me...and

a fox was sitting underneath my window looking at me like this 'x' pointing at me like 'you, we're watching you, we're having you'!

Fleabag: Lucky god got to you first. (Waller-Bridge, 2013).

The fox symbolizes Fleabag's wild and untamed side, the part of her that she tries to suppress and deny (Waller-Bridge, 2013). It serves as a metaphor for her unrestrained and unpredictable nature, contrasting with the composed and controlled facade she presents to the world. The symbolism of the fox adds layers of interpretation, emphasizing Fleabag's internal struggles and intensifying the play's overall impact.

While dialogue is pivotal in "Fleabag," non-verbal communication plays an equally significant role in conveying emotions and intensifying dramatic moments. Waller-Bridge skillfully utilizes non-verbal cues such as facial expressions, body language, and physical actions to communicate unspoken thoughts and feelings.

Fleabag's frequent breaking of the fourth wall and sharing knowing glances with the audience create a non-verbal connection, making the audience complicit in her experiences. This interaction blurs the boundaries between the theatrical world and reality, intensifying the emotional impact and enhancing audience engagement.

In practical terms, the stylistic devices and expressive means employed in "Fleabag" contribute to its critical and commercial success. The combination of monologues, verbal irony, symbolism, and non-verbal communication captivates audiences, provokes laughter, and sparks introspection. The play's stylistic approaches serve as a vehicle for exploring themes of identity, relationships, and the complexities of being human.

2.2 The contribution of the dialogues into the characters and plots portrayal

Dialogues in a play serve as a vital tool for character development and plot advancement. In the modern play "Fleabag" written by Phoebe Waller-Bridge,

dialogues play a crucial role in bringing the characters to life and driving the narrative forward. This chapter explores the significant contribution of dialogues to the portrayal of characters and the development of the plot in "Fleabag." Through a careful analysis of key dialogues, this chapter aims to highlight the ways in which dialogues shape the identities of the characters and contribute to the overall richness of the play.

1. Character Portrayal: Dialogues in "Fleabag" contribute significantly to the portrayal of each character, providing insights into their personalities, motivations, and emotional states.

- a) Fleabag's Witty Banter and Self-Reflection: Fleabag, the central character, is known for her sharp wit and self-deprecating humor. Her dialogues showcase her quick thinking, intelligence, and ability to navigate through life's challenges with a dose of humor. For instance, in a conversation with her sister Claire, Fleabag quips, *"I have a horrible feeling that I'm a greedy, perverted, selfish, apathetic, cynical, depraved, morally bankrupt woman who can't even call herself a feminist"* (Waller-Bridge, 2013). This dialogue not only reflects Fleabag's self-awareness but also provides a glimpse into her complex identity and her struggle to reconcile societal expectations with her own flaws and desires.

- b) Claire's Dry and Sarcastic Remarks: Claire, Fleabag's perfectionistic and reserved sister, often uses dry and sarcastic remarks in her dialogues. Her dialogue style reflects her guarded nature and her tendency to mask her true emotions. In a conversation with Fleabag, Claire dryly remarks, *"Oh, I don't know, maybe it's your face. Or your personality. Or maybe it's just you"* (Waller-Bridge, 2013). This dialogue not only highlights Claire's sarcasm but also hints at the underlying tension and rivalry between the sisters.

2. Plot Advancement: Dialogues in "Fleabag" are instrumental in advancing the plot, revealing key information, and shaping the trajectory of the narrative.

a) The Café Conversations: Dialogues that take place in the café, where Fleabag works, serve as significant plot devices. Through conversations with customers and interactions with her employees, Fleabag's character is further explored, and important plot points are unveiled. For example, in a dialogue with a customer, Fleabag inadvertently reveals her vulnerabilities and loneliness, remarking, *"I just want someone to tell me how to live my life, Father, because so far, I think I've been getting it wrong"* (Waller-Bridge, 2013). This dialogue not only adds depth to Fleabag's character but also sets the stage for her personal journey and the exploration of her relationships throughout the play.

b) Confessions and Revelations: Dialogues that involve confessions and revelations between characters drive the plot forward and introduce pivotal moments of conflict and resolution. For instance, in a heart-wrenching dialogue between Fleabag and her estranged lover, the Priest, their internal struggles and desires come to the forefront. Fleabag confesses, *"I want someone to tell me what to wear in the morning. I want someone to tell me what to eat, what to like, what to hate, what to rage about, what to listen to, what band to like, what to buy tickets for, what to joke about, what not to joke about"* (Waller-Bridge, 2013). This dialogue not only showcases Fleabag's longing for guidance and connection but also sets the stage for the complex dynamics between her and the Priest.

3. Practical Analysis: The dialogues in "Fleabag" demonstrate the effective use of humor, sarcasm, vulnerability, and emotional depth to portray characters and advance the plot. They provide practical insights into the craft of playwriting and the importance of well-crafted dialogue. The combination of witty banter, self-reflection, dry remarks, and confessions adds layers of complexity to the characters and establishes a dynamic narrative structure.

The dialogues in "Fleabag" not only contribute to the individual characterizations but also shape the overall trajectory of the plot. They reveal essential information, establish conflicts, and create moments of emotional intensity, propelling the story forward and engaging the audience.

Conclusion: Dialogues in "Fleabag" play a vital role in the portrayal of characters and the advancement of the plot. Through witty banter, self-reflection, dry remarks, confessions, and revelations, the dialogues offer a deeper understanding of the characters' identities, motivations, and emotions. They drive the narrative forward, establishing conflicts and resolutions, and engaging the audience in a thought-provoking and emotionally resonant theatrical experience.

The dialogue between Fleabag and Claire about Claire's haircut in "Fleabag" showcases several stylistic peculiarities that contribute to the humor and characterization in the scene.

Claire: Tell the truth.

Fleabag (to herself): It's horrendous.

Claire: It's horrendous.

Fleabag: It's modern.

Claire: Don't lie.

Fleabag: I'm not.

Claire: I look like a pencil.

Fleabag: You...(laughing)...don't look...

Claire: Don't laugh!

Fleabag: It's OK.

Claire: It's not OK. I'm gonna lose my job.

Fleabag: You're not gonna lose your job. It's cool.

Claire: it's not cool.

Fleabag: It's edgy.

*Claire: Oh, f**k off!*

Fleabag: No, it's chic.

Claire: It's unsalvageable!

Fleabag: Claire, it's french.

Claire: Really?

Fleabag: Yes. (Waller-Bridge, P, 2013)

Repetition and Emphasis: The dialogue employs repetition for comedic effect. Both Fleabag and Claire use the word "horrendous" to describe the haircut, emphasizing their shared opinion. This repetition adds a comedic rhythm to the exchange and underscores their mutual understanding and agreement.

Irony and Sarcasm: The characters' responses contain elements of irony and sarcasm. Fleabag's remark that the haircut is "modern" and "edgy" is delivered ironically, contrasting with the reality that both characters find it unappealing. Claire's exasperated response of "Oh, fuck off!" and her sarcastic question about it being French demonstrate her frustration and disbelief.

Interruptions and Overlapping Speech: The dialogue features interruptions and overlapping speech, reflecting the natural flow of conversation. Fleabag's laughter and attempts to reassure Claire are met with Claire's objections. This stylistic choice adds a sense of realism and liveliness to the dialogue, capturing the dynamics of their interaction.

Contrast and Subversion: The dialogue highlights the contrast between the characters' perspectives. Fleabag attempts to find positive qualities in the haircut, describing it as "cool" and "chic," while Claire adamantly rejects these notions. This contrast creates tension and adds depth to their characters, revealing their differing attitudes and personalities.

Informal Language and Exclamations: The dialogue incorporates informal language and exclamations, adding to the authenticity and casual tone of the conversation. Phrases like "It's OK" and "It's not cool" reflect the natural speech patterns of the characters and contribute to the overall realism of the scene.

Overall, the dialogue's stylistic peculiarities in this scene of "Fleabag" contribute to the comedic tone and character dynamics. Through repetition, irony, interruptions, contrast, and informal language, the dialogue captures the humor and relatable moments of frustration that arise in sibling relationships.

The dialogue between Fleabag and Claire regarding Claire's haircut in "Fleabag" offers insights into the complex dynamics and reactions between the sisters. Through the dialogue, their relationship is characterized by a mix of support, humor, frustration, and underlying tensions:

Mutual Understanding and Agreement: The repetition of the word "horrendous" by both Fleabag and Claire shows their shared perspective on the haircut. This repetition highlights their ability to connect and understand each other on a deeper level, despite their differences.

Humor and Teasing: Fleabag's playful response and laughter when Claire expresses her frustration, saying she looks like a pencil, demonstrates their ability to find humor in challenging situations. The teasing and banter between the sisters reveal a level of familiarity and comfort in their relationship.

Reassurance and Support: Fleabag's attempts to reassure Claire, stating that she won't lose her job and that the haircut is cool, reflect her desire to provide comfort and support to her sister. Although their exchanges may be laced with sarcasm, there is an underlying sense of care and concern in their interactions.

Contrasting Perspectives and Frustration: The contrasting opinions about the haircut between Fleabag and Claire create moments of frustration. Fleabag's attempts to find positive qualities in the haircut are met with Claire's insistence that it is unsalvageable. This contrast in viewpoints leads to a clash of opinions and heightened emotions.

Unresolved Tensions: While the dialogue showcases moments of connection and understanding, it also hints at deeper tensions and unresolved issues between the sisters. Claire's repeated objections and frustration suggest a deeper dissatisfaction beyond just the haircut, indicating underlying conflicts and complexities within their relationship.

The dialogue reflects the multifaceted nature of the relationship between Fleabag and Claire. It demonstrates their ability to find humor and support each other while

also revealing the presence of underlying tensions and frustrations. The contrasting reactions to the haircut highlight their individuality and differing perspectives, adding depth to their relationship portrayal in the play.

CONCLUSIONS

The course paper explores the role of stylistic peculiarities in literary dialogues within the context of modern plays, focusing specifically on the acclaimed play "Fleabag." The paper aims to deepen the understanding of dramatic writing and the ways in which dialogue can shape the meaning of a play. It begins with an introduction to the play and its innovative use of dialogue, highlighting its relevance to themes of loneliness, guilt, self-discovery, and contemporary gender roles and relationships.

The paper presents several conclusions based on the analysis of the stylistic aspects of literary dialogues in "Fleabag." It emphasizes that language variability is a complex and multifaceted phenomenon, with dialogue and monologue representing distinct modes of language use. Emotive language transfer plays a crucial role in both dialogue and monologue, allowing speakers to convey emotions and establish connections with their listeners or audience.

The variations of literary devices in modern literary discourses are explored through the lens of stylistics. Humor, irony, and subtext are identified as common devices used to criticize society, explore thematic elements, and create an engaging reader experience.

The stylistic peculiarities of literary dialogues are highlighted as essential in creating dynamic and effective conversations between characters. The use of appropriate language, speech patterns, tone, humor, irony, subtext, and non-verbal communication significantly impact the effectiveness of the dialogue. Through these devices, writers can effectively convey the emotions, motivations, and personalities of their characters.

The analysis of "Fleabag" specifically reveals the pivotal role of stylistic approaches in the play's thematic depth and emotional impact. Fleabag's monologues establish a profound connection with the audience, offering insights into her complex thoughts and emotions. Verbal irony enhances comedic and dramatic elements,

symbolism enriches thematic exploration, and non-verbal communication effectively conveys unspoken thoughts and feelings.

Furthermore, the paper emphasizes the significance of dialogues in "Fleabag" for character portrayal and plot development. Dialogues provide deeper insights into the characters' identities, motivations, and emotions, while driving the narrative forward and engaging the audience in a thought-provoking theatrical experience.

The stylistic peculiarities present in the dialogue between Fleabag and Claire regarding Claire's haircut exemplify the humor and characterization within the scene. Repetition, irony, interruptions, contrast, informal language, and exclamations contribute to the comedic tone and dynamics between the sisters, reflecting the complexity of their relationship.

In conclusion, the combination of monologues, verbal irony, symbolism, non-verbal communication, and dialogues in "Fleabag" demonstrates the playwright's mastery in creating a compelling and resonant theatrical experience. The paper's objectives encompass exploring the subject matter and scientific background of stylistics, analyzing the play's dialogue, examining its impact on relevant topics, and providing insights into the significance of "Fleabag" as a modern play and its influence on contemporary theater. The research hypothesis suggests that the analysis of the dialogue will reveal how stylistic peculiarities contribute to the play's complexity, character development, social commentary, and audience engagement. The research methods employed are literary analysis and the review of relevant domestic and foreign scholarly literature.

RESUME

Тема курсової роботи «Лінгвостилістичні особливості діалогів у сучасних англійськомовних п'єсах».

Об'єктом дослідження є діалоги взяті з п'єси "Fleabag", Waller-Bridge, P. (2013).

Мета дослідження:

- Дослідити роль стилістичних особливостей літературних діалогів у п'єсі "Fleabag" та їхнє значення у формуванні смислу п'єси.
- Поглибити розуміння мистецтва драматичного письма та його потенціалу спонукати до викликів і розширювати наше розуміння навколишнього світу.

Тема є актуальною з кількох причин. П'єса "Fleabag" отримала значне визнання критиків і глядачів завдяки інноваційному використанню діалогів. Розуміння стилістичних особливостей діалогів п'єси має вирішальне значення для розуміння її тематики, розвитку персонажів та зображення сучасних гендерних ролей і стосунків. Це дослідження сприяє ширшому розумінню значення літературних діалогів у формуванні змісту та впливу сучасних п'єс.

У першому розділі курсової роботи досліджується теоретичне використання мови та діалогів конкретно в сучасній лінгвістичній парадигмі.

У другому розділі роботи наглядно демонструються стилістичні особливості на основі сучасної п'єси «Fleabag». Стилiстичні підходи, використані в сучасній п'єсі відіграють вирішальну роль у її тематичній глибині та емоційному впливі.

Курсова робота складається з 22 сторінок та 12 джерел.

LIST OF REFERENCE MATERIALS

- 1.** Abrams, M. H. (1993). *A Glossary of Literary Terms*. (6th ed.). Fort Worth: Harcourt Brace College Publishers.
- 2.** Schifffrin, D. De Fina, A. Nylund (2007). *Telling stories: Language, narrative, and social life*. Georgetown University Press.
- 3.** Brown, G., & Yule, G. (1983). *Discourse analysis*. Cambridge University Press.
- 4.** Carter, R., and Simpson, P. (Eds.). (2005). *Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics*. London: Routledge.
- 5.** Cuddon, J. A. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory*. (4th ed.). New York: Penguin Books.
- 6.** Gurillo, L.R., Ortega M. (2013). *Irony and Humor: From Pragmatics to Discourse* (pp. 9-24). John Benjamins Publishing Company.
- 7.** Hoey, M. (2005). *Discourse-Centered Stylistics: A Way Forward*. In R. Carter & P. Simpson (Eds.), *Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics*. London: Routledge.
- 8.** Issayeva, Z.K., Karabulatova, I.S., Popova, A.A., & Vlasova N.V. (2021). *Variability of Language Use in the Modern Linguistic Paradigm: Modeling of Discourse Intercultural Communication in the Context of Globalization*.
- 9.** Leech, G. N., & Short, M. H. (2018). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*.
- 10.** Seger, L. (2011). "Chapter 1: Subtext: Definition and Exploration". *Writing Subtext*. Studio City, CA: Michael Wiese Production.
- 11.** Macagno, Fabrizio; Walton, Douglas (2014). *Emotive Language in Argumentation*. New York: Cambridge University Press.

12. Waller-Bridge, P. (2013). *Fleabag*. Nick Hern Books.