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The Poetics of Drama and the Linguistic Dimension of the Dramatic Dialogue
(Based on the drama "Lady Windermere's Fan" by Oscar Wilde)

AN ABSTRACT

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General Overview of the Research

The research paper deals with the poetics of the literary genre - drama and analyzes its linguistic dimension - the dialogue. **The problem-based aspect of the research** is the linguistic dimension of the English drama dating back to the end of the 19-th century, namely the play "Lady Windermere's Fan" by Oscar Wilde. The main problem of our research is to define and analyze the essence and structure of the above-mentioned literary-linguistic phenomenon based on the dominant paradigm of the modern linguistics called the linguoculturological paradigm.

The actuality of the above-mentioned problem is determined by the interaction of two aspects of the research: the first one is to specify which type (correspondingly, subtype) of the verbal discourse is represented by the research topic; the second one is represented by the paradigmatic situation which characterizes the modern linguistics on this stage of the development.

The paradigmatic situation is understood as the dominancy of the paradigm of modern linguistics, which is characterized by the following two essential aspects: a) It represents the one, but at the same time, the dominant phase of the modern linguistics; b) the dominant paradigm does not abolish the results achieved by the previous paradigms, but also tries to see the results in a new way. In order to fully understand our research problem, it is necessary to emphasize not only the dominancy of the linguoculturological paradigm, but rather what is meant under its relation to other previous paradigms of the modern linguistics. On the one hand, it overcomes the linguistic immanency; on the other hand, the paradigm is based on the results obtained within the previous paradigms. However, it tries to see the results in a new way. In the non-immanent sense, the linguoculturological paradigm sees and analyzes the language based on the paradigm structure of the whole modern humanitarian thinking. Within this structure, as we

know, on the one hand, anthropocentrism is dominant; on the other hand, culturocentrism is also dominant. Therefore we can say that non-immanent vision of the linguistic events means connecting them with the events which are characteristic of the human reality. They are usually explored by other humanitarian disciplines either, which provides an interdisciplinary approach to the research object.

Finally, the Cultural Paradigm, which currently dominates in linguistics, must be perceived as the private and proper expression of general humanitarian anthropocentrism and culturocentrism.

Based on the above, **the methodology of our dissertation** can be considered as interdisciplinary, as well as linguistically centered. Due to the fact, that our research has already identified general theoretical and general methodological aspects, it becomes necessary to specify them considering the linguistic phenomena, which are indicated by the title of our dissertation. Accordingly we have to answer the following question: which are the specific objectives, we have to deal with, if the object of our research is a dramatic dialogue, particularly the private "option" of the dramatic dialogue, which is realized in the play "Lady Windermere's Fan" by Oscar Wilde.

Goals of Research and Unity of Particular Corresponding Objectives.

- to identify the methodological basis, particularly that problem-based interrelation of interdisciplinarity and interparadigmicity, which characterizes not only linguistics, but also the whole humanitarian thinking.
- To analyze the interrelation of the inter-paradigm complex, which is considered as a key methodological problem, with that paradigm, that has a dominant status from linguistic and humanities standpoints i.e. with linguo-culturology from linguistic standpoint, and with culturocentrism – from all humanitarian standpoint.

According to the general objectives of the research, the following

objectives are solved in the paper:

1. to analyze the transformation of the dialogue as a common speech genre into the dramatic dialogue, considering the fact that our research is centered linguistically;

2. to develope the conceptual apparatus for the implementation of the linguoculturological research of the dramatic dialogue according to the interdisciplinary and interparadigmatic methodology;

3. to explore the impact of the artistic-aesthetic paradigm on the transformation of the dialogue as a common speech genre into the dramatic dialogue;

4. to reveale that the poetics of Oscar Wilde cannot be unequivocally connected to a well-defined artistic-aesthetic paradigm as the perception and expression of the reality which is typical of the era. (As a result, his own poetics is connected to the artistic and aesthetic paradigms, such as Aestheticism, The End of the Century (Fin de Siécle), Decadence and even Impressionism);

5. to define the era of Oscar Wilde as a paradigm of artistry, on the one hand, and as a notion, on the other hand, on the conceptual level. (The works by Oscar Wilde conceptually belong to the paradigm of artistry, which is typical for the end of the 19th century European culture).

The estimated results logically must be based on the unity of the research objectives which have been formulated. It means that the dramatic dialogue by Oscar Wilde, both from the functional and structural standpoints, should be presented as the result of the interaction of the phenomena such as the proper linguistic, artistic-aesthetic and literary ones. At the same time, the proper linguistic dimension should be outlined within the dramatic dialogue.

The range of the problem-based aspects, which have already been represented, as well as the interdisciplinary and interparadigmatic methodology determines **the novelty of the research** and **its theoretical and practical value**. Despite the huge interest which is generally caused

by Oscar Wilde's works, the interdisciplinary research of the dramatic aspect of the author is carried for the first time. The theoretical value of the work is conditioned by the fact that it is a sample of the interdisciplinary research in the field, where, from linguistic as well as from general humanitarian standpoint, the research like this is particularly important.

The practical value of the research lies in the fact that the results of the research might be used in seminars and special courses of proper linguistic or some other humanitarian disciplines.

The structure of the work is determined by goals and objectives of the research. The dissertation includes an introduction, three chapters, a general conclusion, and the bibliography.

In the introduction we give our arguments for the choice of the subject matter of our study, pointing out the scientific novelty and the significance of the research work, its theoretical and practical value.

The first chapter – "The Theoretical and Methodological Aspects of the Research of the Three-dimensional Model of the Dramatic Dialogue" – presents the actuality of problems and the unity of particular corresponding objectives in the expanded form. It also emphasizes the research methodology. The dimensional structure of the research methodology derives directly from the actuality of the problem.

The second chapter – "The Linguistic-dialogue Structure of the Drama by Oscar Wilde from the Narrative Standpoint" – deals with the studying the phenomena from the previous chapter connected to the textual phenomenon we are researching (the drama by Oscar Wilde "Lady Windermere's Fan"). We move from the survey of the theoretical and methodological aspects to the text analytics in this chapter. We explore the linguistic dimension of the dramatic dialogue from the standpoint how and how much the dimension is affected by the plot structure.

The third chapter – "The Dialogue Structure of the Drama by

Oscar Wilde from the Linguoculturological Standpoint" – analyzes the interdisciplinary and linguistically centered research of the dramatic dialogue by Oscar Wilde. The chapter gives the final and comprehensive answer to the question, which is implied in the title of the dissertation. Namely:

A) After the reviewing the linguistic dimension of the dramatic dialogue, we should connect the dimension with the corresponding cultural aspect.

B) The synthesis of the proper linguistic, literary-aesthetic and cultural dimensions must be based on the modern concept of the literary work, which is known as semioaesthetics. It means that we must carry out such semioaesthetic- linguoculturological synthesis, the center of which is the concept of the focalization from the structural standpoint.

The Conclusion summarizes the main findings and results of the research.

The main results of the research have been presented as the papers at the scientific sessions at Akaki Tsereteli State University and the scientific seminars and colloquiums at the English Philology Department at ATSU. The dissertation was presented and approved by the English Philology Department staff on September 20, 2016.

The Main Content of the Work

The first chapter – "The Theoretical and Methodological Aspects of the Research of the Three-dimensional Model of the Dramatic Dialogue" – presents the theoretical vision of the object of the research - the dramatic dialogue and therefore, the theoretical concept which we rely on while researching the dramatic dialogue. The crucial importance should be given to the fact that in this case the semiotic dimension of the object of the research is the same as the linguistic dimension. Accordingly, the most important for our further research is the semiotic perception of the linguistic dimension of our research object – the dramatic dialogue. However, at the same time, it is necessary to formulate the research postulate. According to the fact, that the object of the research is the dramatic dialogue, the linguistic dimension of the dialogue must "be prepared" for further methodological step. The linguistic dimension of the dialogue with its structure must "require" merging with the cultural dimension (as it is known, aesthetic and cultural dimensions of the reality objectively mean each other).

The above formulated semioaesthetic model of the artistic-aesthetic text gives us the opportunity to have the concept of our theory – still hypothetical, but already structured - at this stage of the research. The concept will represent the essential vision of the dramatic dialogue. We can imagine the dramatic dialogue as a multidimensional phenomenon, which should include the following three dimensions - linguistic, cultural and narrative.

When we talk about " the dramatic dialogue" as the research object, we can look at it from the very beginning as the complex term (composite), which will be allocated to the following two terms - "dialogue" and "dramatic". The term "dramatic dialogue" must be understood from the very beginning synthetically. As for the dialogue, it is defined as a form of speech, which is composed of such exchange

of remarks, which is based on the speech relationship between an addressee and an addresser (Vinokur 1990 : 135). Of course, the dialogue - in any case - should be consisted of remarks, but also any remark must represent the linguistic system in its syntactic dimension. Therefore, the fact that the dialogue is always composed of remarks which should refer only to the horizontal structure of the dialogue, must be considered. "Only" in this case means that the reference of the remarks as the components of the dialogue does not tell us anything about the contextual structure of them. But, of course, the content and communication function of any dialogue depend on that kind of structure. This means that we should identify the vertical structure of the dialogue as well.

To determine this problematic issue we should apply the following linguistic concepts concerning expressions: a) the theory of actual division and b) the theory of the speech composition forms. This means that every remark in the dialogue - explicitly or implicitly - should contain the following two plot points - a certain theme and a certain rheme. On the one hand, whatever turns to be the theme-rhematic structure of the remark as a statement, it (the statement) should represent a particular speech composition form - a message, or a description, or a discussion.

According to our approach every dialogue has the dimensional structure - horizontal (the remarks interchange) and vertical (the indivisibility of the theme-rhematic structure of the remarks and the speech composition forms) ones. We believe that by proving a two-dimensional structure of the dialogue, we not only applied the already existing linguistic theory of the dialogue, but we added some innovations to this theory. Without them we cannot speak about the contextual typological features of the dramatic dialogue.

Each type of the dialogue should include the above-formulated two-dimensional structure. However, at the same time it represents a concrete and specific implementation of this structure. In other words,

each type of the dialogue represents the result of the typological transformation of the dialogue as a common speech genre or the transform.

Each separate dramatic dialogue represents some kind of event, which means that the structural dimension should be transformed into the event dimension. But, of course, the necessity of the transformation from the structural into the event dimension leads to the necessity which is not of less importance. As we know, any dramatic work represents the continuous chain of dialogues and, therefore, each separate dialogue is supposed to represent the component of the chain, which, in its turn, means the following: if you want to have the event vision of any separate dialogue, it must be perceived as the participant of the "large" event which is represented by the chain of the dialogues and is called "plot" (in this case – dramatic plot).

The dramatic event (i.e. the dramatic plot) represents the event which is developed between the drama characters and, accordingly the dramatic plot itself should be directly connected to the content of the concept of the dramatic character.

Naturally, we cannot discuss the issue with its possible content width, because of the fact that our research is linguistically centered. But we believe that it is necessary to point to the general typology of the plot. According to the typology there are two main types of the plot – concentrical and chronic. In the first case, when the plot is concentrical, one event is brought to the forefront and the work is constructed on one plot line, and, as for the chronic plot, in this case the events are seen as equal and are less dependent on each other. At the same time, it should be noted that there is the organic connection between the "plot" and the "character". The inner connection, of course, is particularly important when it comes to the dramatic dialogue (or the dialogue in general). While discussing the horizontal structure of the dialogue we mentioned the fact that the structure implies the interaction between the remarks. Every remark,

in its turn, implies the relationship between an addressee and an addresser. But, as it has been said, the research of the dramatic dialogue logically implies the research of its narrative dimension. Within this dimension every remark belongs to a character of the drama. As we can see, while researching not only the horizontal, but also the vertical structure of the dramatic dialogues, the most essential is the fact that the transformation of the dialogue as a common speech genre into the dramatic dialogue means that the central point of the process is the transformation of the addressee and the addresser into the character.

To determine the cultural dimension of the dramatic dialogue it is necessary to find out the interaction between the cultural and narrative dimensions of the dramatic dialogue. As a result, based on the already mentioned drama by Oscar Wilde should be determined the cultural dimension of the drama by Wilde according to European cultural history. I cannot believe that the works of the author - Oscar Wilde are unequivocally understood in the relevant scientific literature. If we still cannot overcome the ambiguity of such vision, then the three-dimensional structure of the dramatic dialogues of the play cannot be adequately understood.

But what gives the logical basis to consider the cultural (and, therefore, aesthetic) dimension of the works by Oscar Wilde not understood equivocally? First of all, we think that the range of views expressed about the creator is characterized by the deep internal dispersion. On the one hand, there is the widespread opinion, which is directly based on the preface of the author's famous novel "The Picture of Dorian Gray". The first sentence of the preface is "The artist is the creator of beautiful things". Accordingly the author is considered to be the representative of Aestheticism (although, at the same time, they do not take into account the problems of the human relations, which are mentioned in the novel itself and which bear more ethical than aesthetic nature). But, on the other hand, the above-mentioned "dispersion" of the opinions is clearly revealed with the following fact:

Oscar Wilde as the creator is discussed in the context of the broad cultural and aesthetic era, such as New Art (Art Nouveau) and the representatives of which are regarded as different representatives of art fields – namely, the painter Klimt, the composer Mahler, as well as Oscar Wilde. But, we must also pay our attention to the fact, that while describing the era the authors use the concepts, such as Decadence, The End of the Century (Fin de Siécle), Aestheticism, Decadence, Expressionism, Eclecticism and etc. However, it should be noted that Oscar Wilde is mentioned in modern literary-historical literature refers while talking about Impressionism as the stylistic direction. Considering it, we believe that this dimension in overall should be determined by overcoming the dispersion of the opinions. As every "-ism", which is related to Oscar Wilde, is chronologically linked to the verge of the 19th and 20th centuries, and this chronological period of the cultural history is called "the Verge of the Centuries", we can define the cultural dimension of the dramatic dialogues by Oscar Wilde as the cultural dimension of "the Verge of the Centuries".

The second chapter – "The Linguistic-dialogue Structure of the Drama by Oscar Wilde from the Narrative Standpoint" – deals with the specification of the theory on the basis of the empirical material. Linguistic structure of the dialogue is discussed with the development of the plot – the exposition, the conflict, the rising action, the climax, the falling action and the resolution of the drama. At the same time we reveal the role of the fan as the symbol in the story development process.

The analysis of the dialogues revealed the following dimensions:

Artistic-aesthetic dimension - the author's position, which manifests the artistic-aesthetic paradigm which is characteristic for the position.

Linguistic dimension - the dimension, which implies the existence of two interrelated aspects: the horizontal aspect (remark remark) and the vertical dimension (the internal structure of the remarks). The

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identification of the unity of this dimension with other dimensions confirms the fact, that our research methodology is linguistically centered.

Narrative dimension - the dimension that reveals the segment of the plot which the dialogue belongs to. For example:

L o r d D a r l i n g t o n: They are quite perfect. **(Sees a fan lying on the table).** And what a wonderful fan! May I look at it?

L a d y W i n d e r m e r e: Do. Pretty, isn't it! It's got my name on it, and everything. I have only just seen it myself. It's my husband's birthday present to me. You know to-day is my birthday? (Oscar Wilde, Lady Windermere's Fan.)

Firstly, we analyze the dimensional structure of the dialogue, then the relationship of the dimensions taking into account the narrative and linguistic integral (the cohesion of the narrative and linguistic aspects of the statements):

A) The horizontal dimension, despite the fact that the dialogue still belongs to the exposition, highlights the moment which indicates internal contradictory of the protagonists and the whole dramatic conflict itself: While communicating with Lord Darlington the woman first mentions her husband. Such reference is linked to the subject, which becomes more and more semantically loaded and turns to be the symbol of an epochal drama-cultural conflict which is expressed in the drama;

B) In the vertical dimension Lord Darlington and Lady Darlington's statements represent the composition form – message from the linguistic standpoint. This means that the controversy, which arises the climax, must be detected in this theme-rhematic structure of the messages. Indeed, the subject of Darlington's remark is represented by the form of the fan, and, as for the rheme, it is the woman's words about the fan as her husband's birthday gift.

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The analysis of the dialogues revealed that the rising action and the climax of the play is accompanied by the dynamics of the linguistic forms (more specifically – the composition forms) which have the following structure of the stages:

The dynamics of the relationship of the composition forms indicating the rising action and the climax in the drama by Oscar Wilde:

Stage I: The climax is preceded by using the composition forms with their direct function, within which the signs of the transposition have already been outlined

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Stage II: The climax is accompanied by the circle dynamics of the composition forms

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Stage III: The climax is so outlined that it begins the active development and this is indicated by the following fact: during the argument the couple use the composition forms with their direct function without any circularity and without a simple transformation.

The dramatic dialogues by Oscar Wilde with their remark structure are not only distributed so diametrically. They are not only between protagonists, or only non-protagonists. In addition, it would be "difficult" for the fan to carry out its function so diametrically. In many cases there are confrontations between the synthesis of protagonists' dialogue and one-dimensional structure of non-protagonists' dialogue. Besides such polarization of the dialogues, we have a mixed type, when one protagonist is talking to non-protagonist (or non-protagonists). Consider this sample of the dialogue:

D u m b y: Then Mrs. Erlynne sets an admirable example to the rest of her sex. It is perfectly brutal the way most women nowadays behave to men who are not their husbands.

Lord Windermere: Dumby, you are ridiculous, and Cecil, you let your tongue run away with you. You must leave Mrs. Erlynne

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alone. You don't really know anything about her, and you're always talking scandal against her.

Cecil Graham (**coming towards him L. C.**): My dear Arthur, I never talk scandal. **I** only talk gossip.

Lord Windermere: What is the difference between scandal and gossip?

Cecil Graham: Oh! Gossip is charming! History is merely gossip. But scandal is gossip made tedious by morality. Now, I never moralise. A man who moralises is usually a hypocrite, and a woman who moralises is invariably plain. There is nothing in the whole world so unbecoming to a woman as a Non-conformist conscience. And most women know it. I'm glad to say. (Oscar Wilde, Lady Windermere's Fan.)

We think, that within the dialogue the protagonists' and non-protagonists' dialogues merge and meet each other. This merging is fundamentally different from the merging-meeting which we had in the case when we discussed protagonists' dialogue. The difference lies in the following fact: in the above-cited dialogue we do not have just the synthesis of the positions of protagonists and non-protagonists, but also the conflict with the controversy. As such the inner-conflict dialogue appears for the first time in our analysis process, it is necessary to analyze it by using the three-dimensional "formula":

1. From the narrative standpoint in the third act of the play we deal with the falling action and, therefore, such character of the moment of the plot is proved by the above-mentioned character structure of the dialogues. In the framework of the dialogue one of the protagonist, namely, Lord Windermere verbally confronts non-protagonist characters;

2. From the cultural standpoint the remarks of non-protagonist characters are mostly of chronotope character and within the framework of this dialogue these non-protagonists keep their nature, in particular - whether consciously or unconsciously - they

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characterize the era in the background of the characterization of the woman (or women) and vice versa - the woman (or women) in the background of era. In this respect, it is interesting to cite the remarks of two characters remarks, such as Dumby and Cecil Graham:

D u m b y: Then Mrs. Erlynne sets an admirable example to the rest of her sex. It is perfectly brutal the way most women nowadays behave to men who are not their husbands. (Oscar Wilde, Lady Windermere's Fan.)

In our opinion, everything, which is going on in this dialogue, is very important from the chronotope standpoint. The second non-protagonist Cecil Graham not just carries on Dumby's above characterized point of view, but also, we may say, develops it in his own. In the background of the relationship of the woman and era which Dumby expressed, he tries to go beyond the limits of the era and thus defines the essence of the history: .

C e c i l G r a h a m: Oh! Gossip is charming! History is merely gossip. But scandal is gossip made tedious by morality. Now, I never moralise. A man who moralises is usually a hypocrite, and a woman who moralises is invariably plain. There is nothing in the whole world so unbecoming to a woman as a Non-conformist conscience. And most women know it. (ibid.)

As we can see, by this character is "caught away" the theme which has above been developed by Dumby and it was further developed so that the "vision" of the history (and not just the era) is going through comparison of men and women. As we can see, in the remark of Cecil Graham the position of Dumby, on the one hand, is proved, on the other hand, it is "overcome" in two directions: the characterization of the era goes into the characterization of the history. the issue of women merges with the issue of men, which goes into the joint vision of the history and the human. But, as has been said, in this dialogue, we deal not only with the positional harmony between Dumby and Cecil Graham, but we can also see that this "harmony" is confronted

by the protagonist Windermere ("Dumby, you are ridiculous, and Cecil, you let your tongue run away with you "). But, in the remark of Windermere as the protagonist we deal not only with the sarcastically condemnation of the position of two non-protagonists, but at the same time in the background of this kind of condemnation and by using it Windermere tries to protect Mrs. Erlynne ("You must leave Mrs. Erlynne alone. You do not really know anything about her, and you're always talking scandal against her");

3. From the linguistic standpoint we deal with, on the one hand, the agreed position of Dumby and Graham, on the other hand, this confrontation against this position from Winderemere. So this already analyzed, on the one hand, harmony, on the other hand, the hostility is reflected in the linguistic aspect of the dialogue. This aspect represents the non-transposition form of the message, and with such extreme expression of this form, which is referred by continuously repeated present tense. As we can see, the inner temporal aspect of the above-mentioned confrontation between the characters has the chronotope nature and this chronotope is reflected in the composition form – message in the present form. At the same time the form is accompanied by the so-called theme-rhematic staticity.

On the basis of the generalization of the results we can conclude that the analysis of remark structure of the dialogues confirms continuously the internal interactions of three temporality aspects (linguistic, cultural and narrative ones).

The third chapter – "The Dialogue Structure of the Drama by Oscar Wilde from the Linguoculturological Standpoint" – is devoted to the interdisciplinary and linguistically centered research of the dramatic dialogue. Within our research context the linguoculturological vision of the dialogues by Oscar Wilde means that the historical aspect of the culture – specifically European culture - must be emphasized in the cultural vision of the linguistic aspects. The historical aspect, of course, with internal semantics is connected to the time with not the everyday

sense of the word, but with a conceptual sense. For this purpose we consider it is necessary to rely on the modern aesthetics and cultural concept, such as Chronotope.

In the modern thinking chronotope is defined the unity of such space and time parameters, which is focused on the expression of definite cultural and artistic essence. As we can see, the above definition of the concept of chronotope clearly expresses the deep connection of the concept with both culture and artistic-aesthetic phenomenon. Accordingly, Chronotope is identified as an important conceptual tool for the linguoculturological analysis of the dialogues by Oscar Wilde.

As for the determination of the chronotope of the drama by Oscar Wilde we consider such chronotope "the Verge of the Centuries". Based on the scientific literature it is revealed that the poetics of Oscar Wilde cannot be unequivocally connected to a well-defined artistic-aesthetic paradigm as the perception and expression of the reality which is typical of the era. As a result, his own poetics is connected to the artistic and aesthetic paradigms, such as Aestheticism, The End of the Century (Fin de Siécle), Decadence and even Impressionism. So considering the extreme dispersion of the opinions connected to Oscar Wilde and in order to overcome it we expressed the hypothesis: when discussing Oscar Wilde it will be justified to regard the author as the creator of "the Verge of the Centuries", as the artistic paradigm of the era.

Within the theoretical and methodological resume of the research results conducted in the paper we should not overlook such linguistic structures as the composition forms and pheme-rhematic structure. In addition, it is important to consider that in any case, when you are dealing with the dialogue, the linguistic aspect in the semantic structure of the remarks should be subordinated under chronotope aspect.

Although in our research context the temporal structure of the remarks means the merging of the dimensions such as chronotope

and linguistic one. However, this merging must be characterized by the following two signs: it should be linked to the plot and, at the same time, should reveal the certain dominance of the chronotope. This is because any artistic creation inevitably belongs to a particular artistic-aesthetic paradigm, and that paradigm, in its turn, belongs to chronotope.

Three-dimensional structure of the dialogue, of course, is important for all the dramatic texts and, accordingly, for the drama by Oscar Wilde such as "Lady Windermere's Fan". But, in our opinion, it is different from all the plays by Oscar Wilde. In the title of the play we have a word (specifically – a noun), which symbolically depicts the plot of the drama. Without the symbolic meaning the word would not be represented in the title. We mean, of course, the word "fan". This symbolic value should be reflected in the following two ways:
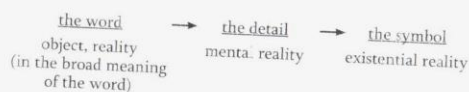
1. The fan as a word and as a noun must be connected to the linguistic phenomenon, such as the nomination - the nominative function of the word as a linguistic unit. We believe that our linguistically centered methodology requires to be based on the nominative function of a word as well as the composition forms and the theme-rhematic structure;

2. To rely on the nominative function of the word, in this case of the noun, such as a fan - a phenomenon of the drama by Oscar Wilde will be possible in just one case: if the symbolic function of the fan will be connected with its content to the function of chronotope as a cultural phenomenon. Linguoculturological interpretation of the dramatic dialogues by Oscar Wilde must be based on the synthesis of two concepts - the chronotope and the verbal symbol.

The symbolic nomination which is performed by the word is connected with the subtext of such depth, such as existential subtext. The transformation of the word into the symbol in any artistic text may have a sense and justification in case if the result has deeper sub-textual semantics: the symbol keeps the sub-textual semantics created

by the detail, but, at the same time, qualitatively transforms it assigning to it a completely new depth of understanding. The conceptualization of the subtext indicated by the verbal symbol should be done based on the notion of existence. In contrast to the artistic detail, the artistic symbol indicates not just the artistic character of the inner (or mental), but an existential subtext.

The symbolic nomination gains existential meaning in the case when the word with symbolic-nominative function acquires the subtext reference function – sub-textual semantics. In our research context it means the following: if the word fan assigns the symbolic significance, then this word must acquire the existential and sub-textual value, which we have discussed above. The perception and understanding of the existential and sub-textual importance is possible only in one case - if we rely on the idea of the indivisibility of phenomena, such as Chronotope, symbolic nomination and subtext. The integral part of our research hypothesis is not only a symbolic nomination, but also a notion of "symbolic-semantic field" as well:

the word	→	the detail	→	the symbol
object, reality (in the broad meaning of the word)		mental reality		existential reality

(above the arrow it is implied expression close-up, down the arrow – contents).

Such a symbolic function of the word is interesting from the theoretical standpoint as it is related to the sub-textual aspect of the artistic text.

As the survey showed, there is not a single remark moment in the discussed dialogues in the scope of which the symbolic function of the fan does not perform a certain role. However, we have also seen that this function could "act" openly or on the explicit level of the

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textuality, also sub-textually or on the implicit level of the textuality. We have also seen that with the dynamics of the plot of the drama this field changes its value-expressive aspects: it could be positive, negative, and somehow contently uncertain in this standpoint. At the same time, we believe that our research of the symbolic meaning of the fan has proved the dynamic nature of the symbolic field.

For our research it is important not only to illustrate the symbolic-nominative function, (and not only the opinion, that such a function is in line with the centralized symbolic-nominative field), but also that the symbolic-nominative field of the drama is inevitably linked to the system of the characters; the system reveals its functional dynamics in the story development process. As a result, it becomes necessary to reveal the dynamization of the symbolic-nominative field itself as the phenomenon – presenting it not as static, but as the developing structure. This means that there can be the synthesis of the temporal and symbolic aspects of the drama. The synthesis must be directly related to Oscar Wilde's as a creator's artistic-aesthetic paradigm. Within the paradigm both of these aspects of the dramatic text - temporality and symbolism – gain the collaborative function: temporality implies symbolism, but the symbolism - temporality.

If we want such unity to be completely real, it is necessary to integrate this unity within the synthetic conception of the artistic text which is called the "semioaesthetic conception" of the dramatic text, and within which both dimensions of the verbal communication is synthesized: linguo-aesthetic and aesthetic ones. Semioaesthetic in its linguo-aesthetic aspect is based on the structure of the communicative act, called "communication events". One of the representatives of the semioaesthetic conception, namely V.Tupa says that the communication event contains three aspects, which are presented by the text: the creative aspect - the subject of the communication initiative (Author), the referential aspect - an intentional communication object (the subject-essence side of the statement) and the receptive aspect -

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the addressee.

Considering the fact, that in our research we have dealt not only with the dialogue remarks as the linguistic data, but also with remarks belonging to the characters of the drama, we must emphasize the essence of the characters (any of the characters), of course, with aesthetic sense of the word. The subject of the artistry represents the human existence as the whole phenomenon - the "I-in the world".

The concept of the focalization which represents the point of view, the modern conception of life, ensures the completed look for the whole combination of our analysis. But, at the same time, our goal is to consider what is said in modern semioaesthetics based on the concept and typology of the focalization. According to the semioaesthetics the dramatic dialogues should be interpreted as follows: every dramatic dialogue represents the communicative event which should have existential content. At the same time, however, we should consider the fact which is connected to the focalization as a concept - it can be applied to all of the artistic events, which in some sense is represented by the plot. The plot, regardless of its belongings to the genre, is finally connected to what is meant under the verb - narrare (narrate). Bearing all this in mind, we can conclude that our analysis has revealed the temporal and symbolic structure of the dialogues by Oscar Wilde and the combination of all the dialogues is shown in the form of event-dynamic field. The dialogue situation which is meant under the concept of the focalization must be seen existentially and temporally understood phenomenon.

Conclusions

The results of the research which has been conducted with interdisciplinary and interparadigm methodology enable us to develop the following theoretical generalizations:

- Our research methodology involves two aspects, so it is interdisciplinary and linguistically centered; at the same time we have also named and identified the scientific discipline, which is able to synthesize both of these aspects in its conceptual structure. The discipline is Semioaesthetic, which shows the relationship of creative, referential and receptive aspects of the dramatic dialogue.

- Considering the semioaesthetic understanding of the dramatic dialogue, it (a dramatic dialogue) is represented by a three-dimensional phenomenon, which includes the following three dimensions - linguistic, narrative and cultural. Such vision of the dramatic dialogue defines the content structure of our research hypothesis; as a result it was necessary to explicitly and consistently formulate these three dimensions.

- From the proper linguistic standpoint any remark of the dialogue contains two linguistic forms which are necessary for linguistic communication — a speech composition form and two interior content moments of the speech composition form — a certain theme and a certain rheme. Each dramatic dialogue represents a result of the typological transformation of the dialogue as a common speech genre or a transform.

- Based on the modern literary understanding of the dramatic story we have formed such hierarchy of the characters of the drama, which resulted in the allocation of, on the one hand, the drama protagonist (or protagonists), and on the other hand, the so-called "supporting" characters. As for the proper linguistic structure of the dialogues or their speech composition and theme-rhematic

contents, we have analyzed them considering the above mentioned hierarchy.

- Based on the fact, that any dramatic dialogue from the structural and substantive point of view consists of three dimensions - linguistic, narrative and cultural, it is necessary to define the cultural dimension of the dialogue. From this point of view it should be noted that the discussion over the cultural dimension of the author (Oscar Wilde) of the analyzed drama is distinguished with a special distraction. There is no common opinion specifically which artistic-aesthetic paradigm should be attributed to his work. Accordingly, it is necessary to overcome the distraction of the opinions related to Oscar Wild with the means of such a cultural concept, which contextually include all the aspects of the above-mentioned distraction and at the same time, this would give us an opportunity of perceiving the creator in a new way culturally. Such a cultural concept has been considered "the Verge of the Centuries". The content of "the Verge of the Centuries" has been understood as follows: the people from the verge of the centuries considered themselves as well as their time in two dimensions, as a "result", on the one hand, as a "beginning", on the other hand. Such cultural definition of the dramatic dialogues by Oscar Wilde has internally been connected to the narrative and proper linguistic dimensions of the dialogues.

- Considering the fact, that our research methodology is interdisciplinary, it is necessary for the above mentioned structure of the dialogues to cover the results based on literary, linguistic and culturological studies, but at the same time this linguistically centered methodology should be an essential aspect. Specifically, based on the two-dimensional methodology (interdisciplinary and linguistically centered) we have generated the following stage-structure of the analysis: the narrative aspect of the dialogues ⟶ the chronotope aspect of the dialogues ⟶ the proper linguistic

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aspect of the dialogues.

The analysis of the dialogues has revealed the internal relation of the two textual structures. If the proper linguistic structure of the dialogues means the circularity (the merging of the speech composition forms ⟶ their transposition ⟶ the recovery of their non-transposition form), such circularity in its turn experiences the influence of the narrative dynamics of the drama. The latter is internally linked to the dynamics of speech composition forms.

- A vertically structured combination of the dialogues is accompanied by continuous relationship of two textual dimensions – the temporal dimension and the dimension expressing the symbolic-nominative function of the fan. Eventually the vertical of the dialogues has been presented as a continuous merging-synthesis of the temporality and symbolism.

- Within the continuous interrelation of the narrative, chronotope and proper linguistic aspects we determine not just the symbolic function of the fan, but the dynamic field reflecting this function. We also try to outline the dynamic-phased structure of the functional-symbolic field of the fan: the open textual and sub-textual illustration of the fan as a symbol and the positive and negative presentation of this illustration and possible uncertainty of the correlation of the dimensions.

- The symbolic-nominative field is considered to be the integral part of the content structure of the dialogues besides its temporal aspect. The field is created by the fan with its symbolic-nominative function from the title of the play to the final. Accordingly, we have internally typological vision of the field as the field follows the whole story of the drama: it can also have the open textual or sub-textual (implicit) nature, contextually positive or negative nature and it may be uncertain too.

- The final theoretical vision of the dramatic dialogues carries out the synthesis of the semioaesthetic and linguocultural visions.

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According to semioaesthetics every dialogue is the explicitly presented unity of the following three aspects: creative, referential and receptive aspects, but from the aesthetic standpoint the unity of these aspects reflects the existential dimension of the subjects of the remarks.

- Based on the fact that there has been the integration of the temporal and symbolic aspects of the analysis of the dramatic dialogues into the unified theoretical vision, we consider it is necessary to refer to the modern concepts of Narratology and Culturology. According to the first one, the symbolic function of the fan is connected to the modern culturological theory of the archetype, the other one is based on such concept of Modern Narratology, as the focalization. The typology of the temporal and symbolic aspects of the dialogues has been carried out by the synthesis of typologies of the archetypes, on the one hand, and focalization, on the other hand.

THE MAIN CONCEPTS OF THE DISSERTATION ARE GIVEN IN THE FOLLOWING WORKS:

1. M. Shalikiani-Skhireli - The Poetics of drama and the linguistic dimension of the dramatic dialogue, the scientific journal "Language and Culture", Kutaisi: "Meridian" and Akaki Tsereteli State University, 2015, №13. P. 111-113.

2. M. Shalikiani-Skhireli - Interdisciplinarity, interparadigmicity and the dimensional structure of the dramatic dialogue. International scientific conference "Modern Interdisciplinarism and Humanitarian Thinking", Kutaisi, Akaki Tsereteli State University, 2015. p. 505-508.

3. M. Shalikiani-Skhireli – Modern culturocentrism and the cultural dimension of the dramatic dialogue, scientific journal "Language and Culture", Kutaisi: "Meridian" and Akaki Tsereteli State University, 2015, №14. P. 121-124.