

... , ... , ... ,  
... , ...  
...  
... : ... , ... , ... , ...  
...  
...  
... : ... , ... , ...  
... , ... , ...  
... -  
...  
... , ... , ... , ...  
... -  
... , ... , ... , ...  
...  
... -  
... , ...  
... : ... , ... , ... , ...  
... - « ...  
... ,  
... » [1, .8].  
... -  
... « ( ) »  
[2, .150]; «  
[3, .412].  
... -  
... : ... , ... , ... , ... , ... , ...  
... - - -  
... -

- «
- » [4, . 22].
- «
- »
- [5, . 6].
- 1) «
- » [6, . 15].
- “Michael, I’m upset about Julia... I think she’s doing a great deal too much. I don’t know what’s come over her. All these parties she’s going to now. These night clubs and things. After all she’s not a young woman any more; she’ll just wear herself out.”*
- “Oh, nonsense. She’s as strong as a horse and she’s in the best of health...”* [8, . 157].
- 2) ;
- “You are the best mother in the world.”
- “No, I am not. You want me to be. And I want to be, I really do. But just wanting something doesn’t make it true”* [9, . 68].
- 3) ( ):
- “She, the dope friend, Gabrielle – she killed her mother. She is the one he shielded.”*
- “Nonsense,” I said. “She was a baby.”*
- “Oh, but it is not nonsense,” the woman said. “She was nearly five, a child of five playing with a pistol that she had taken from a drawer while her mother slept. The pistol went off and Lily died”* [10, . 61];
- 4) ( ):
- “The stiffness extends to the figure a little, I think, said Payne. “They hadn’t quite mastered anatomy when medievalism ended, at least in the north. That left leg looks to me a good deal out of drawing.”*

*"I'm not so sure, replied Wood quietly. "Those fellows who painted just when realism began to be done, and before it began to be overdone, were often more realistic than we think. They put real details of portraiture into things that are thought merely conventional. You might say this fellow's eyebrows or eye-sockets are a little lop-sided; but I bet if you knew him you'd find that one of his eyebrows did really stick up more than the other. And I shouldn't wonder if he was lame or something, and that black leg was meant to be crooked" [11, . 78];*

5) *I am not sure; No, I don't think; Nonsense!; No way! .):*

*- She gave him no hint as to what their matter might be?*

*- Unfortunately, no! [12, . 55];*

6)

*- How many times have I told you not to make friends with this awful girl. She has terrible background: her father is a drunker and her mother ... Oh, my God!*

*But Marty only stood up and went away [9, . 103];*

7)

*» [4, . 130].*

*"How old are you?"*

*"Nineteen."*

*"That's a lie. You're twenty-two if you're a day" [8, . 248].*

*"But I think it would be nicer for us both if we just settled up the other little thing first of all. A matter of four pounds a week, say, not much, sir, to you, I mean I wouldn't want to charge you much. Just that, regular like – so perhaps, sir, if you wouldn't mind just filling in this banker's order, I've always found that the easiest way –"*

*"A banker's order?" said Ducane, staring at the apparition of McGrath flourishing a piece of paper in front of him. Then he began to tremble with laughter. One of the candles went out. "A banker's order? No, no, McGrath. You've got it all wrong, I'm afraid. You're a damnable villain but I'm not a total fool. I paid you a little because I needed you for this investigation. Now that you've done all you can for me I'm not paying you another penny" [13, . 233].*

*: "Sir",*

*"If you wouldn't mind just..."*

– “McGrath”,  
“damnable villain”.

*Sophie: They went to the party, Mrs. Griggs.*

*Rose: No! Without me? I must say that’s very rude. They can’t have done that, Sophie* [14, . 75].

*Mrs.*

*Sophie.*

*“How do you like our class so far?”*

*“The boys aren’t as cute as the ones in New York,” Arabella said. “But I’ve had my eye on Jimmy MCGregor. He is a kind of cute.”*

*“Rubbish! Nothing of the kind! Besides, I don’t go in for red hair and freckles!”* [15, . 31–32].

*“Hello! The Prof’s moved the ship!!*

*“Nonsense!” I retorted. “It’s exactly where we left it”* [16, . 29].

*“Rubbish!”, “Nonsense!”*

( ):

*“He’s not just an ordinary clerk, father. He’s well thought of by the firm. He goes round the country on business for them every now and then. He – he hoped he might get on – might even buy a partnership later.”*

*“Ye don’t say,” he snarled at her. “Is that the sort of nonsense he’s been filling up your silly head wi’ – not an ordinary clerk, – just a common commercial traveler – is that it? Has he not told ye he’ll be Lord Mayor o’ London next? It’s just about as likely! The young pup!”* [17, . 33].

## DISAGREEMENT AS A STRUCTURAL FORM OF DIALOGIC INTERACTION

**Kobyakov A., Chulanov K., Lyapa A.**

*The article deals the characteristics of dissent in the English language. Focuses on the need to consider the pragmatic characteristics of the interlocutors. Conceptualized direct and indirect means of expressing dissent.*

**Key words:** *speech act, communicants, dialogue, communicative purpose, the reaction.*

1. . . . . : / . . . . - .:
2. . . . . / . . . . //
3. . . . . , 2002. - . 148 - 189.
4. 1990. - 685 c.
5. « . . . » - / . . . . , 2004. - 288 .
6. 1979. - 168 .
7. . . . . / . . . . - , 2004. - 21 . / . . . . //
8. . . . . - 2006. - 4. - . 27 - 32.

8. Maugham W.S. Theatre. - M.: Raduga, 1979. - 288 p.
9. Parsons T. Man and boy. - L.: Harper Collins Publishers. - 2002. - 344 c.
10. Hammett D. The Dain Curse. - . . . . , 2005. - 240 .
11. Chesterton G.K. The Adventures of Father Brown. - . . . . , 2001. - 256 .
12. Christie A. The Mysterious Affair at Styles. - N.Y.: Bantam Books, 1983. - 315 .
13. Murdoch I. The Nice and the Good. - N.Y.: The Viking Press, 1968. - 378p.
14. Hellman L. The Autumn Garden // Three American Plays. - M.: Raduga Publishers, 1973. - P. 61 - 95.
15. Hermann Ch. Just We Three. - N.Y.: New American Library, 1973. - 120 p.
16. Clark A.C. Jupiter Five // Science Fiction. The Best English Short Stories. - M.: Raduga Publishers, 2000. - P. 7 - 53.
17. Cronin A.A. Hatter's Castle. - M.: Foreign Language Publishing House, 1960. - 696 p.