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... [10], ... [2] ... [3], ... [5],
[2, c. 87], ... [3, c. 106-118],
c. 76]. [10,
... [8], ... [6] (... [4], ... [7],
«...
» [7, c. 87].
: ...
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...
(...) [1, c. 59].
«...
(...) [9,
. 163].

FREDA (crosses to chair left of the table). Nobody's going to pretend he was that. But at least he didn't steal money and then try to put the blame on other people. (Sit.)

STANTON. We could all start talking like that, Freda. Just throwing things at each other's heads. But I suggest we don't [15, c. 779].

LEONORA (attracting his attention). Julian have you enjoyed your dinner ? (She unconsciously lowers her voice.)

JULIAN <...> I haven't had a dinner like that since ... well, not since I left home. (He casts half an eye on *DULCIMER* who is sipping brandy meditatively) [15, c. 838].

Leonora –
«
» [1, c. 58].

Basil So he is. Listen, I've just remembered I left your suitcases just outside your room by mistake – would you mind if I went and put them inside now ... unless there's anything else you'd like to see?

Mrs Lloyd No, but ... (she looks at *Manual*)

Basil Oh, don't worry about him, my wife will deal with that. Sybil! So if you'd like to ... come along, come along! [11, c. 67]

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Bosie This whole thing makes no sense at all!

Ross Why?

Bosie Because we did not decide! We have not decided! My recollection is quite firm on this point. Exile was only one choice among many. (He looks to Wilde, who looks into his glass and takes another draught.) This is what we must all decide upon now.

Ross Oh, Bossy, now really...

Bosie I mean it. I thought that is what this meeting is for [13, c. 26].

Exile was only one choice among many

Fabian I have. Thank you. (He Turns to her.) This is very agreeable. (No response. Edith stares into space.) I so rarely have company. (Gazes at her fondly, then drops to his knees and examines the carpet, takes a book, opens it, glances from book to carpet.) Yes, yes, yes. If this isn't a genuine Shiraz woven by Kashkai Nomads, I'll convert to Islam and never eat pork again [14, c. 145].

I so rarely have company,

in prison I had the chance to read the Christ story. Over and over. It seemed to me the greatest story I ever read. But it has one flaw. Christ is betrayed by Judas, who is almost a stranger. Judas is a man he doesn't know well. It would be artistically truer if he were betrayed by John. Because John is the man he loves most [13, c. 109].

: it's not enough to be clever. Everyone here is clever, everyone is gifted, everyone is diligent. These are simply the minimum skills. Far more important is an attitude of mind. Along the corridor I boasted a colleague who in 1945 drafted a memorandum to the government advising them not to accept the Volkswagen works <...> All sort of diplomatic virtues he displays. He has forbearance. He is gracious. He is sociable. Perhaps you begin to understand ... [12, c. 78].

Mrs Peignoir I shall sleep au naturelle tonight.

Basil Good idea!

Mrs Peignoir Only it's not so much fun on your own ...

Basil Oh well, one can always pretend. Agh! A twinge from the old leg. Better go and lie down. Goodnight! [11, c. 73].

: Renata: Tell him it's urgent, would you? I have to get back to London and then I shall be going to France. I don't want to stay here a moment longer than necessary. But I think I should hang about to hear what he thinks, don't you. (Edith suddenly rises and exits through a door that leads to the rest of the house) [14, c. 111].

I don't want to stay here a moment longer than necessary.

**REALIZATION OF IMPLICITNESS IN ADDRESS
(BASED ON THE DRAMA TEXT)**

A. M. Erlihman

The article deals with address as syntactic and text unit and also with realization of its implicit component. Special attention on the indirect address and peculiarities of its actualization is focused. Means of realization of indirect address have been also described.

Key words: *implicitness, address, stage direction, context.*

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