



МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ
ФЕДЕРАЦИИ

федеральное государственное бюджетное образовательное учреждение
высшего образования

«РОССИЙСКИЙ ГОСУДАРСТВЕННЫЙ
ГИДРОМЕТЕОРОЛОГИЧЕСКИЙ УНИВЕРСИТЕТ»

Кафедра английского языка и литературы

ВЫПУСКНАЯ КВАЛИФИКАЦИОННАЯ РАБОТА


На тему «Прагматические особенности высказываний в диалогах произведений
современных английских писателей»

Исполнитель _____ Панжиева Юлдуз Бабахановна _____
(фамилия, имя, отчество)

Руководитель _____ к.ф.н, доцент _____
(ученая степень, ученое звание)

_____ Плахотная Юлия Ивановна _____
(фамилия, имя, отчество)

«К защите допускаю»

Заведующий кафедрой _____  _____
_____ к.ф.н., доцент _____
(ученая степень, ученое звание)

_____ Родичева Анна Анатольевна _____
(фамилия, имя, отчество)

24» июня 2019г.

Санкт-Петербург

2019



«

»

На тему «Прагматические особенности высказываний в диалогах произведений современных английских писателей»

_____ (_____ , _____)

_____ . . . , _____ (_____ , _____)

_____ (_____ , _____)

« _____ »

_____ . . . ” (_____ , _____)

_____ (_____ , _____)

« _____ » _____ 20__ .

—

	.....	3
1.		
	.....	6
1.1	.....	6
1.1.1	.....	6
1.1.2		
	.....	10
1.1.3.	.....	20
1.2		
	.....	28
	.....	36
2.		
	.....	38
2.1.		
	.....	38
	.....	52
	.....	54
	.....	56

， · · ，

-

XX .

，

·

-

·

·

，

-

，

，

，

·

，

，

·

，

，

，

，

·

·

，

，

1.

2.

3.

,

:

;

,

-

,

.

..

,

..

, . . .

, . . .

, . . .

.

:

,

,

,

,

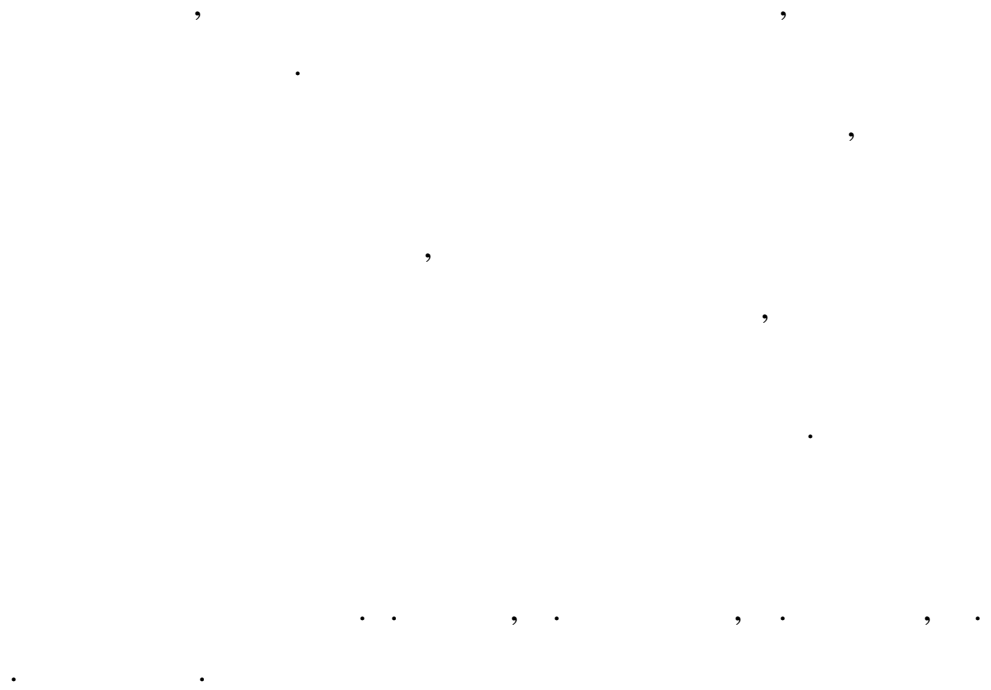
.

,

,

,

4



1.

1.1

1.1.1

— .

,

,

,

,

« »,

.

.. : « —

,

» [1969: 132].

.. « ,

» [2003: 97].

: « — () ,

- ,

,

()

-

„...“
»

[1990: 135].

... : « –
,
<...>, »

[1981: 5].

„...“
» ()
, ()
)

: „Ich verreise morgen.“ – „Warum denn so früh?!“
(); „Ich verreise morgen.“ – „Morgen?!“
wunderte er sich. (, ,
wunderteersich) [1965: 10].

« , – . . , – ,
.
,
» [2003: 5].

, () :
–
() ;
–
, , , . . ;

- ;
- ;
- ;
- (,
) , ,
.
,
[1986: 5].

,
.
- , -
, -
.
,
.
:
, -
,
,
:
.
, ,
, ,
8

..

-

:

!

!

!

!

..

-

()

-

-

.

,

,

,

,

,

,

.

1.1.2

- ...
- 1) - , [1969: 220].
- 2) ()
- 3) [1978: 70].

· ,
, , ·
, ·
· , ·
· ,
,
,
[1986: 153].
()

· :
« » « » .
·
,

[2010: 14].

·
:....-
... [2002: 11].

[1986: 17].

1974: 25].

[1963: 61].

[1986:

14].

[1978:

48].

[2008: 177].

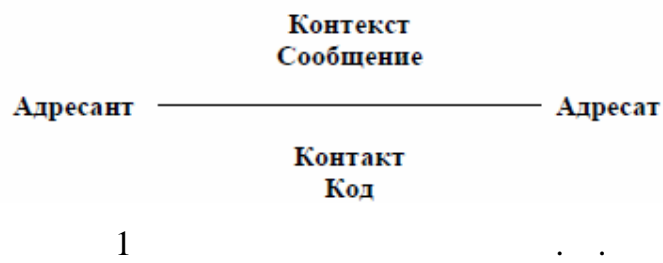
(

)

(,)

[1975] (.

1):



. . . , ,
 :
 1) ,
 2) ,
 3) ,
 4) ,
 5) ,
 6) , -
 .
 , .
 . ,
 , .
 , .
 () [1975].
 ,
 [1996]. , ,
 , :
 . , . . .
 : - - .
 ().
 ,
 . . . [1998].
 :



2

[1998: 74].

2008: 178].

« »

[1986: 10].

[1986: 10].

,), (-
)

[2007: 72].

. . . .

,

[1980: 23].

. . .

.

,

.

,

,

,

.

.

,

.

.

.

,

.

.

[2007: 343-344].

. . .

[2005: 8].

-

,

.

,

,

().

.

3].

().

(); ,

(). ,

() [1986].

r ,

[1990]

[2003: 217].

，
·
：
)
， ， ， ， ，
；
) (， ， ，
)， - ；

[1986].

[2007: 72].

[2006: 275].

，
·
· —
· — ， ， ·
· ， ，
() ·
， — ，
— ·
·
— ， ， ，
， ，
， ，
· ，
， — ， ·

1.1.3.

·
，
—
·
·
，
·

, :

,

, ..

,

.

.

.

,

.

:

,

,

,

.

.

.

,

.

,

.

,

.

[1979: 168].

,

.

,

192].

[Schmidt 2009: 214].

(
«», «»
;
();
() [, 1978. 65].
«»
[
1988: 210], —
[
1989: 270, 433], —
[2007: 125].

，
« ， 》。
« 》
(1804)，
I，
， . . . ， «
»。

·
· · ， ， —
«
» [2002: 24]。 . . .

[2004: 32]。
· ， «
，
«
，
» [2003: 13]。

，
，
， —
[1997: 15]。

[2003: 45]。
，

,

()

.

,

,

,

,

.

,

,

.

:

.

,

,

-

,

,

,

:

,

.

,

.

.

.

«

»

,

[2004: 107].

,

,

,

,

,

«

»

,

.

,

().

,

[2002: 19—20].

2003: 32]

[

2003: 9;

2001: 23 —24;

2003: 126 —127],

1.2

(), (), ,
(), (),
) ,

, ()
() .

.
 - ,
 , ,
 , ,
 ,
 - .
 .
 : ,
 ,
 .
 ,
 ; , , , ,
 .
 ,
 - .
 ,
 ;
 ,

;
 ,
 . . . ,
 . -
 ;
 (, . .).
 , ,
 , . , .
 , -
 , . ,
 , , , .
 , , . ,
 , , -
 , , . ,
 , .
 ;
 , -
 .
 ;
 , .
 - .
 - .

«

70- XX

(. . .
, . . . , . . . ,).

(. . . , . . .).
, , -

[1963: 255].

[1973: 23].

,
: 1) ; 2)
, ; 3)

[1971: 69].

33].

[1974:

[1974: 33].

(. . . , . . . , . . .).

, . . .

: 1)

; 2)

,
,
, ; 3)

,
- ,
, : -
, - , - .; 4)

,
.
; 5)

[2001: 177].

. . , -
. ,
, - ,
,
,
,
« » ,
.

[1960: 3].

. . .
: 1) / ; 2)
/ ; 3)
/
; 4)

/

[1991: 19].

. . . : 1)

,

2)

,

; 3)

,

,

4)

,

[1984: 212].

: 1)

; 2)

,

-

:

.

,

,

,

:1)

;2)

(

,

,

,

-

)

.

,

(

,

,

).

.

,

,

,

,

.

(

,

,

,

-

, - , ,
..)
(, ,
..) [1970: 169].

, - ,
.
, , ,
.
,
.
.
.
,
,
.
, - , -
.

,
:
/
/
,
,
,
.
.

2.

2.1.

,

,

,

.

.

,

[18: 295],

.

.

,

,

:

,

,

.

.

,

,

.

.

.

«Lord Henry came over and examined the picture. It was certainly a wonderful work of art, and a wonderful likeness as well.»

«My dear fellow, I congratulate you most warmly », he said. It is the finest portrait of modern times. Mr. (Irav, come over and look at yourself)» (O. Wilde, p. 107).

congratulate

warmly

fine

dearfellow.

«You can dine with tonight. Dorian, can 'tyou?»

He shook his head. «Tonight she is Imogen.» He answered, «and tomorrow night she will be Juliet».

«Wien is she Sibyl Vane?»

«Never»

«I congratulate you» (O. Wilde, p. 143).

(,):

How badly I acted to-night, Dorian? she cried.

«Horribly» he answered, gazing at her in amazement – «horribly! It was dreadful. Are you ill?»

«You have no idea what it was. You have no idea what I suffered.»

«Dorian, you should have understood. But you understand now, don't you?»

«Understand what?» he asked, angrily.

«Why I was so bad to-night. Why I shall always be bad. Why I shall never act well again.»

He shrugged his shoulders. «You are ill, I suppose. When you are ill you shouldn't act. You make yourself ridiculous. My friends were bored. I was bored.»[Wilde 2000: 114-115].

: «Horribly»; «horribly! It was dreadful. Are you ill? You have no idea what it was. You have no idea what I suffered.»; «Understand what?», «You are ill, I suppose. When you are ill you shouldn't act. You make yourself ridiculous. My friends were bored. I was bored.»;

«But you understand now, do not you?»

«Dorian, you should have understood.»; «Why I was so bad to -night. Why I shall always be bad. Why I shall never act well again.»

(he asked, angrily; He shrugged his shoulders.)

():

«An artist should create beautiful things, but should put nothing of his own life into them. We live in an age when men treat art as if it were meant to be a form of autobiography. We have lost the abstract sense of beauty. Someday I will show the world what it is; and for that reason the world shall never see my portrait of Dorian Gray.»

«I think you are wrong, Basil, but I won't argue with you. It is only the intellectually lost who ever argue. Tell me, is Dorian Gray very fond of you?» [Wilde 2000: 19-20].

: «I think you are wrong, Basil, but I won't argue with you. It is only the intellectually lost who ever argue»,

: «Tell me, is Dorian Gray very fond of you?»

«You went to the Opera?» said Hallward, speaking very slowly, and with a strained touch of pain in his voice. «You went to the Opera while Sibyl Vane was lying dead in some sordid lodging? You can talk to me of other women being charming, and of Patti singing divinely, before the girl you loved has even the quiet of a grave to sleep in? Why, man, there are horrors in store for that little white body of hers!»

«Stop, Basil! I won't hear it!» cried Dorian, leaping to his feet. «You must not tell me about things. What is done is done. What is past is past.» [19: 143-144].

(,).

(«*You went to the Opera while Sibyl Vanewas lying dead in some sordid lodging .» - «Stop, Basil! I won't hear it!»*).

[14, .275], :

1) : *Aha! Talk about trying to cure warts with spunk - water such a blame fool way as that!* [TwainM. p. 71].

: *Hateful, hateful, hateful !* [TwainM, .207].

2) - ,
«*YOU bad*» and *Huckleberry begantosnuffle too* [TwainM, p. 115],

- are .

: *You bad girl, why did not you come to Sunday-school ?* [Twain M, p. 195]. ,

3)

;

1) *Oh, LORDY. lordy. lordy. I wish I only had half your chance* [Twain M, p. 115],

«Stop!»
Murmured Dorian Gray, «stop!» [Wilde, p. 30].

2) *Look. Hucky, look!* [Twain, . 115];

3) *I: I think that is rather mean of you, Ernest, I must say* [Wilde, p. 6].

«You like the house?»

«It's really huge» [Childress 2003: 46].

II.

« m on, Mabel, you 're not still mad about Monopoly, are you?»

«Do not be ridiculous»[Childress 2003: 98].

III.

«Didyou see Brandolini 's file then?»

«No, but I'm double-checkins. I could have missed it. It's to be here»[Childress 2003: 15].

;

,

. . . :

She clung to him desperately. «You're so good to me, Michael, and I hate myself. I'm a beast. I'm a slut. I'm just a bloody bitch. I'm rotten through and through».

«All that may be», he smiled, «but the fact remains, that you 're a very great actress»

(WS Maugham).

«Then we shall do it alone, old one», he said and smiled.

«Without this coward». Anselmo said.

«What did you say?» Pablo spoke to the old man.

«Nothing for thee. I did not speak to thee», Anselmo told him (E. Hemingway).

fool, idiot, sneak, brute, coward, snob,
villain, phony, bitch, cad . . .), (bad, contemptible,
despicable, stupid, cruel, vain, selfish, rude . . .), (hate, despise,
disgust, scorn, condemn, lye, betray . . .) (badly, cowardly,
awfully . . .).

young

: «I feel like an animal. A pig or rabbit or a dog. [...] But it was not the real me. I'm not that hateful, beastly, lustful woman. I disown her. It was not me that lay on that bed panting for you when my husband was hardly cold in his grave and your wife had been so kind to me, so indescribably kind. It was only the animal in me. dark and fearful like an evil spirit, and I disown, and hate and despise it» (WS Maugham).

(sexless bastard, perfect swine), (absolutely infamous, horribly dirty), (detest smb., Behave badly)

(drive smb. crazy, get on smb's nerves, be off one's nut, son of a bitch).

: «Play that off on your blasted fiddle», he shouted (WS Maugham).

Julia's manner had been for some minutes growing stiffer and now, though gracious still, it was almost haughty. «I'm so sorry. but we never allow strangers behind» (WS Maugham).

()

: *should + Inf,*
you'dbetter + Inf, ought + Inf, have + Inf, might + Inf, need + Inf, must + Inf.

:
«*I do not think I dreamt*».

«*You ousht to dream*», *Bill said. (E. Hemingway).*

: [...] *andthenlookedathimselfcarefullyintheglass, pullingdownhislongupperlip. «My God! «He said, « is not it an awful face?» (E. Hemingway).*

I'msorry, Excuseme,
Forgiveme, Pardon, I'mafraid.

:
«*I'm sorry, Jake. Please forgive me*». [...]»

«*Oh, that's all right*» (*E. Hemingway*).

«*Forgive me for troubling you. I am afraid I have come at an inconvenient moment*» (*WS Maugham*).

(be + A, be + (A) N)

: «Be a goodchap.

Jake»(. Hemingway).

«Youarenot a goodchap, Jake»

(donotbe + A, donotbe + {A} N, donot + V + N, donot + V +

)

: «Donotbetiresome. Humphrey»(WS Maugham).

:
«Thy predecessor the famous Judas Iscariot handed himself», Pilar said.

«Do not talk to me that way, woman», Pablo said. [...] «Do not talk of Judas nor nothing of that, I am back» (E. Hemingway).

,

.

,

.

,

-

,

,

.

,

.

,

,

,

.

.

-

,

.

,

.

.

-

-

,

.

,

,

.

,

.

“ ” “ ” “ ” .

.

.

-

(),

(, ,)

(, , , , , ,) .

, ,).

,

,

.

.

.

,

,

.

.

:

,

.

1. . . . 45. : .
 . -- 4- ., . . - .: ,
 2005. - 368c.
2. . . . , , ,2008. - . 64-71.
3. . . // . . .
 . 2015. . 40, 4 -389-390c.
4. . . : . . /
 . . . - .: ,2017. - 341c.
5. . . //
 . .,2016. - .7-44.
6. . .
 // . . -38-
 39c. : ,2014. 4 (34): 3- . . II. C. 38-40. - . 38-
 40.
7. . . / . . ; .
 . . ; ;
: ,2014. 423
8. . . /
 //
 : / .
 ; ,2006. - 22-23.
9. . . vs :
 . // . :
 . 2007. 5, 1. 2007. - . 103-

10. - .: -
, 2001. - 208c.
11. . . . / . . //
. - ., 2015. - . 8: . -
. 259-336.
12. . . //
. ., 2014. 6. - 37-47c.
13. 2016. - . 151-163.
14. . . .
// . , 2015. - . 68-85.
15. . . .
. //
2009. 119/2009. -179-184c.
16. . . .
.: , 2008. - 224c.
17. . . // .: : , 2009. - 69c.
18. / , . . .
. .: , 1999. - . 37-47.
19. . . : , , .
: , 2002. 272 .
20.
: - , 2000. - 175c.
21. . . :
. - .: , 2016. - 315c.
22. . . : -
. : - . - , 2015. - 223c.
23. . . : , .: ,
2002. - 496c.

24.
 / // XXI
 : III
 (2013 .).
- . 1. - : , 2016. - . 122-128
25.
 / // . -
 2014. - 2 (38). - . 7584
26. . « . » . : . : - ,
 , 2016. - . 25-30.
27.
 :
 , 1996. . 2- , 2010. - . 26-28.
28. -
 . 2014. - 72c.
29. (1 1
):
 , 2015. -18 .
30. :
 . : , 2014. - 340c.
31.
 , 2015. - C. 12-14.
32. /
 . 2016. . 325-332.
33. , / -
 , 2001. - . 57-61.
34.
 : - , 2016. . 4-20.
35. / - M.: ACT:
 - , 2006. -34 c.

36. . . . : -
 . . . : - « » , 2002. - 216c.
37. . . . //
 , . 95 -
 . . . : . . .
 . 2015. 53-54 c.
38. Cole and J. L. Morgan, N. Y., *Syntax and Semantics, Volume 3: Speech Acts* Academic Press, 2015, p. 3959.
39. Finch G. *Linguistics Terms and Concepts*. Palgrave Macmillan, 1999. - .
 23-25.
40. Grice H. P. *Logic and conversation*. - In: «*Syntax and semantics*», v. 3,
 ed. by P. Cole and J. L. Morgan, N. Y., Academic Press, 2016, p. 41 —58
41. Homer B.D., Ramsay J.T. *Making Implicit Explicit: the Role of Learning*
 // *Behavioral and Brain Sciences*. 1999. 22. P. 25 -26.
42. Langendoen D. . *The London School of Linguistics: A. Study of the*
Linguistic Theories of B. Malinowsky and J. R. Firth. - Cambridge,
 Mass., 2014. 15p.
43. Lasswell H. *The Structure and Function of Communication in Society //*
The Process and Effects of Mass Communication. Chicago, 1995. 35p .
44. Leech G. N. *Principles of Pragmatics*, London: Longman, 1995. 257p.
45. Thomas J. *Meaning in Interaction: An Introduction to Pragmatics*.
 Longman, 1995. 7 p.

1. Childress Mark. *Crazy in Alabama / Mark Childress*. – New York: Ballantine Books, 2003. – 383 p.
2. Maugham W. S. *Creatures of Circumstance*. L., Toronto, 1947.
3. Reid Carmen. *The personal shopper / Carmen Reid*. – London: Corgi Books, 2007. – 439 p.
4. Twain M. *The Adventures of Tom Sawyer / Mark Twain*. - Harper Collins Publishers, Collins Classics, 2011. - 272 p.

5. Wilde O. The Importance of Being Earnest / Oscar Wilde. -
 , English Library, 2014. - 222 p.
6. Wilde O. The Picture of Dorian Gray / Oscar Wilde. -
 ,
 2015. - 283 p.
7. Hemingway, H. For Whom the Bell Tolls / H. Hemingway. - :
 , 1973. - 229 .