

Н. С. Стирнік,

Дніпропетровський національний університет імені Олеся Гончара, м. Дніпропетровськ

Д. Г. ЛОУРЕНС – КОМУНІКАТИВНИЙ ПРОВОКАТОР ПОЧАТКУ ХХ СТОЛІТТЯ

У статті розглядається не мени суперечлива та провокуюча, ніж літературна, публіцистична діяльність Д.Г. Лоуренса на сторінках відомих англійських періодичних видань початку ХХ століття, таких як: «The English Review», «The Evening News», «The Daily Express», «Sunday Dispatch», «Vanity Fair», тощо. Також йдеться про епітажні для того часу думки письменника, який завжди кидав виклик суспільству своїми творами, до якого б жанру вони не належали.

Ключові слова: публіцистика, стаття, преса Англії, масова преса, вечірні газети.

Д.Г. ЛОУРЕНС – КОМУНІКАТИВНИЙ ПРОВОКАТОР НАЧАЛА ХХ ВЕКА

В статье рассматривается не менее противоречивая и провокационная, чем литературная, публицистическая деятельность Д.Г. Лоуренса на страницах известных английских периодических изданиях начала ХХ века, таких как: «The English Review», «The Evening News», «The Daily Express», «Sunday Dispatch», «Vanity Fair» и других. Освещаются также неординарные высказывания писателя, который всегда бросал вызов обществу своими произведениями, к какому бы жанру они не принадлежали.

Ключевые слова: публицистика, статья, пресса Англии, массовая пресса, вечерние газеты.

D.H. LAWRENCE – COMMUNICATIVE PROVOCATEUR AT THE START OF THE XXth CENTURY

The article deals with contradictory and provocative (along with literary) D.H. Lawrence's publicistic activity on the pages of famous English periodicals: «The English Review», «The Evening News», «The Daily Express», «Sunday Dispatch», «Vanity Fair», etc. D.H. Lawrence's career as a journalist started rather late but it was saturated. The writer constantly received the orders from the editors. Successful cooperation with the evening newspaper «The Evening News» excited interest to D.H. Lawrence as a journalist in another printed press such as: «The Atlantic Monthly», «The Vanity Fair», «The Daily Chronicle», «The Metropolitan Magazine», «The Eleventh Commandment», etc. In his articles D.H. Lawrence wrote about the relationships between man and woman, the writer brought up controversial questions: who is right and who is not? whose opinion is important and whose is not? who is the master in the family? who is the main person in the family: man or woman? Moreover, he gives his own answers, a certain food for thought, he made his reader think. The article highlights extraordinary writer's statements who challenged the society with his works no matter what genre they belong to.

Key words: publicism, article, English press, mass press, evening newspapers.

Having been acquainted with the critical heritage (both English and Ukrainian literary criticism) of D. H. Lawrence's creative work, we can agree up to a point that, probably, it was he, the modernist writer, the most discrepant and inconsistently appreciated, the most scandalous and earth-shattering personality among the English literary artists at the beginning of the XXth century. A. Fernihough fairly noted that D. H. Lawrence's «reputation, both literary and personal, has undergone extraordinary vicissitudes, fluctuating more wildly than that of any other twentieth-century British author» [3, p. 1]. Probably none of the artist in England at the turn of the century had such a great number of indignant critics, dirty judgements and comments, constant censures, prolonged assizes of the literary works as D. H. Lawrence, the writer with «erotic reputation» [9, p. xxii]. For critics he was a certain target for attacks because, to their point of views, he was «an enemy for modern civilization» [4, p. 215]. At the start of the twenty-first century D.H. Lawrence was named «once again the outsider he was during his lifetime» [9, p. xxiv], although «he enjoyed being shocking, playing the terrible enfant, adopting the role of the cultural outsider subverting the establishment» [7, p. 10]; probably because of that fact that «he had always felt horribly uncomfortable in the world of literary insiders» [9, p. xxi]. D.H. Lawrence determined his position as «nowhere» [9, P. xxi], in other words the writer held an intermediate position both in literary world and in his small mining village of native Midland. A. Fernihough supposes that D. H. Lawrence «never really belonged to any specific social class, nor indeed to any literary or artistic group» [3, p. 2]. Writer's personality provoked interest also in the circles of the intellectual London, the literary society of which, was rather cruel, the writer did not get proper attention and was disclaimed, «he received nothing but kindness and some slightly patronizing (though helpful) interest» [8, p. 9]. D.H. Lawrence realized that his origin and profession were serious obstacles on the way to this society, «he never became the writer of acknowledge reputation which his early books had suggested he might be» [9, p. xxi].

It is significant that such a wide variety of judgements and opinions about D. H. Lawrence of indignant critics is not surprising. The writer positioned himself as a bold one who threw down a challenge to the society (like teasing the public) with his works and it does not matter what genre they belonged to. He wrote about himself: «I know I'm in a cage, I know I'm like a monkey in a cage. But if anyone puts a finger in my cage, I bite – and bite hard» [7, p. 10]. J. Worthen pointed out D. H. Lawrence himself did not want to be like everybody, he liked being shocking.

In spite of a huge variety of D.H. Lawrence's literary heritage and voluminous Lawretian, there are almost no any researches as for artist's publicistic activity among Ukrainian literary critics. Thereupon we must mention detailed scientific work by foreign honourable scholars as James T. Boulton, M.H. Black, L. Vasey and well-known writer's biographer J. Worthen. We must accent that the rest of D. H. Lawrence's creative work researchers mention and name the writer's essays and articles but there are almost no their wide analyses as the artist's novels, short stories and other works. As the researchers pointed out: «Lawrence's relationship with «journalism» was always problematic» [2, p. xix]. When he wrote as essayist and journalist his «manuscripts frequently reveal considerable rewriting, interlinear additions, the weeding out of repeated words and phrases, and a conscious (usually successful) attempt to meet an editor's request for a specific number of words» [2, p. xx]. Along with D. H. Lawrence's opponents, those who criticized his journalistic work, there were his supporters, those who liked his creative works, who considered artist as a journalist, those who thought about him as a master of literary word of the first rate and as a pattern for both young and skilled journalists: «the articles might well serve as models for young journalists – also for old journalists ... Lawrence was a first-rate journalist» [2, p. xx]. F. M. Ford, the editor of «The English Review», «the finest literary periodical in England, an extraordinary forum of publishing work by Henry James, Tolstoy, Conrad, Hardy and H.G. Wells» word-for-word shouted there were genius in D. H. Lawrence and «asked to see Lawrence in person» as for his texts' publication [8, P. 9-10]. A. Harrison, F. M. Ford's successor in ruling «The English Review», in his letter to the writer wrote that he: «hopes he will continue sending his work» to the magazine [8, p. 11]. «Hymns in a Man's Life», one of the most vivid and memorable of Lawrence's journalistic writings» – it will be written by the literary editor of «The English Review» about last D.H. Lawrence's article «Red Trousers» («Oh! For a New Crusade» – editor's

correction) sent from Switzerland by the writer [2, p. xxiv]. According to D.H. Lawrence's agent Nancy Pearn, he «has gone and been and hit it – meaning the journalistic market» [2, p. 86].

It is also worth mentioning that shocking narrator, D.H. Lawrence was sometimes refused in publishing his articles. Thus, some editors were afraid of printing uncommon for that time articles because of their frankness and sometimes the harshness of the expressions. Even his friend J.M. Murry noticed that «the suppression of the one book made publishers fearful of accepting work from him» [4, p. 215].

Although D.H. Lawrence's career as a journalist started rather late, he constantly received the orders from the editors. Thus, successful cooperation with the evening newspaper «The Evening News» excited interest to D.H. Lawrence as a journalist in another printed press such as «The Atlantic Monthly», «The Vanity Fair», «The Daily Chronicle», «The Metropolitan Magazine», «The Eleventh Commandment», etc. Having a reputation as an obscene writer who challenged social norms, D.H. Lawrence was invited to be published in «The Daily Chronicle», as editorial staff regarded him a «brilliant novelist and short story writer» [2, p. 82]. In May 17th Nancy Pearn (D. H. Lawrence's representative from London literary office) informed the writer that «The Daily Chronicle» was planning to publish series of the articles written by men under the title «What Women Have Taught Me». Editorial board invited D. H. Lawrence to be among six honorable authors (Compton Mackenzie, Andre Maurois, Francis Brett Young, William Gerhardie, Archibald Marshall) who were offered to lead the column in the newspaper. D. H. Lawrence proceeded to work immediately: «he wrote quickly; the manuscript shows signs of haste» [2, p. 81]. In four days D. H. Lawrence will write to Nancy Pearn: «I send a little article for the What Women Have Taught Me series. Maybe they won't like it. Maybe too much tongue in the cheek. But try it on 'em. As you say, it's fun» [2, p. 81]. Thus, in June 15, 1928 D. H. Lawrence's article «That Women Know Best» was accepted to be printed by the editorial staff of «The Daily Chronicle».

It is worth saying that it was something like the competition among editors for having and placing remarkable D.H. Lawrence's works. Thus, the editor of «The Evening News» A. Olley and D.H. Lawrence came to an agreement that «he would not publish with «any other paper» until he had completed five articles for the News» [2, p. 81]. The editorial board of «The Vanity Fair», after publication «Pornography and Obscenity» (1929) «... are keen to discuss a contract for a year [entailing] the delivery of probably one article a month on subjects to be agreed upon, at a sum in the neighbourhood of 40 pounds» [2, p. xxvii]. In its turn, «The Daily Chronicle» attracted and informed the readers about the beginning of the publication on the pages of the newspaper «unique series of Confessions by writers famous for their acute presentation of the character of women» [2, p. 81]. Among these writers there was D. H. Lawrence. Each writer's article in the column about women was preceded by opening address. The fourth article by D. H. Lawrence was presented in such a way: «That Woman Knows Best» is the gist of Mr. D.H. Lawrence's penetrating analysis of woman and the sex relationship. «The only vivid and lively power which is left on the earth – the power of earnest women, is his tribute» [2, p. 82].

In the article «That Woman Knows Best» the writer brings up gender question, also it is said about the relationships between man and woman: who is right and who is not? whose opinion is important and whose is not? whose hands are the reins of power in? D.H. Lawrence's article was based on his parent's relations memoirs. It is said also about men's strength and their intellect. But along with this, in author's opinion, in spite of men's strength, women are more powerful, let it not be physically but morally they are higher, they win and rule men. The writer shared with the reader his child memoirs when he thought that «women and very small children should by nature tremble at the sound of the approaching wrath of the lord and master» [2, p. 83]. He remembered his father (Arthur Lawrence) yelled to his mother (Lydia Lawrence) she had to tremble and be afraid of the sounds of his steps. D.H. Lawrence's mother was an imperious lady and having smiled, she only asked: «Which boots will you wear?» [2, p. 83]. Elder D.H. Lawrence's brother was very clever, he knew Latin and French, was perfect at football and successful in his work. Young ladies adored him. But in spite of such the intellectual superiority, manliness and strong character he was timid before one lady: «he caved in in a minute before mother» [2, p. 84]. In a certain way D.H. Lawrence disturbed British moral norms telling in his articles that «clergymen pretended to be ministers and administrators, but they are in the hands of women» [2, p. 84]. The writer asked the question: how can women manipulate men? If they really have definite mysterious gift, inner voice which shows them how to behave? But subsequently D.H. Lawrence came to the conclusion that women «they don't know the secret of power», «they put up such a superb bravado» [2, p. 84–85]. The writer gives the answer to the question: «there is no absolute right or wrong». In other words, there are no those men or women who are right and who are wrong. Expressing his own point of view, the writer provokes the reader with his opinion, believing that «perhaps the things that one can unlearn from women are more effective than the things one can learn» [2, p. 85].

It is worth mentioning that D. H. Lawrence did not demur so strictly about editor's proofs in his articles (but one may not say this about writer's short stories). Corresponding with Nancy Pearn, D. H. Lawrence wrote he was not against editor's changing the titles of his articles, he even: «made no protest – not even a comment – about the new title» (writer's manuscript variant «When She Asks «Why?» was changed by editor into «The «Jeune Fille» Wants to Know») [2, p. xxi]. But we should not think he was not serious about his publicistic work, just the contrary, he was: «as meticulous in «journalism» as in «creative writing» [2, p. xxi]. Having analysed some of his articles («That Women Know Best» (June 1928, «The Evening News»), «Insouciance» (also «Over-Earnest Ladies», July 1928, «The Evening News»), «Master In His Own House» (August 1928, «The Evening News»), etc. we suppose D. H. Lawrence was an outstanding master of the word in each genre he created in and in the publicistic as well. In his articles we can note a lot of repetitions: separate words, phrases and the whole sentences. We share H. Schvey's point of view that D. H. Lawrence «depicts the relationship between the sexes in mystical terms, often using quasi-biblical language filled with repetition and exclamation to underline the ecstatic tone» [5, p. 126]. In the article «Master in His Own House» emotional influence the reader and D.H. Lawrence's conviction of the truth of his words were achieved by the repetition of the sentence: «A man must be a master in his own house» almost in each extract of the article. To show the reader real men's indifference and insouciance, throughout all the article it is repeated the following phrases: «he doesn't really care», «it doesn't inspire him», «the man is helplessly indifferent about it», «man doesn't want to», «it is indifference on the man's», «men don't really care» [2, p. 99–101]. The key sentence in the article: «Men leave the field to women» sounds like a summerising phrase of men's indifference and reflects the full men's insouciance. Thus, in «Master In His own Home» the author tells the reader all people live following the definite patterns, stereotypes and conventionalities. Generally known phrases: «A man must master in his own house. An Englishman's home is his castle. Two servants are better than one. Happy is the bride who has her own little car in her own little garage» are in our mind and people follow them even without considering the real truth and reality [2, p. 99]. D. H. Lawrence told that «we are born so woolly and swaddled up in mass ideas, that we hardly get a chance to move, to make a real move of our own» and attempted to make the reader not to think as a herd and the whole faceless mass [2, p. 99]. Being a perfect writer, D. H. Lawrence was also a subtle connoisseur of human nature. In the articles he described some situations in different people'

lives, reflecting, may be, the same situation in readers lives. And in such a way D.H. Lawrence made his readers think, he helped them to look at themselves as though from the outside and find the proper way in solving some questions and find the gist.

On the pages of the newspapers D. H. Lawrence brightened controversial questions: «Who is the master in the home?» «Who is the main person in the family: man or woman?» «When does the indifference arise?» Moreover, he gives his own answers, a certain food for thought. It is well-known fact that the key topics of D. H. Lawrence's attention are feelings and love. It did not matter what topic he depicted, one way or another, in the majority cases it was spoken about man-woman relationships. His articles (as the majority of the short stories) were not the exception. The second part of the XIX and the beginning of the XX century was the period of suffragists, women movements for their right to vote. This question was not omitted by D. H. Lawrence. According to some researchers, he was blamed for pejorative attitude to women (for instance, Kate Millet's work «Sexual Politics» (1970)). Speaking about men-women supremacy, D. H. Lawrence is not against «women's bossiness» [2, p. 101]. He is not against women being everywhere she wants and to run the show if she wants and she can do it but he stresses that all her forefront status is only then when men do not care about this point. Showing the reader men's position in the article «Master of His Own House», the author, expressing men's thoughts, tells the following: To be master of his wife, now «his desire is curiously non-existent», «being master of the cool Julia somehow doesn't inspire him, he doesn't really care» [2, p. 101]. And further he goes on: to be master in his own home «is today no problem», «woman bosses the show, it is because man doesn't want to» [2, p. 100]. If women are in Parliament, «it will be simply for the reason that men, energetic men, are indifferent, they don't care anymore about being Member of Parliament and making laws» [2, p. 100]. According to D. H. Lawrence, the problem is deeper: such disharmony and misunderstanding between men and women lies «not in the women's bossiness, but in the men's indifference» [2, p. 101]. The author tells us that we pay our attention and do concentrate our power and emotions on the wrong things. Hence, there is men's indifference, when ladies are too eager to reach their goals and «flood in to fill the vacuum» and «settle like silky locusts» [2, p. 100, 103].

D. H. Lawrence confirmed that young man of that time was not afraid of being ruled by lady, he is afraid of being womanish: «being swamped, turned into a mere accessory of bare-limbed, swooping woman. Swamped by her numbers, swamped by her devouring energy» [2, p. 103]. Having read his another article «Matriarchy» (October 1928, «The Evening News») we may think that Lawrence treated badly towards women, comparing them with insects, locusts and ants. By this comparison the author told there were a lot of women everywhere: «they settle like silky locusts on all the jobs, they occupy the offices and the playing fields like immensely active ants, they buzz round the coloured lights of pleasure in amazing bar-armed swarms» [2, p. 103]. It is D. H. Lawrence's opinion that «we are in for the monstrous rule of women, and a matriarchy» [2, p. 104]. He conducts some historical excursus into ancient times and pointed out that then «in the ancient dawn of history there was nothing but matriarchy» [2, p. 104]. Further the author continues describing matriarchy with all its peculiarities and when men were nameless. He portrays woman cracking the whip, when «the poor trained dog of a man jumps through the hoop», «monstrous regimen of women» as a real «nightmare» [2, p. 104]. And in reader's imagination of woman the portrait of monster is appeared. It can seem women rule, men obey, men are bad and women are good, they concern about everything and men are indifferent. It is on the first sight, but if we look deeper, we can understand that women loaded with all this themselves, they wanted to rule, to be boss, to surpass and men became bad. It is also significant that D. H. Lawrence, almost in all his articles, reflects both sides of the coin. He tries to find the balance in men-women relations. Lawrence proposes not to praise women and humiliate men or vice versa, he suggested returning men's freedom and women's independence. As it is necessary for life of a healthy society, «to keep us organically vital, to save us from the mess of industrial chaos and industrial revolt» [2, p. 106].

Lawrence appealed to live harmonious life without trying to change your partner. In the article «Women Are So Cocksure» (it is unknown if this article was offered for publication in the newspapers but it «may have been a trial run for the published article «Cocksure Women and Hen-Sure Men» (1928) he says: «When woman tries to be too much mistress of fate, particularly of other people's fates, what a tragedy!» [2, p. 117]. The writer gave the reader real examples. His mum, who had been fighting with «the cardinal sin» (alcohol) for all her life, when author's father came back home «in tipsy, she was scarlet» [2, p. 116]. She was too anxious about this problem that D.H. Lawrence and his brothers were sent to the Band of Hope (organization promoting total abstinence from alcohol). She was strict, imperious and «the moral force in the household» [2, p. 117]. She had been fighting with sin for all her life and only at fifty, when «the best part of life was gone», she realized it was for nothing, «she ought not to have been so cocksure» [2, p. 117]. In this article author pointed out not only women should not be self-confident but also «it is dangerous for anybody to be cocksure» [2, p. 117]. D. H. Lawrence addressed to the human beings' instincts and saw a successful men-women co-existence not to be opinionated both men and women as well. The writer believed in his own religion and told: «My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true» [1, p. 34].

On the pages of periodicals the writer raised important and burning topics for the discussion by the British society. Expressing his own attitude to the problem, D. H. Lawrence's articles rather often ended with a rhetorical question, giving the opportunity to the readers to think and draw their own conclusion. He was some kind of communicative provocateur, offering not new topics to be discussed in the literary world but new ones in journalism of British periodicals. It is also worth noting D. H. Lawrence's presentation of his literary and journalistic works. They were highly perceptive, psychological and emotional. He made his own innovations. His unusual, conflicting and sometimes shocking articles liberated British people consciousness at the beginning of the XX century. Lawrence's articles were some threat to moral, social and cultural values of puritanical society. Despite that fact that D. H. Lawrence started his journalistic activity in 1928, it was too rich. While his one article was being published in one newspaper, his literary agent negotiated with literary editors from another periodical. Knowing D. H. Lawrence's fame as a scandalous, shocking, extraordinary writer who was not afraid of expressing his rebellious thoughts, newspapers' editors invited the writer to place his articles namely in his issues to get readers' audience, increase their popularity and profit, and also to promote the development of the British mass evening press at the turn of the century.

At first sight, Lawrence's articles could seem as clear and obvious ones. But such a manner of presentation, style of narration that is his distinguishing feature: seeming clearness, when it only seems that everything is realizable. However, later the perception comes that at seeming simplicity of the narration the feeling that something is beyond the comprehension is left and it is worth returning to the reading. Being the skillful master of the word at the beginning of the twentieth century, up to now D. H. Lawrence remains original and complicated author and a certain provocateur in British literary world, challenging and opposing himself to «the G[reat] B[ritish] P[ublic]» [2, p. 81].

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И. П. Суима,

Дніпропетровський національний університет імені Олеся Гончара, г. Дніпропетровськ

ЭКСТРАЛИНГВИСТИЧЕСКАЯ ОБУСЛОВЛЕННОСТЬ РЕСПОНСИВНЫХ ПРЕДЛОЖЕНИЙ В ДИАЛОГИЧЕСКОЙ РЕЧИ (НА МАТЕРИАЛЕ АНГЛИЙСКОГО ЯЗЫКА)

Статья посвящена рассмотрению основных экстралингвистических факторов, влияющих на формирование респонсивных предложений – вербальной реакции на разного рода сообщения – на материале английского языка. Особое внимание уделяется определению понятия респонсивное предложение, которое описывается как специфический тип синтаксических единиц, для которых характерно их особое коммуникативное задание. Рассмотрено влияние экстралингвистических факторов на структуру и семантику респонсивных предложений в диалогической речи.

Ключевые слова: респонсивное предложение, коммуникативное задание предложения, диалогическое единство, вербальная реакция, лингвистические и экстралингвистические факторы.

Екстралінгвістична обумовленість респонсивних речень в діалогічному мовленні (на матеріалі англійської мови)

Стаття присвячена розгляду основних екстралінгвістичних факторів, що впливають на формування респонсивних речень – вербальної реакції на різного типу висловлювання – на матеріалі англійської мови. Особлива увага приділяється визначенню поняття респонсивне речення, що описується як специфічний тип синтаксичних одиниць, що мають їх особливе комунікативне завдання. Розглянуто вплив екстралінгвістичних факторів на структуру та семантику респонсивних речень у діалогічному мовленні.

Ключові слова: респонсивне речення, комунікативне завдання речення, діалогічна єдність, вербальна реакція, лінгвістичні та екстралінгвістичні фактори.

Extralinguistic argumentation of the responsive sentence within the dialogic speech (on the material of the English language)

The article deals with the main extralinguistic factors influencing the structure and meaning of the responsive sentences – verbal reactions to the any types of statements. Among them in the proposed article are considered the following ones: the emotional condition of the speakers, the relations between speakers, having or not having an intention to answer the question, a wish to give more information, then the speaker asks for, a personality of the individual you ask a question, having or not having information you asks for, a situation itself, an intention to bewilder the speaker, to avoid answering the question and, sometimes, a wish to get even some information from the speaker, lack of time for conversation. Particular attention is drawn to the metalinguistic interpretation of the notions «responsive» and «responsive sentence». Responsive sentence is considered as a specific type of sentence according to its communicative task. These speech units have a wide range of differential features, based on the lexical content, functional loading and communicative orientation of the corresponding constructions. To sum up, the responsive sentences are influenced with the extralinguistic factors as well as with linguistic ones during all stages of communication: establishing contact or introducing an issue for a discussing, continuation of the conversation and its logical development, concluding of the communication, presenting of final arguments, drawing to the conclusion.

Key words: responsive sentence, communicative task of the sentence, dialogical entity, verbal reaction, linguistic and extralinguistic reasons.

Респонсивные предложения – функционально значимые синтаксические единицы с коммуникативным заданием вербальная реакция на сообщение любого типа (повествование, вопрос, императив) – в диалогической речи характеризуются тесной связью с предыдущей, инициирующей репликой и их зависимостью от определенных лингвистических и экстралингвистических факторов: *If you finish with this picture today it's going to be a lot less work. – A lot less work for you!; Would you like the galleries and the exhibitions or the sights? – the sights; What are you doing here? – Is it already 3:00?* и т.п.

Согласно Словарю лингвистических терминов, диалог – разновидность (тип) речи, при которой происходит обмен взаимообусловленными высказываниями-репликами. Реплика, которая дает начало разговору, определяет его тему и цель, строится относительно свободно. Эта реплика называется стимулом, так как побуждает собеседника к ответной реплике или действию. Ответная реплика, реплика-реакция, по своему лексическому составу и синтаксической структуре зависит от реплики-стимула. Диалог обычно состоит из чередующихся реплик-стимулов и реплик-реакций. По характеру реакции определяются соответствующие типы диалогов: Д.-противоречие, Д.-синтез (Е. М. Галкина-Федорук), Д.-спор, Д.-объяснение, Д.-ссора, Д.-унисон (А.К.Соловьева), Д.-сообщение, Д.-обсуждение, Д.-беседа (О. И. Шаройко) [5]. Единицей диалога является диалогическое единство – структурно-смысловая общность, текст двух или более участников речи, обеспечивается наличием одной темы, согласием или несогласием собеседников; последовательность взаимосвязанных реплик, объединенных: **1)** накоплением информации по данной теме; **2)** мотивированностью форм; **3)** сцеплением, опорой на предыдущую или последующую реплики. В частности, лингвистами рассматривается специфика вопросно-ответного единства, одного из типов диалогического единства, – структурной разновидности диалогического единства, а именно: фрагмента диалога, состоящего из двух или более информационно связанных реплик, в одной из которых содержится вопрос, а в следующей(-их) – ответная реакция на этот вопрос в соответствии с его содержанием [7, с. 112]. При изучении диалога особое внимание, как правило, уделяется репликам-стимулам [8; 9; 10], особенно, если они являются вопросительными по своему коммуникативному заданию, а не репликам-реакциям. Стимулирующая ре-