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Bachelor's thesis

**AGREEMENT AND DISAGREEMENT IN MODERN ENGLISH-
LANGUAGE MEDIA DISCOURSE**



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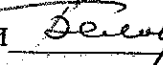
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ABSTRACT

The bachelor's thesis is devoted to the study of agreement and disagreement as communicative and pragmatic categories in modern English-language media discourse. The relevance of the topic is determined by the fact that these phenomena are not reduced to simple confirmation or denial, but participate in expressing the speaker's stance, organising interpersonal interaction, maintaining rapport and forming opposition or conflict. The object of the research is communicative interaction in modern English-language media discourse. The subject is the verbal and non-verbal means of expressing agreement and disagreement in television drama and late-night talk show discourse. The aim of the thesis is to study, classify and compare the means of expressing agreement and disagreement on the basis of the miniseries *Olive Kitteridge* and selected interviews from *The Tonight Show Starring Jimmy Fallon*.

To achieve this aim, agreement and disagreement are characterised as pragmatic categories, the means of their expression are systematised, disagreement and argument are distinguished, and their verbal and non-verbal realisation in the selected material is analysed. The theoretical framework of the thesis is based on pragmatics, conversational analysis, politeness theory, media linguistics and studies of non-verbal communication. The methodology combines descriptive, conversational-analytical, pragmatic and discourse-analytical approaches, as well as the analysis of non-verbal means.

The general conclusions emphasise that agreement and disagreement are context-dependent interactional categories whose pragmatic meaning depends on genre, communicative situation, speaker relations and non-verbal behaviour. The practical value lies in using the findings in further research on pragmatics, discourse analysis, media communication and non-verbal interaction.

KEY WORDS: agreement, disagreement, modern English-language media discourse, pragmatics, conversational analysis, non-verbal means, rapport, argument, media discourse, television drama.

АНОТАЦІЯ

Бакалаврська робота присвячена дослідженню згоди та незгоди як комунікативних і прагматичних категорій у сучасному англomовному медіадискурсі. Актуальність теми зумовлена тим, що ці явища не зводяться до простого підтвердження чи заперечення, а беруть участь у вираженні позиції мовця, організації міжособистісної взаємодії, підтриманні рапорту та формуванні опозиції або конфлікту. Об'єктом дослідження є комунікативна взаємодія в сучасному англomовному медіадискурсі. Предметом дослідження є вербальні та невербальні засоби вираження згоди та незгоди в дискурсі телевізійної драми та вечірнього ток-шоу. Метою роботи є дослідити, класифікувати та порівняти засоби вираження згоди та незгоди на матеріалі мінісеріалу Olive Kitteridge та обраних інтерв'ю з The Tonight Show Starring Jimmy Fallon.

Для досягнення поставленої мети згода та незгода характеризуються як прагматичні категорії, систематизуються засоби їхнього вираження, розмежовуються незгода та суперечка, а також аналізується їхня вербальна та невербальна реалізація в обраному матеріалі. Теоретичне підґрунтя дослідження базується на прагматиці, конверсаційному аналізі, теорії ввічливості, медіалінгвістиці та дослідженнях невербальної комунікації. Методологія поєднує описовий, конверсаційно-аналітичний, прагматичний і дискурс-аналітичний підходи, а також аналіз невербальних засобів.

У загальних висновках наголошується, що згода та незгода є контекстуально залежними інтеракційними категоріями, прагматичне значення яких залежить від жанру, комунікативної ситуації, взаємин між мовцями та невербальної поведінки. Практичне значення роботи полягає у можливості використання отриманих результатів у подальших дослідженнях із прагматики, дискурс-аналізу, медіакомунікації та невербальної взаємодії.

КЛЮЧОВІ СЛОВА: згода, незгода, сучасний англomовний медіадискурс, прагматика, конверсаційний аналіз, невербальні засоби, рапорт, суперечка, медіадискурс, телевізійна драма.

CONTENTS

INTRODUCTION.....	5
1. THEORETICAL FOUNDATIONS OF AGREEMENT AND DISAGREEMENT IN MODERN ENGLISH-LANGUAGE MEDIA DISCOURSE.....	8
1.1. Agreement and disagreement as communicative categories in modern English-language media discourse.....	8
1.2. Verbal, structural and non-verbal means of expressing agreement and disagreement in interaction	14
1.3. Disagreement and argument: similarities, differences, and conflict dynamics 18	
Conclusions to Chapter 1	22
2. PRACTICAL ANALYSIS OF AGREEMENT AND DISAGREEMENT IN MODERN ENGLISH-LANGUAGE MEDIA DISCOURSE	25
2.1. Lexical, syntactic and pragmatic means of expressing agreement.....	25
2.2. Non-verbal means of expressing agreement and rapport	32
2.3. Lexical, syntactic and pragmatic means of expressing disagreement.....	38
2.4. Non-verbal means of expressing disagreement, opposition and argument....	48
Conclusions to Chapter 2	58
GENERAL CONCLUSIONS	61
REFERENCES.....	64
SUMMARY	69

INTRODUCTION

Agreement and disagreement are essential communicative phenomena that play a significant role in contemporary English-language media discourse. They reflect a speaker's attitude to another speaker's opinion, evaluation, or statement and serve as important means of organizing interpersonal interaction. In discourse, agreement and disagreement are expressed not only through explicit lexical and grammatical markers, but also through complex syntactic structures, pragmatic strategies, and non-verbal elements. The study of these phenomena is therefore relevant for modern linguistics, since it reveals how speakers negotiate meanings, support or challenge viewpoints, maintain or disrupt interpersonal relations, and construct interaction in different discourse situations.

The relevance of the research is determined by the growing interest in discourse analysis, pragmatics, conversational analysis, and the study of communicative strategies in contemporary linguistic studies. Agreement and disagreement cannot be reduced to simple affirmation or negation, as in real communication they function as complex discourse mechanisms shaped by genre conventions, speaker intentions, emotional tension, politeness concerns, and interactional goals. A comparative analysis of a psychological television drama, *Olive Kitteridge*, and selected interviews from *The Tonight Show Starring Jimmy Fallon* makes it possible to identify the linguistic, pragmatic, and non-verbal means through which agreement, disagreement, rapport, avoidance strategies, and conflict dynamics are realised in structurally and genre-divergent environments of modern English-language media discourse.

The theoretical foundation for investigating agreement and disagreement is rooted in conversational analysis, sociopragmatics, pragmatics, media linguistics, and studies of non-verbal communication. The structural organization of interaction and turn-taking was examined in the works of H. Sacks, E. A. Schegloff, and G. Jefferson [Sacks, Schegloff and Jefferson 1974, p. 696–735], while the preferred/dispreferred organization of agreement and disagreement was developed by A. Pomerantz [Pomerantz 1984, p. 57–60]. The pragmatic and politeness dimensions of interpersonal

interaction rely on the foundational works of P. Brown and S. C. Levinson [Brown and Levinson 1987, p. 61–64] and the rapport management model proposed by H. Spencer-Oatey [Spencer-Oatey 2002, p. 529–535]. The confrontational aspect of disagreement is considered through the impoliteness frameworks of J. Culpeper [Culpeper 2011, p. 35–38] and D. Bousfield [Bousfield 2008, p. 82–85], whereas context-specific variations of conflictual discourse are discussed by C. Kakavá [Kakavá 2005, p. 650–670]. The analysis of television and media discourse is supported by the works of M. Bednarek [Bednarek 2018, p. 1–6; Bednarek 2019, p. 1–5] and I. Hutchby [Hutchby 2006, p. 1–5]. The systemic communicative approach in the Ukrainian linguistic tradition is represented by F. S. Batsevych [Бацевич 2004, с. 48–51; Бацевич 2006, с. 88–91] and O. O. Selivanova [Селіванова 2011, с. 88–91].

The object of the research is communicative interaction in modern English-language media discourse.

The subject of the research is the verbal and non-verbal means of expressing agreement and disagreement in television drama and late-night talk show discourse.

The aim of the research is to investigate, classify, and contrast the verbal and non-verbal means of expressing agreement and disagreement based on the television miniseries *Olive Kitteridge* and selected interviews from *The Tonight Show Starring Jimmy Fallon*.

To achieve this aim, the following **objectives** are set:

- to characterize agreement and disagreement as communicative and pragmatic categories in modern English-language media discourse and to distinguish disagreement from argument;
- to systematize the verbal, structural, and non-verbal means of expressing agreement and disagreement in interaction;
- to analyze the lexical, syntactic, pragmatic, and non-verbal means of expressing agreement and rapport in the selected material;
- to analyze the lexical, syntactic, pragmatic, and non-verbal means of expressing disagreement, opposition, and argument in the selected material.

The research material consists of 41 analytical examples selected from approximately 4 hours and 30 minutes of audiovisual material, including the four episodes of the television miniseries *Olive Kitteridge* [OK] and selected interviews with Nicole Kidman, Emma Stone, Martin Short, Zendaya and Robert Pattinson from *The Tonight Show Starring Jimmy Fallon* [TTSJF-NK; TTSJF-ES; TTSJF-MS; TTSJF-ZRP]. The examples include lexical, syntactic, pragmatic, and non-verbal realisations of agreement, disagreement, rapport, opposition, and argument.

The methods of the research include the descriptive method, used for collecting, organizing, and classifying the material; conversational analysis, applied to the study of turn-taking patterns and interactional organization; pragmatic analysis, used to identify speech acts, politeness strategies, indirect meanings, and communicative intentions; discourse analysis, applied to the interpretation of utterances within their situational and genre contexts; and the analysis of non-verbal means, used to examine gestures, facial expressions, gaze, pauses, intonation, and body movement.

The theoretical value of the research lies in its contribution to the study of agreement and disagreement as complex, non-binary communicative categories in modern English-language media discourse. The research develops the pragmatic and discourse-oriented approach to the analysis of media discourse and clarifies the relationship between verbal expression, interactional structure, and non-verbal behaviour.

The practical value of the research lies in the possibility of using its results in university courses on discourse analysis, pragmatics, stylistics, communicative linguistics, media discourse, and modern English. The findings may also be useful for further research devoted to communicative strategies, interpersonal interaction, conflict discourse, and non-verbal communication.

The research paper consists of an introduction, two chapters, conclusions to each chapter, general conclusions, references, and summary. The total number of pages is 71.

1. THEORETICAL FOUNDATIONS OF AGREEMENT AND DISAGREEMENT IN MODERN ENGLISH-LANGUAGE MEDIA DISCOURSE

1.1. Agreement and disagreement as communicative categories in modern English-language media discourse

Agreement and disagreement function as core communicative and pragmatic categories in modern English-language media discourse. Within the framework of functional linguistics, these categories are best understood not as isolated linguistic forms but as dynamic, socially embedded mechanisms that regulate interaction and interpersonal relations. As discourse analysis and sociopragmatics show, discourse is a process of meaning-making shaped by linguistic choices, social context, intentions, and non-verbal behaviour [De Fina and Georgakopoulou 2020, p. 3–5; Schiffrin 1994, p. 20–25]. This perspective reveals that agreement and disagreement are central to constructing alignment, distance, solidarity, or opposition between speakers. Therefore, the main analytical focus should be on how these categories organize interaction and reveal speaker positioning within discourse.

To sharpen the main argument, it is crucial to link agreement and disagreement directly to the cooperative model of language use. According to H. H. Clark, successful communication hinges on the management of common ground — shared knowledge, beliefs, and expectations [Clark 1996, p. 32–35]. Here, agreement serves as a central interactional function: validating the prior speaker, confirming shared understanding, and supporting cooperation. By highlighting its pivotal role in the continuation of discourse, this analysis maintains focus on agreement as an essential mechanism for sustaining interaction and interpersonal solidarity.

An agreement should not be seen as mechanical consent. It is a discourse strategy that builds rapport, reduces interpersonal distance, and signals a shared orientation to the topic or interlocutor. In interaction, agreement appears explicitly through direct markers — yes, exactly, I agree, absolutely, that's right — or indirectly by repetition, supportive reformulation, turn completion, minimal responses, laughter, nodding, or

other signs of involvement. Agreement operates on several levels simultaneously. It can confirm content, signal support, maintain politeness, and strengthen the connection. This multi-layered view is critical for this research. In television drama and talk show discourse, agreement often involves both verbal and non-verbal signs of rapport.

Disagreement, by contrast, disrupts the cooperative flow of interaction and becomes a central mechanism for negotiating meaning. When speakers express dissent, they challenge or correct the previous utterance, prompting repair strategies, explanation, or further negotiation. As H. H. Clark notes, such disruptions are managed with various strategies to mitigate their effects [Clark 1996, p. 122–125]. Thus, disagreement, rather than simply destroying cooperation, becomes a crucial component in the negotiation of meaning, shaping the dynamic of interaction. Both television drama and talk show discourse illustrate disagreement as a dynamic, ongoing process. This dynamic is further illuminated by the politeness theory of P. Brown and S. C. Levinson: agreement supports the addressee's positive face, while disagreement threatens it and prompts redressive moves [Brown and Levinson 1987, p. 112–117]. Focus remains on how agreement and disagreement serve as primary organizers of interaction and interpersonal alignment.

The pragmatic distinction between agreement and disagreement also appears in etymology and dictionary definitions. The verb agree came into English from Old French, where it meant “to receive favorably” or “to make a bargain.” It derives from the medieval Latin *ad gratum* and *gratus*, meaning “pleasing, welcome, or agreeable” [ETD-A]. This historical meaning of goodwill and acceptance remains in modern definitions. Such a background suggests agreement carries both logical sameness and relational acceptance toward others.

The Cambridge Dictionary defines agreement as a situation in which people share the same opinion, approve of something, or reach a decision [CD-A]. Oxford Learner's Dictionaries emphasizes the idea of having the same opinion or feeling, using standard phrases such as “I agree with what you say” [OLD-A]. Vocabulary.com defines agreement as harmony in opinions, actions, or character traits, linking it to

rapport and concord [VD-A]. These definitions show that agreement has cognitive, emotional, and social aspects. It can indicate shared belief, mutual approval, formal arrangement, or interpersonal harmony. For this research, such a view is vital, since agreement in media discourse can appear through explicit words, supportive reactions, emotional alignment, repetition, or non-verbal signs.

Disagreement should be explicitly distinguished from the simple absence of agreement. With its core meaning of opposition, disagreement functions as a marker of divergence in communicative interaction. Lexicographical sources highlight its role as a signal of conflict, difference, or variance [VD-D; CD-D; OLD-D]. This reinforces the argument that disagreement, more than a negation, is a multifaceted category essential for capturing the full spectrum of speaker positioning in discourse. Disagreement thus stands as a central analytical category for understanding the complexity of interaction in modern English-language media discourse.

In modern functional linguistics and pragmatics, disagreement may be examined as a specific type of discourse practice. In this research, the discourse of disagreement is understood as a set of pragmatic practices organized around oppositional communicative behaviour, where speakers articulate dissent, contest previous claims, manage conflict, and negotiate the interpersonal consequences of opposition. As J. Schumann and S. Oswald argue, disagreement cannot be fully interpreted as an isolated utterance, since its meaning and force are shaped by sequential context, emotional tension, speaker intentions, and the interactional goals of the participants [Schumann and Oswald 2024, p. 3–5]. This means that the same linguistic form may function differently depending on whether it appears in a casual conversation, a dramatic conflict, an institutional exchange, or a media interview. For this reason, the analysis of disagreement in the selected material must consider not only the form of the utterance, but also its position in the dialogue and its effect on the interaction.

The means of expressing agreement and disagreement are heterogeneous and can be analyzed on verbal, structural, pragmatic and non-verbal levels. On the verbal level, agreement may be realized through affirmative responses, supportive repetitions, evaluative approval, intensifiers, and markers of shared stance, while disagreement

may be expressed through direct negation, contrastive conjunctions, evaluative vocabulary, modal expressions, pragmatic particles, and metaphorical framing. L. Van Poppel and R. Pilgram show that metaphor can become an argumentative resource in disagreement, allowing speakers to frame the opponent's position in a particular way and influence the direction of the interaction [Van Poppel and Pilgram 2024, p. 111–114]. On the structural level, disagreement may appear through interruptions, delayed responses, elliptical constructions, reformulations, tag questions, or contrastive turn beginnings. M. A. Locher's research demonstrates that disagreement is also shaped by the status of the interlocutors and by the relational context in which opposition is expressed [Locher 2004, p. 114–117]. At the syntactic level, disagreement is therefore realized not only through complete declarative statements, but also through fragmented, interrupted, or strategically delayed structures that signal cognitive divergence. These observations make it possible to analyze agreement and disagreement as layered phenomena in which lexical choice, syntactic structure, pragmatic intention, and relational context work together.

At the same time, disagreement should not be automatically equated with aggression or interpersonal failure. I. Walkinshaw emphasizes that although unmitigated disagreement may become face-attacking and provoke irritation, resistance, or conflict, disagreement itself is not necessarily a sign of incivility or hostility [Walkinshaw 2015, p. 2–4]. In some contexts, especially within close interpersonal relationships, the ability to disagree openly may indicate psychological closeness, mutual trust, and tolerance of difference. Thus, disagreement may function both as a source of conflict and as a normal mechanism of interpersonal negotiation. This distinction is essential to the present research, as the selected television material contains both conflictual disagreement and forms of opposition embedded in intimacy, irony, humour, or conversational play.

The verbal expression of agreement and disagreement is closely connected with non-verbal means of communication. In contemporary media discourse, meaning is rarely produced by words alone. It is also shaped by gaze, gesture, posture, facial expression, movement, pauses, intonation and other visible or vocal cues. This is

particularly important for the study of television drama and talk show discourse, where spoken utterances are inseparable from visual and vocal behaviour. Therefore, the analysis of agreement and disagreement in audiovisual material must take into account not only verbal expression, but also non-verbal behaviour and the visual organization of interaction.

Vocal features also contribute to the expression of agreement and disagreement. According to L. Hunyadi, patterns of agreement and disagreement may be distinguished by intonation, emphatic stress, pauses, hesitation markers, and other vocal cues that accompany the verbal message [Hunyadi 2019, p. 4–7]. For example, agreement may be supported by warm intonation, overlapping laughter, or enthusiastic repetition, whereas disagreement may be preceded by silence, a lowered voice, emphatic stress, or a delayed response. Such features help reveal whether an utterance is sincere, reluctant, ironic, mitigated, or confrontational. Thus, vocal behaviour becomes an important bridge between the verbal content of an utterance and the speaker's actual pragmatic stance.

Visual and physical actions also function as meaningful signs of stance. In A. Kendon's theory of gesture, visible bodily actions are treated as communicative acts that can accompany, reinforce, or even substitute verbal expression [Kendon 2004, p. 88–91]. In the classification of non-verbal communication proposed by M. L. Knapp, J. A. Hall, and T. G. Horgan, facial expressions, gaze behaviour, head movements, posture, and gestures play a crucial role in shaping interpersonal meaning [Knapp, Hall and Horgan 2013, p. 152–155]. Facial expressions of discomfort or resistance, sustained eye contact, gaze aversion, head shaking, nodding, defensive posture, or changes in physical distance may either strengthen or contradict the verbal message. Therefore, non-verbal behaviour is an important indicator for distinguishing genuine agreement from forced, ironic, or reluctant compliance. This is especially relevant for television discourse, where viewers interpret agreement and disagreement through the combined effects of speech, facial expressions, body movements, and camera-visible interaction.

Recent studies of dyadic interaction also confirm the relevance of body movement in analyzing agreement and disagreement. N. T. V. Tuyen and O. Celiktutan show that gestures are closely linked to affective situational cues and may reflect participants' emotional and interactional orientations [Tuyen and Celiktutan 2022, p. 1045–1047]. This is especially significant for the analysis of media material, since television discourse provides access not only to verbal forms, but also to facial expression, gaze, posture, timing, and bodily coordination. As a result, the selected material allows agreement and disagreement to be analyzed not only as verbal reactions, but also as forms of non-verbal behaviour.

In addition to Western European and American approaches to conversation analysis and sociopragmatic face-work, this research's theoretical framework is supported by the communicative-functional tradition in Ukrainian linguistics. In the works of F. S. Batsevych, discourse is analyzed as a complex process of speech production and interpretation, in which pragmatic categories regulate the organization of dialogue and the negotiation of meaning [Бацевич 2004, с. 48–51]. O. O. Selivanova also emphasizes the non-binary nature of communicative interaction, where absolute agreement and direct confrontation represent only two poles of a broader pragmatic continuum [Селіванова 2011, с. 88–91]. Between these poles, speakers may demonstrate partial agreement, mitigated disagreement, hesitation, delayed response, avoidance, or temporary withholding of evaluation. This view supports the central assumption of the present study: agreement and disagreement should be examined as gradual and context-dependent categories rather than as fixed binary oppositions.

This approach is further supported by I. M. Rudyk, who treats utterances of agreement and disagreement as communicative-pragmatic types of statements that reflect the speaker's interactional goals and response to the interlocutor's previous speech act [Рудик 2000, с. 42–45]. Her work is particularly relevant for the present research, since it directly concerns the expression of agreement and disagreement in modern English. Consequently, agreement and disagreement in modern English-language media discourse should be understood as dynamic, context-dependent practices rather than fixed lexicogrammatical patterns. They combine verbal,

structural, pragmatic and non-verbal means, and their interpretation depends on genre, interpersonal relations, speaker intention and communicative situation. This theoretical understanding creates the basis for the further analysis of agreement and disagreement in television drama [OK] and late-night talk show discourse [TTSJF].

1.2. Verbal, structural and non-verbal means of expressing agreement and disagreement in interaction

The structural and pragmatic manifestation of agreement and disagreement within talk-in-interaction is governed by a complex system of linguistic and extra-linguistic means. In modern discourse studies and conversation analysis, these categories are investigated not as random semantic choices, but as structured interactional configurations. The choice between aligning with an interlocutor and presenting an oppositional stance is realized through a combination of turn organization, explicit verbal markers, pragmatic strategies, intonation, pauses, and non-verbal signals. Therefore, agreement and disagreement should be analyzed not only as lexical responses, but also as complex interactional phenomena shaped by the organization of dialogue.

On the structural level, the expression of alignment and dissent is closely connected with the mechanism of turn-taking and the organization of responsive actions. According to the conversation analytic framework established by H. Sacks, E. A. Schegloff, and G. Jefferson, conversation is organized through a systematic mechanism of turn-taking, in which speakers coordinate the distribution, transition, and sequencing of turns [Sacks, Schegloff and Jefferson 1974]. Within this sequential organization, responses are not structurally equal: some are produced as preferred actions, while others are formatted as dispreferred actions. This distinction is central to A. Pomerantz's analysis of agreement and disagreement, especially in responses to assessments and other evaluative turns [Pomerantz 1984, p. 57–60]. Preferred turns are characterized by immediacy, formal simplicity, and structural contiguity. When speakers agree, they usually minimize conversational latency and produce immediate

verbal alignment without noticeable delays, hesitations, or extensive qualifications. In this way, agreement supports the continuity of interaction and advances the communicative trajectory of the exchange.

Verbally and structurally, agreement can be performed through a wide range of explicit and implicit resources. Explicit verbal alignment is realized through direct lexical markers of agreement such as *yes*, *yeah*, *exactly*, *absolutely*, *right*, or *true*. To signal a stronger degree of alignment, speakers may use intensifiers such as *completely*, *totally*, or *definitely*, as well as positive evaluative markers such as *good point*, *that's true*, or *I see what you mean*. Beyond isolated lexical choices, agreement also operates through specific structural mechanisms during turn-taking. Interlocutors may use supportive repetitions of the previous speaker's words or provide reformulations that validate the propositional content of the prior turn. In highly cooperative interaction, agreement may also be expressed through supportive completions, where a listener finishes the interlocutor's unfinished sentence, and through minimal responses such as *mm-hm* or *uh-huh*, which function as continuers and signal active involvement. Thus, agreement is not limited to direct affirmative markers; it may be distributed across the verbal, structural, and interactional organization of dialogue.

Disagreement, by contrast, often functions as a structurally dispreferred second action and therefore tends to have a different turn shape. A. Pomerantz demonstrates that because open dissent may threaten interpersonal harmony, speakers often avoid unmitigated opposition and format disagreement in a more complex way [Pomerantz 1984, p. 64–67]. Dispreferred turns are commonly characterized by sequential delay, hesitation, prefaces, explanations, or partial concessions. These delays may appear through turn-initial hesitation markers, filled or unfilled pauses, and particles that precede the actual oppositional stance. Disagreement may also be introduced through partial agreement markers, where a speaker begins with partial or temporary alignment, as in the common *yes, but* construction, before presenting a divergent position. Such structures soften the oncoming friction and reduce the possible face-threatening effect of the dissenting statement. However, Pomerantz also identifies an important interactional exception: in the context of self-deprecation, where a speaker evaluates

themselves negatively, agreement may become dispreferred, while disagreement functions as the preferred response because it helps restore the interlocutor's face [Pomerantz 1984, p. 77–80]. This shows that the preferred or dispreferred status of agreement and disagreement depends on the sequential and interpersonal context.

On the verbal and pragmatic level, the realization of alignment and opposition is closely connected with the management of the Cooperative Principle and its conversational maxims. According to H. P. Grice, effective interaction relies on the shared expectation that participants contribute appropriately to the accepted purpose and direction of the exchange [Grice 1975]. When speakers agree, they usually maintain the cooperative orientation of the conversation by providing relevant, clear, and sufficient responses. When speakers disagree, however, they may flout or strategically modify these maxims in order to maintain social civility. For instance, a speaker may produce an intentionally indirect, extended, or ambiguous response before articulating disagreement. Such pragmatic modification allows participants to express cognitive divergence while still observing broader politeness and relational balance requirements.

On the implicit and mitigated level, the linguistic boundaries between agreement and disagreement may become fluid. As M. A. Locher shows, speakers frequently employ hedging devices, epistemic modal verbs, and qualified reformulations to reduce the sharpness of their opposition [Locher 2004, p. 118–121]. Instead of producing a direct contradiction, a speaker may frame disagreement as an alternative interpretation, a partial reservation, or a cautious correction. Similarly, L. Van Poppel and R. Pilgram demonstrate that metaphor can function as an argumentative resource in disagreement, since it allows speakers to reframe the opponent's position and influence the direction of the debate [Van Poppel and Pilgram 2024, p. 115–118]. These strategies show that disagreement is often expressed indirectly, not because the speaker lacks a clear position, but because interaction requires a balance between independent stance-taking and the preservation of interpersonal relations.

This verbal and structural organization is also complemented, reinforced, or contradicted by vocal and non-verbal features. In contemporary audiovisual

communication, vocal features function as an important bridge between literal verbal meaning and actual pragmatic intention. As L. Hunyadi documents, acoustic features such as intonation contours, pitch accentuation, speech rate, and the strategic positioning of pauses provide contextual cues for interpreting stance [Hunyadi 2019, p. 8–12]. A preferred agreement turn is often supported by stable or rising intonation, smooth rhythm, immediate turn-transfer, overlapping supportive talk, or shared laughter. In contrast, a dispreferred disagreement turn may be preceded or accompanied by vocal disruptions, including elongated silence, hesitation, lowered volume, slower speech rate, or emphatic contrastive stress on specific lexical units. These vocal cues help interlocutors and viewers distinguish between enthusiastic consensus, reluctant compliance, ironic agreement, and open opposition.

The physical and embodied dimensions of interaction also provide a distinct layer of meaning that shapes perceptions of alignment and dissent. In studies of non-verbal communication, gaze, facial expression, posture, gesture, body movement and vocal behaviour are treated as important components of interpersonal meaning [Burgoon, Guerrero and Manusov 2021, p. 4–7]. According to the classification of non-verbal parameters by M. L. Knapp, J. A. Hall, and T. G. Horgan, gestures, facial expressions, gaze, posture, and body orientation play a significant role in the production of interpersonal meaning [Knapp, Hall and Horgan 2013, p. 158–162]. Rhythmic head nodding, smiling, open facial expressions, forward body leaning, and comfortable eye contact may operate as visual markers of rapport and interactive involvement. Conversely, head shaking, defensive arm positioning, facial expressions of discomfort or resistance, and strategic gaze aversion may function as non-verbal indicators of dissent or reluctance. As A. Kendon argues, visible bodily actions do not merely accompany speech; they may function as communicative acts that reinforce, modify, or even substitute verbal expression [Kendon 2004, p. 94–97]. In the context of agreement and disagreement, gestures may therefore support an explicit verbal stance, soften its force, or reveal a contradiction between what is said and what is physically displayed. This is especially important for audiovisual discourse, where

viewers have access not only to words, but also to facial expression, gaze, posture, timing, and bodily coordination.

Contextual models of dyadic behaviour, including the study by N. T. V. Tuyen and O. Celiktutan, also demonstrate that body gestures are closely linked to affective cues and may reflect participants' emotional orientation [Tuyen and Celiktutan 2022, p. 1048–1051]. For this reason, non-verbal behaviour becomes an important visual indicator for mapping the shifting boundaries between consensus, reluctance, irony, and conflict in media interaction.

In summary, the linguistic realization of agreement and disagreement in modern English-language media interaction represents a layered phenomenon. Explicit lexical markers of agreement and disagreement, the structural formatting of turns, the pragmatic modification of conversational maxims, vocal features, and non-verbal gestures work together to shape the pragmatic value of a given utterance. Agreement may be expressed through direct affirmation, supportive reformulation, repetition, minimal responses, warm intonation, and non-verbal signs of involvement. Disagreement may be realized through direct negation, delay, hesitation, mitigation, contrastive structures, metaphorical framing, pauses, changes in voice, and non-verbal signs of resistance. This structural and functional taxonomy will be used as an analytical framework for the practical study of agreement and disagreement in television drama [OK] and late-night talk show discourse [TTSJF].

1.3. Disagreement and argument: similarities, differences, and conflict dynamics

A clear understanding of oppositional talk requires an analytical distinction between the category of disagreement and the broader interactional process of argument. While these terms are frequently conflated in everyday description, functional linguistics and pragmatics treat them as distinct interactional practices that differ in structural scope, sequential development, and relational consequences. As A. Georgakopoulou suggests, oppositional talk exists on a continuum, ranging from a

simple disagreement to a more serious row or a major relational fallout, which means that researchers should avoid treating all forms of opposition as identical phenomena [Georgakopoulou 2012, p. 1623–1625]. Examining the boundaries, points of convergence, and development of such exchanges is important for understanding how cognitive differences may transform into interpersonal conflicts within media discourse.

The similarities between disagreement and argument stem from their common status as forms of oppositional discourse. Both categories usually emerge in response to a previous utterance, functioning as reactive turns that challenge a preceding assertion, assessment, or proposal. Pragmatically, both phenomena involve a visible clash of stances, where speakers refuse to validate the common ground proposed by their interlocutors. Furthermore, both practices carry face-threatening possibilities within the framework of P. Brown and S. C. Levinson [Brown and Levinson 1987, p. 61–64]. Whether a speaker presents a brief dissenting opinion or engages in a prolonged verbal dispute, they foreground an independent stance, which may temporarily threaten the interlocutor's positive face and introduce friction into the interaction.

Despite these shared foundations, significant structural and pragmatic differences separate the two categories. The primary difference is in sequential scope and interactional duration. Disagreement may be realized as an isolated speech act or a localized responsive turn that does not necessarily lead to further oppositional turns. A speaker may register dissent, and the interlocutors can immediately move forward by dropping the topic, changing the conversational focus, or using repair strategies to preserve cooperation. This distinction is supported by P. Muntigl and W. Turnbull, who analyze arguing as a sequentially organized activity in which participants produce oppositional moves, counter-moves, accounts, challenges, and rejections while simultaneously managing face-work [Muntigl and Turnbull 1998, p. 225–256]. An argument cannot exist as a single turn; rather, it is a sustained, multi-turn activity in which opposition is explicitly developed across successive turns. An argument occurs when a primary disagreement is met with a counter-challenge, creating an extended

sequence in which both participants actively defend their positions while rejecting the validity of the other's claims.

Furthermore, H. Kotthoff demonstrates that during prolonged disputes, the structural preference for agreement often shifts [Kotthoff 1993, p. 193–216]. As a dispute develops, participants become less likely to make concessions and more inclined to defend their positions, altering the turn-taking dynamics and making the exchange increasingly symmetrical and competitive. Therefore, an argument should be understood not simply as “strong disagreement”, but as an expanded interactional sequence in which opposition is maintained, developed, and repeatedly reformulated.

Importantly, an argument does not automatically result in emotional hostility or interpersonal breakdown. While many everyday arguments involve a high degree of aggravation, arguments can also remain rational, intellectual, or highly structured debates. C. Kakavá notes that the pragmatic meaning of conflict differs markedly depending on the communicative context and cultural norms, showing that arguing can sometimes function as a routine conversational feature or even as a preferred form of sociability rather than as a sign of relational failure [Kakavá 2005, p. 650–670]. Similarly, within close interpersonal relationships, the ability to take part in open disagreement or argument may reflect mutual trust and psychological closeness rather than a lack of civility [Walkinshaw 2015, p. 2–4]. Therefore, emotional escalation and hostility represent only one of several possible trajectories that an argument may follow.

When an argument develops into hostile conflict, the transition is driven by specific communicative choices that signal a refusal to reduce opposition. In the structural analysis of verbal disputes, escalation often occurs when speakers abandon partial agreement markers, hedging devices, or partial concessions and adopt explicit, unmitigated refutations. When conflict intensifies, the interactional focus may shift from the propositional content of the debate to aggressive face-work, in which speakers target their interlocutors' competence, credibility, or character. Inside asymmetric social relationships, these dynamics are further complicated by power relations: dominant participants may use unmitigated opposition to assert authority, while

subordinate people may use strategic delays, indirectness, or passive resistance to contest that authority [Locher 2004, p. 114–121].

To analyze more escalated forms of conflict, modern pragmatics often turns to the framework of impoliteness theory. When an argument moves beyond the limits of civil debate, it may enter the domain of strategic communicative aggression. As J. Culpeper explains, impoliteness can be conceptualized as the use of communicative strategies designed to cause face damage or disrupt the social harmony of the interaction [Culpeper 2011, p. 35–38]. During escalated arguments, participants may use positive impoliteness strategies, such as explicit insults or intentional exclusion, and negative impoliteness strategies, such as shouting over the interlocutor or issuing unmitigated demands, to force compliance or damage the addressee's interactional status.

This strategic management of conflict is further developed by D. Bousfield, who emphasizes that impoliteness and discourse conflict are not static events, but sequentially managed processes that depend on turn-taking [Bousfield 2008, p. 82–85]. According to D. Bousfield, the pragmatic force of an impolite turn depends heavily on the recipient's response: conflict escalates when an interlocutor counters a face attack with an equally aggressive response, creating a spiral of reciprocal aggravation [Bousfield 2008, p. 94–97]. Conversely, conflict can be de-escalated if the recipient chooses defensive hedging, strategic silence, topic shift, or conversational evasion. This means that conflict dynamics are shaped not only by the initial act of opposition, but also by how subsequent turns either intensify or neutralize the conflict.

The analysis of escalatory and de-escalatory turns is particularly relevant for the study of media texts. In television drama, the rapid escalation of disagreement into open argument often serves as a narrative device that externalizes character tensions, reveals interpersonal fractures, and generates emotional intensity [OK]. In late-night talk show discourse, the dynamics are structurally different: participants must balance the entertainment value of witty, oppositional banter with the institutional requirements of media civility, humour, and rapport management [TTSJF]. Thus, the same

movement from disagreement to argument may perform different functions depending on genre, participant roles, and communicative expectations.

In conclusion, while disagreement provides the initial interactional form of opposition, an argument represents the structural and sequential expansion of that opposition into a sustained dispute. The dynamics of conflict involve a fluid change between these states, governed through choices of verbal mitigation, management of conversational maxims, use of impoliteness strategies, and structural responses to face attacks. Understanding these patterns of escalation and de-escalation provides the theoretical foundation for the empirical investigation of alignment, dissent, and verbal conflict in modern English-language media discourse.

Conclusions to Chapter 1

Agreement and disagreement operate as complex communicative and pragmatic categories that go beyond static binary structures or mechanical lexical choices. In modern functional linguistics and sociopragmatics, these categories are understood as dynamic, socially situated means through which interlocutors negotiate common ground, manage interpersonal relationships, and construct stance. Etymological and lexicographical analyses show that agreement carries a relational core of goodwill, mutual approval, and harmony, while disagreement represents a set of pragmatic practices defined by divergence, inconsistency, reservation, or resistance. Therefore, neither category can be treated as a fixed binary choice; instead, they exist on a continuous pragmatic spectrum where speakers balance the expression of alignment or dissent with the preservation of relational work.

The structural organization of alignment and dissent is governed by the principles of conversational analysis, particularly sequence organization and preference organization. Within the sequential organization of interaction, agreement and disagreement display a significant structural asymmetry. Agreement and other affiliative responses often function as preferred second actions characterized by immediacy, formal simplicity, and structural contiguity, thereby maintaining

conversational cooperation. Disagreement, by contrast, often operates as a dispreferred second action and tends to appear through more complex turn shapes, including sequential delays, hesitation markers, filled and unfilled pauses, explanations, partial concessions, and partial agreement markers such as *yes, but* constructions. A significant interactional exception occurs in the context of self-deprecation, where this structural asymmetry may be reversed in order to protect the interlocutor's positive face.

The realization of agreement and disagreement relies on a layered system of verbal, structural, and non-verbal means. On the verbal and structural levels, agreement may be expressed by explicit lexical markers of agreement, intensifiers, supportive repetitions, reformulations, minimal responses, and cooperative turn completions. Disagreement may be realized through direct negation, contrastive conjunctions, syntactic fragmentation, delayed responses, hedging, partial concessions, and metaphorical reframing.

When agreement or disagreement is expressed indirectly or in a mitigated form, the boundaries between alignment and opposition become fluid, as speakers may strategically modify conversational maxims and use epistemic modal verbs or hedging devices for pragmatic and politeness purposes. This verbal system is reinforced by non-verbal and vocal cues, such as intonation, pauses, speech rate, eye gaze, facial expressions, head movements, gestures, and body posture. These means serve as important indicators of a sincere, reluctant, ironic, or conflictual stance.

A clear analytical distinction must also be maintained between particular disagreement and the expanded sequential process of an argument. Disagreement can exist as an isolated, non-confrontational speech act within a single conversational slot, whereas an argument is a sustained, multi-turn activity consisting of oppositional moves, counter-moves, accounts, challenges, and rejections. As an argument develops, the structural preference for agreement may shift, transforming the exchange into a more competitive dispute. At the same time, arguing does not automatically lead to hostility: it may function as rational debate, intellectual discussion, or a routine form of sociability within close interpersonal relationships. However, when an argument

escalates into an aggressive conflict, it may involve abandoning mitigation and using positive or negative impoliteness strategies that can cause face damage. In such cases, the conflict develops step by step, and each response may either intensify or reduce the tension.

The theoretical framework developed in this chapter provides an integrated analytical basis for the empirical investigation of verbal, structural, and non-verbal means of expressing agreement, disagreement, and conflict in modern English-language media discourse. In particular, it enables the practical analysis of how alignment, dissent, and argumentative interaction are realized in the distinct communicative settings of television drama and late-night talk show discourse.

2. PRACTICAL ANALYSIS OF AGREEMENT AND DISAGREEMENT IN MODERN ENGLISH-LANGUAGE MEDIA DISCOURSE

2.1. Lexical, syntactic and pragmatic means of expressing agreement

Within conversational analysis, agreement is commonly associated with preferred responsive actions. The turn-taking model developed by H. Sacks, E. A. Schegloff and G. Jefferson explains how speakers organise responsive turns in interaction [Sacks, Schegloff and Jefferson 1974], while A. Pomerantz shows that agreement with assessments is typically produced as a preferred response, marked by relative immediacy and formal simplicity [Pomerantz 1984, p. 57–60]. Pragmatically, agreement contributes to the maintenance of common ground [Clark 1996, p. 32–35], supports the interlocutor's positive face [Brown and Levinson 1987, p. 112–114], and participates in rapport management [Spencer-Oatey 2002, p. 529–535].

The empirical material selected from the late-night entertainment discourse of *The Tonight Show Starring Jimmy Fallon* and the realistic domestic dramatic discourse of the television miniseries *Olive Kitteridge* reveals substantial variation in the lexical, syntactic, and pragmatic configuration of verbal agreement. The following analysis focuses on direct lexical markers of agreement, supportive repetition, positive evaluation, intensification, minimal responses, and reassurance as the main verbal-pragmatic forms of agreement in the selected material.

At the lexical level, one of the most frequent and direct means of expressing agreement in late-night talk show discourse is the use of explicit lexical markers of agreement. These markers include standard items such as “yes”, “yeah”, “right”, “correct”, and “exactly”. Within the institutional framework of an entertainment talk show, such markers are often employed to co-construct a cohesive conversational foundation, or common ground, at the very outset of the interaction. This pragmatic function is clearly demonstrated in the opening sequence of Jimmy Fallon's interview with Nicole Kidman:

Nicole Kidman: Oh, I remember.

Jimmy Fallon: That is correct.

Nicole Kidman: Yeah, you tell your version. [TTSJF-NK]

In this extract, the host's use of the explicit pragmatic formula "That is correct" functions as a formal validation of the guest's memory. This is immediately mirrored by the guest's response marker "Yeah", combined with a collaborative prompt. Lexical markers of this type do not merely signal cognitive alignment; they actively construct interactional rapport, assuring both the co-participant and the viewing audience that the interlocutors are operating within a cooperative communicative framework. A similar mechanism of immediate lexical confirmation occurs in the interview with Zendaya and Robert Pattinson:

Jimmy Fallon: You have never worked together in a film, and now... you're in three movies together.

Zendaya: Yes.

Robert Pattinson: Yes. [TTSJF-ZRP]

The repeated use of the lexical marker of agreement "Yes" by both guests functions as an unmitigated preferred response that validates the host's factual premise, allowing the conversation to progress smoothly without interactional friction.

In some late-night contexts, an explicit lexical marker of agreement is used to validate a humorous or imaginative premise introduced by a co-interlocutor, thereby strengthening interpersonal alignment through shared amusement:

Robert Pattinson: We wished on a star.

Zendaya: Yeah, exactly. [TTSJF-ZRP]

By combining the informal agreement marker "Yeah" with the emphatic agreement marker "exactly", Zendaya validates Pattinson's metaphorical and playful explanation. Pragmatically, this explicit agreement reinforces the solidarity between the two guests, maintaining a collaborative and light-hearted atmosphere that aligns with the entertainment goals of the genre.

Syntactically, agreement in entertainment discourse is frequently upgraded through the mechanisms of supportive repetition, reformulation, and lexico-semantic intensification. Rather than relying on minimal backchannel responses, interlocutors

often echo or amplify the structural patterns of the prior turn to signal a high degree of emotional and evaluative affiliation. For instance, during the interaction with Emma Stone, the syntactic structure shifts from a simple assertion to a mirrored confirmation:

Jimmy Fallon: It's a whole new you.

Emma Stone: It's a whole new me. [TTSJF-ES]

Emma Stone creates a high degree of interactional symmetry by adapting Fallon's structure to her own perspective. This syntactic mirroring acts as an effective pragmatic device for strengthening interpersonal rapport, softening the inherent asymmetry of the interviewer-interviewee dynamic. Furthermore, when evaluating external entities or shared experiences, speakers routinely deploy upgraded evaluative adjectives and intensifiers to manifest an affiliative stance:

Jimmy Fallon: I love that guy.

Emma Stone: He's so wonderful. [TTSJF-ES]

In another instance from the same discourse:

Jimmy Fallon: It is fun!

Emma Stone: It's super fun. [TTSJF-ES]

From a pragmatic perspective, substituting “fun” with the structurally upgraded “super fun” or matching “I love” with “so wonderful” allows the respondent to exceed the evaluative baseline set by the first speaker. This strategy of supportive intensification strengthens conversational solidarity and satisfies the genre-specific demands of late-night television, which prioritises expressiveness and mutual enthusiasm.

Additionally, verbal agreement within late-night show formats can be established through a polite alignment frame based on mutual compliments and positive evaluation. This conventional construction of common ground is evident at the beginning of the interview with Martin Short:

Jimmy Fallon: Welcome back. Thank you so much for coming on the show.

Martin Short: Oh, I love this show so much. [TTSJF-MS]

Pragmatically, Martin Short's response acts as an evaluative agreement with the host's welcoming stance. The use of the intensifier “so much” mirrors the host's

previous syntactic structure “thank you so much”, establishing a cooperative framework. This initial alignment is interactionally significant because it provides a baseline of civility and rapport, which the interlocutors later deliberately disrupt for comedic effect through structured mock conflicts.

In terms of pragmatic management, late-night discourse also relies on minimal responses and conversational continuers to sustain the narrative flow of the guest. When Emma Stone explains the interface and cultural phenomenon of Pinterest, Jimmy Fallon’s verbal behaviour consists of a sequence of systematically distributed minimal responses: “Okay”, “Yeah”, “Mm-hmm” [TTSJF-ES]. Pragmatically, these markers do not signal strong ideological agreement; instead, they function as interactional continuers that signal active listening, grant the current speaker the right to retain the floor, and show interactional alignment. Overall, the examples from *The Tonight Show Starring Jimmy Fallon* demonstrate that agreement in late-night talk show discourse is highly visible and interactionally productive. It is expressed not only through lexical markers of agreement, but also through repetition, intensification, compliments, and minimal responses. These means help speakers maintain a fast conversational rhythm, display mutual enthusiasm, and transform agreement into a public performance of rapport. Conversely, the verbal expression of agreement within the domestic dramatic discourse of *Olive Kitteridge* presents a clear pragmatic contrast. In *Olive Kitteridge*, agreement is less frequently upgraded and is often expressed through restrained support, cautious confirmation, or emotional care. In some interactions, especially those involving Olive, agreement may also function as a means of emotional boundary-keeping rather than open rapport-building. This pattern of cautious support is evident in the quiet, institutional environment of the pharmacy scene in Episode 1:

Denise: [proposing the greeting-card display]

Henry Kitteridge: I think that’s inspired, Denise. [OK, E1]

Here, Henry Kitteridge utilises the lexical marker of positive evaluation “inspired”, embedded within the epistemic hedge “I think”. While this formulation successfully establishes professional rapport and supports Denise’s initiative, its

syntactic embedding softens the force of the agreement, maintaining the professional distance required by the setting.

In the selected fragments from Olive Kitteridge, agreement may also function as verbal reassurance, helping to establish safety and reduce communicative anxiety. This is prominently observed in a sequence where Henry Kitteridge guides Denise during a driving lesson:

Denise: I hope I didn't hurt your car.

Henry Kitteridge: No. Don't worry about it. [OK, E1]

In this context, although Henry uses the formally negative marker “No”, the utterance functions as an affiliative response rather than as disagreement. It denies the validity of Denise's anxiety and supports her implied need for reassurance. The subsequent imperative “Don't worry about it” reinforces this alignment, serving as an emotional care strategy that maintains supportive solidarity without overt verbal intensification.

In Olive Kitteridge, agreement is usually controlled, emotionally restrained, and closely connected with stance management. This pattern of restrained agreement based on a shared, yet painful memory is observed in Episode 2 during a conversation with Kevin Coulson:

Olive Kitteridge: I liked your mother. She was an interesting woman. Smart.

Kevin Coulson: Yes, she was. [OK, E2]

In this restrained exchange, Kevin's response is structurally minimal: the lexical marker of agreement “Yes” is combined with the past-tense syntactic completion “she was”. There are no lexical upgrades or emotional intensifiers, such as “absolutely” or “so smart”. Pragmatically, this minimal agreement acknowledges the validity of Olive's assessment while maintaining emotional restraint within a potentially painful exchange, preventing the conversation from turning into an overwhelming display of shared grief.

The main verbal-pragmatic means of agreement identified in the selected fragments are summarised in Table 1.

Table 1 — Lexical, syntactic and pragmatic means of expressing agreement in the selected material.

Source	Means of agreement	Linguistic marker	Pragmatic function
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	direct lexical agreement	<i>“That is correct”</i> ; <i>“Yeah”</i>	validates the speaker’s memory and establishes a cooperative conversational frame
<i>The Tonight Show</i> Starring Jimmy Fallon, Zendaya and Robert Pattinson interview	direct lexical markers of agreement	<i>“Yes”</i> ; <i>“Yes”</i>	confirms the host’s factual premise and allows the interaction to continue smoothly
<i>The Tonight Show</i> Starring Jimmy Fallon, Zendaya and Robert Pattinson interview	emphatic agreement	<i>“Yeah, exactly”</i>	supports a humorous premise and strengthens playful alignment between the guests
<i>The Tonight Show</i> Starring Jimmy Fallon, Emma Stone interview	supportive repetition	<i>“It’s a whole new you”</i> / <i>“It’s a whole new me”</i>	mirrors the previous syntactic structure and creates interactional symmetry
<i>The Tonight Show</i> Starring Jimmy	intensification	<i>“It is fun”</i> / <i>“It’s super fun”</i>	upgrades the first speaker’s evaluation and

<i>Fallon, Emma</i> Stone interview			builds enthusiastic rapport
<i>The Tonight Show</i> <i>Starring Jimmy Fallon, Martin</i> Short interview	positive evaluation	<i>“I love this show so much”</i>	constructs a polite opening frame and public rapport with the host
<i>Olive Kitteridge, Episode 1</i>	positive evaluation / reassurance	<i>“I think that’s inspired, Denise”</i>	supports Denise’s initiative and establishes restrained professional rapport
<i>Olive Kitteridge, Episode 1</i>	affiliative response / reassurance	<i>“No. Don’t worry about it”</i>	reduces Denise’s anxiety and confirms emotional support
<i>Olive Kitteridge, Episode 2</i>	minimal confirmation	<i>“Yes, she was”</i>	acknowledges Olive’s assessment while maintaining emotional restraint

As Table 1 demonstrates, verbal agreement in the selected material is realised not only through explicit lexical markers of agreement, but also through repetition, evaluative intensification, reassurance, and minimal confirmation. The distribution of these means is genre-sensitive: late-night talk show discourse favours visible, enthusiastic, and rapport-building agreement, whereas domestic dramatic discourse tends to rely on restrained support and emotionally controlled confirmation.

Thus, the analysis of verbal means of agreement demonstrates that while the basic lexical markers “yes”, “yeah”, and “exactly” remain constant across genres, their syntactic framing and pragmatic functions are highly sensitive to the communicative

context. In late-night talk shows, verbal agreement is structurally upgraded, frequent, and highly affiliative, designed to build public rapport. In domestic drama, it is more often minimal, hedged, and structurally restrained, serving the purposes of safe stance management, emotional reassurance, and boundary-keeping.

2.2. Non-verbal means of expressing agreement and rapport

In face-to-face interaction, agreement and rapport are not expressed exclusively by verbal means. They are constructed through the interaction of verbal and non-verbal means, including speech, intonation, pauses, gaze, facial expression, gesture, posture, laughter, bodily orientation, and spatial organisation. Studies of non-verbal communication emphasise that meaning is produced not only through language, but also through visible and vocal behaviour. Agreement and disagreement in dialogue may therefore appear as interactional patterns in which verbal responses are supported by non-verbal and vocal behaviour. Gesture and bodily movement function as visible communicative actions in interaction [Kendon 2004, p. 88–91], while facial expression, gaze, laughter, posture, and tone of voice are central resources of non-verbal communication [Knapp, Hall and Horgan 2013, p. 152–155]. These resources also participate in rapport management, helping speakers display alignment, emotional involvement, distance, or restraint [Spencer-Oatey 2002, p. 529–535].

This section focuses on shared laughter, vocal imitation, roleplay, performative enactment, cautious stance-taking, and restrained emotional presence in *The Tonight Show Starring Jimmy Fallon* and *Olive Kitteridge*.

In the late-night entertainment discourse of *The Tonight Show Starring Jimmy Fallon*, agreement and rapport are highly visible and tailored to audience engagement. The entertainment format of the talk show encourages participants to display alignment publicly through verbal and non-verbal means, including quick responsive turns, laughter, comic performance, expressive voice, and bodily involvement. Such features are characteristic of media talk, where interaction is shaped not only by the host and the guest, but also by the presence of the viewing audience [Hutchby 2006, p. 1–5].

Therefore, agreement and rapport in this genre are often transformed into a visible public performance rather than remaining purely interpersonal.

One of the most frequent non-verbal resources in the talk show material is shared laughter. Laughter is relevant here not simply as an emotional reaction, but as a communicative resource that helps frame an utterance as playful and affiliative. In non-verbal communication, vocal and facial cues contribute to the interpretation of emotional stance and interpersonal involvement [Knapp, Hall and Horgan 2013, p. 152–155]. In rapport management, such cues may soften possible face threats and support solidarity between interlocutors [Spencer-Oatey 2002, p. 529–535]. This is evident in Jimmy Fallon’s interview with Emma Stone:

Emma Stone: ...your life is sad because it doesn’t look like that.

Interlocutors: [laughter] [TTSJF-ES]

On the verbal level, Emma Stone’s utterance may seem to contain a negative evaluation. However, the subsequent laughter changes its pragmatic force. It signals that the utterance is playful rather than hostile and prevents it from being interpreted as a genuine face-threatening act. In this case, laughter helps repair the interaction: it protects rapport, turns the potentially critical remark into shared humour, and reinforces relational closeness between the interlocutors.

Another important resource in the non-verbal construction of rapport in late-night discourse is imitation. Since gesture, bodily action, and performative behaviour can function as meaningful visible actions in interaction [Kendon 2004, p. 88–91], imitation should be treated not as an additional decorative feature, but as a communicative resource. In the same interview, Jimmy Fallon humorously reconstructs the reaction of New Yorkers, after which Emma Stone confirms his performance:

Jimmy Fallon: [imitates New Yorkers’ reaction]

Emma Stone: Exactly. [TTSJF-ES]

Although Emma’s verbal response “Exactly” is a direct agreement marker, the main analytical value of this fragment lies in Fallon’s performative imitation. His exaggerated reconstruction creates a comic scene within the interview, while Emma’s

confirmation validates not only the content of his statement, but also the humorous performance itself. Agreement is therefore constructed through verbal and non-verbal means: the verbal marker confirms the stance, while vocal and performative behaviour creates the comic frame that makes the agreement interactionally engaging.

A particularly clear example of non-verbal rapport appears in the interview with Zendaya and Robert Pattinson. While discussing their different memories of an earlier mediated encounter, Robert Pattinson performs a comic version of himself in “Batman mode”:

Robert Pattinson: [in a lowered “Batman” voice] Hi. I have to go fight crime.

Interlocutors: [laughter] [TTSJF-ZRP]

Here, rapport is created not simply through lexical agreement, but through vocal and performative transformation. Pattinson’s lowered voice functions as a paralinguistic resource, while the roleplay itself becomes an embodied performance. This corresponds to the view that agreement and disagreement in dialogue may be realised not only through verbal forms, but also through non-verbal and vocal behaviour. The performance allows the participants to reframe a potential disagreement about memory as a shared comic scene. The laughter of the interlocutors confirms that the performance is accepted and appreciated. Thus, disagreement is temporarily neutralised through non-verbal alignment: voice change, roleplay, and laughter transform interactional tension into entertainment. This suggests that in late-night talk show discourse, non-verbal rapport does not merely support agreement; it can actively prevent disagreement from developing into open conflict.

The same interview also demonstrates how rapport can be maintained through cautious stance management:

Zendaya: I don’t want to talk for you, but Rob does not love that he had to dance.
[TTSJF-ZRP]

This fragment is primarily verbal, yet it is relevant to the broader organisation of rapport because it frames Zendaya’s participation as cautious, respectful, and non-dominating. She does not directly impose an interpretation on Robert; instead, she marks her statement as tentative and considerate. The phrase “I don’t want to talk for

you” functions as a politeness device that protects Robert’s right to define his own position. From the perspective of rapport management, such careful stance-taking reduces the risk of face threat and helps maintain cooperative alignment [Spencer-Oatey 2002, p. 529–535]. Therefore, rapport in this fragment is maintained not through explicit enthusiasm, but through communicative delicacy and respect for the interlocutor’s agency.

In contrast to the highly visible non-verbal rapport of *The Tonight Show Starring Jimmy Fallon*, *Olive Kitteridge* presents a restrained and emotionally complex form of alignment. In the dramatic material, rapport is rarely expressed through laughter, exaggerated gestures, or public enthusiasm. Instead, it is constructed through presence, restraint, emotionally charged silence, and indirect forms of care. Since television drama uses dialogue and performance to reveal character relations and emotional tension, the absence or limitation of expressive non-verbal cues may be as meaningful as their presence [Bednarek 2018, p. 1–6]. As S. Kozloff argues, screen dialogue performs important narrative functions: it helps construct character, support the development of the story, guide the viewer’s response, and create an impression of realism [Kozloff 2000, p. 5–8]. This difference reflects the genre itself: while the talk show transforms alignment into entertainment, domestic drama often presents rapport as difficult, incomplete, and psychologically tense.

This pattern is visible in the interaction between Olive Kitteridge and Rachel in Episode 1. Rachel expresses a desire to disappear from her life situation, while Olive responds in a harsh but protective manner:

Olive Kitteridge: It’ll screw him up for life.

Olive Kitteridge: Yeah, my boy can’t stand me, either. [OK, E1]

The fragment does not construct rapport through softness or visible emotional warmth. On the contrary, Olive’s support is abrupt, direct, and emotionally rough. However, the pragmatic function of her response is not purely hostile. By warning Rachel about the consequences for her son and then referring to her own relationship with Christopher, Olive creates a moment of harsh empathy. Her self-disclosure reduces the distance between the two women and shows that she recognises Rachel’s

despair through her own painful maternal experience. In this case, rapport is not produced through laughter or enthusiastic agreement, but through difficult emotional recognition. This example shows that dramatic discourse may construct rapport through emotionally uncomfortable forms of proximity, where care is expressed indirectly, harshly, or without visible tenderness.

The scarcity of overt affiliative gestures in *Olive Kitteridge* is analytically significant. Non-verbal communication includes not only expressive gestures, facial expressions, and vocal cues, but also posture, bodily orientation, gaze behaviour, and the controlled absence of overt emotional display [Knapp, Hall and Horgan 2013, p. 152–155]. Unlike the talk show material, where rapport is displayed through laughter, imitation, roleplay, and performative energy, the dramatic discourse often constructs alignment through minimalism and restraint. Emotional restraint, limited warmth, tense atmosphere, and the lack of playful bodily response become part of the characters' communicative style. Therefore, non-verbal minimalism in *Olive Kitteridge* should not be interpreted as the absence of meaning; rather, it functions as a sign of emotional control, psychological burden, and difficulty in sustaining open interpersonal closeness.

The contrast between the talk show and the dramatic material is therefore significant. In *The Tonight Show Starring Jimmy Fallon*, agreement and rapport are reinforced by non-verbal means: laughter, imitation, lowered voice, roleplay, and performative exaggeration make alignment visible and entertaining. In *Olive Kitteridge*, rapport is restrained and expressed through limited non-verbal behaviour: emotional closeness is limited, indirect, and often conveyed through severe verbal form, tense atmosphere, and minimal displays of softness. While late-night discourse favours public, energetic, and playful rapport, domestic drama represents rapport as fragile, uncomfortable, and psychologically burdened.

The main non-verbal means of expressing agreement and rapport identified in the selected fragments are summarised in Table 2.

Table 2 — Non-verbal means of expressing agreement and rapport in the selected material.

Source	Non-verbal means	Communicative function	Pragmatic effect
<i>The Tonight Show</i> Starring Jimmy Fallon, Emma Stone interview	shared laughter	frames a potentially negative utterance as humorous	protects rapport and prevents face threat
<i>The Tonight Show</i> Starring Jimmy Fallon, Emma Stone interview	vocal imitation / performative reconstruction	turns agreement into a comic performance	strengthens playful alignment
<i>The Tonight Show</i> Starring Jimmy Fallon, Zendaya and Robert Pattinson interview	lowered voice / roleplay / laughter	transforms disagreement into shared performance	neutralises tension and builds rapport
<i>The Tonight Show</i> Starring Jimmy Fallon, Zendaya and Robert Pattinson interview	cautious stance-taking	protects the interlocutor's right to speak for himself	maintains politeness and cooperative alignment
<i>Olive Kitteridge</i> , Episode 1	harsh empathy / emotional restraint	expresses care without overt warmth	creates difficult, psychologically tense rapport

As Table 2 demonstrates, non-verbal means of agreement and rapport are genre-sensitive. In late-night talk show discourse, they are visible, performative, and audience-oriented, supporting humour and public solidarity. In domestic dramatic discourse, they are restrained and emotionally complicated, often expressing care

through indirectness, severity, and limited emotional exposure. Therefore, agreement and rapport in media interaction should be analysed as context-dependent phenomena shaped by genre, performance, emotional tone, and the broader interactional atmosphere.

2.3. Lexical, syntactic and pragmatic means of expressing disagreement

In conversation analysis, disagreement is traditionally conceptualized as a structurally dispreferred response. A. Pomerantz demonstrates that agreement with assessments is commonly produced as a preferred response. In contrast, disagreement tends to be marked by delay, hesitation, mitigation, partial agreement, or more complex turn design [Pomerantz 1984, p. 57–60]. The organization of disagreement is also connected with the general turn-taking system of conversation, in which speakers manage response, interruption, continuation, and sequential positioning [Sacks, Schegloff and Jefferson 1974]. From a pragmatic perspective, disagreement may threaten the interlocutor's positive face, since it questions the validity of the other speaker's opinion, evaluation, or interpretation [Brown and Levinson 1987, p. 61–64]. For this reason, disagreement is often accompanied by face-work, mitigation, justification, or other strategies of relational management [Locher 2004].

However, the pragmatic status of disagreement depends strongly on genre and communicative context. In late-night entertainment talk shows, disagreement may be reframed as a preferred interactional strategy because it generates humor, sustains audience interest, and creates a playful oppositional dynamic. Media talk is shaped not only by the interaction between speakers, but also by the presence of the audience and the institutional aim of producing public entertainment [Hutchby 2006, p. 1–5]. Conversely, in realistic domestic dramatic discourse, disagreement is more often used to expose psychological tension, emotional distance, and unresolved interpersonal conflict. Thus, the same linguistic means of disagreement may perform different pragmatic functions depending on the discourse type.

The empirical material selected from *The Tonight Show Starring Jimmy Fallon* and *Olive Kitteridge* demonstrates a clear divergence in how speakers use lexical, syntactic, and pragmatic resources to construct oppositional stances. In late-night entertainment discourse, disagreement is frequently direct at the lexical level but softened pragmatically through humor, irony, and the shared comic frame. In domestic dramatic discourse, disagreement is less playful and more emotionally consequential: it often takes the form of blunt correction, defensive denial, sarcasm, or boundary-setting.

At the lexical and pragmatic level, one of the primary mechanisms for expressing disagreement in late-night talk show discourse is the deliberate exploitation of conflicting frames. This strategy is especially visible in Jimmy Fallon's interview with Nicole Kidman, where the participants reconstruct the same past encounter in incompatible ways:

Jimmy Fallon: [presents the encounter as a professional meeting]

Nicole Kidman: [reconstructs the situation as a failed potential date] [TTSJF-NK]

The pragmatic tension of the scene arises from the clash between two interpretive frames. Jimmy Fallon treats the past meeting as a neutral professional event, whereas Nicole Kidman reframes it as a missed romantic opportunity. Instead of resolving this difference through careful mitigation, Fallon displays his cognitive disalignment through interrogative disbelief markers:

Jimmy Fallon: Wait, what?

Nicole Kidman: *Yes!*

Jimmy Fallon: What are you talking about? [TTSJF-NK]

The formulaic phrase “*Wait, what?*” and the question “*What are you talking about?*” function as explicit lexical markers of shock and rejection of the new interpretation. Syntactically, these repeated interrogatives interrupt the smooth progression of the interview and mark a moment of interactional disruption. However, because the sequence occurs within the entertainment frame of a late-night show, the disagreement does not develop into genuine hostility. Instead, it increases the comic

intensity of the segment and transforms conflicting memories into shared entertainment.

When the disagreement escalates to direct negation, the late-night format relies on short, unmitigated corrections to heighten the comedic effect:

Jimmy Fallon: I can't believe I dated Nicole Kidman!

Nicole Kidman: You didn't! [TTSJF-NK]

Nicole Kidman's response "*You didn't!*" contains direct syntactic negation. It completely rejects Fallon's hyperbolic formulation and functions as a clear example of unmitigated correction. Nevertheless, the pragmatic force of this negation is softened by the playful interview frame: the utterance corrects the host, but it also contributes to the public performance of embarrassment, humor, and teasing.

A similar mechanism of immediate opposition appears in a short No/Yes exchange:

Jimmy Fallon: He's always on tour...

Nicole Kidman: No.

Jimmy Fallon: Yes... [TTSJF-NK]

This sequence represents a minimal form of conversational opposition. The speakers use bare polarity responses without hedges, explanations, or prefaces. Such directness would normally increase the risk of face threat, but in this context, it works as a comic duel. The disagreement is not primarily used to establish truth; rather, it creates a fast, playful rhythm that supports the entertainment value of the interaction. Pragmatically, late-night discourse also uses humorous counter-claims to manage face-work during disagreement. This can be observed when Nicole Kidman comments on Fallon's behavior during their earlier meeting:

Nicole Kidman: You wouldn't talk.

Jimmy Fallon: I had Brie cheese! [TTSJF-NK]

Kidman's utterance functions as a direct interpersonal accusation, suggesting that Fallon failed to participate properly in the interaction. Fallon's response is a defensive counter-claim, but its content is deliberately absurd and trivial. The reference to "*Brie cheese*" does not offer a convincing explanation; instead, it performs self-

irony. By giving an exaggeratedly weak justification, Fallon turns the accusation into a comic moment and prevents the disagreement from becoming relationally aggressive.

Another important type of disagreement in late-night discourse is the rejection of compliments. In the interview with Martin Short, the guest deliberately disrupts the expected politeness frame of the opening exchange:

Jimmy Fallon: You look fantastic. I'm being serious.

Martin Short: No! I don't need your pity. [TTSJF-MS]

From a pragmatic perspective, Martin Short's response violates the expected compliment-acceptance pattern: instead of accepting the positive evaluation, he reframes it as pity. The direct negative marker "No!" and the phrase "*I don't need your pity*" create a mock face-threatening move. However, within the comedic frame of the interview, this rejection is not interpreted as genuine hostility. It initiates a playful conflict frame and demonstrates how disagreement can be used to make the interaction more dynamic and less predictable.

In contrast, Emma Stone uses the rejection of a compliment as a modesty strategy rather than as mock aggression:

Jimmy Fallon: You're amazing in that movie.

Emma Stone: No, it's all him, man. [TTSJF-ES]

Although Emma Stone also begins her response with the negative particle "No", the pragmatic function of her disagreement is affiliative. She does not challenge the host in order to create opposition; instead, she redirects the praise towards the director. This is a soft disagreement, because the speaker formally rejects the compliment while preserving rapport and presenting herself as modest. Thus, direct negation does not always signal conflict: in this case, it works as a socially acceptable form of self-effacement.

Late-night discourse also includes forms of self-correction and stance qualification. During her explanation of British reality television, Emma Stone modifies her own analogy:

Emma Stone: The Only Way Is Essex is basically like the Jersey Shore...

Emma Stone: By basically, and sort of I mean, it's not like the Jersey Shore...
[TTSJF-ES]

This fragment is not a disagreement with another speaker but a self-repair. The epistemic markers “*basically*” and “*sort of*” allow the speaker to weaken her first formulation, while the subsequent negation “*it's not like the Jersey Shore*” corrects the possible overgeneralization. Pragmatically, this example shows how disagreement may be internal to the speaker's own discourse: the speaker revises her previous formulation in order to increase accuracy and avoid a misleading comparison.

A sharper but still playful correction appears in the interview with Zendaya and Robert Pattinson:

Robert Pattinson: I do smell like crayons.

Zendaya: You don't — That does not smell like crayons.

Jimmy Fallon: Right?

Zendaya: No. [TTSJF-ZRP]

Zendaya's response contains direct syntactic negation: “*You don't*” and “That does not smell like crayons.” The repetition of negation makes the disagreement explicit and difficult to interpret as merely hesitant or indirect. At the same time, the topic of the disagreement is deliberately light and sensory rather than serious. Therefore, the face threat is reduced by the humorous context of the exchange. The correction is direct, but its pragmatic effect remains playful.

A similar playful disagreement is built around conflicting memories in the same interview:

Robert Pattinson: You have a different memory.

Robert Pattinson: You think that something happened that didn't happen.

Zendaya: It is! It literally is. [TTSJF-ZRP]

Here, Robert Pattinson challenges Zendaya's version of the past by suggesting that her memory is inaccurate. His utterance “*You think that something happened that didn't happen*” is a strong epistemic challenge, because it questions not only her interpretation but also the factual basis of her recollection. Zendaya's emphatic response, “*It is! It literally is,*” functions as an insistence on the validity of her own

memory. The disagreement is direct, but it remains embedded in a playful talk-show frame, where conflicting recollections become material for humor rather than a source of actual interpersonal rupture.

A completely different socio-pragmatic reality appears in the domestic dramatic discourse of Olive Kitteridge. In this material, disagreement is not primarily used to entertain an audience or construct playful opposition. Instead, it exposes psychological tension, family conflict, and emotional asymmetry. Television drama uses dialogue to reveal character relations, hidden conflicts, and interpersonal pressure [Bednarek 2018, p. 1–6]. Therefore, disagreement in Olive Kitteridge often appears more consequential than in the talk show material: it damages relationships, reinforces distance, or reveals already existing fractures.

A prominent example is the family scene in Episode 1, where Olive evaluates Christopher's school paper in extremely negative terms, while Henry attempts to soften her judgment:

Olive Kitteridge: [calls Christopher's school paper] ...lazy, slapdash crap.

Henry Kitteridge: That's a little harsh, Ollie. [OK, E1]

Olive's evaluation contains emotionally charged and insulting lexical items. The phrase "*lazy, slapdash crap*" functions as a direct negative assessment and threatens Christopher's positive face. Henry's response, "*That's a little harsh, Ollie*", is a mitigated disagreement. The minimizer "*a little*" reduces the force of his criticism, while the adjective "*harsh*" names Olive's communicative behavior as excessive. This contrast between Olive's unmitigated criticism and Henry's softened correction exposes the emotional asymmetry of the family interaction. Olive uses disagreement as judgment; Henry uses disagreement as interpersonal smoothing.

In Episode 2, disagreement takes the form of factual correction in a sensitive conversation with Kevin Coulson about his late mother:

Kevin Coulson: She was bipolar.

Olive Kitteridge: She was never diagnosed. [OK, E2]

Kevin's statement introduces a medicalized interpretation of his mother's condition. Olive's response is immediate and unmitigated. The absolute negative

marker “never” and the passive construction “*was diagnosed*” allow her to reject Kevin’s formulation as factually unsupported. Pragmatically, this is not merely a neutral correction. Olive prioritizes factual correction over conversational empathy, which reveals her tendency to control the terms through which painful experiences are named and understood.

An even more explicit form of defensive disagreement appears in Episode 4, during Olive’s conversation with Ann about a camphor rub:

Ann: [says that camphor rub may cause lung damage]

Olive Kitteridge: I don’t feel badly because I don’t believe it’s true. [OK, E4]

Faced with Ann’s medical warning, Olive constructs her disagreement through an epistemic shield: “*I don’t believe it’s true.*” The utterance links Olive’s emotional position directly to her personal belief system. She offers no evidence or engages with Ann’s argument; instead, she rejects the premise by refusing to accept it. Pragmatically, this response functions as a defensive denial. It also establishes a generational and intellectual boundary between Olive and Ann, because Olive refuses to recognize Ann’s warning as authoritative.

When generational tension reaches a more explicit stage, disagreement becomes a form of boundary-setting. This is visible in Episode 4, during a family gathering:

Olive Kitteridge: This one seems very agreeable.

Christopher Kitteridge: Could you not refer to my wife as “this one”?

Olive Kitteridge: Noted. [OK, E4]

Olive’s phrase “*this one*” depersonalizes Ann and functions as an indirect face attack. Christopher’s response is syntactically formulated as a question, but pragmatically it operates as a directive. The construction “*Could you not refer...*” demands immediate correction of Olive’s linguistic behavior. Olive’s answer, “*Noted,*” is minimal and non-committal. It acknowledges that Christopher has spoken, but it does not express apology, warmth, or genuine acceptance of his grievance. In this fragment, disagreement functions as boundary-setting on Christopher’s side and as conflict containment without reconciliation on Olive’s side.

Finally, Olive Kitteridge shows that deep relational disagreement may be expressed through sarcasm and conversational avoidance. In Episode 3, Christopher suggests counseling for his parents:

Christopher Kitteridge: You and Dad should get some counseling.

Olive Kitteridge: Well, it's just ducky... Good night, now. [OK, E3]

Olive does not directly argue against counseling. Instead, she rejects the suggestion through the ironic phrase “*Well, it's just ducky*” and then closes the exchange with the formulaic leave-taking “*Good night, now.*” The disagreement is therefore expressed not through extended argumentation, but through sarcasm and withdrawal from the conversation. This is pragmatically significant: Olive refuses not only the content of Christopher's suggestion, but also the possibility of further dialogue. The scene demonstrates how dramatic discourse may present disagreement as emotional avoidance and deliberate closure of the turn-taking sequence.

In summary, the comparative analysis of lexical, syntactic, and pragmatic means of disagreement reveals a fundamental genre-based contrast. In late-night talk show discourse, disagreement is often direct in form but softened by humor, play, self-irony, and the public entertainment frame. It appears through interrogative disbelief markers, direct negation, rapid No/Yes sequences, compliment rejection, self-repair, and playful correction. In Olive Kitteridge, disagreement is more emotionally consequential. It is realized through blunt criticism, mitigated family correction, factual refutation, epistemic shielding, boundary-setting, sarcasm, and avoidance. Thus, while The Tonight Show Starring Jimmy Fallon transforms disagreement into a resource for rapport and entertainment, Olive Kitteridge uses disagreement to expose distance, rigidity, and relational fracture.

The main lexical, syntactic, and pragmatic means of expressing disagreement identified in the selected fragments are summarised in Table 3.

Table 3 — Lexical, syntactic and pragmatic means of expressing disagreement in the selected material

Source	Lexical and syntactic configuration	Pragmatic strategy	Interactional function and genre effect
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	interrogative disbelief markers: “Wait, what?”, “What are you talking about?”	frame conflict / cognitive disalignment	transforms conflicting memories into a comic scene
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	direct syntactic negation: “You didn’t!”	unmitigated correction	rejects the host’s hyperbole while maintaining playful rapport
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	bare polarity responses: “No” / “Yes”	rapid oppositional sequence	creates a comic duel and increases interactional rhythm
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	absurd explanatory assertion: “I had Brie cheese!”	humorous counter-claim / self-defence	de-escalates accusation through self-irony
<i>The Tonight Show</i> Starring Jimmy Fallon, Martin Short interview	absurd explanatory assertion: “I had Brie cheese!”	mock rejection of compliment	creates playful conflict and disrupts the expected politeness frame

<i>The Tonight Show</i> <i>Starring Jimmy Fallon, Emma Stone interview</i>	negative particle with redirection: “No, it’s all him, man”	modesty strategy / self-effacement	rejects personal praise while preserving rapport
<i>The Tonight Show</i> <i>Starring Jimmy Fallon, Emma Stone interview</i>	self-repair and negated reformulation: “basically”, “sort of”, “it’s not like...”	stance qualification	corrects the speaker’s own formulation and avoids overgeneralisation
<i>The Tonight Show</i> <i>Starring Jimmy Fallon, Zendaya and Robert Pattinson interview</i>	direct sensory negation: “That does not smell like crayons”	playful correction	invalidates the prior self-description without creating serious conflict
<i>The Tonight Show</i> <i>Starring Jimmy Fallon, Zendaya and Robert Pattinson interview</i>	epistemic challenge and emphatic assertion: “You think that something happened that didn’t happen” / “It literally is”	conflicting memories	turns factual disagreement into humorous interaction
<i>Olive Kitteridge, Episode 1</i>	insulting evaluation vs. mitigated response: “lazy, slapdash crap” / “a little harsh”	direct criticism / interpersonal smoothing	exposes emotional asymmetry in family interaction

<i>Olive Kitteridge,</i> <i>Episode 2</i>	absolute negative marker: “never”	factual correction / stance rejection	prioritises factual control over conversational empathy
<i>Olive Kitteridge,</i> <i>Episode 4</i>	personal belief formula: “I don’t believe it’s true”	defensive denial / epistemic shielding	rejects external authority and reinforces interpersonal distance
<i>Olive Kitteridge,</i> <i>Episode 4</i>	interrogative directive and minimal acknowledgement: “Could you not refer...” / “Noted”	boundary-setting / non-committal closure	maintains conflict without genuine repair
<i>Olive Kitteridge,</i> <i>Episode 3</i>	ironic formula and leave-taking: “just duddy” / “Good night, now”	sarcasm / conversational avoidance	closes the turn- taking sequence and signals relational fracture

2.4. Non-verbal means of expressing disagreement, opposition and argument

When disagreement develops beyond a single oppositional turn, it may become a broader interactional sequence involving opposition, confrontation, or argument. In face-to-face interaction, such sequences are rarely expressed solely through verbal means. Several non-verbal means, including facial expression, laughter, voice, bodily movement, spatial organization, silence, and the general rhythm of turn-taking, shape them. Studies of non-verbal communication emphasize that meaning is produced not only through language, but also through visible and vocal behaviour. In dialogue, agreement and disagreement may therefore appear as interactional patterns in which

verbal responses interact with non-verbal and vocal behaviour. Non-verbal communication studies also show that facial expression, gaze, posture, vocal cues, and bodily behavior contribute to the interpretation of emotional stance and interpersonal involvement [Knapp, Hall and Horgan 2013, p. 152–155].

The interpretation of non-verbal disagreement depends strongly on genre. In media talk, interaction is shaped not only by the speakers but also by the audience's presence and the institutional goal of producing entertainment [Hutchby 2006, p. 1–5]. As a result, even intense disagreement can be reframed as a public performance or mock argument. In television drama, by contrast, non-verbal disagreement often reveals psychological tension, emotional distance, and relational breakdown. Television dialogue is not merely a representation of everyday speech; it is constructed to reveal character relations, conflict, and narrative development [Bednarek 2018, p. 1–6]. Therefore, the same non-verbal marker may serve different functions depending on whether it appears in a late-night talk show or a realistic domestic drama.

In the late-night entertainment discourse of *The Tonight Show Starring Jimmy Fallon*, disagreement and opposition are frequently framed as playful and performative. A clear example is Jimmy Fallon's interview with Nicole Kidman, where the verbal reconstruction of their past encounter produces visible embarrassment and becomes part of the comic interaction:

Jimmy Fallon: I am in shock.

Nicole Kidman: You're red! [TTSJF-NK]

This fragment is important because the disagreement is not expressed only through words. Nicole Kidman comments on Fallon's visible physical reaction, turning his embarrassment into an explicit object of the conversation. From the perspective of politeness theory, the exposure of Fallon's past awkwardness threatens his positive face, because it presents him as socially unaware in a situation that could have been romantic [Brown and Levinson 1987, p. 61–64]. However, the visible reaction and Kidman's comment "*You're red!*" do not destroy rapport. Instead, they intensify the scene's comic effect. The host's embarrassment becomes a non-verbal resource: it confirms the emotional force of Nicole's understanding and helps transform

disagreement into shared entertainment. This shows that in late-night discourse, even face-threatening moments may be absorbed by humour and converted into rapport-building performance.

The same interview also demonstrates how participants may explicitly comment on the interaction itself when disagreement disrupts the smooth flow of conversation:

Nicole Kidman: We can't even have a conversation! [TTSJF-NK]

This utterance comments on the interaction itself: Nicole does not simply disagree about the topic, but points to the disrupted state of the conversation. Her statement highlights the interrupted flow, overlapping interpretations, and inability to maintain a stable conversational frame. In terms of turn-taking, such a comment reveals that disagreement has begun to affect the organization of the exchange itself [Sacks, Schegloff and Jefferson 1974]. However, in the talk-show context, this disruption remains playful rather than destructive. It allows the participants and the audience to recognize that the conversation has turned into a comic struggle over competing versions of the past.

The playful status of this disagreement is later confirmed through explicit repair and de-escalation:

Nicole Kidman: I am never coming on this show again.

Nicole Kidman: I'm teasing you. [TTSJF-NK]

The first utterance imitates a serious refusal to continue the institutional relationship between guest and host. However, the following phrase, "*I'm teasing you*," retrospectively frames the previous statement as non-serious. This is an important repair device because it prevents the mock conflict from being interpreted as genuine hostility. From the perspective of rapport management, the explicit marking of teasing helps restore a cooperative frame and protects the interpersonal relationship between the speakers [Spencer-Oatey 2002, p. 529–535]. Thus, the conflict is not removed completely; rather, it is reclassified as playful.

A similar mechanism appears when Nicole Kidman names the interaction as a fight:

Nicole Kidman: We're now fighting over Keith.

Jimmy Fallon: No, it's not a disaster. [TTSJF-NK]

Here, the participants explicitly frame the exchange as "*fighting*", but the context makes it clear that this is a mock argument rather than a genuine conflict. Jimmy Fallon's response contains direct negation, yet its pragmatic function is de-escalating rather than aggressive. He rejects the dramatic interpretation of the situation while maintaining a humorous tone. This fragment shows that talk-show disagreement can be simultaneously oppositional and affiliative: the speakers perform conflict in order to entertain, but they also preserve the cooperative relationship required by the genre.

The interview with Martin Short provides an even more visible example of non-verbal mock conflict. The disagreement begins when a neutral offer is reinterpreted as an offence:

Jimmy Fallon: You can have a little water if you want.

Martin Short: What'd you say?

Martin Short: You're trying to bring up my drinking problem, aren't you? [50, Martin Short interview]

Martin Short reframes the offer of water as a hidden insult. This is not a genuine misunderstanding but a comic escalation trigger. The accusatory question creates a mock offense and shifts the interaction from ordinary interview politeness into staged opposition. The sequence is especially important because it prepares for the later staged conflict: the verbal disagreement becomes a reason for a physical and spatial change in the scene.

The conflict then moves beyond ordinary dialogue through a shift in spatial organization:

Jimmy Fallon: Let's have a quick talk behind the curtain...

Jimmy Fallon: Can we turn the mics off? [TTSJF-MS]

The movement "*behind the curtain*" changes the frame of the interaction. The interview is no longer presented only as a seated public conversation; it becomes a staged backstage conflict. The request to turn the microphones off also draws attention to the technical conditions of television production. In media talk, such moments are significant because the institutional setting itself becomes part of the performance

[Hutchby 2006, p. 1–5]. The conflict is therefore constructed not only through language, but also through spatial movement, audience awareness, and the manipulation of the studio frame.

The non-verbal nature of the mock argument becomes especially clear in the sound-effect sequence:

Interlocutors: [Smack]

Interlocutors: [Mirror shatters]

Interlocutors: [Vase shatters]

Interlocutors: [Both screaming] [TTSJF-MS]

In this fragment, the argument is primarily expressed through nonverbal and acoustic signs. The audience does not need a detailed verbal dispute to understand that a staged fight is being performed. The sounds of impact, breaking objects, and screaming create an exaggerated illusion of physical confrontation. However, the extreme theatricality of these cues signals that the conflict is comic rather than real. This is a clear example of non-verbal mock argument: sound, spatial displacement, implied physical action, and audience awareness combine to produce the meaning of opposition. The scene demonstrates that late-night entertainment discourse may replace serious argumentative content with exaggerated non-verbal signs of conflict.

After the staged conflict, the participants return to the public frame of civility:

Jimmy Fallon: Sorry about that, guys. We just had to adjust our ties. All better now?

Martin Short: Yeah. [TTSJF-MS]

This repair sequence is important because it shows that the preceding conflict was controlled. Fallon's explanation is deliberately implausible, since it minimizes the exaggerated sounds of conflict by pretending that they were caused by a harmless adjustment of clothing. Martin Short's "Yeah" supports the return to the public interview frame. Pragmatically, the participants restore the appearance of civility while preserving the comic memory of the conflict. This confirms that the opposition was not a breakdown of rapport but a shared performance designed for audience entertainment.

In Olive Kitteridge, non-verbal disagreement has a different function. It is not primarily used to entertain or create playful rapport; instead, it exposes family tension, emotional distance, and unresolved conflict. A powerful example appears in Episode 1, when Christopher refers to past physical punishment:

Christopher Kitteridge: You slapped me.

Olive Kitteridge: The world has seen worse.

Christopher Kitteridge: Why are you nicer to the bad kids than you are to me?

[OK, E1]

The non-verbal dimension of this fragment lies in the fact that verbal disagreement is connected with remembered physical action. Christopher's utterance "*You slapped me*" brings past bodily violence into the present conversation. Olive's response does not deny the event directly; instead, it minimizes its seriousness through the phrase "*The world has seen worse.*" Pragmatically, this is not only a disagreement with Christopher's evaluation of the past, but also an attempt to control the emotional meaning of the event. The sequence reveals a family power asymmetry: Christopher presents the slap as a painful memory, while Olive refuses to recognize it as a serious injury to their relationship. In dramatic discourse, this type of opposition is not playful; it exposes a long-standing emotional fracture.

Another example of non-verbal opposition in Olive Kitteridge is Olive's emotionally invalidating response to Henry's imagined future with grandchildren and the train set:

Olive Kitteridge: Snap out of it. [OK, E3]

Although this utterance is brief, it functions as a strong pragmatic interruption of Henry's emotional projection. The imperative form "*Snap out of it*" does not merely express disagreement with Henry's fantasy; it cuts off the affective atmosphere created by his imagined scene. In this case, disagreement is realized through abrupt verbal compression and emotional invalidation. Olive refuses to participate in Henry's sentimental frame, replacing it with a command that restores her own harsher interpretation of reality. This illustrates how domestic dramatic discourse may express

opposition not through long argumentation, but through sudden interruption and refusal of emotional alignment.

The hospital hostage scene in Episode 3 shows how forced proximity can intensify an open argument. In this scene, Olive attacks Henry's image as a "perfect man", while Henry responds with a counter-accusation concerning Christopher's departure:

Olive Kitteridge: [attacks Henry's "perfect man" image]

Henry Kitteridge: [says Christopher left because Olive made his life "unbearable"] [OK, E3]

This fragment presents disagreement as open marital confrontation. The dramatic force of the scene comes from the fact that the characters cannot easily avoid the interaction. The hospital hostage situation creates an enclosed and high-pressure environment in which latent resentment becomes explicit. Olive challenges Henry's public image, while Henry redirects the conflict toward Olive's role in Christopher's emotional distance. The argument is therefore not limited to the immediate situation; it reveals long-standing grievances within the marriage and family. Unlike the talk-show examples, where spatial shifts are used for comic staging, the confined space of the dramatic scene intensifies the seriousness of the conflict.

The deepest marital rupture appears in Episode 3, when Henry directly questions Olive's hostility and Olive responds with a devastating personal judgement:

Henry Kitteridge: Why are you so hateful, Olive?

Olive Kitteridge: Because you were too... simple for me.

Olive Kitteridge: I should have left you years ago. [OK, E3]

This exchange represents open argument at its most destructive. Henry's question "*Why are you so hateful, Olive?*" directly attacks Olive's character. Olive's response does not mitigate the conflict; instead, it intensifies it by presenting Henry as intellectually and emotionally insufficient for her. The phrase "*I should have left you years ago*" expands the disagreement from a local conflict into a retrospective rejection of the marriage itself. From the perspective of face theory, both speakers attack each other's positive face by questioning worth, character, and relational value [Brown and

Levinson 1987, p. 61–64]. In this case, disagreement becomes a marker of relational rupture rather than a negotiable difference of opinion.

A final significant example concerns the failed apology sequence in Episode 3:

Henry Kitteridge: *You've never apologized to me.*

Olive Kitteridge: *Sorry, sorry, sorry. I'm sorry I'm such a hell of a rotten wife.*

[OK, E3]

On the lexical level, Olive's response contains several apology markers. However, the repetition "Sorry, sorry, sorry" and the hyperbolic self-accusation "I'm such a hell of a rotten wife" prevent the apology from functioning as a genuine repair. Instead of accepting Henry's need for recognition, Olive turns the repair sequence into a defensive counter-attack. This shows that the pragmatic meaning of an apology depends not only on the presence of apology words, but also on the interactional framing of the utterance. In rapport management terms, the sequence fails because it does not restore relational balance; rather, it intensifies the opposition between the speakers [Spencer-Oatey 2002, p. 529–535]. The contrast between the two types of material is therefore substantial. In *The Tonight Show Starring Jimmy Fallon*, opposition is performative, controlled, and audience-oriented. Visible embarrassment, meta-pragmatic comments, teasing markers, backstage movement, sound effects, and exaggerated repair sequences transform disagreement into entertainment. In *Olive Kitteridge*, opposition is psychologically consequential. Remembered physical violence, emotional invalidation, forced proximity, marital accusation, and failed repair expose family trauma and relational breakdown. Thus, while the talk show converts conflict into public play, the drama uses conflict to reveal the emotional cost of failed intimacy.

The main non-verbal means of expressing disagreement, opposition, and argument identified in the selected fragments are summarised in Table 4.

Table 4 — Non-verbal means of expressing disagreement, opposition and argument in the selected material

Source	Verbal and structural framing	Non-verbal markers	Pragmatic function and genre effect
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	“I am in shock” / “You’re red!”	visible embarrassment / face reaction / laughter	transforms face threat into comic rapport
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	“We can’t even have a conversation!”	meta-pragmatic comment on disrupted interaction	frames disagreement as playful conversational disorder
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	“I am never coming on this show again” / “I’m teasing you”	explicit teasing marker / repair frame	de-escalates mock conflict and restores rapport
<i>The Tonight Show</i> Starring Jimmy Fallon, Nicole Kidman interview	“We’re now fighting over Keith” / “No, it’s not a disaster”	explicit mock- argument framing	names the conflict while keeping it humorous
<i>The Tonight Show</i> Starring Jimmy Fallon, Martin Short interview	offer of water reframed as offence	accusatory question / mock offence	triggers staged conflict through comic misinterpretation
<i>The Tonight Show</i> Starring Jimmy	offer of water reframed as offence	spatial movement / studio-frame manipulation	shifts ordinary interview into

<i>Fallon, Martin</i> Short interview			staged backstage conflict
<i>The Tonight Show</i> <i>Starring Jimmy</i> <i>Fallon, Martin</i> Short interview	backstage conflict without full verbal access	[Smack], [Mirror shatters], [Vase shatters], [Both screaming]	creates non-verbal mock argument through sound and implied action
<i>The Tonight Show</i> <i>Starring Jimmy</i> <i>Fallon, Martin</i> Short interview	“We just had to adjust our ties” / “All better now?”	implausible repair / return to civility	confirms the staged and controlled nature of the conflict
<i>Olive Kitteridge</i> , Episode 1	“You slapped me” / “The world has seen worse”	remembered physical violence / minimisation	exposes family power asymmetry and unresolved trauma
<i>Olive Kitteridge</i> , Episode 3	“Snap out of it”	abrupt imperative / emotional invalidation	interrupts Henry’s emotional frame and prevents alignment
<i>Olive Kitteridge</i> , Episode 3	hospital argument over Henry’s “perfect man” image and Christopher’s departure	forced proximity / open confrontation	intensifies latent marital and family conflict
<i>Olive Kitteridge</i> , Episode 3	“Why are you so hateful?” / “too simple for me” / “I should have left you years ago”	direct personal attack / relational rupture	transforms disagreement into destructive marital conflict

<i>Olive Kitteridge</i> , <i>Episode 3</i>	“Sorry, sorry, sorry...” / “rotten wife”	repeated apology markers/ defensive self-accusation	subverts repair and turns apology into renewed opposition
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As Table 4 demonstrates, non-verbal disagreement is realised differently across the selected materials. In the talk-show fragments, non-verbal means intensify opposition while keeping it within a humorous and cooperative frame. In the dramatic fragments, similar escalation leads to emotional damage, relational distance, and failed repair. This difference confirms that disagreement is not defined only by the presence of conflict markers, but by the genre frame in which those markers are interpreted. Thus, the analysis of non-verbal means of expressing disagreement, opposition, and argument shows that conflict in media discourse is constructed through more than lexical negation or argumentative propositions. It emerges through visible reactions, meta-pragmatic comments, teasing, spatial movement, acoustic effects, remembered physical action, emotional interruption, forced proximity, and failed repair. *The Tonight Show Starring Jimmy Fallon* demonstrates how non-verbal opposition can be transformed into public humour and rapport, whereas *Olive Kitteridge* reveals how non-verbal conflict may expose psychological rigidity, family trauma, and the breakdown of interpersonal closeness.

Conclusions to Chapter 2

The second chapter of the bachelor’s thesis presents a practical analysis of agreement and disagreement in modern English-language media discourse, based on selected fragments from *The Tonight Show Starring Jimmy Fallon* and *Olive Kitteridge*. The analysis focused on lexical, syntactic, pragmatic, and non-verbal means of expressing agreement, disagreement, opposition, and argument. The comparison of these two discourse types has shown that the same communicative categories acquire

different pragmatic functions depending on genre, speaker relations, interactional aims, and non-verbal behaviour.

The analysis of agreement has demonstrated that it is not limited to direct lexical markers of agreement such as “yes”, “yeah” or “exactly”. In the talk-show material, agreement is realised through direct confirmation, supportive repetition, positive evaluation, intensification, compliments, and minimal responses. These means construct public rapport, sustain the rhythm of the interview and support the entertainment value of the interaction. In *The Tonight Show Starring Jimmy Fallon*, agreement therefore functions not only as a preferred response, but also as a performative resource. In *Olive Kitteridge*, agreement is expressed in a more restrained, emotionally controlled form. It is usually realised through minimal confirmation, reassurance, hedged evaluation or limited emotional support. Such responses do not create open enthusiasm; instead, they help maintain emotional safety, reduce anxiety or preserve interpersonal boundaries. This contrast shows that agreement may function both as explicit rapport-building and as careful stance management.

The analysis of disagreement has revealed an even sharper genre-based contrast. In *The Tonight Show Starring Jimmy Fallon*, disagreement is often direct in form but softened by humour, irony, self-deprecation, and the shared comic frame. Interrogative disbelief markers, direct negation, polarity sequences, humorous counter-claims, compliment rejection, self-repair and playful correction make the interaction more dynamic and socially engaging. In this context, disagreement may support rapport rather than damage it.

In *Olive Kitteridge*, disagreement is more emotionally consequential. It is realised through blunt criticism, factual correction, defensive denial, epistemic shielding, boundary-setting, sarcasm, and conversational avoidance. Unlike talk-show disagreement, which is usually absorbed by humour, dramatic disagreement exposes psychological rigidity, family tension, emotional distance, and unresolved conflict. Here, opposition is not merely a difference of opinion, but a marker of deeper relational fracture.

The analysis of non-verbal means has confirmed that agreement and disagreement are constructed not only through words. Laughter, voice, imitation, roleplay, visible embarrassment, teasing markers, spatial movement, acoustic effects, emotional invalidation, remembered physical violence and failed repair all contribute to the pragmatic meaning of interaction. In the talk-show fragments, these means transform alignment and opposition into public humour and performance. In the dramatic fragments, they reveal restraint, psychological distance and the breakdown of interpersonal closeness.

Overall, the practical analysis confirms that agreement and disagreement should be treated as dynamic pragmatic and interactional categories rather than fixed linguistic responses. Their meaning depends on discourse type, genre conventions, speaker relations, and non-verbal behaviour. *The Tonight Show Starring Jimmy Fallon* demonstrates how agreement and disagreement can become playful, affiliative and performative resources. In contrast, *Olive Kitteridge* shows how the same categories may express emotional restraint, unresolved conflict and relational rupture. Thus, the study of agreement and disagreement in modern English-language media discourse requires attention not only to lexical and syntactic forms, but also to pragmatic functions, genre context and non-verbal means of expression.

GENERAL CONCLUSIONS

The bachelor's thesis has investigated agreement and disagreement in modern English-language media discourse as complex communicative and pragmatic categories. The research focused on the verbal and non-verbal means through which agreement and disagreement are expressed in interaction. The study was based on theoretical approaches to discourse, pragmatics, politeness, conversational analysis, media linguistics and non-verbal communication, as well as on the practical analysis of selected fragments from *The Tonight Show Starring Jimmy Fallon* and *Olive Kitteridge*.

The theoretical part of the thesis has shown that agreement and disagreement should not be treated as simple positive or negative responses. They function as interactional acts through which speakers express alignment, opposition, evaluation, emotional involvement, interpersonal distance, or conflict. Agreement is generally associated with cooperation, support, rapport and the maintenance of common ground. Disagreement, by contrast, often involves stance opposition, potential face threat, correction, refusal or conflict. However, the pragmatic meaning of both categories depends on context, genre, speaker relations and the communicative goals of the participants.

The analysis of theoretical sources has also confirmed the importance of distinguishing disagreement from argument. Disagreement may occur as a local response to a previous utterance, while argument usually involves a more extended sequence of oppositional turns, emotional escalation and conflict development. Therefore, disagreement and argument are connected, but they are not identical. This distinction is especially important for the practical analysis, since the selected material demonstrates both brief oppositional responses and broader conflict sequences.

The thesis has also demonstrated that agreement and disagreement are expressed not only verbally, but also through non-verbal means. Facial expressions, laughter, voice, gesture, bodily behaviour, silence, spatial organization and acoustic effects may strengthen, soften, reframe or contradict the verbal meaning of an utterance. For this

reason, the study of agreement and disagreement in modern English-language media discourse requires attention not only to lexical and syntactic forms, but also to pragmatic functions and non-verbal behaviour.

The practical part of the thesis has shown that the expression of agreement and disagreement is strongly genre-sensitive. In *The Tonight Show Starring Jimmy Fallon*, agreement is usually visible, enthusiastic and performative. It is realized through direct lexical markers of agreement, supportive repetition, positive evaluation, intensification, compliments, minimal responses, laughter, imitation and roleplay. These means help speakers maintain the rhythm of the interview, build rapport, support humour and involve the audience in the interaction. In this discourse type, agreement often functions not only as a preferred response but also as an entertainment resource.

In Olive Kitteridge, agreement has a different pragmatic character. It is more restrained, cautious and emotionally controlled. It is expressed through minimal confirmation, hedged evaluation, reassurance or limited emotional support. Such forms of agreement do not usually create open enthusiasm; instead, they maintain emotional safety, reduce anxiety or preserve interpersonal boundaries. Thus, agreement in domestic dramatic discourse may function as a careful form of stance management rather than as direct rapport-building.

The practical analysis of disagreement has revealed an even sharper contrast between the two discourse types. In *The Tonight Show Starring Jimmy Fallon*, disagreement is often direct in form but softened by humour, irony, self-deprecation and the shared comic frame. It is expressed through interrogative disbelief markers, direct negation, polarity sequences, humorous counter-claims, compliment rejection, self-repair and playful correction. These forms of disagreement do not necessarily damage rapport. On the contrary, they often make the interaction more dynamic, entertaining and socially engaging.

In Olive Kitteridge, disagreement is more emotionally consequential. It is realised through blunt criticism, factual correction, defensive denial, epistemic shielding, boundary-setting, sarcasm, conversational avoidance and failed repair. Unlike talk-show disagreement, which is usually absorbed by humour, dramatic

disagreement exposes psychological rigidity, family tension, emotional distance and unresolved interpersonal conflict. In this discourse type, opposition is not merely a difference of opinion; it becomes a marker of deeper relational fracture.

The analysis of non-verbal means has further confirmed that the whole interactional frame shapes agreement and disagreement. In the talk-show material, visible embarrassment, shared laughter, teasing markers, backstage movement, acoustic effects and exaggerated repair sequences transform disagreement into mock argument and public humour. In the dramatic material, remembered physical violence, emotional invalidation, forced proximity, marital accusations and failed repair intensify the seriousness of conflict and reveal the breakdown of interpersonal closeness.

The main finding of the thesis is that agreement and disagreement are dynamic pragmatic categories whose meanings vary across discourse types. The same linguistic or non-verbal means may support solidarity in one context and reveal emotional rupture in another. In late-night entertainment discourse, agreement and disagreement are frequently transformed into playful, affiliative and performative resources. In realistic domestic drama, the same categories often reveal restraint, psychological distance, unresolved tension and conflict.

The thesis has identified and analysed the main verbal, pragmatic and non-verbal means of expressing agreement and disagreement in modern English-language media discourse. It has also demonstrated that these categories cannot be fully understood without considering genre conventions, speaker relations, interactional context and non-verbal behaviour. The results of the study may be useful for further research in discourse analysis, pragmatics, media communication, film dialogue studies and non-verbal interaction.

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SUMMARY

Бакалаврська робота присвячена дослідженню згоди та незгоди в сучасному англomовному медіадискурсі. Актуальність теми зумовлена тим, що згода й незгода є не лише базовими мовленнєвими реакціями, а й складними комунікативно-прагматичними категоріями, які беруть участь у вираженні позиції мовця, підтриманні рапорту, регулюванні міжособистісної взаємодії та розгортанні конфлікту. Метою дослідження є аналіз вербальних і невербальних засобів вираження згоди та незгоди з урахуванням їхніх прагматичних функцій у сучасному англomовному медіадискурсі. Об'єктом дослідження є комунікативна взаємодія в сучасному англomовному медіадискурсі, а предметом — лексичні, синтаксичні та невербальні засоби реалізації згоди й незгоди та їхні прагматичні функції в обраних фрагментах телевізійної драми та вечірнього ток-шоу.

У першому розділі розглянуто теоретичні засади дослідження згоди та незгоди. Особливу увагу приділено поняттю дискурсу, комунікативно-прагматичній природі згоди й незгоди, вербальним і невербальним засобам їхнього вираження, а також розмежуванню понять незгоди та суперечки. У роботі підкреслено, що незгода може функціонувати як окрема опозиційна реакція, тоді як суперечка зазвичай передбачає ширшу послідовність конфліктних реплік, емоційне загострення та розвиток напруження між співрозмовниками.

Другий розділ має практичний характер і присвячений аналізу фрагментів із *The Tonight Show Starring Jimmy Fallon* та *Olive Kitteridge*. Ці матеріали репрезентують два різні типи медіадискурсу: розважальний дискурс вечірнього ток-шоу та реалістичний побутово-драматичний дискурс. Аналіз здійснено з урахуванням лексичних, синтаксичних, прагматичних і невербальних засобів вираження згоди, незгоди, опозиції та суперечки.

Загалом у практичному розділі систематизовано 41 аналітичний приклад реалізації згоди, незгоди, рапорту, опозиції та суперечки, відібраний із

приблизно 4 годин 30 хвилин аудіовізуального матеріалу. З них 9 прикладів стосуються лексичних, синтаксичних і прагматичних засобів вираження згоди, 5 прикладів — невербальних засобів вираження згоди та рапорту, 14 прикладів — лексичних, синтаксичних і прагматичних засобів вираження незгоди, а 13 прикладів — невербальних засобів вираження незгоди, опозиції та суперечки.

У процесі дослідження встановлено, що в *The Tonight Show Starring Jimmy Fallon* згода зазвичай має відкритий, емоційно виразний і перформативний характер. Вона реалізується через прямі стверджувальні маркери, повторення, позитивну оцінку, інтенсифікацію, компліменти, мінімальні реакції, сміх, імітацію та рольову гру. Незгода в цьому типі дискурсу часто є прямою за формою, однак пом'якшується гумором, іронією, самоіронією та спільним комічним фреймом. Тому і згода, і незгода в ток-шоу можуть виконувати функцію підтримання рапорту, створення розважального ефекту та залучення аудиторії.

В *Olive Kitteridge* згода й незгода мають інший прагматичний характер. Згода є більш стриманою, обережною та емоційно контрольованою. Вона часто виражається через мінімальне підтвердження, заспокоєння, пом'якшену оцінку або обмежену емоційну підтримку. Незгода, навпаки, постає як більш серйозна та психологічно значуща категорія. Вона реалізується через різку критику, фактичне заперечення, захисне неприйняття, встановлення меж, сарказм, уникання розмови та невдалу спробу відновлення контакту. У цьому типі дискурсу незгода виявляє емоційну дистанцію, сімейну напругу та невирішений міжособистісний конфлікт.

Результати дослідження засвідчують, що згоду й незгоду неможливо повністю пояснити лише як окремі мовні форми. Їхнє значення залежить від жанру, комунікативного контексту, стосунків між мовцями та невербальної поведінки учасників взаємодії. Один і той самий мовний або невербальний засіб може підтримувати солідарність в одному типі дискурсу й виявляти емоційний розрив в іншому.

Отже, дослідження згоди та незгоди в сучасному англомовному медіадискурсі потребує комплексного підходу, що враховує мовні засоби, прагматичні функції та невербальні особливості взаємодії.