Polyfunctivity Of A Word In The Context Of Speech

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Annotation: This article on "Polyfunctionslov in the Context of Repeated English" presents the results of the study of the problem in the following sequence: Semantico-system relations realized when updating a polyfunctional word (polysemia, antonimia and synonymy). The semantics of semantics and the combination of a polyfunctional word (verb, adjective and pronoun).

Keywords: speech context, antonimia, synonyms, deixis, synthagmatic conditions, definition.

One of the outstanding achievements of the humanitarian policy of the independent Republic of Uzbekistan is the national training programme. It provides for the achievement of a high level of education and education of the people, the growth of their intellectual and moral potential, the complex development of the entire system of national education, its fundamental renewal on the basis of advanced pedagogical technologies, the development of science in all its directions. The

country faces such a historical goal in the cultural and social sphere as "the formation of a spiritually rich and morally integral, harmoniously developed personality, possessing an independent world view and independent thinking, based on the invaluable heritage of our ancestors and universal human values."

In solving the above-mentioned fundamental tasks facing multinational Uzbek society, intensive teaching of foreign languages plays a major role. Emphasizing the importance of knowledge of foreign languages, the first President of Uzbekistan A. I. Karimov noted: "At present, we in the country attach great importance to the study and teaching of foreign languages. And that, of course, is for a reason. Today it is difficult to overestimate the importance of perfect knowledge of foreign languages for a country seeking to take a worthy place in the world community, because our people see their great future in harmony, cooperation with foreign partners. " And further, specifying this task, I. A. Karimov said: "We need to prepare more quickly a methodology for accelerated study of foreign languages, based on national peculiarities."

The purpose of the present section is to show how the components of the "modus operandi" are represented in the semantics of the lexico-semantic group of rest verbs and to identify the synthagmatic conditions, actualizations of these components.

Non-direct speech is a stylistic technique, consisting in combining subjective plans of the author and the hero. The speech is made on behalf of the author, but its content, intonation, lexical and syntax features indicate its belonging to the hero [7, c.22].

With the help of non-direct speech, the author introduces the reader into the inner world of the hero, portrays his thoughts, feelings, his attitude to various phenomena of reality. Its content can be both internal and external speech.

In English and American literature, non-direct speech was most developed in the 20th century in works by Golsworthy, Dreiser, Game, Malz, Cronin, and other writers [14]. Despite the common features of non-direct speech in English, each writer has his own individual-artistic manner of using this reception, often changing with the growth of his skill [28, c.112].

From the point of view of the polyfunctivity of the word, we cover the following issues:

1) units of registration of non-direct speech;

2) means of recognition of non-direct speech;

3) means of combining the non-direct speech with the speech of the author and the speech of the hero;

4) order of non-direct speech;

5) use of non-direct speech as a form of transmission of internal and external speech of the hero [8, c.128].

Non-direct speech units

The most common non-direct speech in the language of works of English literature is in the form of one or more independent sentences. Examples:

1. "About! Denis, how can you say such a thing! - resented Maria. But she looked unquestionably at the deliberation of the yacht hat. Was it just sausage, or was its purpose more meaningful? [35, p. 54].

2. She flinched when she remembered Hara 's visit to the doctor, but firmly ripped the odious experiences of the last two hours out of her mind. She 'd be brave for Denis! [36, p.155].

3. Peter Perry 's casual statement gave her a solution she blindly sought, and it was it that has now pushed her in that opposite direction. She went to see a doctor. Doctors were wise, credible, kind; They healed, advised, comforted, but respected

their confidence. Immediately she thought of the only practitioner she knew, Doctor of Law... [37, pp.130-131].

4. When her eyes met him, he saw that she meant the absolutely very gloomy word she was saying, and he pressed her hand again, tenderly. How could he even think for a moment about leaving this beautiful, defenseless being who, but for him, would still be a virgin and who now, thanks to him, soon became a mother. And how passionately attached to him! This pleased his fierce porridge to see her complete dependence on him and submission to his will. [38r.154].

1. Why, she asked herself, did she enjoy herself always so exquisitely with him? Why did he seem, in his kindness, generosity, and tolerance, so different from anyone she had known? Why should the upward curl of his mouth and the lights in his hair, the poise of his head, make her heart turn with happiness in her breast? [37, p.110].

1. In the author 's narrative there are often elements of non-actual-direct speech - separate words and phrases, characteristic of the speech of the hero, but not framed as speech. Examples:

2. He knew the value of these sudden departures, felt the restrained dignity of his leaving the sodden dogs to sing and rant in the fashion that fitted them, whilst he departed at the moment when he could so retire with majesty and honour[38, p.295].

3. Brodie was beginning to become enraged; the fact that he could not beat down this young sprig's eyes, nor yet provoke him to temper, annoyed him [38, p.161].

4. His attitude repudiated the idea of such sour wizened apples as she might obtain for him in this unproductive land; he waved his hand eloquently... [39, p.262].

In the first two examples, elements of non-direct speech respectively reflect James Brody 's point of view, his view of some members of the Livenford Club and his daughter Mary 's fiancé. In the third passage, the words thisunproductiveland belong to Matthew Brody, who, after returning from India, treats everything with neglect.

Non-direct speech recognition tools

Language means of recognition of non-direct speech in English-language literature are quite diverse. Treat them:

1. Words and phraseology with emotional-assessment meaning. Especially rich in this regard is the non-direct speech assigned to the main character of the novel - James Brody (youngpup, lowbornupstart, brat, handlessslut, finelittlejade, pool and others). Example:

He stood silent; his lips drawn back in an ugly sneer. Renwick was coming to his house this morning, was he? To start, maybe, a course of daily visits, thinking, no doubt, that with a soft, spinelles creature like Mamma, he would have a grand, imaginary invalid to play about with [38p,.218].

2. Words with only emotional meaning (intergenerational):

Yes, therewasMatthew, hisson! Not a bad lad; a bit sly and soft and sleek perhaps; wanted watching; and spoiled utterly by his mother. But going to India would he hoped, make a man of him. It was getting near the timenow and in only two or three weeks he would be off to that fine job Sir John Latta had got for him. Ah! folkswouldtalkaboutthat! [108 p.37].

3. Stylisticallycoloredvocabularyandphraseology. Examples:'

...soon he was inside the trim enclosure where the smooth square of green lay vivid in the sunshine, marred only by the dark, blurred figures of the players wavering across it before his eye. What a game for grown men, he thought contemptuously; to roll a few balls about like a gang of silly <u>bairns</u> . . . [38p,.136].

1) ...Although she was so young she had the look of a real smart <u>wee</u> thing about her ... [38p,.38].

2) Suddenly a wildly humorous idea struck him... She was grudging him his drink was she, <u>eyeing it like a cat would a saucer of cream</u>, gasping for it, ready to lap it up at the first opportunity [38p,.192].

1) In the given examples, the Scots bairn, wee are used, with which the direct speech of the characters is peppered, and the spoken comparison [112].

2) 4. An emotionally-colored turn in which the auxiliary verb or bundle and subject are repeated. Examples:

3) She was interested in him, obsessed by his strength because she was not a virgin her nature responded more ardently to the suggestion of vital force which emanated from him. He was such a free man with his money, toc, <u>was Mr. Brodie</u>! [38p,.333].

4) His eye lit up, momentarily, as though the bottle mirrored her face. She was a good one, <u>was Nancy</u>, an alleviation of his melancholy, the mitigation of his depression . .. [38p,.136].

5. Modal verbs a (perhaps, of course, to be sure, no doubt, etc.) Example:

What a strange girl, he thought, to go like that when he was behaving so admirably to her; but then, <u>to be sure</u>, women were strange creatures ... [36, p.130].

6. Question and exclamation intonation are the most common means of recognizing a polyfunctional word outside of self-direct speech. Examples:Mary staggered up. <u>Why</u>, she thought, <u>did he not kill her and be done with it</u>? Her side, where he had kicked her, stabbed with a lancinating hurt [37, p.196].

Compassion invaded her for small, susceptible sister who had been at first infected with her misery. She would be sorry to leave Nessie. Poor Nessie! She would bo all alone! [38p,.176].

Exclamation intonation does not always indicate the presence of non-direct speech [26, p.98]. Quite often it conveys the feelings of the author himself, who is not an impartial narrative. The following excerpt describes the railway disaster during which Denis Foyle is killed. There is no interaction between the two presentation plans in the sentence with exclamation intonation. The event is described as one-stop vision drain:

Then the train with incredible speed, curving like a rocket, arched the darkness in a glittering parabola of light, and plunged soundlessly into the black hell of water below, where, like a rocket, it was instantly extinguished–for ever obliterated! For an infinity of a second, as he hurtled through the air, Denis knew what had happened. Hekneweverything, theninstantlyheceasedtoknow[38p,.228].

7. Repetition of words, phrases, sentences as part of one statement is a characteristic of blackyanglolingual emotionally-excited speech. The transition from a calm author 's narrative to an excited speech, not framed as a direct speech of a hero, testifies to the presence of a non-direct speech:The words of the letter shone before her eyes, their meaning, flooded her like a glow of heat penetrating a chilled and icy body. She had been mad to doubt him. He, was Denis–her Denis– and he loved her! [38p,.178].

Sometimes non-direct speech is highlighted by words that have already been met in the direct speech of the hero. For example, James Brody, referring to Denis Foyle, uses the words "youngpup" in direct speech. The same words are found in his non-direct speech:

''...Has he not told ye he'll be Lord Mayor o'London next? It's just about as likely! The young pup!" [38p,.33].

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The fact that this young pup above everyone had bearded him, and gotten away with it, made him writhe with wounded pride [38p,.163].

1) 8. Incomplete sentences with a pass of the subject and bound verb and with a pass of the auxiliary verb:

2) Even for a dead and alive town like Levenford it was too early for him to go home. A man like Matthew Brodie to return home at the childish hour of ten c'clock? Impossible! [38p,.387].

3) Matt collapsed as if the other had struck him; weakly, he sat down on the stairs. Mamma dying! [38p,.414].

9. Short form of the words:

1) The obvious construction of the remark which rose to his mind was that, at the Cross, they had him a drunkard already, he who hadn't touched drink for months [37, p.239].

2) Suddenly they lit upon the piano. Laud's sake! he told himself, what was the good of that if it wasn't to be used, that fine burr walnut instrument that had come form Murdoch's – bought and paid for these twenty years! [36, p.104].

10. The ownership of individual words and sentences of the hero 's speech is often underlined by the author 's indication or by highlighting them using quotation marks. Examples:

Mrs. Brodie ... did not reply, did not even hear her daughter's voice. When immersed in a book she was, as her husband had put it, its slave [38p,.126].

In the first flush of his conversational success he had almost the optimism to hope that the "guv'nor" might perhaps order a brace of these intriguing models on the spot [37, p.271].

Sometimes these tools are combined in a single sentence:

...he recognised that Perry would never cheat him- it would, <u>in his own words</u> <u>"have been a pity for the little runt had he tried</u>" [37, p.227].

The author 's instructions in the novel are also found in the form of the following designs: in her own words, as he mentally worded it, in his own axiom, as he had just impressed upon Nessie, to use her fathers phrase, etc.

1. By drawing Conclusions on the above theories we can predict that:

2. 1. The polyfunctivity of the word from the point of view of the birth and the structure of the artistic text is appropriate to consider in volume:

3. 1) units of registration of non-direct speech;

4. 2) means of recognition of non-direct speech;

5. 3) means of combining the non-direct speech with the speech of the author and the speech of the hero;

6. 4) order of non-direct speech;

7. 5) use of non-direct speech as a form of transmission of internal and external speech.

8. 2. Language means of recognition of non-direct speech in English-language literature are quite diverse.

9. 3. Repetition of words, phrases, sentences in one statement is a characteristic feature of English-language emotionally-excited speech.

10. 4. Typically, input words are typical of long and undiluted passages of non-direct speech.

11. 5. Sometimes two input words frame a single sentence in non-direct speech.

12. 6. For the style of English-language artistic text, the abundance of words entering non-direct speech is indicative.

13. 7. Deuttic words of type in, on, up, down, etc., belong to the category of unchanged words, which in the dictionary are morphologically completely not differentiated as words of a certain part of speech. However, there is no reason to

argue that these words are devoid of grammatical markers and do not possess grammatical form, for the following is the ability to combine with the words of certain bits, function, distribution, reacyan of various kinds of transformation of the sentence.

14. Groups of spatial deixis, being actualized in certain contexts, are able to act as words of different classes, being used in adverbial and proposed functions.

Belonging of a word to a certain grammatical class in itself records behind this word a set of typical valence properties. It 's the so-called grammatical valence of a word.

The combinability can be distinguished more within a singlemultivalued word acting in different meanings.

The very possibility of the existence of certain structural types of phrases is regulated by the grammatical features of the nuclear word, and the realization of this potential possibility is limited by the belonging of the leading word to a certain semantic class, the specific value of a multivalued word and the logical compatibility of concepts marked by two significant words.

The study of the combined selectivity of semantic groups of words or a single word in a certain meaning is closely related by the study of the role of the environment in the realization of the meaning of the word. The degree of relevance of the environment may vary. It either limits, clarifies the meaning of the word (in our case adjective) or serves as a means of realizing its meaning.

With regard to the mandatory environment, it should be borne in mind that it may be either the obligation of a certain model or the obligation of a specific lexical content of the model. In other words, relationships are possible: model - one value; Model - more than one value.

To fully reveal their images, the image of internal speech is referred to.

First of all, they are attracted by internal speech, that is, the highest form of internal speech, its final phase when it is transformed into external speech.

In English, along with nominative verbal units, there are word-pointers, substituents, and indexes = "performative" signs.

In contrast to the rank of words-names, the meaning of which is deterministic by real reality and is absolute, words-pointers (deiktic and eslov), without being names of persons and objects, highlight and differentiate the latter relative to coordinates of speech act.

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