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## POLY FUNCTIONALITY OF A WORD IN THE CONTEXT OF SPEECH

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### ABSTRACT

*This paper is about poly functionality of a word in the context of speech. On the top of that, examples are presented to justify the research. The outcomes are implemented in compliance with analysis.*

**KEYWORDS:** *Speech, Word, Poly functionality, Literature, Context, Sentences.*

### INTRODUCTION

Non-direct speech is a stylistic technique that consists in combining the subjective plans of the author and the hero. The speech is on behalf of the author, but its content, intonation, lexical and syntactic features indicate her 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, depicts his thoughts, feelings, and 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 the works of Golsworthy, Dreiser, Game, Malz, Cronin and other writers [114]. Despite the presence of common features characteristic of non-direct speech in English, each writer has his own individual-artistic manner of using this technique, which often changes with the growth of his skill [28, c.112].

From the point of view of the polyfunctionality of the word, we highlight the following issues:

- 1) Decoration unit of non-direct speech;
- 2) Means for recognizing non-direct speech;
- 3) Means of combining non-direct speech with the author's speech and the hero's speech;

4) The 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].

Most often, non-direct speech in the language of works of English literature is found in the form of one or more independent sentences.

Examples:

1. "Oh! Denis, how can you say such a thing!" cried Mary indignantly. But she gazed doubtfully at the suggestive angle of the yachting cap. Was it merely sausy, or was its purpose more profoundly significant? [106, p.54].
2. She shuddered at the recollection of her visit to the doctor, but firmly she blotted out from her mind the odious experiences of the last two hours. She would be brave for Denis! [106, p.155].
3. Peter Perry's chance remark had given her the solution she had been blindly seeking, and it was that which now impelled her in this contrary direction. She would go and see a doctor. Doctors were wise, trustworthy, kind; they healed, advised, comforted, yet respected one's confidence. Immediately she thought of the only practitioner she knew, Dr. Lawrie... [107, pp.130-131].
4. As her eyes met his, he could see that she meant absolutely very grim word she uttered, and he pressed her arm again, tenderly. How could he, even for an instant, have considered leaving this lovely, defenceless creature who, but for him, would still have been a virgin and who now, because of him, was soon to be a mother. And how passionately attached to him she was! It thrilled him with a fierce joy to see her complete dependence upon him and her submission to his will. [108, p.154].

Often, non-direct speech is equal in volume to part of a complex sentence.

1. Angrily he thrust this from him, suring himself, in his own axiom that it was the man, not the money that mattered, and with a quick gesture, he swaggered his way through the imposing portals [109, p.260].
2. ...he touched the parcel under his arm, exploded into activity before this peculiar lady might regain her sanity, and vanished like a puff of smoke down the street [109, p.145].
3. He was now aware that he would have to bond his house ... No one would know, he would go secretly to a lawyer in Glasgow who would arrange everything, but already, he felt dully as if his own house did not belong to him [108, pp.237-238].
4. His vague allusions had shocked her; she must know more, be at all costs reassured [108, p.247]

The non-direct speech, presented as part of a complex sentence, is sometimes followed by another independent sentence:

1. He looked at her quersly, asking himself if the old girl thought he was still at her apron strings. Perhaps he had been too unguarded with her [107, p.246].

2. He was proud of his achievement, and felt in agreeable anticipation that he would do even better next time, that Mamma must have a tidy sum tucked away in a safe place. It would be his for the asking! [107, p.278].

The non-direct speech, presented as part of a complex sentence, is sometimes followed by another independent sentence:

1. Well! she must see her name – the name of Nessie Brodie. That, surely, was no hardship – to view for one moment her own name. That moment had come! [108, p.148].
2. 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? [107, p.110].

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

1. 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 [108, p.295].
2. 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 [108, p.161].
3. 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... [109, p.262].

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

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