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THE AUTHOR'S MODALITY AS A SCIENTIFIC PARADIGM OF LITERARY TEXT RESEARCH

The article deals with the modality in linguistic researches. The article touches upon the issue of a short history of the category of modality in contemporary linguistics and text linguistics; also it highlights the author's modality meaning in the process of literary text creation. Much attention is given to the differentiation of modality in syntax and text linguistics aspects. The author's modality is analyzed as a communicative-pragmatic and subjective-estimative category. The semantic basis of modality category is objective modality and subjective-estimative modality. It is spoken in detail about explication of national-cultural, dramatic and other author's modality in contemporary fiction.

Key words: modality, the author's modality, text modality, subjective-estimative modality, literary text.

The formulation of a scientific problem and its significance. The most common interpretation of the modality is based on the expression of reality. Modality is highlighted as a compulsory sentence category, which determines its semantic and grammatical nature, reveals the connection between the meaning of sentences and extralinguistic reality. The interest in the notion of modality as an expression of connection between the content of expression and extralinguistic reality increased in recent decades. This is evidenced by a great amount of researches on grammar and linguostylistics. Linguostylistics and text linguistics provide interpretation of the text modality as a category that focuses «subjective vision of the author and the author's psychological self-revelation, which, under the law of emotional contamination inherent effect of enhanced action on the recipient» [18, p. 651].

The analysis of recent researches and publications. Established in the writings of V.V. Vinogradov syntactical paradigm of modality theory has undergone thorough development of modern linguistics. V. M. Bondarenko, G. A. Zolotova, I. I. Meshchaninov, G. Y. Solhanyk, N. Y. Shvedova highlight in their works conceptual syntactic modality identification, classification modal values, the factors of subjective and objective modality forming, etc. The text modality fundamentals are closely connected to C. Bally linguistic theory, which became the impulse for the linguostylistic and functionally semantic directions of this category. The modality of a literary text is steel researched in modern linguistics. It is reflected as a form of language signs in the implementation of individual author's interpretation in the works of O. S. Bochkova, N. S. Valhina, S. S. Vaulina, A. Vezhbytska, M. R. Kabanova, V. V. Kozlovsky, M. V. Lyapon, O. A. Popova, L. V. Suprun, A. E. Chykina and others. Very often researchers appeal to a modal organization of a literary text referring on the understanding of the

implementation modality text as a worldview of the author, his attitude to the presented information, explicit or implicit forms of expression, ways of interacting with the reader.

Despite a great number of linguistic nature modality studies, many aspects of the problem remain unconsidered in modern linguistics. The syntactical modality sentences nature is deeply examined, but the modality of the text, the author's modality, the subjective evaluation modality still needs to be investigated. The differentiation question of these terms and their definitions still exists. Special attention should be paid to the mechanisms of the image of the author, logical and compositional role in creating modality text, principles of modeling of verbal prose work centers and their role in shaping the text modality, the interaction between objective and subjective evaluation modality and others.

The purpose and the target of the article. The purpose of the article is to offer the author's modality paradigm in modern linguistics and text linguistics. The purpose involves solving the following tasks: to substantiate the notion of modality as a unit of linguistic research; to submit story study category modality in modern linguistics and text linguistics; to highlight the author's concept of modality in the context of the study of literary text; to identify substantive and emotional and evaluative components author modality in modern Ukrainian prose texts.

The presentation of the material and substantiation of the study results. In a common sense modality is a relation expressed to objective reality, a reflection of the internal thinking peculiarities of a person and their communicative intentions. This term is used «to refer to a wide range of phenomena, heterogeneous in terms of content, grammatical properties and the extent of decoration at different levels of linguistic structure» [11, p. 303].

Modality is a multifaceted scientific category, which was bounded in logic researches. The modal logic studies the logical statement connections. Depending on the types of modal statements, there are several types of modal logic, the most common of which - temporal and spatial. In the twentieth century the meaning of the scientific notion "modality" became a component of other studies, including linguistics. In his work «On the modality and category modal words in the Russian language» V. Vinogradov launched the application of this concept in the study of grammar, including formal and semantic structure of sentences. According to the scientist, modality is a category which «conveys the relation to the meaning of a statement and the attitude of the speaker to what he said» [4, p. 55].

Modern syntactical theories identify the modality with a predication and a category of verb. Also the category *modality* is often associated with the concepts of *possibility*, *reality* and *necessity* and with syntactic and lexical forms of its expression, including modal words, parenthetical words and others. The objective and subjective plans are distinguished in the structure of the grammatical modality. The objective plan reflects the nature and objective

relations associated with three characteristics: opportunity, necessity, and reality. If the objective-modal meaning of the sentence expresses the character of relation to reality, the subjective modal value expresses the attitude of the speaker to what he said. Subjective evaluation modality always implies, i.e. communicative intentions of the speaker as approval, disapproval, desire, opportunity, encouragement and more. «In the category of subjective modality it captures the human mind's ability to oppose the «I» and «non-self» (conceptual basis of neutral and informative background) in the statement» [11, p. 304].

Modality is closely connected to pragmatics – the science of language signs functioning in the speech. This is determined by the notion of modality in the process of studying the following aspects of communication: the purpose of the expression (question orders, requests, apologies, etc.), speech tactics and types of speech, communicative purpose of the speaker (indirect content of expression, hint, allegory), the attitude of the speaker to the uttered (organization according to the expression of dominant themes, concepts, etc.), evaluation of information, the interpretation of the text and others. Learning modality of a literary text in terms of pragmatics involves the consideration of subjective modal meanings approval / disapproval.

With the development of cognitive linguistics, pragmatics, functional semantics, text linguistics modality studying spread beyond the sentence and became the object of study of the text (especially artistic) and one of the factors determining the idiostyle specific features. In this process Significant role played C. Bally's thoughts, who believed that every utterance is realized contrasting content (dictate) and individual assessment of the facts set (mode) [2].

The interpretation of modality as a grammar category, linguostylistic category and text linguistics does not coincide. I. R. Halperin said: «The modality belongs to the categories, inherent language in action, which is speech, and therefore it occurs the main point of the communicative process» [5, p. 16]. As you can see, unlike syntactic interpretation modalities linguostylistics and text linguistics consider this concept as a pragmatic communicative, cognitive and subjective-evaluative category.

Text modality is a concept which is much wider than grammatical category of modality, because the language associated with the personality of the writer. According to V. A. Kukharenko, «permeates the entire text modality and implemented through the gradual accumulation of such components image of the author as emotional and evaluative vocabulary, expressive syntax, grammatical, lexical, compositional manner of implementation of the language writer» [10, p. 83]. Thus, the author reflects their own perception of reality, aesthetic preferences, creates an imaginary world of art.

The most complete definition of modality in text linguistics aspect gives the «Stylistic Encyclopedic Dictionary of Russian language», which is identified with the concept of tone: «The tone - (subjective modality, the modality of text, text expressivity) is a text category, which reflects the emotional and volitional installation of the author of the text when you reach specific communication

goals, psychological position of the author in relation to the above and to the recipient and to the situation of communication. It is determined by the author's language value and character interaction. Along with estimative rational type, the tone of the speech is a part of the whole work subjectivity» [18, p. 483]. A special attention is paid to the role of vocabulary in modality forming: «The tone can represent the text constant, but more often it is characterized by variability and different directions of emotional, parametric and voluntative characteristics, the presence of number of thematic fields, depending on the nature of the relationship communicators, the number of characters in the text, the number of subject-subject line» [18, p. 484].

Subjective and objective are necessary elements of the text modality, the extent of which depends on the manifestation of style or genre. Scientific and technical texts, business documents, some genres of newspaper texts record the prevalence of objective factors (for example, impersonal form). However, the choice of object descriptions, narrative or reflection and consideration of some aspect of the object in the text indicate the relative objectivity. Thus, the text modality can be considered a category in which the objective and subjective are in unity. In addition, this objective is considered to be general language, the national component of the text, and subjective – some factors specific acts of communication, personality or copyright features.

According to T. V. Romanova, «modality tends to mix with the category of subjectivity» [17, p. 6]. So the anthropocentric aspect of the author's modality category is that in the middle of modality is the author as a subject of language and people with their inherent linguistic preferences. O. M. Orekhova thinks that subjective modality is a hierarchically organized modal meanings system, united by the category of subjectivity, which reflects the part of the speaker in utterance formulation [13, p. 6-7]. The category of modality is linked to the notion of subjectivity, which is the basis of linguistic author embodiment of the image and text items intentional direction. The modern linguostylistics the concept of volume modality is significantly expanded, covering not only cognitive, pragmatic, perceptual (sensory), emotive, but any communicative mode: individual assessment of reality, verbalization own aesthetic, philosophical, psychological attitudes etc.

Studying modality in the context of idiostyle research of the writer who reflects his linguistic worldview caused the necessity of these concepts connection. The modality is not next to the language worldviews; it precedes them and shapes them because the man plays the world through language, which is fixed, on the one hand, universal and national experience and, on the other – the implementation of individual languages. The latter determines the specific features modalities at all levels.

The question of the meaning of the author's modality issue (text modality, subjective evaluation modality) is highlighted in modern linguistics in different ways. There is no unitary definition of the term «the author's modality» till today. Most scientists understand under the author's modality «the subjective

vision of the author and the author's psychological self-revelation, which is marked by increased emotional impact on the recipient» [18, p. 583]. Last years publications record shows this concept both in linguostylistics terms and in terms of text linguistics. The notion of the author's modality taken to study for the first time was in Ukrainian linguistics by M. R. Kabanova, who considered this category to be an integral part of the general language modality [44].

The author's modality is a way to reflect the reality in person's mind that is the perception of reality through the prism of linguistic, cultural and national values, language-specific individual; interpretation of the world for individual psychological and aesthetic canons. The basis of the author's modality is the combination of intelligence, aesthetic preferences and individual language practice. The author's partly has a reflection of the modality of cultural, historical, national and social features.

Due to the disorder of terms with definitions keyword modality we should figure out what is the distinction between text modality (modality of the text) and the author's modality. Here you can see the scholar O. S. Bochkova's position: «The text as an idiostyle, on the one hand, realizes the inherent features of a language system, on the other it is the result of individual selection of language resources that meet aesthetic or pragmatic aim writer» [14, p. 3]. So, the author's modality is realized only in a specific text, which can be considered as an individual's conception of the world.

The individual-author's character is the fundamental feature of the artwork [10, p. 157]. Modality connects the world of external phenomena and the inner world of a person. A. A. Popova notes textcentric approach to modality to be considered the main category of the text, as well as anthropocentric text: «The problem of the anthropocentric text is one of the areas of study of the text, which are concentrated around the most interesting problems of the new linguistic paradigm with linguocultural and linguophilosophical nature. Modality belongs to them. In addition, the narrative text is the mean and the result of implementation linguistic identity of the author» [16, p. 6]. In the context of the author's interpretation of modality phenomenon we can speak about polymodality – the change the focus of the narrative, points of view and so on [16, p. 13]. The point of view or the intention of the author forms the evaluative, spatial-temporal, psychological, and other modality types.

The semantic foundation of the author's modality category makes substantive modality (reflected in the text of the author's model of reality) and subjective evaluation modality that modifies the subject modality additional qualitative and evaluative characteristics of the message. «Subject aspect of the text modality, which transfers the relation between text content and reality in terms of the author, has some information on the subject, the reality of the situation: all words in the text, all the sentences, and the text as a whole actualized. They act not as hypothetical syntactic structures, but as specific subjects and marks of real statement of facts and situations» [12, p. 8]. T. Nikitina believes that the basis of the description of the author's linguistic

factors modalities laid rhythmic, composite and verbal-speech means, the latter of which include lexical, lexical and phraseology, morphosyntactic and lexical and grammatical units [12, p. 12].

Identifying dominant factors of the text modality, L. V. Suprun draws attention to the decisive role of expressiveness text: «The desire to achieve maximum expressiveness text is often the motive linguistic creativity. Expressiveness – is any marking and highlighting on a background of neutral units. Therefore, the means and methods of creating expressive means of representation of the text is the text modality» [19, p. 40].

The reflection of the author's modality in fiction demonstrates the writer's positioning to the worldview he creates. Thus, the explication of the subject in a novel modality E. Pashkovsky «Свято» is found primarily on the denotative level. Text as a means of the author's national self-revelation encodes mental contents in association time - family, forms the national and cultural author's modality through snippets of popular songs, fragments of ancient written records, quotes from the works of Taras Shevchenko, i.g., *мертвий від безнадії час обзивався братовим співом, «не плач, мати, не журися, бо вже твій син оженився»* [14, p. 37].

E. Pashkovsky author's modality shows key words chosen by the author, marked by high frequency usage of words *слово, мова, час, Україна, Чорнобиль, місто* and others. The author's modality becomes extremely important in the generation of language units, creation of text. In the author modality the concept *Ukraine* forms a semantic complex with a distinct negative emotional evaluation lexical units, for example ... *...а ти сидиш ... в знелюдненій **зникаючій**, як смертезна, смрадом роздута, булька, ...у цій талантолюбній здихарні, віковій кегебарні, ... мілітарні, ...клошарні, ...блошарні, ...грошарні, ...казематні, ...лихарні, тремтярні, смертярні, ...тут, у країні доповідей і наказів...* [15, p. 22]. Modality of the author's thoughts becomes national-cultural tone through a combination of concrete visual pictures, descriptions of philosophical reflections, memories, historical associations. In Pashkovsky's language worldview the lexical unit *земля* become kind of some impulse contexts, modeled on ancient written records. In such contexts artistic equivalent of Ukraine are the metaphorical epithet compound and *земля зради, земля нічийна, перебрехана лисами, вітчизна каїнів, держава нездар, країна відчаю, країна торжествуючих людоїдців, земля з незгойною тугою безвір'я і звірства* and others.

The contemporary writers author's modality activates the image *слово*. P. Zagrebelniy language manner demonstrates the positive image of the *слово*, actualized solemn context of the novel «Я, Богдан», *Мій народ ждав **слова**, яке запалювало б душі, слово спалахувало та в молодецькім поклику козацькім, то в думі невольничій, то в пісні, воно народжувалося в тяжких муках і на роздоллях, в косноязичії і в казаннях отців святих, в мові і в немові, і скільки ж років і віків минуло, допоки те **слово** вирвалося з моїх уст, а воно було просте й приступне кожному, хоч і зароджувалося не на полях битовних, а в*

тісних келіях і в тих пристанищах духу, де годилося б розмовляти лише з богом, доводилося звертатися до світу, що був увесь у ранах, стікав кров'ю, конав од неправди і насильства [8, р. 16-17].

The address pragmatic focus and purpose as the basis of the author's novel modality E. Pashkovsky «Щоденний жезл» allow the author to create expressive text key concept of the word as sign language semantics sublime ... *згадувати польові квіти в білому соломонівому вбранні, не жати й не сіяти, доторкуватись подумки до єдиної, надживильної, здатної воскресати сили **слова**, самим зверненням до висоти підтримувати розмову з Силою, вищою від заскубаних тривог, суворою, милосердною, вільною вкладати мужність і виводити звідусюди, однаково прихильною до самотності і до юрби, заспокійливою, здатною розтуляти уста і втішати простосердих [15, р. 31]; А мале земне **слово** звітрилось за виднокола, туди, де поза обставинами й зневірою здатне виконати завдання, як виконувало його споконвічно: нагадати деякі прості речі, безліч разів пережиті, – й спинити забріхування споживацьким раєм, свободою заздрісної жадоби, погордим успіхом переможців... [15, р. 34].*

National cultural S. Zhadan's modality finds its reflections is implementing a string of internal sensations and impressions of post-Soviet Ukraine, the land where his childhood passed: *Відчути запах справжнього, дорослого життя, що пахне дешевою водійською їдальнею, пахне старими й промасленими робами, пахне, зовсім несподівано для тебе, радянськими парфумами і югославською жувальною гумкою, загалом має фантастичний запах, і навіть коли зміняться декорації, зміниться влада, зміниться країна, в якій ти живеш, все одно залишиться цей запах, оскільки залишиться саме **життя**, незалежно від того, чи залишишся в ньому ти [7, р. 10].*

Linguostylistic analysis of Ukrainian late XX – early XXI century prose language demonstrates that the national-cultural modality copyright reflections caused by the specifics of life in a global world where national and ethnic cultural, domestic and others, borders are becoming conditional. Along with the activation of private aesthetic connotations studied Ukrainian literary texts record the linguistic sign «non-Ukrainian» cultural space: *Художники – вони ж візуали, і слухають вони очима... Попросив продавця книжок ввімкнути щось бадьоріше. Він поставив диск із серії «Романтік колекшн»: Френк Синатра, Луї Армстронг, Поль Морія, The Platters, Ніно Ротта і Лондонський симфонічний оркестр [6, р. 48].*

Artistic aesthetic idea of playing the modern world is realized in a novel Yuri Andrukhovych «Лексикон інтимних міст». Through the author's modality of subjective narrator appears as the bearer of national cultural ideas. Ukrainian ethnic and world space depicted through domestic and substantive, cultural, historical and philosophical objective reality, complemented by individual mental vision of the writer, for example: *Чи не перша в моєму дитинстві ідея Києва – це місто футбольного клубу «Динамо». ... Київ – це було поле, напівбоги, стадіон, трибуни, схоплені телекамерою, фрагменти прекрасної*

людської маси, а відтак – і невимовно кохані обличчя цілком незнайомих мені людей; Він був музикою композитора Білаша і каштановим зеленобровим Майбородою. Київ був київським вальсом і київським тортом [1, р. 221]. The author filed modality is realized primarily through the choice of key tokens marked positive semantics in this context. This is primarily a cultural and mental markers Ukrainian Kyiv «Dynamo» Bilash, Maiboroda, Kyiv Waltz and others. Subject modality component author «absorbed» emotionally evaluative narrative tone – positive expression of concepts that the writer describes as positive own inner state, pleasant childhood memories.

The perception of the linguistic identity of the writer through the forms of its expression in the text is a complex process, whose mission is to see (feel) the author's assessment depicted. The subjective estimate explicits the author's «I» formed in linguistic text units. That is why the concepts of «image of the author» and the text modality as the author's modality implementation are inextricably linked.

Conclusions and prospects for further research. Linguostylistics and text linguistics have practical orientation, which provides its philological reading, decoding is aesthetic, psychological, ideological and aesthetic motivations author, embodied in the text. This is because the modality is not an additional factor or addition of expression, but the fundamental realization of the author's worldview.

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Голоюх Лариса. Авторська модальність як наукова парадигма дослідження художнього тексту

У статті обґрунтовано поняття *модальність* у контексті лінгвістичних досліджень, подано коротку історію вивчення категорії модальності в сучасній лінгвостилістиці та лінгвістиці тексту, висвітлено значення *авторської модальності* в процесі творення художнього тексту. З'ясовано диференціацію модальності в аспекті синтаксису і лінгвістики тексту. Досліджено авторську модальність як комунікативно-прагматичну та суб'єктивно-оцінну категорію. Доведено, що семантичну основу категорії авторської модальності в художньому тексті складають предметна модальність (відображена в тексті авторська модель дійсності) та суб'єктивно-оцінна модальність, яка модифікує предметну модальність додатковими якісно-оцінними характеристиками повідомлення. Виявлено експлікацію національно-культурної, драматичної та ін. авторської модальності в текстах сучасної художньої прози.

Ключові слова: модальність, авторська модальність, модальність тексту, суб'єктивно-оцінна модальність, художній текст.

Голоюх Лариса. Авторская модальность как научная парадигма исследования художественного текста.

В статье обосновано понятие *модальность* в контексте лингвистических исследований, предложена краткая история изучения категории модальности в современной лингвостилистике и лингвистике текста, определено значение авторской модальности в процессе создания художественного текста. Установлена дифференциация модальности в аспекте синтаксиса и лингвистики текста. Исследована авторская модальность как коммуникативно-прагматическая и субъективно-оценочная категория. Доказано, что основу авторской модальности составляют предметная модальность (отображение в тексте авторской языковой модели действительности) и субъективно-оценочная модальность, которая модифицирует предметную модальность дополнительными коннотативными характеристиками сообщения. Выявлена экспликация национально-культурной, драматической и других видов модальности в текстах современной прозы.

Ключевые слова: модальность, авторская модальность, модальность текста, субъективно-оценочная модальность, художественный текст.

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