

## Modality of a literary text (based on the material of English and Uzbek languages)

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**Abstract:** In recent studies, the focus of scientists is shifting from language to its carrier - a person, which has led to a transition from "immanent" linguistics, which involves considering the language "in itself and for itself", to anthropological linguistics, which studies "language in close connection with a person, his consciousness, thinking, spiritual and practical activity"<sup>1</sup>.

**Keywords:** modalis - modal; lat. modus - measure, method) is a complex and multifaceted category, modality of a literary text, figurative expression.

This fact is explained by the fact that, having created a language, a person reflected his own appearance in it. He captured in the language everything that he knows about himself and his physical appearance, his internal states, emotions and intellect, everything he knows about the outside world, his attitude towards himself and the world around him. The anthropocentric orientation of modern linguistic research has led specialists to actively study the modality of a literary text. Modality (from lat. modalis - modal; lat. modus - measure, method) is a complex and multifaceted category, which, according to the figurative expression of S. Balli, is the "soul of the proposal".

The term "modality" came to linguistics from classical formal logic. Modality - in different subject areas - a category that characterizes the mode of action or attitude to action, which is a linguistic universal. In foreign linguistics, the initial stage in the study of this category is associated with the name of the French linguist Ch. Bally, who made a fundamentally important remark that "... one cannot attach meaning to a sentence to a statement if at least some expression of modality is not found in it."

It was S. Bally who distinguished the semantic structure of the sentence dictum (objective semantic constant) and modus (subjective variable constant), which later became the basis for distinguishing two types of modality - objective and subjective. The study of modality in the Russian linguistic tradition is laid down in the works of V.V.Vinogradov, who ranked this category among the main, central linguistic categories, in various forms found in languages of different systems.

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<sup>1</sup> Алексеева, И. С. Введение в переводоведение / И. С. Алексеева. — СПб., 2004. — С. 75.

“Any holistic expression of a thought, feeling, motive, reflecting reality in one form or another of an utterance, is clothed in one of the intonation schemes of sentences existing in a given language system and expressing one of those syntactic meanings that in their totality form the category of modality.”

The reflection of objective reality in speech, as well as the participation of the subject of speech in this process, determines the essence of modality, which in the most general form can be represented as an expression of the subjective and objective in the language. Objective modality, which expresses the relation of what is communicated to reality in terms of reality and potentiality, is considered one of the mandatory features of the utterance. The objective in speech follows from the objective properties of an object or a phenomenon of objective reality, and is also conditioned by the objective characteristics of the subject as a representative of a certain society, since “many life relationships coincide in large groups of people or even in all of humanity to the extent of the commonality of certain objective characteristics.

Objective modality reflects the objective connections of reality, a denotation independent of the act of communication is a fact or phenomenon of objective reality. In terms of content, the meaning of objective modality is traditionally limited to three characteristics and their varieties: the possibility, necessity and reality of the existence of any fact of objective reality. In linguistics, there are two understandings of the category of modality: narrow and wide.

According to the narrow approach, linguistic modality is understood as a direct analogy of the modality of judgment; being a semantic category, it "is implemented in the entire composition of the sentence and does not impose any special features on the structure of the sentence." This point of view is not widespread, because it reduces the linguistic modality to the logical modality of the judgment, limiting it to the values of possibility, necessity and reality allocated in formal logic.

V.Z.Panfilov, considering the category of modality at the sentence level in close connection with the analysis of the logical category of modality and judgment, distinguishes two types of modal meanings: objective modality and subjective modality, while objective modality “reflects the nature of the objective connections that are present in a particular situation, to which the cognitive act is directed, namely, possible, real and necessary connections. Subjective modality "expresses the speaker's assessment of the degree of knowledge of these connections, that is, it indicates the degree of reliability of the thought reflecting the given situation.”<sup>2</sup>

According to the second, broad approach (coming from Sh.Bally and V.Vinogradov), the content of modality includes the meanings of reality/unreality, affirmation/negation, reliability, probability, necessity, possibility, desirability, as well

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<sup>2</sup> 2. Блумфильд, Л. Язык. Пер. с англ. Е. С. Кубряковой // Под ред. и с предисл. М. М. Гухман / Л. Блумфильд. — М., 1968. — С. 504.

as the meanings of motivation, will and emotiveness. . Such a breadth in the approach to understanding the semantic volume of modality naturally leads researchers to try to limit or streamline the complex of meanings included in its composition, to establish a structural and functional hierarchy of individual semantic layers of modality in the content structure of the sentence.

T.I.Descheriev considers modality as “a lexico-grammatical category that characterizes the target communicative attitude, the type of connection between the subject and the predicate of the judgment indicated by the sentence, the intoteme of the latter and the mode of the speaker/writer's relationship to the meaning of the message. Thus, modality expresses the relation of judgment to reality from the point of view of the subject of speech and the relation of the latter to the meaning of the message.

Modality is a broad semantic category, it largely determines the semantic structure of the sentence, which provides "live contact with extralinguistic reality". A.B.Tumanova notes that modality is studied primarily at the sentence level: “Modality in the structure of a sentence is considered as a sign of relations between predicative units, as a communicative sign representing sentences according to the type of target setting, as a structural-semantic sign of a sentence expressing the relationship of the speaker to the reported and assessment of it in terms of reality/unreality.

A fragment of the linguistic category of modality is the modality of a literary text, since “a literary text, being an artificially organized structure, a materialized fragment of a specific epistemological and national culture of an ethnic group, conveys a certain picture of the world and has a high power of social impact.

The text as an idiostyle implements, on the one hand, the immanent features of a certain system of language, on the other hand, it is the result of an individual selection of language resources that correspond to the aesthetic or pragmatic goals of the writer or poet. So, for example, we observe the following sonnet in English and its Uzbek translation.

Shakespeare's sonnets were first translated into Russian by the outstanding translator S. Marshak, and Yusuf Shomansur translated them into Uzbek from Russian, namely, with the help of an intermediary language. M.Bakoeva in her scientific work studied the translation of Shakespeare's 66-sonnet by Yusuf Shomansur, and, according to her statement, "the translation is characterized by the consonance of thoughts, the language and style of the original are partially reflected, the anaphora, form and rhythm are masterfully worked out" .

Thus, the translation of a poem translated from English into Uzbek using an intermediary language was highly appreciated by researchers, and further we will consider the extent to which it reflects linguophonetic properties.

Tired with all these, for restful death I cry,  
As, to behold desert a beggar born,

And needy nothing trimmed in jollity,  
 And purest faith unhappily forsworn,  
 And gilded honor shamefully misplaced,  
 And maiden virtue rudely strumpeted,  
 And right perfection wrongfully disgraced,  
 And strength by limping sway disabled,  
 And art made tongue-tied by authority,  
 And folly (doctor-like) controlling skill,  
 And simple truth miscall'd simplicity,  
 And captive good attending captain ill:  
 Tired with all these, from these would I be gone,  
 Save that, to die, I leave my love alone.

*Uzbek translation:*

Ўлимни чорлайман. Тоқат қилмайман.  
 Садоқатгўй қадру-қимматларга ҳеч.  
 Соддалиқни мазах қилмоқда ёлғон,  
 Ҳашамдор либосда, - ҳар нарсаки пуч.  
 Нафратимга дучор: ҳукмки ноҳақ -  
 Камолотга завол, ифғатки - паймол,  
 Шармандалиқларки, - қилинар ардоқ,  
 Қудратки, - заифлик чангида лол.  
 Ростлиқки, - нодонлик аъмолидадир,  
 Тентақлиқки, - ниқоб киймиш донодай,  
 Илҳомки, - оғзида қулф ва занжир,  
 Тақвоки, - иллатнинг фармониға шай.  
 Нимаики кўрдим, - бари бадқирдор,  
 Лекин сени қандоқ ташлаб кетай, ёр.

The main concept of the poem is "injustice", "hatred". As you can see, the idea expressed in the original language is also reflected in the translation. Shakespeare in this sonnet tried to convey to readers a feeling of suffering from hopelessness, hatred of injustice, and the author succeeded. The translation also retains the rhyme order of the original.

A literary text as a complete speech work is permeated with "subjectivity and anthropocentric aspirations, and anthropocentricity is expressed in speech as a subjective-modal meaning." The semantic basis of subjective modality is an assessment, which is characterized by a variety of meanings and their shades. In connection with the increased interest in the problem of subjective modality, there is a constant expansion of its scope by including new meanings in it. In the semantic volume of subjective modality, different researchers include different meanings:

- absolute and comparative assessment,
- expressive-emotional assessment,
- forbidden/allowed values,
- desirable/undesirable,
- known/unknown,
- true/false value,
- assertions/denials,
- potentiality/purposefulness,
- categorical/non-categorical,
- possible/impossible and so on.

A significant step along this path was made, in our opinion, by G.A.Zolotov, which, based on the concept of modality proposed by V.V.Vinogradov, identifies three aspects of modal relations:

- relation of the content of the statement to reality in terms of its reality/unreality from the point of view of the speaker - an objective modality; - the attitude of the speaker to the content of the statement in terms of its reliability / unreliability - subjective modality; - the relationship between the subject of the action (the carrier of the sign) and the action (the predicative sign); - according to the terminology of the author, intra-syntactic modality and so on.

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