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The role of author modality in reconstruction of modal worlds (case study of texts by O. Henry)

The relevance of the research is determined with an anthropocentric trend in linguistics: in accordance with anthropocentrism, as a main principle of cognitive-communicative paradigm, a human lies in the centre of scientific research correspondently to his mental processes of categorization, preservation, adaptation and transmission of knowledge, which form cognitive infrastructure of human activity. Although any process of text interpretation presupposes reconstruction of a text world or a scenario in human's mind, not every text world is approximated to author's one and in result isn't oriented on disclosure of text inner sense.

Analyzing notions of *discourse world*, *text world* and *sub-world* as key constructs of text worlds theory (Werth 1996, 1999; Semino 1997; L.Hidalgo Downing 2000; Stockwell 2002; Gavins 2005, 2007), it should be mentioned, that exactly text world lies in the focus of text communication. Discourse world in such case is always "split" [1], being less important in comparison with text elements that form the contact sphere of text communication participants.

Following the leading foreign linguists we treat *text world* as a mental space or scenario, reconstructed in human's mind in the process of interaction of text information and human's socially and culturally determined "baggage" of knowledge about the world [2], [3], [4]. Seeing the fact that any approach to text analysis used separately from context will come to failure [5], text world is considered to be a communicative and linguistic construct, which unites elements of textual and contextual nature. The connection between language and context is reflected in the structure of this language by means of deictic markers, referential elements and operators of modality. The last ones take the leading position in text worlds activation.

As far as the author's choice of language and speech units' variant for verbal text cloth takes place accordingly to his direct evaluation of situation of text communication and assumed reader's evaluation, it is necessary, following J. Gavins, to use the term *modal world* [6]. The ontological status of this notion is predetermined with the fact, that this world is actualized with some type of modality and aims at realizing communicative and pragmatic function within the text. That means an intended action of using the different linguistic forms by author in order to make the reader's identification and estimation of pragmatically relevant situation possible in the context of indirect speech act of text communication. Still, the key issue is an ascertainment of axiological means of modal world actualization.

The **object** of research lies in determining of interdependence between author modality as a text category and modal world as a communicative and linguistic construct. In accordance with the object it is necessary to accomplish such **tasks**: the research of modality category in domestic and foreign paradigm; the determination of subjective modality types; the revealing of author modality as a dominant way of modal worlds activation through defining the axiological means of modal sense actualization on all levels of O. Henry texts' organization.

The category of modality within the domestic linguists' point of view [7], [8], [9], [10] is treated as a functional-semantic category, realized in two specific meanings: objectively modal one and subjectively modal one. For today, the opposition of objective and subjective aspects of modality doesn't lie in linguists' focus of consideration. The last is oriented on a communicative modus of modality – the modus of evaluation, knowledge, thought. In this light modality is treated as a monolithic indivisible category, the content of which is formed with subjective relations, associated with a reader. Moreover, speaking about any written text, the only notion can be used is *subjective modality*, due to the fact, that principle of reality – unreality, traditional for objective modality, doesn't work within texts. They express only subjective attitude to reality, refracted in the light of author's consciousness.

The author modality lies in generic position to subjective modality and author himself turns out to be the subject of text. In accordance with this point of view *author modality* is treated as a variety of text category, which reflects author's subjectively-evaluative attitude to the subject of text communication, his value reference points [11]. Accordingly to the definition, the connection with the category of intentionality is indisputable. The last is considered to be a communicative and pragmatic trend of text semantics, which depends on author's communicative aims, on his emotionally-ethic sphere. That explains the choice of necessary lexical, grammatical, phraseological, syntactic or stylistic means of author intentions' expressing. Thus, author modality is thought to be a disclosure of cognitive-axiological processes of author's consciousness and a specific communicative "signal" for the reader [12]. This statement is relevant for the research, because the usage of specific modal means depends on author's personal intentions, non-speech tasks, which revealing makes it possible to get out a complex communicative sense. The last is necessary for reconstruction of modal worlds approximated at most to author's ones.

The founder of modality conception in foreign linguistics is traditionally considered to be Ch. Bally. Within his point of view any utterance possesses the main content (dictum) and its modal part (modus), being the reflection of reader's emotionally-evaluative or volitional estimation in reference to dictum [13], as there is no text to be completely objective [14]. The conception of Ch. Bally was developed in scientific researches of such linguists, as N. Rescher [15], J. Lyons [16], J. Coates [17], K. Hengeveld [18], P. Simpson [19] through illumination of different types of modality accordingly to semantically-functional differentiation of its modi. Here the classification of P. Simpson [19] is taken as the basis of the research. Following the conception of the linguist, all emotionally-evaluative qualities of language are differentiated according to three categories of modality: deontic, boulomaic and epistemic.

So, deontic modality is associated with the notion of permission and feeling of duty [16], [19], expressing what is to be necessary, reasonable or permitted in

accordance with social, moral, juridical and other principles. Being oriented on some action, this type of modality doesn't predict its realization, but gives an appeal for this action to be accomplished. Moreover, deontic modality can reflect advice or recommendation, fulfilling, thereby, the function of social interaction.

Boulomaic modality is treated to be the degree of author's approval or disapproval of real state matters [20], reflected in diegetic reality through the revealing of his intentions and expectations [15], [19]. K. Hengeveld distinguishes the boulomaic modality as a subtype of subjective modality, aiming at defining the author's orientation in degree of wish or expectation within his epistemological system [18]. Thereby, it is reasonable to use, following I.V. Smuschinska, the term "author modality", which reflects better the subjectivity of attitude to reality within the text.

Epistemic modality expresses author's assuredness or uncertainty in truth of the utterance [17], [19] by means of representing his knowledge, thoughts, presuppositions accordingly to some facts [16]. The usage of epistemic modality in the text lays an epistemic modal world. The last represents a situation, which can't be realized in temporal and spatial boundaries that give rise to it [1], although, is possible or impossible in future.

Thus, the modal world actualization involves the reader's interpretation of some axiological means' modal sense. The choice of these means lies upon author's personal intentions and non-verbal tasks. The revealing of modal means and the decoding of their semantics make it possible to achieve the perlocutionary goal of indirect speech acts – to render implicit sense to the reader and to help him in reconstruction of modal worlds, approximated to author's ones.

The results of quantitative analysis prove the dominant role that axiological means of author modality have in modal worlds reconstruction on all levels of O. Henry texts' organization. The most frequently used stylistic means of author modality's expression plane are irony (27 %), metaphor (21 %), simile (15 %), antithesis (9 %), allusion (8 %). Now we're going to illustrate the most striking examples by means of stylistic, text-interpreting and pragma-semantic analysis.

In macro context: “*For he had tasted of **the** fruit of **the** tree of life, and, finding it bitter in his mouth, had stepped out of **Eden** for a time...*”, – definite article **the**, being the operator of author modality and a means of modal worlds’ reconstruction, actualizes the motif of Biblical Tree of Life, planted by God in paradise as a symbol of life (Genesis 2:9). Proper noun **Eden** is an allusion on Biblical story about Adam and Eva’ fall, their exile from paradise and the loss of access to Tree of Life as a source of immortality and harmony (Genesis 3:24). Generally, allusion is treated as an effective means of modal relations’ expression in the text, being characterized with high concentration of information. Especially in this macro context allusion expresses author’s subjective evaluation of *life as a bitter fruit*, bringing a negative shade of *sorrow, suffering* in text semantics.

The mental space of verbal image: “*When the clogged arteries should suffer congestion from the increased flow of blood pumped into them by the power of the burglar's "oil," they would rapidly become "no thoroughfare," and the fountain of life would cease to flow*”, – can be reconstructed in the format of modal world, actualized with means of epistemic and author modality. The first one reflects hypothetic matter of things and is verbalized through the grammatical form of conditional mood. The advancement of the modal world takes place due to apodosis that leads the hypothetic situation to its logical completion, playing the role of functional proposition: *they would rapidly become "no thoroughfare," and the fountain of life would cease to flow*. Among the operators of author modality on lexical level of the text organization one can distinguish metaphor “*fountain of life*” and lexeme *thoroughfare*. The last functions as a neologism, formed with adjectivation of the noun *thoroughfare* – *way, path* into adjective with semantics *passing through*. The connection with negation “*no*” leads to appearing of additional sense – *with no chances to path through*, and together with semantics of the word *cease* – *to stop* expresses author’s subjective evaluation of *death as a stop of motion*, blaming the passive position of a man.

Author’s ironic attitude, expressed with author modality, is realized in a fragment: “*Oh, the hardships of the rich! I don’t see, – said Blinker, – why I should*

be always signing confounded papers. I am packed, and was to have left for the North Woods this morning. Now I must wait until tomorrow morning”, – where the temporal deictic *now* fulfils an indicative function, showing the relevant moment in achieving apogee with irony. The subject of irony contains *groundless sufferings and wines of rich people*, verbalized with interjection, exclamatory sentence and modal verbs. Even the usage of modal construction *to be to*, as a language mark of deontic modality, taken for expression of the importance of the rich man’s fastest departure (exactly that day, because all the rich have already left the city), just increases the irony effect.

In the given fragment: “*But when you have so many millions that – She concluded the sentence with a gesture of despair. – It is the monotony of it, – she continued, – that palls. Drives, dinners, theatres, balls, suppers, with the gilding of superfluous wealth over it all. Sometimes the very tinkle of the ice in my champagne glass nearly drives me mad*”, – expressively rich lexemes *gesture of despair, monotony, superfluous wealth, tinkle of the ice* and the stylistic means of aposiopesis, aiming as well at expression of speaker’s emotions, stand for lexical and phonetic means of irony expression. The object of irony is *snobbery as a man’s claim on manners and tastes of higher layers of society, blind imitation of bourgeoisie way of life at the end of XIX century*. The usage of spatial deictic *that* indicates the fact that character doesn’t belong to that world of luxury she describes. Within the context it becomes clear that the girl is a cashier with modest salary and she has never had that elite life she describes so contemptuously.

In macro context: “*She wore a night-black dress... Her hat was black, and from it drooped and fluttered an ebon veil, filmy as a spider’s web. She stood on the top step and drew on black silk gloves. Her face was plain rather than pretty, but it was now illuminated and made almost beautiful by her large grey eyes that gazed above the houses... with an expression of the most appealing sadness and melancholy*”, – the attention is focused on the repetition of the lexeme *black*, which is the language operator of author modality with a pragmatic intention – *to render a man’s depressed condition* by means of semantics *melancholy*,

disappointment. Simile *veil filmy as a spider's web* contains an allusion on Arachne's myth, actualizing the modal world about a mortal woman, who challenged the goddess of wisdom – Athena, thereby, depreciating her godlike love. Being defeated Arachne committed suicide with hanging, but Athena drew her out of the noose and turned into a spider that is always spinning his web. The usage of stylistic analysis makes it possible to find out an additional indicator of author modality – irony. The last is used to code the sense, that woman's disappointment and sadness for her beloved is just a mask she wears to find a husband she's never had. This sense increases the semantics of an allusion simile – *practicalness, feelings depreciation*. There are other modal operators such as elliptic sentence with interjection *oh, this thin black goods* and temporal adverb *now*, aiming not only at creation of a dialogue between text communication participants, but also at indicating the ironic position of author.

Not only traditional figures of speech can stand for operators of author modality. Thus, non-traditional explication of antithesis in the fragment: “*They are rough but uncivil in their manners, and though their ways are boisterous and unpolished, under it all they have a great deal of impoliteness and discourtesy*”, – is caused with combinatorics of lexical means that aren't typical for this figure: instead of antonyms author uses synonyms *rough, uncivil, boisterous, unpolished, impoliteness, discourtesy*. The intention of such strategy lies in expression of author's negative attitude to American bourgeoisie of XIX century.

Conclusions and perspectives of further research. According to the object and tasks of the research we found out that ontological status of modal world includes not only cognitive-communicative, but also pragmatic aspect. It is determined with the fact, that in the basis of modal world actualization there is some type of subjective modality. Among these types the dominant position in O. Henry texts is taken with author modality. The last one is closely connected with category of intentionality, being author's veiled subjective evaluation, which needs a complex analysis and reader's extralinguistic competence. Exactly the paralanguage component of indirect acts determines the choice of necessary

lexical, grammatical, phraseology, syntactic or stylistic means of axiological senses' expression. The perspective of further research lies in studying of reference and deixis axiological functions, their role in modal worlds reconstruction.

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