

TEXT MODALITY IN TRANSLATION

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Problema privind modalitatea subiectivă deține un loc special în lingvistică. Ea este exprimată cu ajutorul diferitelor metode frazeologice, stilistice, sintactice, intonaționale. Aceasta duce la intensificarea percepției mesajului autorului sau al eroului.

Functional-communicative approach to the language material analysis along with considering pragmatic meaning of language units enables us to interpret in a new way many phenomena that attracted the attention of linguists earlier. Thus, study on the category of modality as a text component traditionally considered to be the matter of stylistics has recently become the subject for functional-communicative syntax observing dynamic aspect of utterance formation as a method of information transfer from a speaker (writer) to a hearer (reader). It means that a semantic structure is studied in accordance with the state of surrounding reality the structure represents. However, the matter is that the states of objective reality are infinitely varied and may be generalized at different levels of abstraction.

It is a well-known fact that in the process of studying a foreign language a great number of speech patterns are used, which causes the semantic system of a studied language to be lost behind these patterns. As the knowledge about the world is stored as texts, a linguistic unit by means of which it is cognized should also be a text. A verbal text per se is the reflection of a fragment of reality by means of the language structured by the author.

Understanding of a text by a native speaker of a language is mediated by his involvement into the reality, while understanding of a text by a foreign speaker depends on the knowledge of the foreign language and understanding of the text structure in a foreign culture. This study is devoted to a great extent to investigation of interrelations between text modality represented in its original version and text modality preserved or not in its translations into a foreign language.

A fiction text is an emotional modeling of reality. On the whole, understanding text as a polyfunctional sign allows plurality of meaning-projections of its contents. In the semantic aspect a text can be represented on the one part as a sign model of a fragment of reality; on the other part this sign model is a method of representing reality from the point of view of a person. In this connection we state in this paper that it is of great importance for semantic analysis to reveal different forms of subjective representation of reality in a text. We mean that together with the objective reflection of reality every utterance of a text contains modality reflecting the attitude of an intellectual person toward the reality. Adequate comprehension of a work of literature is guaranteed only when its language parameters are comprehensible.

The analysis of John Galsworthy's novel "Forsyte Saga" and its translations into Russian from the point of view of a communicative-semantic structure revealed that dominating principle of text structure is the principle of quantity equivalence between the elements of the original version of the text and its translations. Analyzing the types of syntactic-semantic structure of a fiction text from the point of view of the unambiguity, univocacy of linguistic realization of semantic relations in the text, adequacy of lexico-grammatical and stylistic means to the reader's abilities of the translators of the novel, we came to the conclusion that a syntactic-semantic structure of a text with dominating principles of insignificant quantity overbalance of names as compared to the content expressed is considered to be acceptable.

The explicit/expressive inner layer of a work of literature is formed as a result of appearance of functional semantic paradigms. Comparison and opposition of words, interacting within an entire aesthetic unit makes it possible to actualize peripheral characteristics, stating latent relations between phenomena, which were not observed before. Implication of these characteristics through integration is followed by forming up of a chain of associations showing the connection between the reality and abstract phenomena belonging to the inner world of a person. This component of meaning provides the modality of the text as a whole.

The nucleus of lexical meaning of a word is the basis for an artistic image, which in a fiction accumulates a range of emotional-semantic and image figurative metaphoric-paradigmatic factors. The first imparts concrete character and individuality to the image, the second reveals general features in individual. This unity, in our opinion, is the key link due to which a work of literature becomes possible.

Observing the structure of a fiction text with evaluation parameters taken into consideration made it possible for us to establish influence of social-personal and cultural status of a person on the result of creative work, allowed us to draw a parallel between a text – a verbal speech flow- in its structural-compositional form and the style of the author's language thinking. It seems that logical and artistic thinking are complementary areas of creative work. Logical, evaluative thinking is the basis for specific character of artistic persuasiveness. In this particular way problems of theoretical, logical thinking become the problems of style and are closely connected to the forms of verbal meaning and compositional introduction of the subject contents.

In our opinion, unfortunately problems of a text are still solved mainly through studying its external structure. It does not allow us to have a complete idea of semantic (contensive) aspect of a text. We may conclude that a text should be understood as a unity of its external (range of language means) and inner (what is understood as a result of comprehension) forms with the inner form considered as primal. In this connection we find it reasonable to repeat that it is possible to speak about the semantics of a text as a cogitative formation. It appears every time in the process of understanding a text as a result its comprehension. Text contents, created by means of meaning of language units of a text should not be treated as a sum of all these units only. In this case we deal with quality change. Text contents are connected with process of its creation, understanding and comprehension. Thus, text contents cannot exist beyond the process of its understanding.

This approach to the semantics of text understanding is based on the statement made by Zhinkin N.I. about the existence of an object-schematic code, and on a broader scale – object structure of human thinking, which is considered to be a denotative reflection of reality. Basically text contents can be converted into a system of relations of text denotations. In other words, set of denotations from the text contents on the whole, i.e. denotations are the units of the contents.

As for interpretation of fiction texts, it depends upon the following conditions:

- 1) quality of verbal embodiment of author's idea;
- 2) coherence of the given text with the previous ones;
- 3) degree of correspondence of the text with reality and the recipient's knowledge of this reality;
- 4) accordance of the author's "picture of the world" with the "picture of the world" of the reader.

It seems obvious that adequacy of text comprehension depends on correspondence of recipient's personal features with emotional frame of the text. Their intersection may be considered to be the reason of fiction text interpretation plurality.

The study of textual activity in a foreign language should be based on complex regard of correspondences of the recipient's vocabulary and the vocabulary represented and objectified in a text. In this connection it is important to consider the fact that while using a not native language (translation is the case) you can trace the interference of the mother tongue not only in the language structure, but also in the composition, text forming and the way of representing the ideas. We mean to say that translated texts, even if they are exemplary ones (translations of John Galsworthy's novel "Forsyte Saga" made by E. Pimenov and N. Volzhina we consider to be of this kind) often reveal peculiarities in usage of certain syntactic constructions, words and concepts, communicative methods and compositional forms which make us understand that the text was translated.

The manifestation of foreign peculiarities of text forming determined by the interference from the mother tongue could be sensed as the violation of some norms, but more often (what is the case in our examples) it is not the violation of norms but choice of possible variants within existing norms when the chosen variant is not often or sometimes never used in the situation by native speakers. Thus, it is preferable to use the variant, which in form and content correspond to the language of the original if compared with the mother tongue version.

An inexperienced reader fascinated with story development does not notice the subjective modality, that usually is hidden in the text. The modality that embellish (color) certain episodes events or actions. The reader is totally under his own interpretation tendency.

The means and methods in linguistic analyses are split with the definition of text modality.

Narrative text represents a more complex formation in comparison with other types of text. Usually the main idea is not at the surface of the narration and the attitude of the author to the related information is not so vivid as in scientific text.

For example in „Shooting an Elephant” by D Orwell interfere a plus of narration: the objective transference of the contents and the subjective interpretation of the objective expression.

There is no subjective madality in the Ist plan, the neutral vocabulary, a small member of stylistic devices. The second plan is full of subjective signs, expresses the attitude of the author to the objective description of the events. The author tends to be objective in his story, to describe the without emotions, in order to attract the reader to his oppinion. But after that he show his attitude to the related, his intention peing to expose his point of view as generally accepted. The tendency of the author to the objective naration of the countent

leads to that the introductory paragraph has no subjective modality i.e the author doesn't express his own opinion to the described events.

The second paragraph is the second beginning introduction of Orwell's „Shooting an Elephant”, it maybe named the abstract of the author's thoughts, because Orwell express his attitude towards imperialistic system all the sentences are reach in emotive-colored words and expressions used by the author to pass the subjective modality meanings. This is done in order to intensify the reliable information and the expressiveness of the related events: "imperialism was an evil thing", oppressors; to hate; bitterly; the dirty work of Empire; an intolerable sense of guilt; hatred; rage; unbreakable tyranny.

The description of the "Shooting the elephant" has no subjective modality, neutral vocabulary, and neutral stylistic devices. That encloses this type of narration to the publicistic style; but literature, the description often is associated with the personality of the hero and his attitude to the related events.

All the paragraphs that describe the main episode are full of author's digressions. Orwell doesn't impose his own opinion to the reader, but he uses a lot of commentaries to influence the reaction of the reader. The author with a lot of material details gives the episode of the elephant's death. These paragraphs abound in stylistic devices, which give a strong emotional color to the events.

The picture of the death of the elephant is composed of a lot of "visual frames" almost all the sentences are frames, that intend to influence the reader. The author wants the reader feel him/herself in the center of that scene, because as he says this will influence the perception of the whole story.

Modality is a lingual category expresses the speaker's attitude towards the action and the level of cognition and willingness about this action. Charles Bally mentioned, that „this attitude is the soul of the sentence and like thinking it is generally formed as a result of an active operation of the speaking subject”.

Being the soul of the sentence modality indicate the degree of faculty that the speaker ascribes to his message. A message can be presented by its author as a statement of facts, a request or an order, or something that is obligatory, possibly or probable, but not an established fact. As a rule the aim of the message is that of informing or impressing the recipient in the sense desired by the transmitter. There's a world of difference between asserting that something is and suggesting what it should be or might be.

The problem of modality holds a special place in linguistics. Formally, grammatical concept of linguistic modality is based on the assumption that the relations between the components of a sentence are interpreted as objective vs. subjective modality.

The main problems in modern linguistics, and especially in textology – are the search for general regularity in contradiction with different text styles and genres, the building of general text theory, based on the investigation of different texts and elucidation of categories of the texts.

One of these categories is modality. As Russian linguist N.I. Shedova considers, "modality is not only the pointing of the speakers attitude to reality/unreality". She considers that objective modality is the attitude of the speakers attitude to reality/unreality, but subjective modality is the attitude of the speaker to the saying.

Subjective modality is expressed through different modes of formal grammatical lexical, phrasological, syntactical, intonational, compositional, and stylistically.

In different texts the subjective modality is visible with different intensity. In narrative text subjective modality appears in particular or abstracts. This leads to the coloring of the text and gives the performance of the author's world understanding. Subjective Modality in text is characterized for example, by repeating one and the same stylistic devices, the author consciously or unconsciously characterizes a certain event action, and personally of the hero and with this he involves his own attitude.

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