

Stylistic Peculiarities of Expressing Modality in the Fiction (On The Basis Of Writings By H. B. Stowe)

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Abstract

The article describes the comparative analysis of existing lexical and semantic means of the English language expressing modality in novels by Harriet Beecher Stowe and their translations into Tatar. It defines the boundaries of the results of various sciences, emphasizes the role of the Russian language in the formation of translation among Tatars. The research also describes transferring of real, unreal and imperative modality from English into Tatar through different linguistic means. In this article we investigate different approaches to the process of fiction translation. Here we pay attention at the peculiarities of speech formation from the standpoint of intonation, grammar, lexical characteristics of the source text and the stylistic frame of the context. This is important because only the simultaneous analysis of all the linguistic means can provide accurate and identical translation of the original fiction. This approach makes it possible to convey the modality in any of its forms maintaining the author's idea, the design and the atmosphere of the whole work. Materials of the article have a significant contribution to the study of modality and moreover they extend the boundaries of comparative linguistics.

Keywords: comparative and contrastive linguistics, real modality, unreal modality, imperative modality, the Tatar language.

1. Introduction

1.1 *The importance of the problem*

In modern linguistics everything connected with the comparative study of related and unrelated languages becomes very popular. The increased interest in comparative study of languages is especially caused with the processes of integration and globalization that dictate new requirements and conditions of modern interlingual communication [1, 2]. The languages which were previously studied separately or isolated from the other language groups are becoming the objects of comparative linguistics which detects similar elements in two or even more unrelated languages.

1.2 Status of the problem

The results of comparative study of languages extend the knowledge of grammar, morphology and syntax, as well as have a practical value in the organization of literary translation. Translation of Anglo-American works of art into the Tatar language becomes relevant in the modern world. It occurs due to the increased demands on the quality and accuracy of the translated text, which often happens to be distorted due to the double (first from English into Russian and then from Russian into Tatar) language transition. The Russian language had always been a mediator language, which introduced the world classics into the Tatars' world and helped to understand the European, Asian, African and Japanese culture and peoples. In today's world there have been accumulated sufficient experience and knowledge in the field of linguistics, history, geology, geography, psychology, cultural studies for an open dialogue between cultures and implies unmediated contact.

1.3 The Research Hypothesis

In this article we consider the features of the modality transmission in the process of translating a fiction from English into the Tatar language. At the same time we pay attention to preserving the original idea of the author and the atmosphere of the whole writing. Translation of fiction, carried out between unrelated languages, causes a number of problems associated with the difference in cultural, ethical, moral and aesthetic values of the languages under consideration [3, 4, 5]. There are also some complexities based on the difference in the perception of the life values.

2. Methodological framework

Using the results of comparative study of the English and Tatar languages, taking into account the knowledge about the linguistic category of modality, on the theory of translation gives us the opportunity to transfer lexical-semantic categories of one language into another without any losses. Thus there is a reverse process of mutual enrichment, when the translation itself brings qualitatively new knowledge into the area of linguistics. Along with many linguistic categories quantitative and qualitative enrichment of lexical-semantic category of modality is going on. If initially there was only a category of modality, reduced to the description of certain linguistic elements and based on individual judgments; in the modern sense it encompasses all layers of language, moving into the layer of lexical-semantic categories [6]. This can explain the extensive theoretical and methodological research framework: which includes scientists concerned on the language organization and structuring itself - Charles Bally, L.V. Szczerba, V.N. Sidorov, V.N.

Bondarenko, V.V. Vinogradov, R.G. Minniakhmetov, V.N. Hangildin, F.U. Yusupov, V.N. Khisamova; scientists working on the translation theory – V.S. Vinogradov, A.V. Fedorov, V.N. Komissarov; professional translators in the Tatar language - G. Bashirov, F. Husni, A. Eniki, G. Sharafutdinov, L. Gizatullina, N. Fattah, G. Gubai, S. Adgamova, G. Lutfi, R. Valiev, H. Isanbat, F. Minnullin, R. Gaynanov, R. Dautov, A. Gumerov, K. Yangulov, J. Shamsutdinov.

3. Results

Certain categories of lexical-semantic resources can be used independently of each other, and complement each other in different speech situations. For example, the intonation can accompany any display of modality within a fiction. As the source of the examples of transmitting modality from English into Tatar here comes "Uncle Tom's Cabin" by Harriet Beecher Stowe, because, firstly, it has been translated into the Tatar language, and secondly, because of the described situations "Uncle Tom's Cabin" is highly expressive writing.

By prosodic means of expressing modality we understand the intonation of the language, which in linguistics is defined with phrase and logical stresses, pause, rhythm, timbre, tempo and tone. Now let's see several examples of transmitting modality using prosodic means [7, 8].

The following sentence contains imperative modality, which is expressed by several lexical-semantic means simultaneously. Firstly, this is the increased tone of the statements indicated with the exclamation marks, secondly, the imperative mood, which forms the imperative modality of the extract, finally, this is the grammatical form with the auxiliary verb *do* before the bare infinitive strengthening and adding into the speech the element of request and despair: "O, ma'am!" said she, wildly, to Mrs. Bird, "do protect us! Do not let them get him!" [9]. The translator into Russian retains the punctuation and imperative mood, while a special grammatical form of the English language organized with the help of the auxiliary verb is described lexically "*bespredel'noe otchayanie*", "*Ego otnimut u menya*" [10]. The verb "*otnimut*", used by the translator, contains strong sense of grief. Translating the strong imperative form, describing despair, into the Tatar language, the translator Garif Gubai uses a verb in the second person of the Present Tense usually ending on *-i* before the word "kyregez", which replaces the English auxiliary verb *do*, and also points to the respectful attitude of the speaker through the plural form ending with *- gyz, -gez*. «*O, khanyim, bezne yaklyi kyregez! Ulymny alar kulyna birmägez*» [11].

Exclamation mark and the raised tone in statements may also indicate the real modality: "Because I'm a freeman!" said George, proudly. "Yes, sir; I've said Mas'r for the last time to any man I'm free.!" [9]. In this case, the reality of the utterance is enhanced by alternating phrases «I'm a freeman!» And «I'm free!», which is known as a special stylistic device "framing". In the process of transferring into the Tatar language the translator disclaims the exclamation marks in the sentence making it closer to the mentality of Tatars, who rarely exclaim even experiencing joy or indignation. The mood of the speaker is transformed with the help of the lexical means. In this case these are the word «*gorurlanyp*», associated with the word «*gorur*» (proud) expresses the inner feelings of the hero combined with a stylistic device expressed with the repetition of the same thought at the beginning and at the end of the sentence. If English and Russian these are a partial repetition in the Tatar language the identical elements are repeated: «*Chonki min khäzer azat keshe, - dide Dzhordzh, gorurlanyp. Əie, əfändem, monnan son min hichber kemgä "khujam" dip endashmäm. Min khäzer azat keshe*» [11]. Here it should be noted that the stylistic means of language can complement any modal phrase, enhancing or inhibiting the expression of the sentence.

Grammatical means of expressing modality include mood and tense forms of the English verb. Depending on the mood we are dealing with the sentences or statements in the indicative, subjunctive and imperative moods, which can be represented by a wide range of tense forms of the

English and other grammatical constructions (e. g. with the Future in the Past tense, which can be often found in conditional or hypothetical sentences, grammatical constructions of *I wish* type and etc.). To the grammatical means of expressing modality we also can attribute a number of modal verbs, as they participate in the grammatical formation of sentences forming a whole sub-system of auxiliary verbs [8]. But taking into account the fact that they are supposed to be a group of separate words or phrases containing modal ratio it will be correct to study them along with lexical means of expressing modality.

Irreal modality transferring is based on the verbs with modal value (seem), lexical items expressing uncertainty (something) and interrogative forms of the English language (in this case it is an interrogative question). «Jim» he said to his man, «seems to me we met a boy something like this, up at Beman's, did not we?» [9]. There is the similar interrogative form in the Tatar language, based on the usage of question words at the end of an affirmative sentence (in this example, the word *khäterlisenme*): «Dzhim, - dide ul yzenen khezmætchesenə. Bezgə Bernen tirəsəndə shundyi ber eget ochragan ide shikelle, khäterlisenme?» [11]. Lexically the irreality of the statement is supported with the word “*shikelle*” that indicates the speaker's lack of confidence.

Sometimes to influence the interlocutor more we use the *Do + inf.* form, which means that before the infinitive here is the auxiliary verb *do*, which increases the expressiveness of the statement several times. Such type of a statement often sounds like an order or vice versa as a huge request and tenderness. «O, do not, mother I should like the flowers! Do give them to me; I want them!» «Why, Eva, your room is full now» «I can not have too many» said Eva. «Topsy, do bring them here» [9]. In the Tatar language that is often transmitted through the particle *əle*, which, unlike the adverb «*əle*» carries no meaning, but at the same time strengthens and softens the incentive verb *bir*. The verb without the particle sounds rude, but with indicates the proximity or the intimacy of interlocutors. «- Ai əni, Topsisiga timə! Bu chəchəklər mina bik kirək. Topsi, bir mina, min mondyi chəchəklərne bik yaratam! – Eva, sinen bylmən bolai da chəchəklər belən tulgan. – Chəchək nikadər kybrək bulsa, shulkadər yakhshy, - dide Eva. – topsi, chəchəklərne mina bir əle» [11]. But this particle is not an invariable element in the transferring the form *Do + inf.* and may be omitted in the Tatar version of the text as in the following example. I shall never go there, papa; - I am going to a better country. O, do believe me! Do not you see, papa, that I get weaker, every day? (Stowe Harriet Beecher, 1852). «Yuk, ətiem, min anda berkaichan da bara almam inde! Yshan mina ətiem! Əllə sin kyrmisenme, ətiem, min bit konnən-kon nacharlana baram» [11]. Here we also can observe the fact that the English auxiliary verb *do* can be used as an element of persistent persuasion that in the Tatar language is not allocated separately. But sometimes to Tatar speech can be underlined with the help of the word *kyr*, which can be used as an equivalent of the aforementioned usage of an auxiliary verb. And the sentence could be translated by G. Gubai as: «Yshana kyr mina ətiem!». But here, this particle can be perceived incorrectly (humiliating the strength and confidence of a strong heroine who understands her coming death and tries to support his father) and therefore is not used by the translator.

Lexical means of expressing modality in English are presented with a group of words containing modal value, which include verbs of mental activity, modal verbs, introductory words, conjunctions and various modal phrases. In the process of translation, they can be replaced with grammatical forms for example the original affirmative sentences can be translated as an interrogative one: «I wonder what keeps Eliza,» said Mrs. Shelby, after giving her bell repeated pulls, to no purpose [9]. «*Anlyim almyim, bu Elizaga nərsə buldy ikən? – dide ul*» [11].

Imperative modality is usually transferred into the Tatar language with the equivalent to the same of English nuclear form of the verb. If in English it is the infinitive without the particle *to*, in the Tatar language root form has all the shapes of the 2nd person singular: «There, there, darling,» said St. Clare, soothingly; «Only do not distress yourself, do not talk of dying, and I will do

anything you wish». «And promise me, dear father, that Tom shall have his freedom as soon as» - she stopped, and said, in a hesitating tone - «I am gone!» [9]. « - *Ya jitär, kyzym, jitär, kaderlem, dide Sen-Kler, Evany tynychlandyryrga tyryshyp, - bary kaigyrma gyna häm ylem turynda soilämä, ä min, sin ni teläsäsn, shuny eshlärmen. – Häm sin, kaderle ätiem, Tomny azat itärgä syz bir, - dide Eva häm tuktap kaldy. Annan kyyusyz gyna äitep kuidy: - Min kitkäch azat itärgä syz bir ...*» [11].

Very often existing translations demonstrate omissions of some elements. Sometimes it can be single words or phrases, or even the whole chapters. Usually the text is omitted contains modal elements, as they create additional difficulties for the translator. For example, in the following sentence some phrases are not translated «suddenly catching his breath» and «which made his mistress laugh, spite of herself» and the atmosphere of the fiction is just partially transferred: «Lord knows High Did not say dat!!!» said he, suddenly catching his breath, with a ludicrous flourish of apprehension, which made his mistress laugh, spite of herself. «Yes, Missis, I'll look out for de hosses!» [9]. «Sem kyzlären bik ähämiyatle itep äiländerä-äiländerä: - Tynych bulygyz, min, khanym, atlarny bik äibätläp kararmyn, - dip kuidy» [11].

In some cases, the reduction of the text occurs in the process of secondary transformation (in this case, translating from Russian into Tatar): «And he never would have let this yer come on me, if he could have seed it aforehand I know he would not» [9]. In this case, the whole sentence is omitted, because it does not exist in Tatar version.

4. Conclusion

Summarizing, we can say that the modality of the fiction can be expressed by different lexical-semantic sources of language, which can vary during the process of transition from one language into another to preserve the original idea of the author and the atmosphere of the whole piece of art.

5. Discussions

Lexical-semantic category of modality today is a large stratum of linguistics and can express the reality, irreality and imperative. We are not speaking about subjectivity or objectivity, as we believe that any statement, containing the objective information is inherently subjective, as in any part of the speaker's statement there is the speaker himself [3]. Objectivity and subjectivity coexist here, because they describe the relation between stated and reality and the attitude of the speaker to the things expressed, thus defining the different qualities of the same utterance. Here we consider the broad view of the category, which covers not just individual lexical and grammatical components, but the whole contextual passages which are formed within the modal value of the whole text. In this case we can call the following lexical-semantic means of language:

- Prosodical;
- Grammatical;
- Lexical;
- Stylistic means.

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