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MODALITY OF THE LITERARY TEXT: TRANSLATION CHALLENGES

Current linguistics offers a variety of approaches within the interdisciplinary and linguistic frameworks of discourse and text studies, semantics, theory of communication, cognitive science and psychology, all of which aim at the thorough research of the most complicated linguistic unit, text, that is analyzed from different perspectives with special focus on the analysis of its content, compositional and structural arrangement to provide adequate understanding of textual information, presented explicitly and implicitly.

Recognition of the literary text complexity predetermines the choice of special translation strategies used to transform the original text world model into its properly translated version. Text modality as one of the most significant categories of the literary text that reveals the author's world view model is represented via a lexico-grammatical field of linguistic devices of different status. The system of linguistic means to express a number of modal meanings has a nuclear-periphery structure, the elements of which are used by the speakers in accordance with the pragmatic intentions in the context of a concrete communicative situation.

Correct interpretation of the peculiarities of all integrated text components, its modality in particular, ensures full realization of cognitive and communicative functions of the unit but text modality poses a lot of practical difficulties both in the process of decoding as well as of translation: a number of different meanings manifested at all text levels cause a possibility of multiple interpretations and translation variants.

Key words: *modality, literary text, linguistic unit, decoding, interpretation, translation strategy.*

МОДАЛЬНІСТЬ ХУДОЖНЬОГО ТЕСТУ: ОСОБЛИВОСТІ ПЕРЕКЛАДУ

У міждисциплінарних і лінгвістичних дослідженнях розроблено низку різних підходів до вивчення дискурсу та тексту з позицій дискурсології, семантики, теорії комунікації, когнітивістики і психології, з особливою увагою до аналізу змісту, композиції та структури тексту. Усвідомлення складності організації художнього тексту зумовлює вибір певних перекладацьких стратегій, які використовуються для трансформації тексту оригіналу у версію, яка відповідає нормам адекватного перекладу.

При декодуванні змісту тексту інтерпретаційна модель світу, створеного в художньому тексті, повинна відображати всі лінгвістичні особливості тексту оригіналу, в першу чергу, його модальний аспект, що забезпечує ефективну реалізацію його когнітивно-комунікативного призначення.

Ключові слова: *модальність, художній текст, лінгвістична одиниця, декодування, інтерпретація, перекладацька стратегія.*

МОДАЛЬНОСТЬ ХУДОЖЕСТВЕННОГО ТЕКСТА: ОСОБЕННОСТИ ПЕРЕВОДА

В междисциплинарных и лингвистических исследованиях разработаны разные подходы к изучению дискурса и текста с позиций дискурсологии, семантики, теории коммуникации, когнитивистики и психологии, с особым вниманием к анализу содержательных, композиционных и структурных особенностей текста. Признание сложной организации художественного текста определяет выбор переводческих стратегий, используемых для трансформации текста оригинала в версию, которая отвечает нормам адекватного перевода.

При декодировании содержания текста интерпретационная модель мира, созданного в художественном тексте, должна отражать все лингвистические особенности оригинала, прежде всего, его модальный аспект, для обеспечения эффективной реализации его когнитивно-коммуникативного предназначения.

Ключевые слова: *модальность, художественный текст, лингвистическая единица, декодирование, интерпретация, переводческая стратегия.*

Integration of linguistics with logics, philosophy and psychology resulted in the understanding of a language as a form of mental processes that makes the research of the means to express different modal meanings a matter of great importance. *The topicality of the study of cognitive and verbal activity can help deepen the knowledge of elaborate correlations between mental and linguistic aspects of communicative interaction in discourse or text, due to the fact that modality constitutes one of the core components of any predicative unit or proposition and consequently makes the foundation for the action-event-situation chain that is presented in the textual continuum.*

The *aim* of the article is to study text modality as one of the most significant categories of the text, particularly the literary text, which aims to manifest the author's world view, to analyse the ways to represent subjective modality via the lexico-grammatical field of linguistic devices of different status in the novel «Eat, Pray, Love» by Elizabeth Gilbert and to determine the factors that predetermine the choice of certain translation strategies.

The author's vision as well as the attitude to the events, depicted in the text continuum, are realized primarily through the category of subjective modality. The aim of the study predetermines such concrete *tasks* as the study of the ways via which modality is realized in the literary text; research of the perception and decoding of the authors' message; analysis of the linguistic means used to represent subjective modality in the work under research.

The text, being a phenomenon of lingual and extralingual reality, is a complex unity that performs various functions, namely it provides for the process of communication, helps to keep and pass on information from generation to generation, ensures that life and psychological experiences are stored, et cetera. On the whole text can be characterized as a product of definite historical epoch, a special form of existence of culture that reflects definite social and cultural traditions [1; 3; 5; 16].

At present among numerous definitions of the notion, the one that focuses on coherence and integrity as the main characteristics of the text, is still most common. The text is also often interpreted in terms of its semiotic nature, being viewed as an integrated sequence of any signs, any form of communication.

In general, the text is a unit of language in use, not a grammatical unit, like a clause or a sentence, the text is best regarded as a semantic unit, a unit of meaning, not of form [6; 17]. Moreover, the text does not consist of sentences, it is encoded in sentences, it has texture, and this is what distinguishes it from other units that are not texts, so texture is the characteristic of the text as a coherent whole [12].

According to F. Batsevich «the text as a lingual phenomenon is characterized by such features as coherence, integrity, intentionality (the author's message), informationality, situationality (connection with the context), divisibility, integrity, modality, extensibility, succession, dynamism of the depicted material» [2, p. 148]. Undoubtedly, the text is a complex linguistic unity of the highest level in comparison with sentences and words.

From the viewpoint of the cognitive science the text possesses some features and regularities that prompt its adequate perception, while the author's attitude to the text reality is manifested through modality [14]. Traditionally modality is defined as a functional and semantic category, which expresses different kinds of correlation between an utterance and reality, and different kinds of subjective qualification of the presented content.

Modality characterizes any predicative unit / proposition and consequently makes the foundation for the action-event-situation chain in the textual continuum. The system of means to express a number of modal meanings has a complex nuclear-periphery structure [7; 9]. We consider these linguistic devices to form a kind of structured category, the elements of which are used in accordance with the pragmatic aims and intentions in a concrete communicative situation.

The list of meanings associated with modality includes opposition of utterances according to the character of their communicative purposefulness (affirmation – question – incentive); opposition of the sign «affirmation- negation»; gradation of meanings in the range «reality – unreality» (reality – hypothesis – unreality), different degrees of the speaker's confidence in trustworthiness of the thought which is being formulated, various modifications of the connections between object and subject, that are realized by means of different lexical devices, for example, such as «want», «can», «must», «should», «have to» and the like.

The category of modality is believed to embrace two broad opposing spheres of objective and subjective modality. Objective modality is an obligatory indication of any utterance, one of the categories which form a predicate unity, sentence. It expresses the attitude of the presented material to reality from the viewpoint of its reality (realisation) and unreality (non-realisation). The main means of realization of modality in this function is the category of mood.

On the syntactic level objective modality is presented by the opposition of the forms of the syntactic indicative mood to the forms of the syntactic unreal moods (subjunctive, conditional, optative, imperative, obligation). The category of indicative mood includes objective and modal meanings of reality, that is to say temporal determination by correlation of the forms of the indicative. Objective modality is closely connected with the tense category and is differentiated according to its time specification.

Modal meanings are arranged in the system of opposition, which is revealed in the grammatical paradigm of the sentence. Subjective modality is regarded as the attitude to the situation/ event/ person as a whole as well as to the optional elements. The semantic 'volume' of the subjective modality is wider than the semantic volume of the objective modality.

Meanings which make up the category of subjective modality are heterogeneous, moreover, many of them are not grammatical. Thus the basis for subjective modality is formed by the notion of estimation that includes not only logical (intellectual, rational) features of the communicative act, but also maintains different kinds of emotional (irrational) reactions.

The means of realization of subjective modality in language can be grouped into special lexical and grammatical word classes and word combinations as well as sentences which are functionally related to them. These devices usually take syntagmatically autonomous position in an utterance and may function as parentheses; modal particles and operators for expressing certainty / uncertainty, possibility / impossibility, supposition, intention, surprise, apprehension; interjections; special intonational means for accentuating surprise, doubt, certainty, uncertainty, protest, irony and other emotionally expressive shades of subjective attitude to the information; special / inverted word order; grammar constructions.

The focus on the study of text encoding and encoding highlights the necessity to research communicative characteristics of language units, such as sentences, superphrase unities which serve to express the content in accordance with concrete pragmatic tasks [4; 8; 11].

Appropriate translation of linguistic means of modal meaning is impossible without considering the notions such as dictum and modus. Dictum is viewed as the objective content of the text, while modus is regarded as its subjective aspect. The modus categories reflect different parameters of the communicative act.

It is a widespread assumption that qualification modus categories enable speakers to show their attitude to different events. This group of modus categories includes modality, authorization, estimation and persuasion [12; 14].

The qualification modus categories are formed by means of the modus verbs, verbal equivalents and predicatives of modal and estimation semantic and modal verbs [18]. Modality depends on the speaker's intentions and is directly related to the pragmatic aspect of the sentence, so the meanings which constitute the sentence modus are mainly communicative and intentional.

The attempt to translate some of the modal meanings that belong to the sphere of subjective modality, which is based primarily on the peculiarities of individual perception, can cause huge problems due to the major differences in the world models, typical of different cultures, the analysis of which is done in the extracts from the novel «Eat, Pray, Love» by Elizabeth Gilbert.

The passages under study contain several layers of modality that reflect the differences in the life experiences and world outlooks of the characters, Liz, «a professional American woman in her mid-thirties, who has just come through a failed marriage and a devastating, interminable divorce, followed immediately by a passionate love affair that ended in sickening heartbreak» [10, p. 7], and her ex-husband's friend, Giulio.

*I step off the train a few days later to a Rome full of hot, sunny, eternal disorder, where – immediately upon walking out into the street – I can hear the soccer-stadium-like cheers of a nearby **manifestazione**, another labor demonstration. What they are striking about this time, my taxi driver cannot tell me, mainly because, it seems, he doesn't care...*

*It's nice to be back. After **the staid sobriety** of Venice, it's nice to be back where I can see a man in a leopard-skin jacket walking past a pair of teenagers **making out** right in the middle of the street. The city is so awake and alive, so **dolled-up** and sexy in the sunshine.*

*I remember something that my friend Maria's husband, Giulio, said to me once. We were sitting in an outdoor cafe, having our conversation practice, and he asked me what I thought of Rome. I told him I really loved the place, of course, but somehow knew it was not my city, not where I'd end up living for the rest of my life. There was something about Rome that didn't belong to me, and I couldn't quite figure out what it was. Just as we were talking, **a helpful visual aid** walked by. It was the **quintessential** Roman woman – a fantastically maintained, **jewelry-sodden** forty-something dame wearing four-inch heels, a tight skirt with a slit as long as your arm, and those **sunglasses that look like race cars** (and probably cost as much). She was walking her little fancy dog on a gem-studded leash, and the fur collar on her tight jacket looked as if it had been made out of the pelt of her former little fancy dog. She was exuding an unbelievably glamorous air of: «You will look at me, but I will refuse to look at you.» It was hard to imagine she had ever, even for ten minutes of her life, not worn mascara. This woman was in every way the opposite of me, who dresses in a style my sister refers to as «**Stevie Nicks Goes to Yoga Class in Her Pajamas.**»*

*I pointed that woman out to Giulio, and I said, «See, Giulio – **that** is a Roman woman. Rome cannot be her city and my city, too. Only one of us really belongs here. And I think we both know which one.»*

*Giulio said, «**Maybe you and Rome just have different words.**»*

«What do you mean?»

He said, «Don't you know that the secret to understanding a city and its people is to learn – what is the word of the street?»

Then he went on to explain, in a mixture of English, Italian and hand gestures, that every city has a single word that defines it, that identifies most people who live there. If you could read people's thoughts as they were passing you on the streets of any given place, you would discover that most of them are thinking the same thought. Whatever that majority thought might be – that is the word of the city. And if your personal word does not match the word of the city, then you don't really belong there [10, p.136-137].

The words and phrases in bold cause serious problems for translation as their modal meaning, though being implied in most cases, reflects the evaluation of the accentuated items and people. The study of peculiarities of subjective modality manifested in the novel, is based on the theoretical postulate of language as the main means of world representation, while the text, one of the most complex linguistic units, is regarded as a unity of lingual and extralingual phenomena, that is manifested through a sequence of events, objectivized in the work of fiction.

In general, the category of modality can be represented in two common ways: objective modal and subjective modal means. Obviously, modality of the literary text changes with the change of the object of description, pragmatic aims, the author's individual style, correlation of content-factual and content-conceptual information.

Obviously, the more clearly the author's individual style and world view are manifested in the texture the more clearly the modality of the text is revealed. We assume that textual subjective-estimation modality is evident and explicit when a reader perceives an idea represented by a definite thematic field, i.e. by a number of epithets, similes, descriptive phrases, oblique description, which are united by one dominant and which are scattered through the whole text or a passage.

The literary text complexity predetermines the choice of special translation strategies that are to reflect adequately a number of linguistic, cognitive and pragmatic peculiarities, present in the text continuum with the interpretation imprint of the translator's outlook and expertise revealed in the choice of transformations to convey the meanings and the implicit information of the original.

In conclusion, the complexity of the literary text calls for the necessary to emphasize relative objectivity of the literary text that is predetermined by its very nature in which dictum and modus are intertwined and blended to a great extent. Subjective modality, related to all text categories, serves a kind of background modus, so signals of subjective modality are present in all aspects of the text (the author's, personage, situational planes, including temporal and special spheres).

As a cognitive-lingual unit the text is created in accordance with definite linguistic regularities and is characterized by a set of linguistic categories represented in the texture. According to traditional classifications text categories are grouped into structural and conceptual ones. One of the most significant conceptual categories is modality, that reflects a number of attitudes, the author's world view and estimates to the depicted material being the main component of this category. Modality, both objective and subjective, is realized in the texture and text continuum through grammatical, lexical, syntactic, graphical and stylistic means.

Analysis of functions of linguistic means that are used to represent modality in the literary text proves that the category can be realized in different ways: through recurrent epithets, content-factual information, descriptive phrases, grammatical (morphological and syntactic) means, structural devices such as staccato rhythm, inversion, as well as graphical ones, italics and the use of italics, punctuation marks.

Language devices of modal meaning are classified in accordance with their linguistic status into lexico-semantic, syntactical, intonational and stylistic ones, primarily due to their frequency and expressiveness. The study of peculiarities of modality representation in the novel proved its essentiality as the text revealed the imprints of the author's pragmatic evaluation of the events, characters and situations the fact that is to be considered in the process of translation to achieve adequate translation through the use of appropriate translation strategies.

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