

The ways of expressing objective modality

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Abstract. The article is dedicated to the comparative analysis of expressing the category of modality in the English and Tatar languages and choosing the most suitable ways of rendering its different connotations when translating the Tatar fairy-tale by G.Tukay 'Shuraleh' into English. The author defines the peculiarities of expressing the category of modality in the English and Tatar languages as well as the devices of rendering elements of the category of modality when translating the text from Tatar into English. The sources of the language material for study were the texts of the Tatar fairy-tale by G. Tukay 'Shuraleh' in Tatar and its translation into English done by Ravil Bukharaev.

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Introduction

Among the most priority areas of contemporary linguistics naturally integrated into the general anthropocentric paradigm of modern-day philological research, appealing to the text as a product of the active human language behavior is not surprising, and its study is closely connected with the research of textual and text-forming semantic categories, such as: the categories of personality, temporality, locality as actualizing features of the coherent text, and the category of modality as well. The interconnection between language and thinking is especially seen in the category of modality and means of its expression; that is why modality as another way of understanding of the base assertion arouses a special interest for study.

The category of modality is one of the most complicated and contradictorily interpreted ones in the theory of grammar. A large number of linguists deal with the problem of modality. These are the works of the Russian and foreign scientists, among whom the following should be noted: C. Bally, J. Lyons, R. Quirk, F. Palmer, I.R. Galperin, M.Y. Blokh, A.V. Bondarko, O.S.Akhmanova, Y.V. Paducheva, M.Z. Zakiev [1,2,3,4,5,6,7,8,9].

C. Bally was the first one to consider the problem of modality from the standpoint of linguistics. In his works, Bally distinguished dictum (lat. *dictum* – an expression, a word, an utterance, an opinion of the judge; an authoritative statement; objectivity of description of some phenomena of reality, the factual part of the content of the statement) and modus (lat. *modus* – a measure, a method, an image, a type, the set order; subjectivity of the speaker in regard to the content of the statement; an expression of the subject's standpoint,

their personal evaluation of the presented facts) as components of a sentence, which Bally regarded as a maximally simple expression of thought [10]. Bally borrowed the terms dictum and modus from scholasticism and used them to denote objective and subjective parts of expressing opinion.

The question of acknowledging the category of modality in the English language by foreign scholars is a complicated one. The contemporary English grammars 'avoid giving definition to this category at all, obviously regarding it as a given, and confine themselves only to indicating forms where modality is incorporated' [11, 12]. The American academic literature used to identify the category of modality with the category of verb mood [13].

Modality can be objective or subjective. If modality is objective, the attitude of the communicated information to the objective world (possibility – impossibility, feasibility – infeasibility, assertion, order, etc.) is expressed. This kind of modality is present in any utterance and is expressed with the help of different forms of mood and tense of a verb.

If modality is subjective, the attitude of the speaker to the utterance (emotional, intellectual, rational) is expressed. Unlike objective modality, this kind of modality in a sentence is optional and is expressed with the help of modal words, reiterations, intonation, word order [10].

Material and methods

Objective modality in the Tatar and English languages is expressed with the help of forms of verb mood. The systems of verb mood in the Tatar and English languages are a little different. In both

languages there are: indicative, subjunctive, and imperative moods.

We will try to reveal the most important features of rendering elements of the category of modality when translating the Tatar original text of the fairy-tale into English. The main difficulty in the choice of ways of rendering of objective modality is different nature of these languages: Tatar belongs to agglutinative languages, and English, to languages inflectional.

The overall amount of the analyzed linguistic word forms makes 200 units. The choice of methods of research is characterized by the peculiarity of the material under study. The basis of the present research is made of comparative, juxtapositioning, distributive, componential methods of research, morphological and translation types of analysis.

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As in both languages that we are interested in objective modality is rendered with the help of the category of verb mood (verb forms), we will consider specific features of the Tatar language verb form transformation when rendering into English.

1. The imperative form in the translation of the fairy-tale 'Shuraleh' is rendered with the help of a verb form in the Indicative mood.
2. The auxiliary verb 'let' consistently renders several objectively modal forms of the Tatar language: two verb forms of the imperative mood with the particle mitigating order 'ele', with the particle 'che' (mitigated order / request).
3. The imperative form can be rendered by the corresponding verb form in the English language.
4. The verb in the imperative mood in the English language renders the imperative form in the Tatar language, having the connotation of must; this verb in the Tatar language is used in combination with the modal verb 'tor', for example:
5. It is notable that the poem has adhesions of several elements of the category of modality simultaneously. The use of a verb in the imperative mood in the English language renders the corresponding form of the Tatar language; the use of 'let' allows to render order expressed by the adhesion of the verb forms of the optative mood with the element of call and concessive modality.

6. The form of address 'merhemetsez' ('ruthless, cruel') is rendered descriptively (the modal equivalent is absent in the English translation), namely, 'if you are so hard of heart'. Yet, this combination is part of the complex predicate which in its turn is expressed in the form of the subjunctive mood.
7. Modal verbs 'shall, may' render verbs in the optative mood; the adverb 'little' also takes part in rendering a verb in the optative mood. The Optative mood is expressed by the verb with the particle 'ele', bearing the connotation of hypothetical actions.
8. In the English language, the verb 'will' can express volition, desire, intention of the darer to tell Shuraleh about his trick. The use of 'will' allowed rendering the verb in the optative mood 'söyliem'.
9. The verb 'will' can act as a means of rendering a verb in the optative mood when translating, yet this time already tending to request an agreement to action implying mutual action, at the same time emphasizing easiness of its implementation.
10. The subjunctive mood renders the conditional mood of a verb in the Tatar language.
11. An interesting variant of rendering modality is presented when the same 'will' renders the optative mood, yet negation is rendered by selecting a verb opposite in meaning; then the translator employs the structure of the subjunctive mood for rendering the notion of prevention of unwanted results.
12. There are cases when the Conditional mood is rendered by the auxiliary verb 'would', bearing in this context the connotation of intention.
13. The auxiliary verb 'shall' renders concessive modality which is expressed by the verb 'kushsan da'; so in this case concessive modality is rendered into English by the modal verb (a subjective means).

Conclusions

Thus, the comparative analysis of expression and rendering the category of modality when translating a fairy-tale text allowed to distinguish its characteristic features in two languages of different systems – English and Tatar, and helped to establish the possible ways of rendering modality when translating the fairy-tale from one language into the other. The kernel of expression of modality in both languages is the form of mood. In both compared languages, three moods are common – indicative, imperative, and subjunctive. In the Tatar language, the system of mood also includes the conditional mood and the

optative mood. When translating the conditional and the optative moods of the Tatar language into English, the authors resort to different kinds of transformations.

The analysis of the practical material allowed coming to a number of conclusions:

- the most difficult thing for translation of objective modality from Tatar into English is the optative mood of a verb which is rendered mainly with the help of other forms of mood of the English language, mostly the imperative;

- when rendering forms of the imperative characterized by a variety of modal connotations – order, command, request, permission, a combination with the verb ‘let’ comes forth, rendering order addressed to the 1st and 3rd persons in the singular and plural;

- translation of modal particles from Tatar into English presents their interchange into synonymic rows of content words, as well as verb forms of the imperative mood;

- very frequently, when rendering into the English language not only the imperative, but also different in character modal meanings (objective, subjective) of a Tatar text, combination of a verb with the auxiliary verb ‘let’ is used;

By way of a long-range objective, it is possible to study the functioning of modal meanings in fiction literary works of various styles.

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