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THE AUTHOR'S MODALITY IN A LITERARY TEXT AS A MANIFESTATION OF THE MORAL VALUES OF THE AUTHOR

Abstract. In accordance with the anthropolanguage paradigm considered in modern linguistics, the communicative function of language comes to the fore, the tendency to use a linguistic unit is intertwined with the personality of a native speaker, leads to the study of the categories of the image of the author, the linguistic personality, the author's modality in a literary text, distinguishing their features and clarifying the status. The relevance of the research work is determined by the lack of research considering the category of the author's modality in the context of a literary text.

The purpose of the research work is to identify the means of transmitting the category of the author's modality in a literary text in the Kazakh and Kyrgyz languages.

In the article, the category "author's modality" is considered the basis for the formation of the concept of a literary text. The implicit ways of transferring the category of the author's modality to determine the author's statement and linguistic personality in a work of art are investigated.

In a work of art, the author's modality is conveyed through themes, images, concepts, mythologemes, symbols, and anthropomorphism underlying the plots. When considered within the framework of a literary text, modal meanings acquire a subjective-evaluative character. Since the research work was carried out on the analysis of a literary text, the method of complex text analysis was used, i.e., descriptive, analysis, synthesis methods, deductive and inductive methods, semantic-stylistic, contextual method.

The author's modality can be determined by the correct interpretation of the information underlying the text (subtext) in a work of art.

Keywords: literary text, author's modality, mythologemes, symbols, anthropomorphism

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КӨРКЕМ МӘТІНДЕГІ АВТОРЛЫҚ МОДАЛДІЛІК АВТОРДЫҢ АДАМГЕРШІЛІК-МОРАЛЬДІК ҚҰНДЫЛЫҚТАРЫНЫҢ КӨРІНІСІ РЕТІНДЕ

Аннотация. Қазіргі тіл білімінде қалыптасқан антропоэзеттік парадигмаға сәйкес тілдің жұмсалымдық қызметі алдыңғы қатарға шығып, сөздің болмысын тану үрдісі сөз иесінің тұлғасымен сабақтасып, көркем мәтіндегі автор бейнесі, тілдік тұлға, автор модалділігі категорияларын зерттеуге, олардың ара-жігін ажыратып, мәртебесін нақтылаудың маңызы артып отыр. Зерттеу жұмысының өзектілігі авторлық модалділік категориясын көркем мәтін аясында қарастырған зерттеулердің жеткіліксіздігімен анықталады. Зерттеу жұмысының мақсаты – қазақ және қырғыз тілдеріндегі көркем мәтінде авторлық модалділік категориясының берілу құралдарын анықтау. Мақалада "авторлық модалділік" категориясы көркем мәтін концепциясын қалыптастырудың негізі ретінде қарастырылады. Әрі автордың тұжырымын, көркем шығармадағы тілдік тұлғасын анықтау үшін автор модалділігі категориясының имплицитті берілу жолдары зерттелді.

Көркем шығармада автор модалділігі сюжеттерге негіз болған тақырыптар, образдар, концептілер, мифологемалар, символдар, антропоморфизм арқылы беріледі. Көркем мәтін аясында қарастырған жағдайда модалді мәндер субъективті-бағалауыштық сипатқа ие болады. Зерттеу жұмысында көркем мәтінді талдау жұмысы жүргізілгендіктен, мәтінді кешенді талдау әдісі қолданылды, яғни сипаттамалық, анализ, синтез әдістері, дедуктивті және индуктивті әдістер, семантико-стилистикалық, контекстік әдіс. Ұсынылған зерттеу жұмысы мәтін лингвистикасын, стилистика саласын әрі дамытуға, тілдік бірліктердің мәтін құраушы әлеуетін зерттеу мәселелерін шешуге белгілі бір дәрежеде өзіндік үлесін қоса алады.

Көркем мәтіндегі мәтін астарындағы (подтекст) ақпаратқа дұрыс интерпретация жасау арқылы автор модалділігін анықтауға болатынына көз жеткіздік.

Тірек сөздер: көркем мәтін, авторлық модалділік, мифологемалар, символдар, антропоморфизм.

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АВТОРСКАЯ МОДАЛЬНОСТЬ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ КАК ОТРАЖЕНИЕ МОРАЛЬНО-ПРАВСТВЕННЫХ ЦЕННОСТЕЙ АВТОРА

Аннотация. В соответствии с рассматриваемой в современном языкознании антропоязыковой парадигмой коммуникативная функция языка выходит на первый план, тенденция использования языкового единичи переплетается с личностью носителя языка, приводит к изучению категорий образа автора, языковой личности, авторской модальности в художественном тексте, различению их особенностей и уточнению статуса. Актуальность исследовательской работы определяется недостаточностью исследований, рассматривающих категорию авторской модальности в контексте художественного текста.

Цель исследовательской работы – выявить средства передачи категории авторской модальности в художественном тексте на казахском и кыргызском языках.

В статье категория "авторская модальность" рассматривается как основа формирования концепции художественного текста. Исследованы имплицитные пути передачи категории авторской модальности для определения авторского высказывания, языковой личности в художественном произведении.

В художественном произведении авторская модальность передается через темы, образы, концепты, мифологемы, символы, антропоморфизм, лежащие в основе сюжетов. При рассмотрении в рамках художественного текста модальные значения приобретают субъективно-оценочный характер. Так как в исследовательской работе проводилась работа по анализу художественного текста, применялся метод комплексного анализа текста, т. е. описательный, анализ, методы синтеза, дедуктивные и индуктивные методы, семантико-стилистический, контекстуальный метод.

Авторская модальность может быть определена путем правильной интерпретации информации, лежащей в основе текста (подтекста) в художественном произведении.

Ключевые слова: художественный текст, авторская модальность, мифологемы, символы, антропоморфизм

Introduction

The lack of a clear conceptual formulation of the linguistic category of modality, and various ways of expressing modality in different languages, considering the author's modality in close relationship with the context content explains the reason for diverse and contradictory views of the linguists.

Discussions aiming to differentiate logical and linguistic interpretation of the category "modality" continue up to the present day, as the category "modality" is a research object in both linguistics and the science of logic (Panfilov 1971, Zolotova 1973, Galperin 1981). The present paper examines the category of the author's modality and the means of expressing it in a literary text.

We consider the category of the author's modality as a category of text-forming.

Text categories, like other functional and semantic categories, are implemented on the basis of a combination of language units of different levels when performing certain semantic functions.

Analyzing modern linguistic literature, a number of scientists (I. R. Galperin 1981; Z. Ya. Turaeva 1994; N.S. Valgina 2003; G. Ya. Solganik 2016) consider the category of modality as the main text-forming category.

Textual modality is closely related to the category of the author's image.

Textual modality is the main category of the text, which includes an emotionally expressive evaluation of the speech subject (author, character, narrator) expressed through linguistic and non-linguistic ways and attitude to the events and characters described, to the content of speech, to himself, the situation and the form of speech.

The relevance of the research is determined by the insufficiency of studies that considers the author's modality in Kazakh, and Kyrgyz linguistics in a literary text.

The research aims to identify the ways of expressing the category of the author's modality in a literary text in the Kazakh and Kyrgyz languages.

The hypothesis of the present study is the following:

Identifying the ways of expressing the author's modality in the works of Kazakh and Kyrgyz writers may provide the following possibilities:

- helps to interpret correctly a literary text;
- since the author's modality is realized through linguistic units of various levels (grammatical, syntactic, morphological, stylistic, textual), it becomes possible to determine the style and linguistic personality of the writer in the work of fiction;

Materials and methods

The study applied the method of complex text analysis such as descriptive, semantic-stylistic, contextual, and cognitive methods, since literary texts were analyzed in this study,

The study used the descriptive-analytical method to explore linguistic literature related to the research topic, to select the scientists' viewpoints, and draw conclusions. A semantic-stylistic method was used to identify the author's image, and the author's modality in the literary text since such an analysis allows concluding about the author's stylistic features.

When referring to the text, a linguocentric approach is implemented, so the function of language units in the text is analyzed. In addition, the cognitive method used in the study of the text aided to identify information, and latent thoughts contained in the text.

Study materials included the novel by Kazakh writer A. Kekilbayev "Anyzdyn aqyry" (The End of the Legend) and the novel by Kyrgyz writer Sh. Aitmatov "Zhanpida" (Sacrifice), the novella "Shyngyskhannyn aq buldy" ("The White Cloud of Genghis Khan"), "Goodbye, Gulsary", "Aq Keme" (A White Steamer) (translations in Kazakh).

Literature review

Linguistic modality is one of the most complex categories in language, therefore scientists' views vary about the nature of this category and the ways of expressing it. The analysis of research works written in recent years shows that the number of works exploring the category of textual modality is increasing (Sukhomlina, 2015; Mukhtarullina, 2015; Khisamova, 2016; Menard, 2018; Avcrina, 2020).

Modality as a category of text represents the highest level of expression of linguistic modality. The terms textual modality and text modality were introduced by I. R. Galperin, who considered the representation of the category based on the material of artistic works (Galperin, 1981).

The basis for defining modality as a category implemented at the next level is the common semantic function of the linguistic elements expressing it (Stylistic Encyclopedic Dictionary, 2006: 534). The modality of the text is considered "a comprehensive category that absorbs the author's target communicative attitude and the evaluation category" (Turayeva, 1994: 109). The author's modality is studied as a natural stage of studying a category based on the material of a literary text. Strictly speaking, this term cannot be considered linguistically correct, since the author is an extra-linguistic concept (Chemist, 1990), however, due to its semantic capacity, it has become widespread. The content scope of the author's modality as a key structural and content component of the category of modality varies depending on the researcher's approach: according to the narrow approach, the author's modality is interpreted as "the embodiment of the author's intention"; according to the broad one, it covers the image of the author and the image of the character (Vaulina, 2016).

An individual author's picture of the world captured in an artistic text always represents a certain interpretation of reality, which is realized by the producer of such a text: "One can assume a different degree of correspondence of the text content to reality: the maximum when the depicted events are closer to reality, and the minimum when the content of the works is aimed at the future or embodies fantasies, illusions and to a lesser extent corresponds to reality" (Babenko 2009: 134). In this perspective, the subjective modality of a literary text is interpreted as a set of priority modal meanings: "... the hierarchy of significance of different modal components in the text is different than in the language: in it, it is the subjective-evaluative modality that is the basis of the conceptual space

of the text, because it represents the author's opinion about the world, which is always based on cognitive evaluation" (Babenko 2009: 134).

The author's modality naturally acts as an integral property of a literary text as "in the text, it is an expression of the author's attitude to the reported, his concept, point of view, position, his value orientations formulated for the sake of communicating them to the reader" (Valgina 2003: 96), implemented through multi-level linguistic units. Markers of the author's modality are represented in the hero's characteristics, in the accentuation of significant text fragments, etc.

According to T.A. Yakimets, "The author's modality reflects and implements in the work the projection of the worldview of the author's personality (including value attitudes) embodied in the writer's individual language system, the concrete realization of which is the language of a separate work" (Yakimets 1999: 13).

The studies of modality within the framework of a communicative approach were founded by the Russian school of psychology in the early twentieth century. The communicative approach considers modality as "the very essence of the communicative process" (Halperin, 2004: 113). Within the communicative approach, modality is interpreted as a means of implementing communicative strategies and tactics.

The methodology of pragmatics has enriched communicative research by bringing a goal-setting component to it. Pragmatic research solves a set of issues that are studied in connection with the speaker, the addressee, in connection with the relationship between the communication participants, with the communication situation. The problem of the text can be considered from two sides: a) from the side of the programmed message (at the same time, the illocutionary and perlocutionary types of influence exerted by the speaker are distinguished (Searle, 1986: 158-160) and b) from the side of possible interpretations of the information contained in this message (Halperin, 2004: 23-24). At the same time, the following aspects are activated:

1) illocutionary type of impact. Modality is interpreted as a way to implement the intentions of the speech producer;

2) perlocutionary type of impact. Modality is interpreted as a way of implementing communicative strategies and tactics;

3) the addressee's point of view in the process of perception and understanding of the text.

In our study, the study of modality correlates with the range of tasks that are solved in connection with the subject of speech (intentional aspect).

The effectiveness of studying the author's modality in the context of the communicative approach is determined by taking into account all communication factors in their interaction, the conditions, and situation of communication, the evaluative nature of the category, and the intentions of the speech producer. This expands the understanding of the content of the textual modality since the approach implies different combinations of the means of expressing the category. Language means of different levels are combined based on a communicative and functional criterion, which is more capacious in comparison with a functional and semantic one.

Summarizing all mentioned above and avoiding a polemic on the problem raised, the solution of which ultimately depends on understanding the essence and scope of linguistic modality, in this study we accept the definition of modality that meets the objectives of this study: the author's modality is understood by us as a communicative-functional and syntactic, pragmatic category, i.e. linguistic phenomena, including a system of heterogeneous linguistic means capable of interacting in expressing the relation of the content of the author's statement to reality and implemented in various ways of expressing modality at different language levels.

Results and discussion

Implicit means of expressing the author's modality as a manifestation of the moral values of the author

When interpreting a literary text, one should take into account the author's modality, manifested in the work at different levels of the text structure. Text interpretation is important to

explain the author's main idea, clarify the implicit information and describe its meaning, therefore it is necessary to learn how to correctly determine the author's attitude. The author's attitude is the author's opinion about the investigating problem in the text and his/her recommendations for solving it. The author's attitude can be expressed in different ways such as. the modal outline of the text, rhetorical questions, the word order in a sentence; lexical repetitions; evaluative vocabulary, modal words, modal expressions, phrases, and sentences.

The category of author's modality is viewed by linguists as an organizing category of the text. The author's modality is the main category of forming a concept of a literary text.

The study of creative works of Kazakh writer A. Kekilbayev and Kyrgyz writer Sh. Aitmatov is closely connected with the moral and ethical deficit in the modern world. The works of these writers trace the authors' ideas about moral values, which modern society should pursue, and the loss of the values leads to the abyss and degradation of spirituality.

The works of A. Kekilbayev and Sh. Aitmatov reflects the right and brilliant solutions concerning conscientiousness, respect for elders and parents, tolerance for life difficulties, respect for a hardworking, honest person, and preventing lies and injustice.

The mentality, the national identity inherent in each nation, consists of collective images and ideas common to the same ethnic group. The images and artistic thinking inherent in a certain nation refer to myths. The mythical plots reflect people's wisdom and philosophical thoughts. Even a myth can be viewed as a form of preserving human memory.

In addition, mythical images and plots have been preserved in the mass consciousness for a long time, having a significant impact on the health of modern people. Moreover, referring to myths encourages us to get out of the narrow internal framework of linguistics to the planetary level of thinking, to explain the global problems of history and modernity.

The works of A. Kekilbayev and Sh. Aitmatov can serve as vivid examples of modern Turkic works in form and content based on mythological folklore material.

The substantial study of linguistic means in the fiction works of Kazakh writer A. Kekilbayev and the Kyrgyz writer Sh. Aitmatov associated with national content, national history, and identity made a theoretical contribution to the development of new areas of linguistics emerging in modern linguistics, linguoculturology, and text linguistics expressed through the creation of linguistic personality.

Language learning based on knowledge about the nation reveals the language capabilities, its natural features, and nationality and serves as a basis for identifying the cognitive features of the national language.

Linguistic and non-linguistic markers expressing modal meanings in a literary text act as the means of expressing the author's modality in our study. In research, literature divides all textual modal means into explicit and implicit.

This research considers the implicit means of expressing the author's modality to determine the author's attitude, and linguistic personality in fiction works.

Based on our perception of the author's modality, its conceptual and linguistic aspects, and the analysis of linguistic material, we propose the following classification of implicit means of expressing the author's modality (see figure 1):

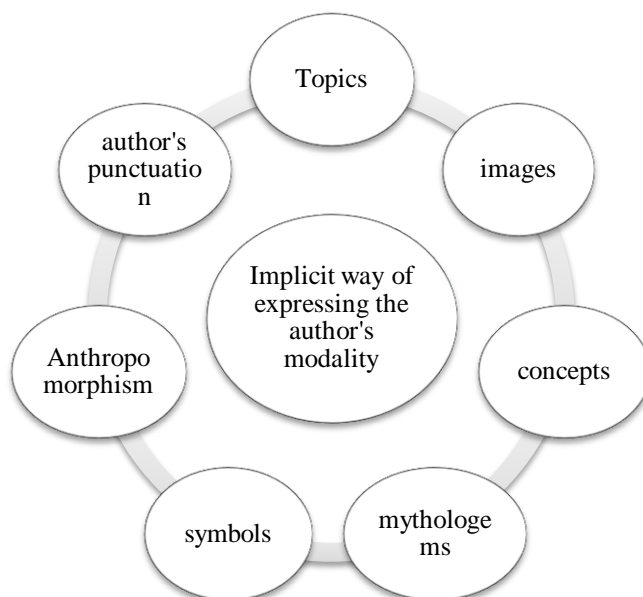


Figure 1 – Implicit ways of expressing the author's modality

The ideological and substantive analysis of the works of A. Kekilbayev and Sh. Aitmatov demonstrates that the author's worldview and viewpoint reflect Turkic peoples' prevailing ideas and peculiarities of world perception preserved in their minds. Both authors use mythical storylines, mythical images, and symbolic content in conveying their conclusions, viewpoints, and evaluation which is viewed as the author's modality. This helps us to focus on the main implicit means of expressing the author's modality.

A. Kekilbayev solved moral, social, and other issues in his works at the philosophical and aesthetic levels. The writer's works are based on ancient plots, myths, and legends preserved in the memory of the Kazakh people.

A. Kekilbayev's novel "Anyzdyn aqyry" (The End of the Legend) reflects historical issues but is not accepted as a historical novel. The work is not based on historical facts, we can say that it was born from the author's fiction and imagination. The romantic nature of the plot, attention to the moral aspect of the characters' relationships, philosophical understanding of events, and psychological analysis of the inner life of the characters reflect the mythopoetic nature of the novel. The writer creates his own "author's" myth, and the features of narrating this plot we can trace the author's decision, attitude to a particular situation, and cognition which is considered as the author's modality. Its main characters are authorized. The Lord, the Younger Lady, and the master are the transmitters of the author's idea.

The tower is the main symbol of the novel. The tower reflects the main ideas of the novel such as power, glory, love, art, the mystery of the world, and the fate of people.

In the Turkic consciousness, the tower is associated with the symbolic and architectural unity of mediation, revealing the poetics of the polysemantic image. In the novel, the tower also determines the compositional direction of the novel, since all events are connected with this tower and take place around it. The writer depicts the tower as a living being, the image of the tower is grotesque in the work. Through its image, the confrontation of two worlds, upper and lower, is artfully illustrated. The upper world is connected with the image of the sky, beauty, and the hero's world of dreams, and the lower world is connected with the inner world of the city, the people's fussy world who work tirelessly like ants, a boiling life, and the world of daily worries.

The author depicted a tower, a lofty structure, as a symbol of love, and high feelings, capable of awakening various feelings in a person (1), (2):

(1)"... *Hanym endi tusindi – sheber mynau siqyr munaraga ozinin olup-oşken soqyr mahabbatynan basqa eshtene beinelemepti. Sheber myna munaraga alystasa qiyp kete almaityn, jaqyndaganmen baribir qoly jetpeitin umitsiz mahabbatyn beinelegen, olimge de razy esirik damesin, essiz qushtarlygyn beinelegen, ol myna ketik munaranyyn basynan ozdiginen tuspeidi (A.Kekilbayev "Anyzdyn aqyry").*

[... *The lady understood now that the master had depicted nothing but his dying blind love on this magic tower. The master depicted his hopeless and unapproachable love that he could not get rid of, inaccessible love causing deadly heartache, a mad passion that could not be freed and leave the tower (A. Kekilbayev "The End of the Legend")].*

In the novel, the tower is depicted as a symbol of the master's love. As can be seen from the passage, the author masterfully depicted his love through the desirable tower. The authors' style includes such epithets as: "blind love", "hopeless love", "deadly heartache" and "mad passion".

(2) ... *Ia, kok munaranyyn one boiynan olup-oşken mahabbatty tanu qiyn emes. Birden kozge uryp tur. Biraq sol kımın kimge mahabbaty? Kok munara alys joryqtagy erine yntyga qol sozgan jar ma, zhoq alystan qol sozgan gashyq jurekti men mundalap qasynda shaqyrgan siqyr sulu ma, qaisysy? Mana bul qasynda kozi qiyp kete almai kop qarağan joq pa edi, sonda siqyr munara ozine tartyp turmap pa edi? Sonda ony salgan sheber neni beinelegen boldy? Alystagy jaryn kutken sagynshty beinelese, qasynda barganda, asqaqtap aspanga qarap jatyp alatyny nesi, sal alystasan boldy, qaitadan ozine baurap, qaragan kozdin shyrg ainalyp shyga almaityny qalai? Zhoq, joq, sheber munarany saldyrgan hanymnyyn alys joryqtagy zharynda degen peilin emes, ozinin hanymga degen konilin beinelegen... Olup-oshken mahabbatyn beinelegen... Ia, solai. Kok munaranyyn siqyrynda ol endi tusindi (A.Kekilbayev "Anyzdyn aqyry").*

[... *Yes, it is not so difficult to recognize the love that has faded throughout the blue tower. It is obvious. But who does this love belong to? Is the Blue Tower the wife who stretched out her arms to her man who left for a long journey, or the magical beauty who was stretching her arms as if calling her beloved, which of them? May the magic tower be attracting and enchanting him, as he was gazing at the tower for a long time? What then did the master who painted it depict? If it symbolizes the longing for the beloved, why does erect to the sky as you approach it, or captures your eyes again as you become distant? No, no, the master did not depict the sympathy of the lady who built the tower for her husband on a long hike, but his own affection to the lady... He portrayed his dying love... Yes, it is. Now he has understood the magic of the blue tower (A. Kekilbayev "The End of the Legend")].*

In this passage, A. Kekilbayev expressed doubts, asking rhetorical questions, and arguing his opinion using the words "Yes" and "no". A compound sentence was used to convey doubt: "*Is the Blue Tower the wife who stretched out her arms to her man who left for a long journey, or the magical beauty who was stretching her arms as if calling her beloved, which of them?*" The third component of the compound sentence the interrogative pronoun "which" is used as a predicate in the sentence. Moreover, repetitions, interrogative sentences, and graphic symbols, ellipsis were used. The author uses ellipses reasonably, as each ellipse has a significant function in the sentence. Firstly, the ellipses are used to indicate that the author's thought is incomplete and unfinished, and secondly, this graphic symbol is used to push the reader to ruminate over the matter. The author's skill to apply verbal and non-verbal means rationally and skillfully in a certain context shows the author's mastery.

The author uses both modal words (possibly, maybe) and punctuation to denote certain modalities in a particular context (3):

(3) *Balalarynan qandai munez shygyy mumkin... Zhaman aitpai zhaqsy zhoq dep, kozi zhumyla qalsa, ornyna kim bolatynyn aldeqashan oz auzynan aityp qoigan-dy. Muragerinen azır surqia oi shyga qoiuy mumkin emes. Apyr-au, sonda ne bolgany... (A.Kekilbayev "Anyzdyn aqyry").*

[*What behavior can their children possess... God knows, every cloud has a silver lining, he has already told who is going to reign instead of him, in case he dies. Is it possible that his inheritor is an ill-willed man... Oh my God, what is happening..... (A. Kekilbayev "The End of the Legend")].*

In the passage, the author uses modal words as part of the analytical verb to express doubt: can, cannot, possible, and the conjunction "apyr-au" and an ellipsis to express doubt. Throughout the work, information reflecting the moral values of the Turkic peoples is expressed implicitly. The

passage above (3) uses the proverb “*Zhaman aitpai zhaqsy zhoq*” (*Every cloud has a silver lining*) which opposes and compares the good and the evil and shows parallel.

Let us analyze what concepts the Turkic people associate with the concept "the good". This linguistic unit provides the following definitions:

The good is a noun.

1. good deed, grace.
2. positive attribute, quality (Explanatory dictionary of the Kazakh language, 1978: 550).

The synonymous chain of the lexeme "the good" include the following words:

Goodness, mercy, grace, virtue, welfare, righteousness, morality.

In the phraseological dictionary of the Kazakh language, the lexemes "*zhaksy*" (*good*), "*zhaksylyk*" (*the good*) are found in the following phrases: *Жақсы аты келеді.* – to be honored and praised. *Zhaqsy-zhamandy azhyratty.* – to be able to distinguish the right and the wrong thing. *Zhaqsy zhatyp, zhaily tyrynyz.* – The phrase which is used to say “Good night” before going to bed. *Zhaqsy it oligin korsetpeidi.* – being able to protect and not to allow anybody to humiliate himself/herself. – *Zhaqsy korindi.* – to fawn, to wheedle. *Zhaqsy soz – zharym yrys.* – Good word is a treatment of a soul. *Zhaqsynyn sharapaty.* – Benefit, help, donation of a good person. *Zhaqsysyn asyrady, zhamanyn zhasyrady.* – Spreading the good, hiding the bad and expressions that defended honor, encouraged, supported, etc. (Kenesbayev 1977: 228)

Analyzing the data in dictionaries, we can conclude that the lexeme "the good" means a useful, kind, pleasant thing, recognized as morally correct; a thing that gives people hope brings freedom and happiness.

The tower is not the only symbolism of the novel. A symbolic sign is also depicted through a red apple with a worm crawling out of the core symbolizing betrayal and discord (4):

(4) *Sonda ozegimen qurt shyqqan alma... Ol qastandyqqa emes, satqyndyqqa, opasyzdyqqa menzeuge tiisti goi. Ol ne qylgan opasyzdyq!* (A.Kekilbayev "Anyzdyn aqyry", 26 b.)

[So an apple, with a worm crawling out of the core... After all, it should refer to conspiracy, but to betrayal, treason. What a treason! (A. Kekilbayev "The End of the Legend", p. 26)].

As it is shown in the passage, the author used "a red apple, with a worm crawling out of the core" as a symbol of conspiracy, betrayal, treason, which are used in contrast to the concept of good.

One of the most common phenomena in the work of A. Kekilbayev is a dream. In the Kazakh mentality, dreams have a special cognitive character. As a rule, dreaming activity has two stages: a) having dreams; b) interpreting dreams.

A. Kekilbayev is a writer-philosopher who comprehensively revealed the mood, psychology of the dreamer and dream interpreter from the point of view of rational cognition. In the traditional worldview linked to the dream interpreter's power, dreaming uses such concepts as "*kumalak ashy, zhauyryn qarau, bal ashu*".

Tus zhorydy – to interpret a dream and predicted future events. (Kenesbayev 1977: 528)

Kumalak ashty [saldy, tartty] - guessing, fortune-telling (Kenesbayev 1977: 363).

Bal ashtyryp, baqsy oinatty – let the fortune-teller predict the future. (Kenesbayev 1977: 92).

The reason for the arrival of Abulkhair Khan, Tailan predicts in its own way (5):

(5) "*Shamasy, munyn qumalaq shashyp, jauyryn qaraityn shaiqy-burqylynan dametip kelgen shygar. Kesheli-berli arqasy qurystap jurgizbei jur edi. Bireu-mireu bal ashtyra keledi-au dep, tan atqaly beri jan-jaqqa kozı botalap kop qarap edi. Osygan köringen goi. – Bal ashtyrğaly keldin be, joq tus jorytqaly keldin be? – dedi Tailan*" (A.Kekilbayev "Anyzdyn aqyry").

[“Apparently, he must have come to get an interpretation of his dreams and be predicted the future. Since yesterday he had a painful backache. He was looking around as if searching for someone who could foretell the future. Maybe he was dreaming. – Do you want me to interpret your dream or to foretell your future? - said Tailan ” (A. Kekilbayev "The end of the legend")].

Such ideological concepts as dreaming, dream interpreting, can be called an artistic and meaningful technique, often used in the works of A. Kekilbayev. Thus, two worlds coexist in the writer's works: reality, the physical world and dream and the symbolic world.

Legends, mythical plots are the basis of Sh. Aitmatov's works. He masterfully conveyed the author's modality using the plots of myths in the works and reflected the main ideas such as "Man is a particle of nature", "Do not break away from nature and don't get lost in your being, humanity!" or the essential thoughts of the Turkic people like "obalyna qalu", "Kiesy atu".

Obalyna qalu – when innocent people are punished or offended, suffer and become victims (Kenesbayev 1977: 410).

Kiesi [aruagy] atty [urdy] – to be cursed (Kenesbayev 1977: 252).

The legend about Kok bori (6):

(6) *"Kok Tanırı molaq bop qalğan balaga raqymshylyq zhasap, boltırkterinen aırylğan kok borını zholyqtıradı. Qansyrap qalğan mynau beıbaq jannyn ynyrsygan uni kok borının analyq meıırımın oıatyp, ony sutı syzdagan emşegımen emızedı. Zharasyn jalap, qanyn toqtatady. Esın zhıgan sorly bala qasqyrğa sonđai bauyr basyp, tagylyq tırshılıkke beıımdeledı. Er zhetedı. Soıtıp, kok borı ulannyn anasyňa, keın ısı turkı halqynyn sıynar aruagyňa (totemıne) aınalady"* (Ashina- Kok bori 429-460 zhyldar shamasy).

["Kok Tengri showed mercy to a child who had crop-ear, and met the wolf, who has lost its cubs. The voice of this bleeding poor awakened the maternal kindness of the wolf and she-wolf brest-fed him with her milk-soaked breast. She licked his wound and stoped the blood. When the child came to himself, he become close to the she-wolf, and gradually got adjusted to such lifestyle. So he grew up and was raised by the she-wolf. Thus, the Kok bori becomes the mother of the Ulan, and then becomes the sacred Spirit (totem) of the Turkic people" (Ashina-seal of Kokb 429-460)].

The Turks believed that their ancestors were wolves. The last descendant of this valiant, strong-willed, cunning, intelligent, very cautious predator, who died from an enemy attack, was recognized as the breadwinner, the savior of a small child. In ancient times, the Turkic tribes called the wolf "Kok qurt". The word "blue" here means "sky" and "blue color". Alongside, the sacred symbolic color of the sky god Tengri is blue. And the word "Kurt" is the root of the word "kurtuluş" in modern Turkish, meaning "salvation", or "alienation". According to these sources, the full meaning of the word "Kok qurt" is "The Savior who came from heaven (from heaven)", sent by God to save an entire tribe from complete destruction.

This very mythical plot of Sh. Aitmatov was used in the novel "Zhan pida" to show people's love for nature (7):

(7) *"Al ittı basynan sipaiyn dep, qolyn sozganda, Aldyndagy nareste sabı ekenın qaidan bıledı desenshi. Quddy ozımın kushıkteri sıaqty, bıraq adamnyn balasy. Eger de jartas astyndagy apanda osy adam balasymen bıрге tursam, qandai qanyshty bolar edım, dep oilady ol"* (Sh.Aitmatov "Zhan pida").

["How does it know that that it there was lying a baby in front of her when she stretched her arms to pat the dog. The baby looked like her own puppy, but it was a man's son. How nice it would be if I lived in the pit under a rock with this man, he thought" (Sh. Aitmatov "Zhan pida")].

It is obvious that the image of the Qurtqa (Akbara in the original text) is also associated with the mythologeme of the mother goddess. In the text, there are direct parallels between the image of the wolf and the mythologeme of Mother Umai. It is a well-known fact that kok bori in the mythology of the Turkic peoples is the ancestor of the Turkic tribes. In the novel, Qurtqa worships the Mother Goddess, the patroness of wolves, and complains about his troubles. Qurtqa, with tears in her eyes, asks to protect herself from the cruel arbitrariness of people. The image of Bori-ana is associated with the mythologeme Umai ana. Moreover, the author used not only some mythological concepts raised in the mythologeme Bori-ana and Umai but also some other mythological ideas. For instance, it was said that a wolf or a dog is depicted on the moon in the sky, performing various functions to protect people from hostility. To say it in other words, in the mythology of the northern

peoples, black spots on the Moon symbolize a red dog trying (sometimes) to eat the Moon, and people scare the dog and beat it to prevent the Moon from dying.

One of the priority directions in Sh. Aitmatov's works are mother's image, expressed through the mythologeme the Mother Goddesses. The symbolism of the Mother God is most vividly represented in the images of animals. "Goodbye, Gulsary!" is a story depicting the image of a gray goat (the mythological symbolism of a goat; a goat woman symbolizes abundance and exceptional fertility; in the mythology of the ancient Kyrgyz, the image of a gray goat is perceived as the patron saint of wild ruminants).

In the story "Aq keme" (The white steamer), the mythologeme of the Mother God is given in the image of a horned deer in connection with the concept of the Umai Mother expressed through (the presence of a sacred area with a lake and a mountain, protection and care of the baby in the cradle from evil spirits). The horned mother deer believes in the kindness of people. While the zoomorphic image of the mother deer in the legend is a symbol of the mythical time of the arrival of the first ancestors to the promised land, for Aitmatov it is the way to provide the work with an ambivalent deep meaning: the continuity of the legendary time and modernity, and the demonstrating ancestral traditions in the continuation of generations.

A tree is another mythological symbol, full of semantics in the artistic context of Aitmatov's works. In the story "The White Steamer", the social activity of the inhabitants of the cordon is to prevent the extinction of forests, as this would lead to natural misbalance.

The mythologeme tree is recreated in the novel "Zhan pida": the old saxaul is a symbolic image and the sacred center of the artistic chronotype of the first and second chapters of the novel. The old saxaul is not only a chronotopic, but also an ontologically symbolic beginning of life which is expressed through the appearance of wolf puppies in a nest under its trunk and, finally, the attaching to this tree.

Mythical plots are well traced in Sh. Aitmatov's story "Genghis Khan's White Cloud". Many historical and artistic works have been written about Genghis Khan. "The White cloud" differs from it not only in content but by revealing new images and attributes of the ancient conqueror. Simple human psychology plays an important role, hidden in the shadow of Genghis Khan's universal glory.

Revealing the inner world of Genghis Khan through the prism of artistic perception, Aitmatov was able to show that people striving for glory, and greatness, have internal suffering, and failures, they also have human feelings. However, no matter how glorious, no matter how cruel you are, no one has the right to violate the laws of nature.

The white cloud is a symbol of goodness, glorifying the eternity of life, and the purity of thoughts. The white cloud described in the work: "It was a symbol of mercy from the Lord to the ruler on the Earth (as if the sky itself was protecting him) it was sent to the khan and when the khan was moving the white cloud, he believed that he possessed limitless power. The author illustrates it as follows (8):

(8) *...Jol boiy Shyngyshannyn basyn kunnen kolegeilep bir shoq bult erip kele jatqan edi. Qagan oaida barsa, algi bult ta sonynan ere juredi. Ol Kok tanırının Zher betindegi bilnushige degen sharapatynyn belgisi bolatyn. Muny tek Shynyshannyn ozi gana biletin, sondyqtan da ol munyn shynymen de ozin bale-baterden saqtau ushin Tanırının ozi jibergen jebeuıstı ekenine kozi anyq jetkendei ishtei masattanyyp kele jatty. (Sh.Aitmatov "Shyngyshannyn aq bulty", 265 b.).*

[...Throughout the whole journey, one cloud hovering and following Genghis Khan's. This cloud chased the qagan everywhere. It embodied the Lord's mercy to the ruler. Only Genghis knew what this sigh really meant, and he seemed self-satisfied, for he knew the Lord tried to protect him from troubles. (Sh. Aitmatov "The white cloud of Genghis Khan", p. 265)].

The white cloud in Aitmatov's novels is a sacred phenomenon capable of salvation and revenge. The white cloud was sent as a symbol of blessing to the great commander which was perceived as "The support of the Lord". It is impossible to transform a human into God and to interfere with his immutable laws. Comparing the great ruler with God led to a great punishment. At

the end of the story, a white cloud is sent to an elderly maidservant (Altyn) who saved a baby. The symbol of the patronage of the Lord is embodied in milk, a symbol of life and divine goodness.

The author's thoughts, viewpoint and the author's modality are expressed through the mythical motif and the storyline. In the story "The white cloud" the author attempted to convey to the reader that the man who has forgotten his sorrow, and grief and identified himself with God cannot achieve his goal.

The "cultural" and "natural" human problem, the dispute and the clash of the opposite concepts of "nature and civilization" in society have become the main thoughts and ideas of the Turkic authors. The myth as a "bundle of wisdom" of the ancients became for Aitmatov a means of modeling the artistic picture of the world, a tool that penetrates the depths of the public mind, as proven by the experience of generations. The mythological basis in the works of A. Kekilbayev and Sh. Aitmatov and myths are used to understand a person's fate and place in history, through the prism of the ancient experience of human wisdom throughout centuries. As is seen from the structure of a literary text, speech patterns are used to convey thoughts, mythical plots based on the work, the author's value system through symbolic signs, his aesthetic attitude, and the author's modality. One of the most active ways of expressing the author's modality in a literary text is the use of anthropomorphism. Anthropomorphism is the replacement of the human image and its properties with inanimate objects, animals, plants, natural phenomena, supernatural things, abstract concepts, etc. (Brockhaus and Efron Encyclopedic Dictionary, URL).

Anthropomorphism is a form of worldview concept expressed in nominative means of language, visual arts, and literature. According to this concept, the objects of anthropomorphism are inanimate objects, creatures, and fictional animals that do not include human beings but have human qualities. Moreover, anthropomorphic objects have human character traits: they can feel, speak, think, experience anxiety and emotions like people, and perform important human actions.

Anthropomorphism is a personality that forms the frame of the author's modality. As a result of the interaction of the author's modality and anthropomorphism, facts and phenomena created according to the author's plan in the life of the hero are again conceptualized figuratively.

Sh. Aitmatov skillfully used anthropomorphism in expressing his opinion, and his statement in connection with a certain situation. In the novel "Zhan pida" the author gives the predatory beast the name (Aqqurtqa) and instills human consciousness in the predator. For example (9):

(9) Aqqurtqa ushin endigi tirshiliktin mani qalmady. Endigi jerde ol otken omirdi eske tusirumen gana boldy. Otken kunder elesi koz aldynan qaïta-qaïta kolbendep ote beredi. Tasshainarmen birge keshken arbir küin eske oralady. Kari basyn eki aiagynyn arasyna salyp qoiyp, kozın jumyp, tagy da sol balalaryn oilaidy. Koz aldyna birese osy taidaua gana urlangan tort kushik keledi, birese Moynqum qyrgynynda qyrshyn ketkender keledi, endi birde Aldash qamysynyn ortunde küiip ketken boltırıkteri elesteidi. ... Endi sonyn bari-bari bir-bir körgen tus siaqty, qaitalanbas tuster. Biraq qaitse de Aqqurtqanyñ jüreginde bir umittin shogy jylytyrap, umit shirkın uzılmeidi (Sh. Aitmatov, the novel "Zhan pida", 460 b.)

[There was no sense for living further for Aqqurtqa now. There is nothing left for him, but torturing himself with the memory of a past life. The illusion of the past days is circling before his eyes again and again. Every day spent with Tasshainar reminds him of the past days. The old man puts his head between two legs, closes his eyes and starts thinking about his children again. Sometimes he sees the illusion of four puppies, who were recently stolen, sometimes he sees the illusion of men who died in Moynqum, sometimes he sees the illusion of wolf-cubs who have burnt on fire of the Aldash reeds.

Now all these seemed to be unique dreams. But anyway, there was a sparkle of hope in Aqqurtqa's heart, the hope which never abandons (Sh. Aitmatov, the novel "Zhan pida", p. 460)].

(9) This example shows that Aqqurtqa is an anthropomorphic image possessing human qualities who like a human being remembers his happy childhood, reflects on his life, imagines his puppies, and hopes for a bright future.

Aitmatov raised problems between humans and nature through the stories about animals' fates. He related to the ecological problems, when ecology even did not exist as a science, and reflected the ideas about human debt before Mother Earth and nature. The main idea and concept of Aitmatov, the

essential author's modality that he wanted to convey through a literary text is the idea of preserving the spiritual world of man and life on earth.

The analysis of the works of Kazakh writer A. Kekilbayev and Kyrgyz writer Sh. Aitmatov shows that they are full of rich mythological and folklore materials. The writers used individual motives to stable motivational complexes and holistic plot constructions.

The fiction created by A. Kekilbayev and Sh. Aitmatova refers not only to the Turkic world but also to universal archetypal constructions of world culture.

Conclusion

Having analyzed linguistic works on the problem of modality, the category of author's modality in linguistics, we attempted to clarify the status of the category "author's modality". Taking into account the scientists' views, we demonstrated the difference between the categories of subjective modality and the author's modality.

Moreover, this study has analyzed specific material on the means of expressing the author's modality of the modern Kazakh, and Kyrgyz languages within the framework of artistic works. The work is based on the research results in the field of text linguistics. Thus, the linguistic element "modality" acts as a means of expressing the author's thoughts and motives.

The authors conclude that the author's modality is an expression of the author's attitude to the information reported in the text, its concept, point of view, position, and value programs, formed to convey information to the reader. We considered the category of the author's modality as a communicative and functional category. Linguistic and non-linguistic markers expressing modal meanings in a literary text are implied as to the means of expressing the author's modality in this study. It was concluded that in the literary text, the category of author modality is expressed through images, mythologems and anthropomorphism, concepts, symbols, and vocabulary used in the description of characters.

The communicative and functional category of the author's modality is the main element of a work of art and represents a complex of grammatical, morphological, lexical, stylistic, and semantic structures. Thus, the author's modality is a set of values that includes an axiological and specific modal evaluation, as well as the author's idea of the way reality is reflected. In our opinion, the author's modality is the category of text in which the author's linguistic personality is manifested, therefore we do not distinguish between the terms "author's modality" and "textual modality", using them as synonyms in our research.

This study employed the works of Kazakh writer A. Kekilbayev and Kyrgyz writer Sh. Aitmatov. The development, differentiation, and individualization of human cognition under the social system lead to the formation of a national character, and national identity. It is the national spiritual world, which forms the lifestyle, customs, and people's cultural values all over the globe, guarantees their existence as a nation, and serves as a basis for their further development.

The art of oral speech of Kazakhs and Kyrgyz was based mainly on mythological elements of the worldview of the Turks as adherents of Tengrianism. The most important among these ideological elements is harmony with nature, understanding of heaven, earth, animal, plant, and man as a whole. An animal (horse, deer, dog, etc.) was a friend, companion, source of food, and clothing for the Kazakhs. This is the philosophical and ideological knot of the artistic works of A. Kekilbayev and Sh. Aitmatov.

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