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## THE CATEGORY OF MODALITY IN LITERARY TEXTS

**Abstract:** This current academic article is based on the definition of modality in Text Linguistics and its representation in the literary texts. There are several modal markers which express author's modality to the readers. The usage of different types of the modality, its meaning and specific features are observed through text analysis. Modality is represented through grammatical, lexical, stylistic and semantic modal devices.

**Keywords:** Modality, literary texts, objective, subjective, Linguistics, stories, written works, modal devices

### Introduction

In a literary text, the author's modality can be implemented at the lexical, grammatical, and syntactic levels; the author's modality can, of course, function in coordinates of character characteristics, it affects the segmentation of the statement in terms of highlighting its predicative and relative segments, thereby focusing the addressee's attention on specific text fragments.

### Methods and materials

Charles Dickens was one of the most famous English novelists of the 19<sup>th</sup> century. He wrote most of his works about English society and lifestyle during the time which he lived. The novel "Oliver Twist" is about the life of the main hero David and the events are told by him. The novel informs the reader about social and gender issues in 19<sup>th</sup> century and it is drawn by different characters and situations. Along with that, the pressure and using child labor by adults are the main themes of the novel.

### Results and Discussions

The modality bounds invisible contact between the author and the reader. It reveals how the author feels about the issue, how he represents the image of each hero. Mainly modality encompasses implicit information about writer's attitude to the situation. So now, the other novel written by Ch. Dickens is going to be analyzed through the usage of the modality.

"Noah was a charity-boy, but not a workhouse orphan. No chance-child was he, for he could trace his genealogy all the way back to his parents, who lived hard by; his mother being a washerwoman, and his father a drunken soldier, discharged with a wooden leg, and a diurnal pension of twopence-halfpenny and an unstateable fraction."

This text encompasses **subjective modality** with the following descriptions about the boy: charity-boy not orphan, no chance child, his mother was a washerwoman, his father was a drunken soldier and so on. It shows that this boy was not an orphan but the family situation and his parent's position made him a charity-boy.

"You mustn't say you saw me, Dick," said Oliver."

Here the speaker expresses obligation in the statement by using the modal verb must not and it is represented with **root modality**. According to the information that was overviewed if the text conveys obligation, the modal meaning belong to root modality. If it expresses possibility, in that case, it activates epistemic modality.

“The walls and ceiling of the room were perfectly black with age and dirt.”

The descriptive context of the room reflects **subjective modality** with the adjectives perfectly black, dirt draws the image of the room which is old, dirty and not so pleasant. The adjective is opening the position of that place and informs the reader how the hero feels when he enters that place.

The other example of the subjective modality is seen in the following descriptions:

“It was late next morning when Oliver awoke, from a sound, long sleep. There was no other person in the room but the old Jew, who was boiling some coffee in a saucepan for breakfast, and whistling softly to himself as he stirred it round and round, with an iron spoon. He would stop every now and then to listen when there was the least noise below: and when he had satisfied himself, he would go on whistling and stirring again, as before.”

Here the writer expresses the position of the little boy who is awakened in a new place and describes his impressions. Old Jew was making coffee and whistling to himself. That draws the image of the morning in a small room next to the kitchen where a person making a coffee and young little boy is being awake from his voice. These descriptions hint the reader that the boy is in safe place.

The next passage from the novel reveals the author’s attitude to the man with the expression of him:

“The old gentleman was a very respectable-looking personage, with a powdered head and gold spectacles. He was dressed in a bottle-green coat with a black velvet collar; wore white trousers; and carried a smart bamboo cane under his arm. He had taken up a book from the stall, and there he stood, reading away, as hard as if he were in his elbow-chair, in his own study.”

**The subjective modality** is utilized to describe the outlook of old man with the words as: respectable-looking personage, powdered head, gold spectacles, bottle-green coat with black-velvet collar draws a portrait of an intelligent man in front of the reader. Furthermore, the descriptions: carried bamboo cane, reading a book indicates that he is well- educated and smart man. These words represent the author’s positive attitude to the man.

“Weak, and thin, and pallid, he awoke at last from what seemed to have been a long and troubled dream. Feebly raising himself in the bed, with his head resting on his trembling arm, he looked anxiously around.”

This passage is about the situation of the boy after being arrested. He had not only physical, but also mental problems after that. He didn’t want even to move from his bed after coming to London. The descriptive content reveals **the subjective modality** with the following descriptions: weak, thin, feebly raising himself, looked anxiously around gives implicit information how he feels after all.

We made sure that the image of the author is born through the perception of the personality of the author, reflected in his writings. Textologists know that by analyzing the semantic-stylistic and structural organization of a work, authorship can be established.

### Conclusion

In conclusion, it can be noted that understanding the essence of the concept of the image of the author or the image of the author's style and identifying its relationship to the concepts of the producer of speech and the subject of the narration can help in understanding the essence of a literary work and prevent the possibility of destroying the semantic-stylistic and structural integrity of printed works.

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