

**FUNÇÃO DE FORMAÇÃO DE TEXTO DE CATEGORIAS DE MODUS
SEMÂNTICOS: UMA ABORDAGEM LINGUÍSTICA**

***FUNCIÓN DE FORMACIÓN DE TEXTO DE LAS CATEGORÍAS DE MODUS
SEMÁNTICOS: UN ENFOQUE LINGÜÍSTICO***

***TEXT-FORMING FUNCTION OF SEMANTIC MODUS CATEGORIES: A
LINGUISTIC APPROACH***

Yevgeny I. IVNITSKY¹
Marina I. SAYENKO²
Svetlana V. SAVVINA³
Valeria Y. ZAHOUANIA⁴

RESUMO: O artigo trata das categorias do modus semântico de modalidade, emotividade e avaliabilidade em linguística. Particular atenção é dada às funções formadoras de texto e formadoras de gênero das categorias do modus semântico, uma vez que a qualificação do comunicado explica o sujeito da fala, sua intenção e atitude em relação ao comunicado. Para atender ao objetivo do estudo, foi realizado um estudo de material empírico utilizando o método de análise de componentes, método comparativo e de campo, análise transformacional. Com base nos resultados obtidos, a diferenciação das categorias de modalidade, emotividade e avaliabilidade, bem como a determinação de sua interação e complementaridade, utilizando o conteúdo e os aspectos formais da estrutura semântica de uma frase dentro de um determinado gênero, permite-nos compreender a intenção do falante, as nuances dos significados transmitidos tanto de um enunciado individual quanto de todo o texto.

PALAVRAS-CHAVE: Linguística, Proposição, Categoria modus, Modalidade, Emotividade.

RESUMEN: El artículo trata de las categorías de modus semántico de modalidad, emotividad y evaluabilidad en lingüística. Se presta especial atención a las funciones de formación de texto y género de las categorías de modo semántico, ya que la calificación de lo comunicado explica el sujeto del discurso, su intención y actitud hacia lo comunicado. Para cumplir con el objetivo del estudio, se realizó un estudio de material empírico utilizando el método de análisis de

¹ Postgraduate student of the Department of Russian Language and Russian Literature, Belgorod State National Research University, 308015, Pobedy st., 85, Belgorod, Russian Federation, ewgen12.ivnitzkij@yandex.ru, <https://orcid.org/0000-0002-3742-4478>.

² Postgraduate student of the Department of Russian Language and Russian Literature, Belgorod State National Research university, 308015, Pobedy st., 85, Belgorod, Russian Federation, ewgen12.ivnitzkij@yandex.ru, <https://orcid.org/0000-0002-9296-3255>.

³ Postgraduate student of the Department of Russian Language and Russian Literature, Belgorod State National Research university, 308015, Pobedy st., 85, Belgorod, Russian Federation, ewgen12.ivnitzkij@yandex.ru, <https://orcid.org/0000-0002-6042-445X>.

⁴ Postgraduate student of the Department of Russian Language and Russian Literature, Belgorod State National Research university, 308015, Pobedy st., 85, Belgorod, Russian Federation, ewgen12.ivnitzkij@yandex.ru, <https://orcid.org/0000-0002-1055-6892>.

componentes, método comparativo y de campo, análisis transformacional. Con base en los resultados obtenidos, la diferenciación de las categorías de modalidad, emotividad y evaluabilidad, así como la determinación de su interacción y complementariedad, utilizando el contenido y los aspectos formales de la estructura semántica de una oración dentro de un género particular, nos permite comprender la intención del hablante, los matices de los significados transmitidos tanto de una expresión individual como de todo el texto.

PALABRAS CLAVE: Lingüística, Proposición, Categoría modus, Modalidad, Emotividad.

ABSTRACT: The article deals with the semantic modus categories of modality, emotivity and evaluability in linguistics. Particular attention is paid to the text-forming and genre-forming functions of semantic modus categories since the qualification of the communicated explicates the subject of speech, his intention and attitude to the communicated. To meet the study's aim, a study of empirical material was conducted utilizing the method of component analysis, comparative and field method, transformational analysis. Based on the results obtained, the differentiation of the categories of modality, emotiveness and evaluability, as well as the determination of their interaction and complementarity, using the content and formal aspects of the semantic structure of a sentence within a particular genre, allows us to understand the speaker's intention, the shades of the transmitted meanings of both an individual utterance and the entire text.

KEYWORDS: Linguistics, Proposition, Modus category, Modality, Emotiveness.

INTRODUCTION

T.V. Shmeleva speaks about qualifying modus categories, highlighting the category of evaluativeness and the grammatical category of persuasiveness (Shmeleva,1994). In the semantic aspect, modality is considered as a qualifying modus category, and persuasiveness is understood as part of this "grammatical-semantic category" (Rosenthal, 1976). The qualifying category of evaluativeness is a value judgment, in which, by semantic and grammatical means, "the object is brought into the category of a general category" (Kolshansky, 1975). The semantics of the evaluation is thus converted into a value statement.

The influence of the lexical meaning of a word on the formation of qualifying modus categories is clearly illustrated by the example of emotive meaning. As you know, V. I. Shakhovskiy among motives singles out words that contain "mandatory, optional and potential" emotive component (Shakhovskiy, 2008). And if the obligatory and optional emotivity depends on the lexical semantics, then the potential emotiveness, according to L. G. Babenko, can be explicated by "any word" (Babenko, 1989; Arutiunova,1988).

Emotiveness can be considered as an independent semantic category, the main function of which is to qualify the information being reported depending on the speaker's intentions. Therefore, the means of expressing emotiveness are not only the components of the

meaning of a word, but also the context that explicates the correspondence or inconsistency of the state of affairs with the subject's intentions.

For the semantic categories of emotiveness, evaluativeness and modality, the qualifying function is a text-forming function that determines its subject matter and ideological content.

MATERIALS AND METHODS

A study of empirical material was carried out using the method of component analysis, comparative and field method, transformational analysis, which made it possible to describe qualifying modus categories as semantic categories that affect the formation of not only an elementary communicative structure - a sentence, but also a text of a certain genre as a whole.

RESULTS AND DISCUSSION

The semantic structure of a sentence is most often viewed as either a denotative situation or a logical proposition. According to I.A. Raspopov, "to name a situation (event, fact) is to name it, to combine it into a structural whole, correlated with a logical proposition, an action and its participants" (Raspopov, 1981).

V.A. Beloshapkova also speaks about the connection in the sentence of denotative and logical aspects, dividing the members of the sentence into constitutive and unconstitutional (Beloshapkova, 1989). Unconstitutional members of a sentence do not form a semantic type, and therefore sentences are irrelevant for linguistic analysis. But since the semantic structure of a sentence presupposes not only explicit, but also implicit semantic categories, then for their definition it is necessary to take into account "syntagmatic seems, derivational models and context" (Vasiliev, 1990). For example: *Sadness of eyelashes, shining and black, / Diamonds of tears, abundant, rebellious, / And again the fire of heavenly eyes, / Happy, joyful, humble, - / I remember everything ... But there are no longer us in the world, / Once young and blessed! // (I. Bunin) (hereinafter italics are ours - E.I., M.I., S.V., V.Yu.)*. In this poetic passage, the constitutive members of the semantic structure of the sentence do not explicate the qualifying subject of speech, namely, his relation to the information being communicated. Separate single definitions not only characterize the subject of speech, but are also separate propositions (shining, rebellious). In addition, they explicate the speaker, his emotive attitude to the communicated.

Let's look at this proposal from the point of view of the picture of the world, which can be represented as a scale of "reflection of the world" with an objective value at the edges

and subjective-personal assessment (Serebrennikov, 1988). The words sadness, tears refer to a negative assessment, but the unconstitutional members of the sentence form a positive assessment, and it is formed by the emotional explication of “compliance or non-compliance of the situation with the needs of a person” (Ped. encyclopedia 1968).

According to V.A. Stepanov, emotions appear as a result of assessing the situation from the standpoint of certain "beliefs, goals, plans" (Stepanov, 1985). And in a literary text, emotions are often explicators of the evaluative qualifications of the communicated. As we can see, the epithets sadness of shining eyelashes, diamonds of tears, fire of heavenly eyes form a positive qualifying assessment, which expresses the speaker's attitude to the subject of speech. But these propositions fall into the focus of positive subjective assessment with the help of explication of emotive discrepancy: sadly, shining, diamonds of tears. At the same time, one cannot ignore the propositions of characterization: shining and black; abundant, rebellious, who are prone to subjective assessment. Therefore, this proposal is represented by evaluative qualifications, which are promoted by emotive and modal qualifying modus categories.

From the point of view of the semasiological analysis of a sentence, emotiveness explicates the subject of speech and his (the subject's) emotive-evaluative qualifications of the communicated. As for the context, it can be used to establish the speaker's intention, his value attitude to the communicated, and in the broad sense of the context - and the topic of the text as an imprint of the value picture of the world.

The above example clearly shows how semantic categories are formed using the semantics of a word, nominal or potential, that are of interest not only from a linguistic point of view, but also from a speech, text-forming one. Semantic categories of the modus of the sentence, focused on the qualification of the information being conveyed from the standpoint of the subject of speech, presuppose, first of all, sentences with an "explicit mode" (Balli, 1942). At the same time, N.D. Arutyunova notes that the study of "the features of each type of meaning requires an analysis of its interaction with other meanings", and "the key to the semantics of the subject lies in its predicates" (Arutyunova, 1988).

This statement has to do with the explicit mode, but for the implicit mode, for its explication, it is necessary to take into account not only the meaning of the predicate, but also, sometimes to a greater extent, the meaning of unconstitutional members of the sentence, or the peripheral, figurative semantics of the word. This is especially true in the context of poetic speech, where epithets are the means of creating an artistic image. For example: Above the Quiet Pine - nightingales / And a garden with blue powder. // Here the meadow is still juicy /

And no bitter herbs. // Lilacs are still in the haze, / The plantain has not yet been crushed, / And even a bee is careful / Carries over flower its shadow. // (I. Chernukhin).

The highlighted words in this passage act as epithets. They perform not so much a nominative as an emotive, figurative function, contributing to the disclosure of the theme of pristine, untouched nature. And the emotive component, which expresses the correspondence of the reported information to the needs of the subject, contributes to the implicit emotive-evaluative qualification of the communicated. There is no nominative, evaluative or emotive word in the first sentence. In an existential sentence, by its nature devoid of evaluative qualifications, in the very name of the river, with the help of emotiveness, the image of a quiet nature where nightingales sing is explicated. In the second sentence, the predicate is not skewed, the associative emotive meanings are explicated. Further, the pronoun draw, while not being a component of the semantic structure of the sentence, still carries a semantic emotive load, contributing to the expression of the speaker's intentions, the emotive qualification of the communicated. In the last sentence, the adverb carefully semantically explicates the qualifying category of emotiveness, which is reinforced by the metaphor - carries a shadow.

But emotive meanings throughout the passage, or emotions, among which K. Izard identifies ten basic emotions, mutually complement each other. This is primarily indicated by the formal organization of the proposal. Expressive repetition of words and draws in the middle of a passage affects the speaker's emotional state. In this case, an inversion appears: the lilac is still in the haze; will not accept the plantain. Highlighting these words emphasizes the value for the speaker of nature, untouched by man. Therefore, the interest from contemplation of nature is replaced by joy for nature, which is not touched by man. Towards the end of the passage, the emotional mood increases, the emotion of joy accompanies the image of the bee. This image, with the emotive carefully, carries, is compared with the image of an unmown meadow, and is an example of how one should treat nature.

The ratio of images from a semantic point of view corresponds to the grammatical ratio of propositions that affect the modal qualifications of the reported, that is, the meaning of reliability or unreliability. In other words, the speaker's belief in the information being communicated contributes to both emotive and evaluative qualifications. For example: Light from cuckoo tears, / From the garden, where powder is poured, / From the grove, where the white horse / Frozen alone among the birches. // (I. Chernukhin).

Thus, the qualifying modus categories not only complement each other, but are also capable of conveying individual shades of meaning. In the last example, individual propositions: light, pouring powder, the white horse froze - and the emotive epithets included

in these propositions participate in the qualification of the communicated. They form a qualifying assessment of the reported, that is, an assessment in its broad sense. Therefore, we can talk about the qualifying-evaluative value, which includes the modal value of reliability, and the emotive value of the correspondence of the reported needs of the subject, and the estimated value based on a positive or negative assessment.

The modus category, expressing the subjective attitude of a person to what is communicated, makes it possible to structure a statement with a certain pragmatism, wrapping syntactic structures in the framework of a certain genre. The specificity of the communicative situation, for example, the folklore genre of a lullaby, determines the choice of the subject (addressee) of special semantic-syntactic constructions that explicate the speaker's attitude not only to the spoken text, but also to the addressee of the lullaby.

According to D.T. Mukhamadieva, the specificity of the communicative space of a folk lullaby, “is a set of different forms of communication using various specific codes (verbal, musical, tactile-somatic, paraverbal), with the help of which the addressee and the addressee of speech interact, and one or another content is transmitted from one consciousness to another by means of language and other sign systems fixed on material carriers ”(Mukhamadieva, 2006). The result of this collaboration of codes is expressed in the 'sleep' proposition. However, the intention of the statement in the verses of the lullaby is often not implicit: *Bainki, bainki, / Let's buy Tanya felt boots ... / We'll buy Tanya felt boots / Run on the ditch // (BGTsNT)*. An indicator of the illocutionary modality of syntactic constructions in lullabies is rarely the category of the imperative mood of the verb with the semantics of 'sleep'. The communicative goal is achieved, firstly, through non-verbal means: a slower pace of execution, the coincidence of the internal rhythm of speech and the rocking of the cradle with the child. Secondly, the pragmatics of the genre is realized through the broadcast of information with modus "impulses" of security and calmness: *Bayu, Bayu, little brother. / The time is still dark, / The time is still early, / Do not be afraid of anything; You, dog, don't bark / Don't scare our Masha // (BGTsNT)*.

The verbal code of maternal lulling poetry, due to the semantic load of the modus categories of the text, explicates not only the dominant motivation of the speech act - lulling the child. The genre-limited interjections of the *bayu-bayushka-bayushka, luli-liulyushki, baiyushki-baiyushki*, thanks to the derivation model, convey the implicit semantics of the speaker's feeling of tenderness and love for the addressee. An emotive connection between participants in genre communication is built mainly due to the emotive coloring of the text: *You grow and grow, child, / Only you have good - / Mother is only one. / With you she is normal, / Worries herself. / Yes, it will raise you / In a daring fellow: / In a clear field - a sevets, / In a*

small lake - a catcher, / In a forest - a chopper, / In a gumshko - thresh, / Saw firewood under a window // (BGTSNT).

In the above fragment of a folk lullaby, the category of emotivity includes both the expressive emotive vocabulary itself (worries) and lexemes, in the meanings of which emotionality is present as a connotation (kind, dear, daring). The category of evaluativeness makes it possible to translate in the text the so-called “conspiracy for happiness” formulas, characteristic of a lullaby, as for a derived genre of conspiracy poetry (pure field, small lake, sekarka, little forest, gumshko). The axiological assessment of the depicted future events is explicated by means of epithets (pure field, daring fellow), diminutive affixes (-yshk-, -och-, -k-, -shk-). For the performer of the song, the value of a working unborn child is obvious (in a clear field - a sevets, in a small lake - a catcher, in a forest - a chopper, in a gumshko - thresh, cut firewood under the window), his physical health (grow, grow, grow).

Summing up the short review of the semantic categories of the folklore text of the lullaby, it should be noted their genre-forming function. The aforementioned categories of emotiveness, evaluativeness and modality, transmitted in the semantic structure of sentences, make it possible to build special communicative relations between the addressee and the addressee of the song, the relationship between the mother and the child.

Modus categories of texts of such a folklore genre as a folk conspiracy also transmit the subjective principle in the images of the objective surrounding reality imprinted by human consciousness. The genre structure of the conspiracy text, which has as its goal the linguistic impact on the addressee in a certain communicative situation, creates specific conditions for the expression of semantic and syntactic structures.

Semantically and logically selected part of the conspiracy text is not always expressed formally and syntactically. According to P.P. Chervinsky, “for the syntax of folk semantics, the usual opposition of text and sentence is removed. One and the same semantic predicative basis can be expanded into a text, and into an insignificant piece of text, or into a separate sentence. Folklore functions in semantic forms, syntactically indifferent to volume. These are abstract samples, structural schemes, lexically filled only partially, repeated from text to text, from genre to genre. The text, its semantic basis, conditional, undifferentiated in genre and volume, can be taken as such a central syntactic unit of folklore semantics. <...> Private modal and intentional meanings are revealed in the paradigms of texts. Texts with an internal intention of influence directed from the agent to the outside can be incantatory (direct influence) or fortune-telling (indirect influence)” (Chervinsky. 1989).

The illocutionary modality of a conspiracy text is often expressed implicitly with the help of imperative and subjunctive verbs that carry a negative (less often positive) emotive load, emotions are explicators of what has been said: fly and stab your heart; serve; so my words ...; I would not eat too much; and also with the help of the gradation of approximation: go, go, serve; on a stone a board, on a board longing; multiple lexical repetitions, tautological constructions, rhymes, comparisons: I would not fall asleep with sleep, I would not eat food, I would not go on a spree; would have been dearer to her than her own mother, her own father (according to L. Maikov). Another important element in the manifestation of the subject's attitude to what is said are epithets, since, on the one hand, they also reveal the subject's assessment, and, on the other hand, they concretize the object: white is a combustible stone; in hot and boiling water; zealous heart; hot blood; dull midnight; on the east side.

The pragmatic goal of a conspiracy formula is often carried out through the impact on various organs and senses of a person, a certain "program" is imposed. This judgment is confirmed by vocabulary containing a negative intention aimed at the addressee: liver, blood, heart, chest.

So, the modus categories of the folklore genre of the conspiracy are implicit in nature, embedded in the connotations of words and syntactic structures of the text. It is the genre nature of conspiracy formulas that determined the choice of specific semantic and syntactic constructions necessary for the implementation of linguistic and psychological impact.

CONCLUSION

Thus, for the semantic structure of a sentence, it is important to highlight qualifying modus categories, especially in poetic and folklore-poetic texts. The qualifying category of emotiveness conveys the subtle intentions of the speaker, the change of emotions, their strengthening or weakening. With the help of emotive qualification, not only is the author's attitude to the information communicated and the main idea of the text formed, but also the topic of the statement, the text is determined. Therefore, even nominative or eventual propositions are able to convey the speaker's emotive attitude. Emotive semantics also explicates the qualifying category of evaluativeness, where the presence of the subject and his value attitude to the communicated is more clearly felt. The grammatical indicator of the qualifying modus category is the modality, which is present in the sentence as an obligatory semantic-grammatical component. The frequent implicitness of the qualifying category of modality is easily compensated for by lexical and semantic means, in particular emotive and evaluative ones. The analysis of qualifying modus categories in the semantic structure of a

sentence helps to identify not only the speaker's intentions, but also his value picture of the world, which determines the subject and ideological world of the text.

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