RESEARCH ARTICLE /ARAŞTIRMA MAKALESİ

WAYS TO EXPRESS THE AUTHOR'S MODALITY IN KAZAKH, KYRGYZ AND ENGLISH FICTION WORKS

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Abstract

The article widely describes the concept of author's modality in the context of linguistic research and provides a brief history of the study of the category of modality in modern linguo-stylistics and text linguistics. Author's modality is considered as a category that plays the role of compiler, organizer of the literary text. The author's modality was also studied as a communicative-pragmatic and subjective assessment category. In such works as Kazakh writer A. Kekilbayev's novel "Aṅızdıṅ aqırı" and Kyrgyz writer Sh. Aitmatov's novel "Kıyamat", famous American writers Theodore Dreiser's novel "Jennie Gerhardt", Oscar Wilde's "The Picture of Dorian Gray" the different ways of expression the category of author's modality were studied, and similarities and differences were identified.

Keywords: literary text, author's modality, author's assessment, author's point of view, emotional-modal shades.

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1.STATE OF THE ART (A BRIEF OVER-VIEW OF SELECTED WORK)

Comparative and typological study of different languages is becoming more and more important in linguistics. They carry out structural comparisons of linguistic phenomena, regardless of which language they belong to from the side of language genetics, which makes it possible to determine common linguistic categories.

Although the category of modality in Kazakh, Kyrgyz and English linguistics was studied at the level of sentences, it cannot be said that it is fully studied at the level of the text. In English linguistics, there are many works on the category of modality and the methods of its expression, but the question of its main function is not fully understood. In the works of such scientists as W. Diver, M.A. Marino, T.R. Hoffman, J.Newman, W. Rathey, aspects of the category of modality and methods of expression are largely investigated (Lakoff 1976: 83-106).

In English studies, a number of scholars consider the category of modality as a logical and pragmatic complex phenomenon. The ways of expression the category of modality are explained only in the light of the pragmatic plan, which includes only the situation of real relations.

English linguists emphasize the following types of modality: dynamic, deotic and epistemic. Epistemic modality (Greek epistemus-meaning) is used to express the evaluative modality, which means the level of recognition of the speaker's attitude to reality and connection (Murcia and etc. 1999: 42).

Correspondents also emphasize the types of epistemic and non-epistemic (although in terminology they are called epistemic and root modalities) epistemic and deontic, extrinsic and intrinsic modalities (Yule 1998: 88-91).

Intrinsic/deontic/root modality is used in relation to the actions that a person can control, and extrinsic/ epistemic refers to the level of assessment of the performance possibility. Deontic modality is divided into directive and optative, depending on whether or not the speaker expressed a wish or request (Davyden-ko 1984: 14).

J. Lyons (1978) distinguishes 3 scales of modality. Wish given by conditional mood; reliability and opportunity, necessity and obligation. In general, the views of English linguists on the category of modality do not always coincide (Lyons 1978:99).

The category of modality is studied in more depth in Russian linguistics. A.I. Smirnitsky, L.S. Barkhudarov, E.M. Gordon, I.P Krylova, B.A Ilyish and other linguists have done a lot to study various aspects of the category of modality. In addition, the expression of modality at the intonation level was studied (T.A. Paley); ways to expression intonationally subjective modality in an English monologue (N.I. Panasenko); communicative modality of the sentence with the verbs can/could, may/might (L.G. Davydenko); realization of necessity modality in English texts (L.M. Fomina). In addition, the category of mood is studied as a way of morphological expression of the category of modality (I.Z. Kalemsky), a system of techniques for the expression of modality of possibility (G.G. Musina); modality of complex sentences (E.K. Andrianova); nominative and communicative aspects of modal words and peculiarities of their use in various functional styles (O.V. Romanova), etc.

In-depth consideration of this topic in the aspect of comparative research – F.A. Agayeva's work (1990). In her work, she considered the category of modality based on fiction in English and Turkmen languages and the ways of its expression comparing them in English and Turkmen languages. In distinguishing modal meanings in these two studied and compared languages, the 3 components of prosody were found to be equally important in both languages: tonal, dynamic and temporal (Agayeva 1990: 38).

In the work of E.S. Ilebaev (1997), the category of modality in English and Kyrgyz languages and the ways of its expressing were studied. In this work, the volume, content and nature of modality, expression methods, classification of modes of expression of modality in both compared languages are defined as an interlevel category. For the Kyrgyz language, the main method of expression modality is defined as a morphological method, which is created in a synthetic way, and for the English language, it is defined as a syntactic method, which is often expressed using analytical structures.

The number of works on the category of modality in the Kazakh language is less than the number of works written in English and Russian. However, the category of modality to some extent attracted the interest of Kazakh linguists.

L.S. Duisenbekova (1993) studied the functional and semantic aspects of the imperative mood in the Kazakh language. Its complete paradigm is defined

and its semantic classification is given. At the same time the semantic nature is determined. The function of the imperative mood in the communicative act is shown. There are 28 types of semantic shades expressed by the imperative mood.

K. Mamadilov (1996) theoretically substantiated the expression of the category of modality through constructions, determined the structural, semantic composition and formulated the meanings of modal shades on a theoretical basis. The author proved that there are a large number of modal meanings that are expressed through modal constructions with a verb. This is a common feature of the Turkic languages.

T. Abdygaliyeva (1998) studied the semantics of negation in the modern Kazakh language and ways of its expression. His scientific work identifies all methods of expression of negation. The whole semantic structure of negation is described. Central and peripheral elements are distinguished. The following variants of negation by verb are identified: to be disagree, to refuse, to be against, to forbid, to oppose, to warn, etc.

B.A. Zhakypbekov (2002) studied the use of imperative mood in works of fiction. The author studied one-member and two-member and complex imperative sentences.

S.K. Kulmanov (2004) considered the modality of possibility in the Kazakh language as a functional-semantic category, its lexical-grammatical, morphological, syntactic and contextual-textual methods of expression. The author explores the relationship between the categories of temporality and aspectuality and the scope of possibility. In addition, S.K. Kulmanov also considers ways of expression the modality of obligation and necessity.

D.V. Saparova (2005) studies the nature of deontic modality on the basis of regulatory legal acts.

Z.K. Akhmetzhanova (2005), showing the close connection between aspectual and modal meanings in the Kazakh language, identified 7 groups of aspectual-modal approaches, which highlighted two types of modality: the subjective attitude to the work performed and the reality and unreality of the activity. They divided into: interruptive (zharylyp kete zhazdady), fallacive (olgen bolyp zhatty), hypothetical (zhurgeli otyr), non-accruative (zhaba saldy), concomitant (zhure tur), commod (surap aldy), consecutive (kelisimen, kele sala).

The international and state oft he art of the complex research intersection area between epistemic modality and the category of evidentiality is difficult to survey and we can only refer to a few relevant books and articles here. As to the relation between Turkic languages above all Kasakh as compared to other languages, Ljasat Dalbergenova and Sholpan Zharkynbekova recently dealt with „Evidentialität als argumentative Funktion am Beispiel des Deutschen, Russischen und Kasachischen („Evidentiality as an argumentative function using the example of German, Russian and Kazakh; cf. Dalbergenova, Zharkynbekova ZfSl 2020; 65 (1): 134-144.).

2.MAIN PART: Modality and Evidentiality as a problem of objective modality vs subjective perspective of the author in literature of Turkic languages

The topic of objective epistemic modality and evidentiality is of grammatical and lexical-semantic relevance, as evidentiality is coded very differently in many languages of the world (in Kazakh morphologically, in German via modal verbs like *sollen* "should" and *müssen* "must", in Russian via particles and adverbs such as *jakoby, vidimo, očevidno*, *ved'* , see also Kosta (2011), (2013), (2019), and in print(2021). In his article, which will be presented at the upcoming meeting of the Slavic Linguistic Society next year (shifted from 2021 to 2022) in Sapporo, Kosta will present a new conception of evidentiality, including a typological comparison, which is made up of a number of North, Central and South American, Austronesian and Polynesian indigenous languages, but also Japanese. The most recent works by Alexandra Aikhenvald (2004), by Martina Faller (2002), (2003), (2006), (2007), by Fintel and Anthony Gilles (2008), Heim, Irene & Angelika Kratzer (1998) are relevant in terms of language typology, language comparison and from the point of view of compositional semantics), and above all Sarah E. Murray in her PhD. Dissertation which considers Cheyenne (2017); cf. review article by Kosta (2019). Evidentiality thus represents an interesting, probably universal semantic category of human cognition. Kosta considers evidentiality and epistemic modality as a compositionally semantic touchstone for the question of the extent to which the so called Portmanteau effect occurring in most languages of the world can be demonstrated between the epistemic modality and the evidentiality, and what knowledge this can be. Another overlapping area or this intersection is marked in cognitive and argumentative-discursive terms. It is precisely this problem that is not addressed in most of the papers on evidentiality and modal semantics, and so far we are not aware of a single work (including the

latest study by Björn Wiemer) Catching the Elusive: Lexical evidentiality markers in Slavic languages (A questionnaire study and ist background), Berlin etc .: Peter Lang 2018) which would consider the author's modality in Kazakh, Kyrgyz and English fiction works. The present article wants to fill this gap.

The study of modality in texts of different genres and ways of its implementation is considered in the context of the anthropocentric paradigm in modern linguistics. We believe that anthropocentric study of language is the relationship of language and cognition which is summarized by the solution of the problem of person, and on the basis of the anthropocentricity of the text, the text is created by a person (author) and presented to the reader, accordingly, that it is the reader's perception and modality that the author expresss through special means.

In modern linguistics, the concept of "modality" has expanded considerably, and its scope began to include any communicative field, including: speech, knowledge, opinion, evaluation. The category of modality is widely interpreted in terms of the functional-semantic approach as a category that represents the relationship of the subject, the author's attitude to the object, the narrated event, and is expressed by different levels of language. The Modality category is manifested through the: 1) assessment vocabulary; 2) modal words and particles; 3) special group of lexical and grammatical words, as well as functionally similar phrases and sentences; 4) word-formation applications; 5) word order; 6) interjections; 7) compositional methods. The research will consider the category of modality at the text level and analyze the most commonly used methods.

As Turkic languages are mutually related, they have many similarities and a lot in common. The closest to the Kazakh language are Kyrgyz, Nogai, Karakalpak, Karachay-Balkar, Tatar, Bashkir, Kumuk. We aimed to consider ways of expression the category of author's modality in literary texts in Kazakh, Kyrgyz and Indo-European languages, which belong to the related languages, and in English, which belongs to the West German languages.

Kazakh writer A. Kekilbayev's novel "Аńızdıń aqırı" and Kyrgyz writer Sh. Aitmatov's novel "Kıyamat", famous American writers Theodore Dreiser's novel "Jennie Gerhardt", Oscar Wilde's "The Picture of Dorian Gray" are used as research material.

When it comes to linguistic modality, first of all, we can say about the importance of the mood category, which is one of the ways of expressing this category.

The mood category is interpreted in many languages of the world as a morphological indicator of the functional and semantic integrity of modality.

There are a number of words in the Kazakh language, such as *bar (is/yes), zhok (no/isn't), kerek (necessary), kop (more), az (less), arine (of course), base (so that's it), mumkin (maybe), balkim (perhaps), albette (undoubtedly), qazhet (one must)*. Although these words are less in number than other groups, they can be said to be unique in meaning and function. They are called *modal words*. In Kazakh linguistics, modal words are divided into nominal *(kerek, kazhet, tyis, siyakty, syqyldy, tarizdi, sekildi, mumkin, balki, balkim, aryne, albette, ras, anygynan, shamasy, tarizdi)* and verbal *(eken, shygar, bolar, deydi, korinedi, bilem)*.

Modern English modal words include the following lexemes: *certainly, possibly, surely, assuredly, apparently, no doubt, of course, undoubtedly*, etc.

In terms of meaning, modal words are divided into the following groups:

Words of confidence: *certainly, surely, assuredly, of course, no doubt, apparently, undoubtedly.*

Words of prediction: *perhaps, maybe, possibly, probably,* etc.

Words that indicate whether the speaker wants to do something or not: *happily, unhappily, luckily, unluckily, fortunately, unfortunately.*

Modal verbs in English: *c*an (could), тау (тight), тust, ought, need mean the possibility and necessity of an action, given by the main verb in the form of infinitive, without expressing the direct action itself.

Modal words - refers to the speaker's attitude to the content of the sentence. For example, in the sentences *"there is need to open a window", "it is necessary to open a window"*, through the words as *need, necessary* a person who tells it, expresses his opinion about the need to open the window, but does not announce that the window *is opening* or does not give the command to *open* it

Here is an example from a work of fiction:

Kisi degenin, zhas ulgaygan sayin, su zhurek korqaq, ari korganshaktap, saq tarta bereri nesi eken (I wonder why a person, with age, becomes a coward, hesitant

and timid) (O. Bokei). The author expresses his views on the information given in the sentence, that is, the modality meaning of "conviction of the veracity of the message" by the form of "eken".

The category of modality is mainly the category representing different attitudes of the subject to the object, reality and truth like the beliefs, doubts, wishes, assumptions, desires, etc. In other words, the expression of the narrator's subjective view on the content of the sentence or the content of the narrative of the sentence, in which the truth is contained. Because the speaker always expresses his attitude to the situation and the content of the sentence, its structure. This attitude is the modality or the author's attitude to reality.

It is legitimate to consider modality as a functional-semantic category in expressing the attitude of speech content to reality and the speaker's assessment, which is carried out at all levels in different system languages. Modality is not limited to the meanings of reality/irreality, it adds many meanings.

Despite the fact that in Kazakh and Kyrgyz linguistics there is a lot of work on the topic of modality, the ways of expression modality attitudes and modality categories are not systematically described. The scope and volume of the modality category are not defined.

The process of study of the status of the category of linguistic modality led to the identification of the relationship between the category of modality and predicativity, emotionality and communicative function in the language. The study found that linguistic modality is broader than the predicativity category, and although logical modality and emotionality do not coincide, they fully correspond to the communicative function of the sentence. Based on this, we were able to consider the category of linguistic modality as an independent functional-semantic category, representing the attitude of utterance to reality and utterance, based on its objective or subjective classification.

Although most English grammarians today consider the category of modality in detail, their opinions do not always coincide. They consider it as a phenomenon and limit themselves to the forms in which modality is manifested, and there are very few works in the text comparing the category of modality with Kazakh, Kyrgyz and English languages and showing ways to implement text modality, so it is important to consider text modality by comparing.

It is known that any linguistic phenomenon, linguistic individuality is recognized by the text. Each literary text reflects the individual-author's concept of knowledge and organization of the world.

The attitude of the speaker or writer to the truth is considered to be the main sign of modality and, to a certain extent, is characteristic of any utterance. Since the attitude of the speaker or writer to reality is expressed in different formal grammatical, intonational, compositional and stylistic ways, the category of modality is the essence of the basic communicative process inherent in speech.

According to I.R. Galperin (1981), linguistic and logical criteria of the text (informativity, integrity, completion, coherence, partitioning, retrospection, prospecting, semantic integrity of text excerpts, communicative direction) are realized through the category of modality (Galperin 1981: 116). Therefore, modality is a mandatory category of the text.

The functionality of the modality category ensures the perception of the text as a whole system. This category plays a special role in the organization of the text, acting as a logical-structural component of the text.

Pure quality of author's creativity in linguistics considers the communicative-purposeful semantics of the text, created in connection with the author's narration, which is not only related to the author's point of view, but also to the fact that the work belongs to a certain literary genre, and also considers the choice of relevant lexical and grammatical material to express the author's interest.

Under the concept of intentionality, according to A.V. Bondarko (1984), the author's intention, what semantic burden he wants to add to the situation, can be determined by the following categories: meanings covered by categories such as time (in the broadest sense - intensity), the nature of the course of action with time, simultaneously/not simultaneously, real/irreal, temporary convenience/ inconvenience, independence (Bondarko 1984: 33). In this case, the text is perceived as a whole work, and the semantic functions of the text are associated with the intentions of the author (speaker), the communicative goals of speech activity. Thus, we consider the category of modality taking into account the intentionality of the target communicative structure of the author.

Literary texts are objective data, the result of the realization of the author's linguistic identity, the

phenomenon of culture, the influence of subjective (personal, human) factor on the character, structure and final meaning of the text during the creation of the text. In other words, the text is the result of the realization of the author's linguistic identity.

When analyzing a literary text, it is necessary to take into account the author's "I" and its implementation in the text. The author's "I" in the literary text is realized in the category of author's modality.

Author's modality is a category of the text at the level of artistic discourse, as it is realized in the communicative context of text perception; author's modality is integrative, which is reflected in the formal-grammatical and conceptual-semantic structure of the text; Author's modality is essentially a dialogical category, as it is realized in the aesthetic act of understanding the original idea of the text ("author-reader" dialogue) in the system of relations of word subjects.

An author's modality is a formulated expression of the author's attitude to the information expressed in the text, its concept, point of view, position, value orientation, designed to inform the reader.

The term "author's modality" is also used in modern linguistics as "text modality". These two terms are almost synonymous.

In different texts, the category of modality is expressed at different levels. The imaginary image of the writer is necessarily associated with evaluation. The text gives emotional modal shades such as fear, joy, gladness, admiration, disgust and so on (Galperin 1981: 118).

In fiction, relative excerpts within the text are often used as a means of expression the modality of the text.

Expressing a subjective evaluative attitude to the idea does not reveal the essence of the phenomenon in many types of texts, certain excerpts of the text provide information about the author's worldview. Therefore, the text modality is often expressed in the relative excerpts within the different levels of information contained in the relative and predicative excerpts.

Modal orientation in the texts of fiction is determined by the writer's point of view, his aesthetic position and his attitude to the reality around him.

It is also considered as part of the pragmatics of the text of fiction, which has a subjective-modal meaning of approval and disapproval on the basis of modality (Bondark**o** 1984:89).

The modality of the text is manifested at different levels.

The manifestation of objectivity and subjectivity in the modality of the text is interpreted differently in linguistics. For example, I.R. Galperin (1981) especially distinguishes subjective modality as textual and sentence. He compares the subjective and objective modality and says that the latter is not characteristic of the text modality at all. In addition, the objective meaning is often limited to the sentence.

At the text level, modality can be considered as a category where objectivity and subjectivity are indivisible. These categories are closely interrelated, they cannot exist without each other, and they serve to express different attitudes (Shvedova 1973: 120).

The question of ways and means of implementing text modality is very complex. The expression of the meaning of modality in the text is associated with the relationship of syntactic language approaches, starting with morphological language approaches at different levels. These linguistic approaches are summarized in the functional-semantic framework of the modality of the text, and many correspondents refer to them in circular categories.

In fiction, the author's modality is expressed in the characterization of the characters. To determine the ways of expression of the author's modality, let's look at the following example (1):

1. *Айна алдына келіп еді, өзінің әлгіндегі көңіл-күйіне өзі қайран қалды. Күлге айналып бара жатқан ештеңесі жоқ, бұрынғы қалпы. Асығыс өрілген қолаң шашы жол-жөнекей босап, қобыраңқырап кетіпті. Қайта онысы өзіне бір түрлі сән қосқандай. Қызметшілері жаңа ғана иіс маймен сылаған мойны, омырауы, екі беті жылтырап тұр. Қорқыныш пен уайым алма-кезек арбасқаннан ба, сол жып-жылтыр екі бетінің ұшы алмадай албырап тұр да, жазық маңдайы бір түрлі көгіс сұрланып апты. Ұшы тым сүйірленіп кетпей, жұқа нәзік танауын жасырар-жасырмас боп жұмырланып біткен әдемі қыр мұрны мынау иіс*

майды аямай жаққан жлмағай беттегі орынсыз жылтырақты жақтырмағандай, бір түрлі бұйығы қалып танытады. Сол бұйығы мұңды айқындай түскісі келгендей сүрмелі қастың астынан жасаураған екі көз мүләйім мөлдірейді. Ханым айнадағы жәудірей қарап тұрған мүсәпір бала қыз өзі екендігіне сенгісі келмей, тесіле қарады (Kekilbayev A. 1999: 125-126) [32].

[She went to the mirror and was amazed at her recent mood. Nothing turns to ash, everything is as it was before. A hastily braided thick braid turns out to be unraveled and tangled along the way. It even seemed to give her elegance. Her neck, chest, and cheeks glistened with the freshly oiled oil that the servants had smeared on her. Either from the fact that fear and anxiety alternated, both her cheeks turned pink like apples, and her flat forehead was somehow strangely gray. A non-pointed, rounded, beautiful straight nose, hiding thin nostrils, seemed to express isolation, as if it did not like the inappropriate shine on her face, which was smeared with oil. Under the eyebrows tinted with surma, two tearful eyes glittered pretty, as if trying to express their sadness more clearly. The lady looked at herself in the mirror, not wanting to believe that this helpless poor girl who tenderly was looking at her from the mirror was herself].

An excerpt from the novel "Aṅızdıṅ aqırı" of the outstanding Kazakh writer Abish Kekilbaev shows the modality of the text at different levels. In this excerpt, the author, describing the beauty of the Younger Khansha, using epithets such as "thick hair, freshly oiled neck, chest, thin delicate nostrils, flat forehead, beautiful straight nose" and simile like "cheeks like apples", the author added a shade of "admiration" modality for the beauty of the main character. If, on the one hand, the author sometimes describes the special beauty of the character and amazes the reader, then on the other hand, he presents the character sad and unhappy, showing that fear and anxiety are hidden under this beauty. This can be seen in the phrases "*express isolation*", "two tearful eyes", "helpless poor girl". Thus, through the author's subjective view of the character, the reader perceives the character's image.

For comparison, let's consider the following example (2):

2. *What the invention of oil-painting was to the Venetians, the face of Antinous was to late Greek sculpture, and the face of Dorian Gray will some day be to me. It is not merely that I paint from him, draw from him, sketch from him. Of course, I have done all that. But he is much more to me than a model or a sitter. I won't tell you that I am dissatisfied with what I have done of him, or that his beauty is such that art cannot express it. There is nothing that art cannot express, and I know that the work I have done since I met Dorian Gray, is good work, is the best work of my life. I see things differently, I think of them differently. The merely visible presence of this lad-for he seems to me little more than a lad, though he is really over twenty- his merely visible presence-ah! I wonder can you realize all that that means? The harmony of soul and body-how much that is! Harry! if you only knew what Dorian Gray is to me! Dorian Gray is to me simple a motive in art. You might see nothing in him. I see everything in him (Oscar Wilde. 2008: 22) [33].*

It is easy to understand that in an excerpt from the famous English writer Oscar Wilde's novel "The Picture of Dorian Gray", the author showed the modality shade of the "admiration". This modality shade of the "admiration" in this excerpt shows the emotional state and feelings of the author not only through the conditional mood, modal verbs, but also through repetitive words, exclamative sentences. In particular, the author gives a special modal shade to the text in the expression of admiration as a result of using the conditional mood. At the same time, sentences in context are used in a semantic and stylistic connection with other sentences, which enhances the modality shade.

As we can see, Kazakh and English writers, when writing a work of fiction, were able not only to describe the character, but also to impose their own subjective views on him/her. Or it can be said that the reader perceives the character through the author's self-assessment. When the Kazakh writer expresses the author's modality in the description of the character, skillfully using epithets, similes, expressions unique to the author, the English writer Oscar Wilde skillfully used mainly conditional mood, modal verbs, as well as repetitive words to describe the character. The similarity is that the sequence of sentences in the work of fiction of the two authors is used in a semantic and stylistic connection with each other, helps to perceive

the text as a whole work and there is an author's modality that makes up the integrity of the text.

When people communicate through language, they not only aim to express some information through communication, but they also want different emotional-expressive effects. So people use a large number of methods to show different modality shades. Such approaches are clearly manifested in many ways and are often found in fiction. Since the role of fiction in aesthetic education is important, it should be rich in expressive and emotional power.

Subjective modality can be considered in two ways: firstly, it is expressed through the author's subjective view of the characters, secondly, it is a different expression of the subjective view and attitude of the heroes of the work to each other at the stylistic level (Shvedova 1973: 123).

In this article, we consider only the ways in which the author's subjective assessment modality is expressed at the stylistic level.

One of the ways to directly implement the modality of a sentence is *an epithet*. However, in the text, it does not play an important role, because it describes only the object related to it in general. However, if the author repeats the stylistic approach of the epithet many times, he can show the modality of the text. This phenomenon is especially common in literary portraits.

An epithet defines a property, quality, or sign of a thing or phenomenon. It is connected with the definitive words without any suffixes.

Simile is made by comparing one subject with another. They are implemented by synthetic and analytical methods. Specifically, ther occur with the help of the suffixes -*dai, -dei, -tai, -tei, -dain, -dein, -taiyn, -tein, -sha, -she,* the words like *sekildi, siyaqty, tarizdi, syndy*, and also *beyne, ten, uksas*, and also with parallelism, mixed (beyne-dey, beyne and sekildi) auxiliary methods (Sergaliev 2006: 127).

The author uses various visual aids to describe the characters, so that you can clearly understand how the author assesses the character and see his attitude to the character.

For example, in the depiction of the Younger Khansha or Jennie Gerhardt, of course, we see only content-factual information. If we analyze the Younger Khansha's perseverance, endurance, attitude toward the

Lord, or Jennie Gerhardt's kindness, compassion, humanism, and attitude toward her parents and siblings in the novel "Aṅızdıṅ aqırı", we will see that the author describes them as positive characters. Therefore, the author shows the subjective assessment to the reader through the description of the characters. In other words, even within the content-factual information implicitly shows the author's subjective-evaluative attitude to the characters and the story.

That is, the author deliberately describes it in order to create a subjective assessment known to the reader, that is, to explain the modality of the text. For example in (3):

3. *Қарсы алдында, дәл баяғы алғашқы көргендегісіндей боп, ханымның өзі тұр. Сол баяғы ақ желең көйлегі, басында да сол баяғы ақ селдір перде... Жоғарырақ көтерілсе, жел ұшырып әкетердей, сатының ақырғы басқышына жете бере тоқтай қапты. Сол баяғы қымсына күлімдеген нәркес жанары. Шиелей албыраған етті екі ерін... Бұл таң атқалы өне бойын сіресітіре сығып тұрған темір құрсау аяқ астында омырылып түскендей, тұра ұмтылды.Ханым бұның ұрт қимылынан шошып қалғандай кері ыршып кетті. Шебер әлгі қимылынан ұялып қап кілт кідірді. Өзіне мөлдірей қараған сұлу әйелге байыппен қарап еді – үлбіреп тұрған уыз жас... Бұдан әрі үрке, әрі әлденеге қымсынып, бір түрлі қиыла қарайтын сияқты (Kekilbayev A. 1999: 109) [32].*

[In front of him, as in the first sight, is the lady herself. The same white light dress, the same white loose veil on her head... And reaching the last rung of the stairs she stopped, as if she would be blown away by the wind if she climbed a little higher. Those beautiful, embarrassed smiling eyes. Lips reddened as cherries... At dawn he tried to get up, as if the iron hoop that squeezed his whole body suddenly broke.The lady shuddered, as if she were frightened by an assertive action. Embarrassed by this gesture, the master hesitated. He looked seriously at the beautiful woman who clearly looked at him - a very gentle young lady ... From that moment, she seemed to be looking frightened, embarrassed and timid at the same time]

In the characteristics of example (3), taken from the novel "Aṅızdıṅ aqırı" by A. Kekilbayev, it is clear that the author's view of the Younger Khansha is positive. Describing the beauty of the Younger Khansha, the

author expresses his views on how the reader should perceive the character, showing in an excerpt of the text that the beauty of the soul and the beauty of the body are equal, cf. (4):

4. *Сонда мұның аруағын аттап, басынып жүрген, киелі төсегіне килігіп жүрген кім болғаны? Ол білетін жарық жалғанда өзін басынардай жан бар ма еді? Жорыққа аттанғанда елдің бетке шығар еркегінің бәрі соңында жүрмеуші ме еді. Апырау, ханымның көзі түсердей адам қалып па еді?(Kekilbayev A. 1999: 51) [32].*

[*Who is the one who does not respect, is disdainful and interferes with the holy bed then? Was there anyone in this world who would disdain her? Don't all the prominent men of the country walk at the end when they go campaign? My God, is there still a man to whom the ladies would turn their gaze?*].

In the novel, the monologue of the great emperor Genghis Khan, who forced half the world to listen to himself, not only described the Emperor through his inner meditation, but also consistently showed the inner drama of all human nature, emotional contradictions and mysteries from the artistic side. In this novel, the author proves two of his qualities - that he is a broad-minded philosopher and a deep psychologist, in a word, his high intellect.

In Kyrgyz writer Sh. Aitmatov's novel "Kıyamat" (5), the author expresses an unfavorable modal subjective view by choosing epithets and similes to describe the six who go to "productive work" where each deer is paid fifty pennies per head.

5. *Алтоонун ичиндеги айдаган жагына жүргөн, каяша дегенди билбеген, Моюнкумдун айланасынан чыккан жергиликтүү Үзүкбай деген бар. Аны жөн эле абориген деп коюшат. Үзүкбайдын баа жеткис бир сапаты – ал ар-намыстан үч күнү кийин туулган, эмне айтсаң ошого макул, аракка жумшасаң Түндүк Уюлга деле барып келүүгө даяр (Aitmatov Sh. 2018: 51) [35].*

[*Another member of this group is Uzikbay. Apparently he is a child of the neighborhood of this Moinkum. He doesn't talk too much, he is always ready to go back and forth, he obeys*

everything you say and goes where you say. Due to the fact that he was born in the lands of this area, the crowd called him Aboriginal. Deprived of determination and honor, for the sake of a bottle of vodka, he will scurry around like a camel with a perforated nostril (run errands) and agree even if he is sent to the Arctic Ocean].

And in the following example (6), the author expresses a positive subjective attitude to them by describing the feelings between the Lord and the Younger Khansha, using epithets and similes. The author's (A. Kekilbayev) idea, subjective point of view in the work does not fail to impress the reader:

6. *Адам жүрегінің ең бір тұңғиығынан шымырлап шығатын сол бір қимастықтың, ыстық іңкәрдің емін тапса махаббат қана табатын шығар. Сонда Әміршінің бұны сүйетіні ғой...*

Ханымның көкірегінде әдемі қуыршақ көрген бала қыздың балапан жүрегіндей әлдене ойнақшып шыға келді. Ханым екі бетіне ду етіп екі шоқ тиіп кеткенін аңғарды. Әлгіндей аңтарылмай, маужыраған рақаттың саумал көліне қайта сүңгіп, үзілген ойын қайта жалғастырды (Kekilbayev A. 1999: 123) [32].

[*Probably only love can cure the same attachment and hot passion that comes from the depths of the human heart when tempered. That is, the Lord loves it ... Seeing a beautiful doll on the lady's chest, something began to frolic in the young heart of the girl. The Khansha noticed that two red lights touched her cheeks with a noise. Imperceptibly he dived back into the settled lake of pleasure and resumed the interrupted game].*

The following example illustrates Theodore Dreiser's compassion for Jennie Gerhardt and his desire to portray her as an open, kind person:

7. *She was of a helpless, fleshy-built, with a frank, open countenance and in an innocent, diffident manner. Her eyes were large and patient, and in them dwelt such a shadow of distress as only those who have looked sympathetically into the countenances of the distraught*

and helpless poor know anything about. She was a product of fancy, the feeling, the innate affection of the untutored but poetic mind of her mother combined with the gravity and poise which were characteristic of her father. Poverty was driving them (Dreiser T. 1972: 19) [36].

The author uses not only one epithet, but a group of epithets related to Jennie. It describes Jennie's portrait in detail, makes her image pleasing from the author's side, and even evokes feelings of compassion, allowing the reader to catch a glimpse of Jennie's soul. One of the stylistic approaches used by the author here is an epithet, a way to express the author's subjective point of view in the modality of the text (8):

8. *The spirit of Jenny-who shall express it?*

   When the soft, low call of the wood-doves, those spirits of the summer, came out of the distance, she would incline her head and listen,

   the whole spiritual quality of it dropping like silver bubbles into her own great heart (Dreiser T. 1972: 31) [36].

In this excerpt, the author uses a simile, comparing Jennie's soul to silver bubbles, stylistically decorating the language, as well as creating a poetic atmosphere.

The reader's attitude to the characters is the result of his inner mood, an evaluative attitude towards it appears directly or indirectly, and often this attitude directly depends on the author's point of view, that is, in other words, the subjective-evaluative point of view and the author's opinion affects the reader. Of course, the reader can re-evaluate the characters with their well-established aesthetic taste and outlook on life, but this is not proof that the text lacks a subjective-evaluative modality.

Stylistic approaches have a special place in the expression of the subjective modal views of the authors in the Kazakh, Kyrgyz and English languages.

Consideration of the category of modality at the context level allows to identify new innovations, to determine the relationship of this pattern with other phenomena, to analyze the activities of units that are sometimes considered unrelated to modality. Such structures include existing interrogative sentence. There are different opinions in linguistics about the relation of these sentences to modality. However, based on

linguistic data, interrogative sentences in the context of the text are used as active means of generating modality shade. The formation of a two-way opinion is due to the fact that the interrogative sentences are limited to the function of asking questions. As we study, different modal shades appear under the interrogative sentence. For example, question-suspicion, question-approval, question-disapproval, question-repentance, question-prediction, etc. However, such modal shades will be identified only when the interrogative sentence is considered in semantic-structural connection with other sentences in the text, proving that it depends on the whole structure. The function of adding modal shades of interrogative sentences can be analyzed in the following context. The interrogative sentences here, on the one hand, support the preservation of the structural connection of the context, on the other hand - is used as the main way to distinguish modal shades, such as "repentance", "uncertainty", "predictability", "necessity", "doubt, suspicion", "regret, sorrow". For example, the author expresses the character's regret in the form of the interrogative sentences and modal verb "eken"(9):

9. *Жаппардың ойына жаңа ғана көз алдына елестеп кеткен қыстағы түседі. Баяғысынша құмыра жасап сатып неге жүре бермеді екен? Мына жарық жалғанда қой баққан мен сауда жасағанның, құмыра күйдірген мен мұнара салғанның арасындағы айырма қайсы? Бәрі де – жанбағыстың далбасасы (Aitmatov Sh.1988: 93) [35].*

   [Zhappar thinks of the winter hut he has just imagined. Why didn't he make and sell jars as before? What is the difference between the one who grazes the sheep and is engaged in trade, with the one who burns the jars and builds towers in this world? Everything is the hassle of daily life].

The author expresses the prediction in the form of interrogative sentences and the modal verb "eken"(10):

10. *Егер екі егде адамның арасында бұрынғы сезімнен ешқандай жұрнақ қалмайтын болса, бұрынғы қосақтардың өле-өлгенше бір-бірінен жұп жазбайтындары несі? Әлде өлімнің алдындағы, бейшара кәріліктің алдында жалғыз қалғысы келмеген қорқыныштан ба екен? (Kekilbayev A. 1999: 124) [32].*

[If there is no suffix left between the two older people, what is the point of the former couple not marrying each other until they die? Or the fear of death, the fear of being left alone in the face of poor old age?].

Expresses the meaning of uncertainty in the interrogative sentence(11):

11. *Эми эмне қылам? Өз баламды өз колум менен атып, денесин жерге жашырбастанкетип баратам, жаны бирге жарымды*

жалгыз таштап кетип баратам (Aitmatov Sh.2018: 491).

[What will happen to me today? I killed my son with my own hands, I can't bury him, I leave without hiding his face, I leave my beloved half alone].

He skillfully used interrogative sentences with the help of interrogative particles to express feelings of regret and sorrow(12)**:**

12. *Сонда шартарапқа тізесін басып отырған сайып-қыран Әмірші не деп өкінеді? Ай астындағыларды түгел дерлік қаққанда қанын, сыққанда сөлін шығарып жүріп, шынашақтай төмен етек ұрғашының жүрегін бір өзі дербес иемдене алмағанына өкінеді. Бір төсектегі екі пенде екеуінің көңілі екі қиян жаратылғанына өкінеді. Сонда оның мынау тымырсық өкінішінің ар жағында Кіші ханымға деген өкпе жатқаны ма? Сонда алтын басты падиша төмен етек ұрғашыға өкпелей ме? Әмірші осы бір қара шыбындай оңай балалап жатқан пендешілік ойлардан серпілгісі, енді ештеңені ойламағысы келеді-ақ. Бірақ мынау құлазыған жалғыздыққа қарсы қылар қайраны – қайдағы-жайдағыны ойланып бас қатыру ғана (Kekilbayev A. 1999: 173).*

[Then what does the courageous hero Lord, kneeling before all the ends of the world, regret? He regrets that, while cruelly treating all people in the sublunary world, he could not personally take possession of the heart of a tiny woman. He regrets that two people in the same bed are completely far from each other.

Does this mean that the basis of his severe regret is his resentment towards Younger Hansha? So the rich Lord is offended by the woman? The Lord really wants to free himself from worldly thoughts, which easily breed in his head, like a black fly, and does not want to think about anything else. But the only way to counteract this devastated loneliness is to think about long-forgotten trifles and fool your head].

English writers also use interrogative sentences as a means of expression modality (13):

13. *"You are foolish, Jim, utterly foolish: a bad-tempered boy that is all. How can you say such horrible things? You are simply jealous and unkind. Ah! I wish you would fall in love. Love makes people good, and what you said was wicked."*

I must go now. Good-bye. Don"t forget that you will have only one child now to look after, and believe me that if this man wrongs my sister, I will find out who he is, track him down and kill him like a dog. I swear it." (Oscar Wilde. 2008: 61).

In the interrogative sentences, the author uses the modal verb *How can you* and expresses the modal meanings of guilt and remorse by using the construction of the conditional mood *I wish you would* with the interjection of regret.

The author used the interrogative sentences to add the modality shade of uncertainty(14):

14. *Oh, if he could only be so honest and upright that the lord might have no excuse for ruling him out. He trembled not only for himself, but for his wife and children. Would he not some day be held responsible for them? Would not his own laxity and lack of system in incalculating the laws of iternal life to them end in his and their damnation? (Dreiser T. 1972: 62).*

Suspicion modality shade is expressed by the interrogative sentence (15):

15. *"He shouldn"t want you to go out after dark with him," observed Gerhard, always mindful of the world outside.*

„What can he want with you? Why does he come here? He is too old, anyhow. I don"t think you ought to have anything to do with him-such a young girl as you are" (Dreiser T. 1972: 66) .

To express the meaning of the modality of passion and regret, interrogative sentences were used (16):

16. *"How sad it is!" murmured Dorian Gray with his eyes still fixed upon his own portrait. "How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June..... If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that-for that-I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!" "I'm jealous of everything whose beauty does not die. I'm jealous the portrait you have painted of me. Why should it keep what I must lose? Every moment that passes from me and gives something to it. Oh, if it were only the other way! If the picture could change, I could be always what I'm now! Why did you paint it? It will mock me some day-mock me horribly!" (Oscar Wilde. 2008: 16).*

When sentences in a text are used following each other, language units are semantically and functionally modified to express the modality shade of regret and passion. Modal verbs such as *could, would* in a sentence enhance the speaker's subjective view of the utterance, that is, the modal shade of performance or non-performance. Modal words in combination with conditional mood forms determine the shade of regret in the sentence. The peculiarity of the syntax in this text, that is, the use of the modal shade of regret and accusation in combination with interrogative sentences and the modal word "Why should" - is the definition of the modality shade. Here, when we determine the shade of the modality of the speaker's attitude to utterance, we refer to the entire excerpt, that is, to the text, and understand that the sentences in it are semantically and stylistically related to each other. Following each other and only in a semantic, syntactic and stylistic connection, sentences help to establish a complete modal shade.

As we can see, Kazakh, Kyrgyz and English writers often use interrogative sentences to express different modal meanings, to express their position, opinion,

evaluative point of view. Through the structure of the interrogative sentence, the subject's inner thought, outlook on life is described and evaluated by the listener. Interrogative sentences also serve to enhance the modal shade and to differentiate. Here the subject's inner suspicions, predictions, worries and more are reflected.

All features are characterized by analysis through the context, without breaking the semantic-structural connection of sentences.

Like interrogative sentences, exclamative sentences are used as units to determine the modal shade, in addition to the function of distinguishing emotions. This function of exclamative sentences is also determined by the level of context. The story is influenced by the personal qualities of the author and the human potential of the characters. Style of speech, manner of speech, flow of the message not only express information about the talent and knowledge of the speaker, but also about the extent to which this applies to the listener and the reader. The heroic character of the author, special charm, singing inspiration and sharp mind also look differently in the text. From the following excerpt, we can see that the author pays special attention to the power of words(17):

17. *... Көптөгөн кишилер үн кошсо, өздөрүнүн каны-жанына тийиштүү иштей, өз үйүнөн чыккан өрттөй, өз балдарынын жанына жабышкан макоопестей жан кашаа кыйкырыа чыгыша, ошонда гана акчанын аргасы түгөнүп, жамандык жеңилер эле! Кудай ошондай эле кылса кана, аутканың талаада калбай, "Оболу сөз болгон..." деген осуят чындыгына чыгып, сөз оболку кучтаасиринe жетсе кана... Кудай ошондай кыла көр! Ошондай жашасак, ошондой ойлосок... (Aitmatov Sh. 2018: 132).*

[Only the honest, compassionate words of the majority can defeat money and the villain! Let it be so! If the words "the highest art is eloquence" were true and would not be thrown to the wind, if it remained in force ... Let the majority live for this purpose...].

The author expresses modality meanings such as "desire, wish" using exclamative sentences.

The author also uses exclamative sentences to express his philosophical thoughts through the character's

internal monologue (18):

18. Көк Теңир-Эгеси зарын укса дегенде адамдын аракетине чек жок! Кулдугуна ант берип, ыйманын ачып сыйынып, улуктуугуна моюн сунушка, каяша кылбаска дүүлүккөн канын суутуп, ар дайым жаңылык издеп умтулган, көктүк менен безерликке ээликкен өз табиятын тушап келиш үчүн адам канча күчүн, канча акылын коротту. Ошондо да жетпейкелатат. Ригведа, псалом, арбоо, гимн, шаманчылык!Булардан башка да кылымдар бою жалынып-жалбаруу, тайынып-чокунуу айтылып келатат, ошолодун баары колго илинер нерсе болсо жээгинен артылып ашкан ачуу муздуу океан болуп, жер бетин каптап кетпес беле. Адамдын, адам кунарынын жаралыш наркы ушунча кыйынга турган белем!.. (Aitmatov Sh. 2018: 86).

[What could these people, poor fellows, say, asking for God's help! You should have seen what a person can promise that his wish will reach God! And how much time, how much energy, how much mind it took to plead for this request. Is there a limit to the prayers-appeals that were uttered in Buddhist, Christian, Muslim or shamanic?! Many centuries have passed since man began to pray for his dreams. And how much tragedy was it - for a person to be formed as a person...].

English writers also use exclamatives to express the modality of the text. For example (19):

19. *But Juliet! Harry, imagine a girl, hardly seventeen years of age, with a little, flowerlike face, a small Greek head with plaited coils of dark-brown hair, eyes that were violet wells of passion, lips that were like the petals of rose. She was the loveliest thing I had ever seen in my life. You said to me once that pathos left unmoved, but that beauty, mere beauty, could fill your eyes with tears. I tell you, Harry, I could hardly see this girl for the mist of tears that came across me. And her voice-I never heard such a voice (Oscar Wilde. 2008: 44).*

In this example, the author shows Dorian Gray's admiration, delight and amazement for the beauty of Sibyl Vane. The author uses exclamative sentences

to describe the character and expresses his attitude to him. The author also uses the words *I tell you* to persuade the reader drawing his attention and uses the words *ever, never* in the narrative to enhance the effect of the utterance based on the speaker's life experience (20).

20. *How horrid you are! She is all the great heroines of the world in one. She is more than an individual. You laugh, but I tell you she has genius. I love her, and I must make her love me. You, who know all the secrets of life, tell me how to charm Sibyl Vane to love me! I want to make Romeo jealous. I want the dead lovers of the world to hear our laughter and grow sad. I want a breath of our passion to stir their dust into consciousness, to wake their ashes into pain. My God, Harry, how I worship her!" (Oscar Wilde. 2008: 47).*

In this text, the author uses exclamative sentences to express anxiety, admiration and the desire to fulfill endless dreams. Here we can see that Dorian Gray's subjective attitude towards Sibyl Vane prevails. We can see this especially when a character uses the phrase *Oh my God, Harry, how I worship her!* at the end, this is a sign that the author has reached the peak of his feelings and that feelings go beyond, and that the main character is ready to do anything to seduce her, he expresses this through the interjection *My God!* and the word *how*. The character even mentions God and wants his dream to come true.

In order to give the reader a certain emotional impact in accordance with the plot of the work, the author increases the modality of the text, using the stylistic approach - the repetition of the same word several times, along with exclamative sentences. For example, the author repeatedly used the words "then", "no" to express the feeling of suspicion in the character (21):

21. *Әлгі немеге жаны шындап ашымаса, ол мұндайға өлсе барар ма? Сонда... Сонда... Күтуші кемпірдің анадағы айтып жүргені не боп шықты? Әлгінде ханымның өзі де: "Арамызда ештеңе болған жоқ", – деп ант-су ішіп еді ғой. Соның бәрі жалған болғаны ма? Жоқ. Жоқ... Ханым мынау терезеден күні-түні телміре төніп тұрған әзәзіл мұнара тұспалдаған әлдеқандай жұмбақ аңсарға ханым мінті де кет әрі болмаған (Kekilbayev A. 1999: 171).*

[Would she have done it if she hadn't really felt sorry for him?
Then... Then... What did the old nurse say that time? At that time the lady herself swore that: "There was nothing between us".
Was it all a lie? No. No...
The lady was not averse to an undefined secret desire that the tempter minaret hinted at, that looked at her day and night with expectation through this window].

This stylistic approach was skillfully used by English writers (22):

> 22. *She was free in her prison of passion. I am so as happy to-day as you were twenty years ago. Ah! Let me be happy for ever!" "Ah! Mother, Mother, let me be happy!"(Oscar Wilde. 2008: 53).*

There is a feeling of joy and happiness in these words of the character. Through repetition of interjection *Ah!* and the words *"I am so happy!"*, the speaker indicates a feeling of joy, the meaning of happiness beyond words. That is, the modality of the text means the modal meaning of joy through repeated words and interjections that mean joy.

In the Kazakh, Kyrgyz and English languages, exclamative sentences that separate the emotion of joy are perceived in the context as a part of the whole, as an integral part, the main idea of the entire structure. In these examples, exclamative sentences are active grammatical units indicating the modality of the message. These analyzes prove that grammatical units in context should be used consistently within the linguistic structure without disturbing the semantic field.

One of the most active ways of expressing the author's modality in a literary text is free indirect speech, which has great potential for depicting the inner world of characters. An independent feature of free indirect speech from ordinary direct speech and indirect speech: it does not require an explanatory word from the author. Secondly, although its intonation, words and syntactic structure are similar to direct speech, this is not an exact direct speech uttered by someone else, but the author's assumption on his behalf.

Thus, free indirect speech is a narrative method given in one structure, combining both the author's point of view and the point of view of the character about the described situation (Shalabay 2016: 35). For example (23):

23. *Ханым кейде өзінің сол мінезіне өзі қайран қалады. Шынында, мұның өмірін тамұқ қылып жүрген, ең алдымен, сол емес пе... Міне, сарайдан шыға алмай сарғайып отырғанына әлденеше күн болды. Ол соны білмей жатыр дейсің бе?.. Ендеше, мұның күнәкар көзін құртып неге тынбайды? Әлде өзі салған азап аз болғандай өкініш пен ызағы, өсек пен табаға, жанын жегі құрттай жеп жатқан қапырық қасіретке талатпақ па? Бұдан ызасын солай алғысы келген шығар (Kekilbayev A. 1999: 153) [32].*

[The lady is sometimes surprised at her own character. In fact, she is the one who turns her life into torment, isn't she... Now, many days have passed since she cannot get out of the palace. Do you think she does not know this?.. So why does not she destroy these sinful eyes? Or, as if this torment was not enough for her, she intends to give herself up to be torn apart by her remorse and anger, gossip and envy, and painful grief that eats up her soul like rot? Perhaps she wanted to take revenge in this way].

The author skillfully combines the description of the mood of the younger lady with free indirect speech. For example, if we take the sentence "Ендеше, мұның күнәкар көзін құртып неге тынбайды?/ *So, why doesn't she destroy these sinful eyes?"*, it is given as an internal monologue of the character in the text, but the fact that the character's word is given in the third person, not in the first person - proves that it is in harmony with the author's thoughts and belongs to the category of free indirect speech. Here the author shares the thoughts of the character with his own thoughts and speaks on behalf of the character.

In free indirect speech you can hear two voices at the same time: the voice of the author and the voice of the character. Signs and methods of forming free indirect speech are as follows: lexical (lexical units, their character-oriented modality) and grammatical: grammatical-morphological (grammar of verbs in the communicative aspect) and syntactic (constructions of expressive syntax).

The Kyrgyz writer Sh. Aitmatov also skillfully used free indirect speech to express his point of view, thoughts on the situation described (24):

24. *Адамдар бири-бири менен согушуп жатат, кан төгүлүп, көз жаш агып жатат, ар ким өзүнүкүн туура, өзгөнүкүн натуура дейт, чындык кайда, аны айтчу укук кимде? Адамдардын мындай көйүн акыйкаттап, калыстап берчу пайгамбар кайда?.. Мына ушундай күдүк ойду, күлук санааны, байыртан, байыртан, байыртан жакшылык менен жамандыктың улуулугун, түбөлүктүүлүгүн ата-бабалар аңдап-билгенден бери өмүргө жандооч болуп коштоп келаткан, адам баласынын башына нечен келип, нечен кетчу сарсанаа, убайым, кайгы-кусалыкты көөдөндөн жалбырттатып алып чыктыбы бу элдин эсинен өчпөгөн, урпактан урпакка өткөн байыркы ырлар? (Aitmatov Sh. 2018: 100).*

[Why do people fight and blood is shed, why tears flow like a river, nevertheless everyone says I'm right and he is wrong? So where is the truth? Who has the right to say this? Where is the prophet who distinguishes between black and white? Was this question raised by a primordial song that has been remembered for centuries? Didn't the clash of sadness and grief, good and evil, become a beautiful song and was not inherited from father to son?].

In the text you can see free indirect speech given through the inner speech of the character. In this example, the author's voice is marked by rhetorical astonishments.

In the following excerpt, two voices (character and author) can be heard at the same time, as if the author is discussing his plan with the character (25):

1. *He thought out his course of action carefully. Of course, he would not give Jennie up, whatever the possible consequences. But he must be cautious; he must take no unnecessary risks. Could he bring her to Cincinnatti? What a scandal if it were ever found out! Could he install her in a nice home somewhere near the city? The family would probably eventually suspect something. Could he take her along on his numerous business journeys? This first one to New York had been successful. Would it always be so? Perhaps St.Louis, or Pittsburg, Chicago would be best after all (Dreiser T. 1972: 156).*

The modality of suspicion is evident in the excerpt. It seems that the author wants to consider, analyze and determine the possibility of different situations through the eyes of the character.

It should be noted that most of the novels of Kazakh, Kyrgyz and English writers use improper direct speech. It can be assumed that free indirect speech was popular among writers because of its psychological context. In this case, the emotional shade of the improper direct speech is given not by the words of the character, but by the words of the narrator. It is not found in styles other than fiction.

Forms and functions of using improper direct speech in fiction are complex and diverse. The use of shade improper direct speech allows you to perceive the same phenomenon from different points of view (subjective and objective).

3. DISCUSSION

Contemporary linguistics is getting more and more interested in comparative studies of different languages. With the accumulation of knowledge about languages, there arise new linguistic schools, and new aspects and methods of learning languages appear. One of such linguistic aspects is linguistic typology, which is now increasingly firmly established as one of the main directions in the linguistic studies.

In typological studies structural phenomena of different languages are compared irrespective of their genetic affiliation. This makes it possible to identify common linguistic categories that are actualized in the structure of languages of different families. It should be noted that only such systemic-typological approach to the languages under study can provide the most profound and complete understanding of their individuality.

The abovementioned analysis disclosed stylistic and content-compositional expressions of author's modality. Below are considered linguistic units expressing author's modality.

Following our understanding of author's modality, its conceptual and linguistic aspect, and basing on the analysis of the linguistic material, we propose the following classification of the means of expressing author's modality:

1. lexical means: modal words and other lexical units that convey modal meanings through their semantics;

2. grammatical means: various tense and mood forms, modal particles;

3. syntactic and pragmatic means: word order in the sentence; different types of sentences (interrogative, exclamatory); syntactic constructions with functional words (interjections, particles, forms of address) imparting some modal implication to the content of the entire text; intonation; figurative means; author's ideas and concepts; author's punctuation; particular topics.

Modal words in the three languages (Kazakh, Kyrgyz and English) can be defined as indeclinable functional words correlating in their origin with nouns, verbs and adverbs and expressing the speaker's attitude to what is being said. They show the speaker's (author's) particular understanding and assessment of the situation, emotional characteristics, qualification of the subject in question, emotional and volitional attitude to the interlocutor, characteristics of the order and interconnection between the ideas. The very existence of modal words is determined not by the informative, but by the purely communicative function of the language, since this category of words is capable of introducing many subjective meanings into the utterance, coloring the utterance with the author's opinion and individu-

Table 1. Lexical means of expressing the author's modality						
	Kazakh language		Kyrgyz language		English language	
Modal words	Modal words of the nouns	Modal words of the verb	Own modal words	Functional modal words	Modal words	Adverbs	modal verbs
	керек, қажет, тиіс, сияқты, сықылды, тәрізді, секілді, мүмкін, бәлки, бәлкім, әрине, әлбетте, рас, анығынан, шамасы, тәрізді	екен, шығар, болар, дейді, көрінеді, білем	албетте, балким, макул, шекуилдуу, кокус	сыягы, кыязы, чынында, сындыгында, чамасы, сөзсуз, шексиз, адатта, болжолу, кебетеси, оюмда	perhaps, of course, surely, certainly, no doubt, in fact, in truth	possibly, probably, undoubtedly, naturally, evidently, happily	can, could, will, would, may, might, must, ought to, should
Depending on the given name semantic shade, relationship, evaluation of modal words can be divided into the following groups:						
Modal words	modal words with affirmative meaning:	modal words with a assumption meaning:	modal words expressing, identification, approval	modal words expressing doubt, assumption, guess	modal words and adverbs expressing certainty	modal words and adverbs expressing assumptions	modal words and adverbs indicating that the speaker is acting as desirable or undesirable
	рас, шынында, әлбетте, керек, әрине.	мүмкін, шығар, екен, тәрізді,болар, тиіс.	әлбетте, арийне, чындыгында,ырас, сөзсуз.	балким, чамасы, аныгы, мумкун, ыктымал, тийиш, керек.	certainly, surely, assuredly, of course, no doubt, aparently, undoubtedly.	perhaps, maybe, possibly, probably.	happily – unhappily, luckily – unluskily, fortunately – unfortunately.

ality. Modal words help the speaker evaluate the content of the utterance or its part from the standpoint of its relation to reality.

The classification of modal words and their lexico-semantic categories in the Kazakh, Kyrgyz and English languages can be seen in Table 1.

Modal words in Kazakh, Kyrgyz and English differ in their syntactic function. Kazakh and Kyrgyz modal words form syntactic connections with other syntactic categories more frequently. Besides modal words functioning only as parentheses that are grammatically unrelated to other components of the sentence, the Kazakh and Kyrgyz languages also have a number of modal words that are used as part of the compound predicate and impart modal meaning to the whole sentence. These include қажет, керек, тиіс, ықтимал, шығар, екен, болар, etc. (in Kazakh); керек, тийиш, ыктымал, көрунет, чыгар, окшойт, өңдонөт, имиш, etc. (in Kyrgyz).

As the analysis shows, English modal words are not used in this function.

Grammatical means of expressing author's modality. At the grammatical level, the communicative function of the language has contributed to the appearance of various synthetic and analytical means of expressing modality. These include verbal moods and other synthetic modal forms of the verb, as well as particles with modal meaning.

Since the grammatical core of the modality expression is the system of verbal moods, it is natural that the most essential features of modality are also inherent in moods. Therefore, in the works dedicated to the category of mood in the English, Kazakh and Kyrgyz languages it is stated that verbal moods express the relations between the action and reality.

Any sentence is always modally-colored, since it not only states this or that fact, but also conveys in its own way the attitude of the author (speaker) to this fact, event, or occurrence.

In Table 2 we can see the analysis of three sentences in Kazakh, Kyrgyz and English, each of which is simple, extended and complete; the difference is only in the form of the predicate verb.

Table 2

Kazakh language	Kyrgyz language	English language
Мен бір оқиғаны аударып жатырмын.	Мен аңгемени которуп жатам.	I translate the story.
Мен оқиғаны аударуым керек.	Мен аңгемени которушум керек.	I must translate the story.
Мүмкін, мен бұл оқиғаны аударармын.	Балким, мен аңгемени котором.	Perhaps I shall translate the story.

Basing on the fact that the sentences are different because the verbs have different forms, we can conclude that the change in their content depends on the indications to different actions or states of the agent, i.e. the subject of the sentence, and all differences in the events described in this way are a mere consequence of different actions. On this basis, we must admit that the given forms of the verbs express moods, i.e. should be considered forms of modality of action.

The action referred to in the first sentence is presented as actually feasible and real, whereas in the remaining two the actions are presented as ones having objective conditions for implementation, but not implemented yet. In the second sentence this condition appears due to some task assigned from the outside; in the third sentence it is the result of the personal motives or individual characteristics of the subject.

First of all, it should be noted that modality is expressed in the Kazakh and Kyrgyz languages by means of the mood and tense of the verb, and in English it is expressed through modal verbs. The first sentence, both in the Kazakh and Kyrgyz versions, states that the named action has an objective relation to reality and is quite feasible. Comparison of other sentences shows that the Kazakh and Kyrgyz examples contain some means that make it obvious that the action in the English version correlated with the actions expressed by the Kazakh and Kyrgyz verbs cannot be classified as real, since stipulations for this, i.e. the essential conditions for its implementation, are determined by certain factors whose modification is the basic cause of the difference. The considered examples show that unlike Kazakh and Kyrgyz, the English version expresses explicitly two relations: the attitude of the subject of the action to the named action, and, due to this, the relation of the main action to reality. The first relation is represented by a modal verb as the intrinsic action of the subject. The second action, essential for the event introduced in the sentence, is revealed through the infinitive.

Consequently, only by comparing Kazakh, Kyrgyz and English means of expressing the main action we are able to see the differences between the Kazakh, Kyrgyz and English means of expressing moods. These differences are quite noticeable due to the outer aspect of the verbs: Kazakh and Kyrgyz use synthetic forms to express the mood, whereas English has analytical forms. As to the differences in the meaning, theKazakh and Kyrgyz sentences express moods as the modality of the main action directly, through the form of the verb-predicate; in the English sentences this is done indirectly, through naming of the relation of the subject and the action, i.e. through internal modality. The latter should also be characterized in our classification as the modality of action, i.e. as a mood form. However, this should be regarded as subjective modality, since it expresses the attitude of the agent to the main action.

As for the system of verbal moods in the Kazakh, Kyrgyz and English languages, it provides a rich material for clarifying the content and capacity of linguistic modality, which has already become obvious when comparing objective moods in three languages, although only some approximate equivalents have been discussed so far, but not the whole composition of mood types and forms.

Syntactic and pragmatic means of expressing author's modality. The category of author's modality inherent in any text can be considered as closely related to the author's image. Textual modality is the speech embodiment of author's modality. It is possible that the author's image will not be personified in a given text fragment (i.e. not personified through the category of person or other means exposing the authorship), but it is always present in the semantic-grammatical category of modality. Thus, the category of modality is a projection of the author's image (speech, evaluations) onto a particular fragment of the text.

Expressing his/her own attitude to the real problems of the real world, the author of a literary text uses this text as a medium for conveying a personal vision of reality. At the same time, the text is filled with events and characters that cause various evaluative reactions in the author. It is impossible to disclose the author's intention and idea without adequate understanding of the author's modality, i.e. an assessment or evaluation given in the literary piece. The author's intention is obviously revealed through modal evaluations, the analysis of which contributes to the deeper understanding of the author's vision of the reality. Elements of all levels of the language are involved in the actualization of the writer's intention. Though different in their means of expression and functions, they support each other and help to understand the idea the author of the

literary work had in mind.

Actualization of the studied category in the language of literary works is realized through the elements of lexical-grammatical and compositional levels of the text. It is also reflected in pragmatic and ideological units that emerge in the course of text perception: images, topics, author's ideas and concepts. Due to this fact, we can characterize author's modality as a broad, multifaceted and multi-level category. Our research showed that the means of expressing author's modality in all the texts under consideration are grouped around the dominant ideas of the authors' artistic world, which are the semantic centers of the works revealing the author's ideas and intentions.

In the above analysis of the ways of conveying author's modality by lexical and grammatical means, i.e. by explicit means of modality, there were determined linguistic means of modality expression and their inherent differences in the studied languages (Kazakh, Kyrgyz and English). As to the author's modality expressed through syntactic and pragmatic means, we discussed this in the main part of the article in detail. It is impossible to fully describe peculiarities of expressing author's modality through Kazakh, Kyrgyz and English syntactic and pragmatic means, since this process does not always depend on the language, but on the ideas and style of each author. Methods of expressing author's modality through syntactic and pragmatic means are shown in Table 3.

Table 3.

Syntactic and pragmatic means of expression author's modality
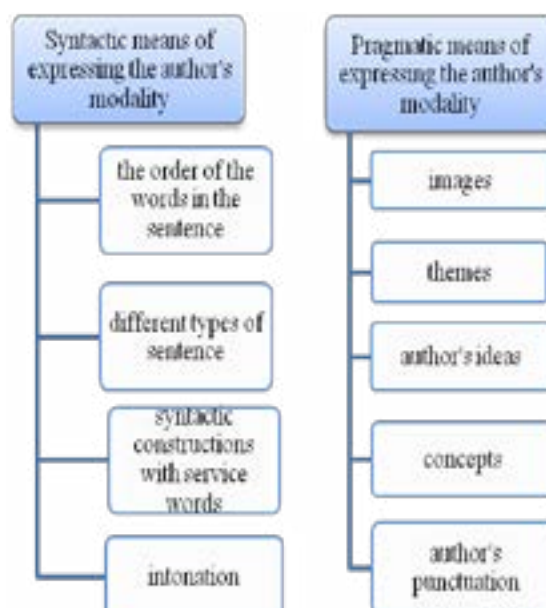
Semantics of the text is multifaceted. The text displays many relations described above, including objective forms of modality and subjective evaluation (opinion, agreement / disagreement). All these relations are denoted with the help of language means: modal verbs and words, i.e. grammatical and lexical means. This is explicit modality whose markers bring connotation to the surface. At the same time, modality cannot always be expressed at the superficial (lexical and grammatical) level, since modality is a relation expressing a process, i.e. dynamics. There also exists implicit modality, which is regarded as the modality of opinion expressing the author's attitude to the utterance.

In addition to the means that have been enumerated above, the implicit means of expressing modality include the following groups of modal means: 1) lexical-semantic: proper names, diminutives, colored vocabulary, occasionalisms; 2) transformed phraseological units; 3) syntactic; 4) graphic: peculiar fonts, punctuation, paragraph division; 5) portrait details; 6) title.

4. CONCLUSION

We cannot fully define the grammatical features of the category of modality in linguistics in one sentence. In most cases, the modal shade is determined by at least two or three sentence spaces or at the level of the whole text. Such features force this category to be considered in relation to the text. When the category of modality acquires a functional character, grammatical features are complemented, the connection and relationship with other laws of linguistics is differentiated and allows for a comprehensive analysis.

In this research, different ways of expression the category of the author's modality in different groups and different structures in Kazakh, Kyrgyz and English were studied.

Analyzing the examples used in the research, among the stylistic devices to express the modality of the text are often used epithets, metaphors, repetitions, comparisons. Because these stylistic devices directly express the author's subjective attitude to the characters, the text. Among them, we conclude that epithets and comparisons are especially widely used. Of course, any reader, while reading a work of fiction, gets a certain impression and forms his own subjective evaluative modal assessment of the characters. It is unlikely that the reader will accept the character according to the author's description. The reader's perception of the world, his perception of the world, his knowledge and judgments depends only on the reader, however, this does not preclude the influence of subjective modality

in the modality of the text through stylistic means, on the contrary, in most cases the reader agrees with the author, perceiving it as an objective reality, rather than a subjective one.

Different linguistic tools and methods, which express modality, arising at the level of the text, are not encountered separately, but in the whole text or in an excerpt from the text, in a set or combination of the above-mentioned methods. In addition to the ways in which such modality is expressed, the modality of the text is expressed through stylistic approaches. In the Kazakh, Kyrgyz and English languages, the authors use interrogative and exclamative sentences and improper direct speech to express the same text modality (author modality). In the Kazakh, Kyrgyz and English languages, the author's use of use interrogative and exclamative sentences, improper direct speech in the expression of the same text modality plays an important role in the expression of subjective modality. It should be noted that this is common to all three languages.

And the difference is in the stylistic features of each writer. The writer, as an individual, has a deep knowledge of the national language. And language requires the writer to follow its own laws. However, the writer is to some extent creative. Hundreds and thousands of words are circulated in his works. Each writer has his own language features. For example, the repetition of a certain word, a special syntactic cycle the word, unusual use of the word, etc. Such indicators determine the features of the writer's language.

From the above examples, we note that Kazakh, Kyrgyz and English writers use the same stylistic approaches to express the author's modality to the reader, but they differ in their writing style, word usage, and structural features of the language.

According to the basic linguistic data, the category of modality, in its stage of development, is always associated with emotions in the context. The subject expresses his/her point of view on the action, and the other subject reacts differently in the evaluation of the case. Acceptance, approval - disapproval, belief - disbelief, prediction, suspicion, assumption are used in combination with various emotional shades. Emotional-expressive shade changes the subject's point of view in the assessment. So there is an underlying emotion, emotion is always associated with modal shades. The shades of approval-disapproval, belief-disbelief, suspicion, possibilities, predictions, considered within the category of modality, are sometimes reflected in the meaning of emotional structures, not individually by special grammatical operations.For example, in the emotion of teasing, it is

not difficult to understand how the subject feels about the actions of the other subject. In the same way, it is possible to distinguish the inner positive attitude, the positive assessment of the subject who gladly receives information. Thus, under the emotion of resentment and joy, emotional-modal shades such as indignation or disapproval, joy-approval coexist and are used variably. Thus, emotions and modal shades are always in unity, as phenomena arising from an internal need, in a figurative connection.

Summarizing what has been said and analyzing the category of modality, we see that its aspects are endless. It can be considered not only at the linguistic level, but also further linking it with the science of psycholinguistics.

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