

Syntax Phrase Models with a Modal Component in the Discursive Space of A.P. Chekhov¹

Olga A. Chupryakova², Svetlana S. Safonova³, & Irina A. Votyakova⁴

Abstract

The article is dedicated to the research of syntax phrase models with a modal component in the context of Chekhov's artistic and epistolary prose. Actuality of the undertaken research is attributable to the fact that sentences with idiomatic structure are insufficiently researched: in particular, the issue of their function in discursive space is not resolved. Due to this fact, phrase models with a modal component that possess syntactic bivalency, which are common for Chekhov's idiomatic style, are considered in this article; they are analyzed by their variety by "intensity" and "confirmation/denial" scales, as well as a "many/few" opposition. The specificity and objectives of the studied material required the usage of complex of research methods: descriptive, component, structural-semantic and statistical methods; text and distributional analysis of phrase models that express modality. The author's modality is a very important text category, the studying of which is the most productive in terms of text fragments of bigger and shorter extent. In the Chekhov's discursive space, the paragraph often either starts with the studied phrase models, which are unraveled in the following sentences, or ends with them, creating a summarizing judgement. The studied phrase models are also followed by the explicative and argumentative component, and are established by emotional and expressive units and question marks. The mental space of Chekhov's works is filled with both relevant vocabulary and grammar structures (e.g., phrase models with modal components), which are oriented to relational meanings in the field of semantic of dependency. Meanwhile, the conditionality category includes not only typical units with meanings of target, cause and effect, but also similar meanings that are followed by the modal and evaluative component.

Keywords: A.P. Chekhov's Idiomatic Style; Modality; Phrase Model; Expressiveness; Semantic of Dependency; Functionality.

¹ Please cite this paper as follows:

Chupryakova, O. A., Safonova, S. S., & Votyakova, I. A. (2019). Syntax phrase models with a modal component in the discursive space of A.P. Chekhov. *Journal of Research in Applied Linguistics*, 10(SP), 612-619.

² Kazan Federal University; prepodss@mail.ru

³ Kazan Federal University

⁴ Udmurt State University

1. Introduction

The author's synthesizing modality, which is related to "the image described on the one hand from the reality/unreality perspective and on the other hand, from the objectivity/subjectivity and interest perspectives" (Il'enko, 1988), is one of the most important text categories. The studying of this semantic, despite the fact that almost all modality types could be described with sentences, is the most productive in terms of text fragments of bigger and shorter extent.

Moreover, the term "modality", as Bondarko had noticed, is not clearly defined in linguistics: "Modality can be considered as a complex of updated categories that characterizes the relation of propositional basis of the context of the speech from the point of speaker to the reality by the dominating factors of reality/unreality" (Chekhov, 2002; Irani & Rezaei, 2018).

The class of phrase models that are aimed at the modal and evaluation plan are distinguished in the system of modus-oriented syntax units. As noted by the researchers, "the learning of aspects of interaction, interpenetration and contacting of syntax and lexicon, phraseology in particular <...>, had intensified in the late 20th – early 21st centuries due to the dominant functional and communicative paradigm of linguistic researches and integrative approach to the language unit analysis" (Cowie, 1998; Naciscione, 2001; Langoltz, 2006; Safonova, 2013).

The distinguished features of phrase models are sustainability of the model itself and one of its parts; model reproducibility in speech in case of lexical context freedom; syntactic and phraseological connection; relative stability of component placement; semantic integrity and expressiveness with imagery, which are operationally contextually relevant to some degree. The problem of phrase model function in the artistic and epistolary speech is not studied enough, and that is why we are focusing on this research in the field of Chekhov's idiomatic style.

2. Methods

In the process of this research, we referenced the existing experience of studying of semantic and functional features of language units in the artistic and epistolary prose (Safin et al., 2017; Rakhimova et al., 2016; Nurullina & Usmanova, 2018), which are stimulated by its author idiomatic style, world views and artistic manner (Nurullina & Usmanova, 2016; Merkitabeyev et al., 2018).

The actuality of our undertaken research is defined by the need of studying the discursive problems of modern linguistics – interaction between different levels of language using the syntax and phraseology examples, namely phraseological models of different semantic content in the discursive space of Chekhov's works. Over 500 units sampled from Chekhov's works have been used as an empirical basis of this research. The studied material specificity and objectives required the usage of complex of research methods: descriptive, which proposes observation and

classification of language material; component, structural-semantic and statistical methods; text and distributional analysis of phrase models.

3. Results and Discussion

Interestingly, phraseological structures are the most common in the field of defined semantic and syntactic relations – adversary, temporary, causal with the direct and reverse conditionality (Safonova, 2013). Meanwhile, one of the most common constant components of phrase models is the *chtoby* conjunction that plays the role of hypothetical and desirable modality qualifier in the second part, which adds additional modal meanings of necessity, responsibility and ability. It is significant to note that the current model could be categorized as a frequent one in the Chekhov's discursive space: ...*Hvatit li u Vas sil? Nuzhno mnogo nervnoj energii i ustojchivosti, chtoby nesti bremya rossijskogo dramopisca* (T. 11, p. 234); *Ya nedostatochno ser'ezen i nedostatochno muzykalen, chtoby imet' silu ubedit' ego. Vam zhe, k schast'yu, on verit* (T. 1, p. 286).

Despite the fact that idiomatic style of A.P. Chekhov's works is characterized by the author's detachment (Chekhov, 2002), his opinions, especially his moral and personal values, are clearly shown. One of the Chekhov's "moral codex" features was precisely noted by Stepanov (2004): "Chekhov's codex is magnificent because it is very situational. His slightly joking and shy tone comes precisely from it".

The modal and evaluative plan of Chekhov's storytelling is different because of the contextual attachment and responses to the addressee's set of expressed thoughts and questions (in the writings, in dialogues and monologues etc.)

Including distributive aspect, let us analyze initial syntax phrase models by the next parameters, while noting the following steps of learning them:

1. distinction of constant components in their composition;
2. installment of modal component variability;
3. variation of phrase model by intensity scale, "many/few" opposition etc.;
4. characteristic of variable lexical and grammar filling;
5. detection of logical and semantic relations between phrase model parts;
6. determination of such phrase models' statuses and functions in the Chekhov's discursive space.

Modal lexemes as constant phrase model components (*nado, nadobno, nuzhno (nuzhen, nuzhna), neobhodimo, trebuetsya, ponadobitsya, dostatochno, nedostatochno etc.*) carry dual syntax valency: explanatory and productive. The second one is, as a rule, realized under the circumstance of first valency filling.

Fulfilling the sentence and text modalization function, they create different syntax models that send subject-object relations or conditional semantics, and are quite often seen within one text fragment: ...*No znaniya dejstvuyushchih lic i sodержaniya romana nedostatochno dlya togo, chtoby smet' suzhdeniya imet'... nuzhno eshche znat', kak spravilis' vy s arhitekturoj* (T. 2, p. 227).

The first phrase model component, which can be compared to the semantic conjunction *chtoby*, is usually made out of three parts:

1) modal lexeme + infinitive + object or, in some cases, condition: *V opisaniyah prirody nado hvatat'sya za melkie chastnosti, chtoby po prochtenii, kogda zakroesh' glaza, davalas' kartina* (T. 1, p. 242); *Nam nado pogovorit' naschet Vagnera, chtoby ne pet' iz raznyh oper* (T. 5, p. 218); *Chtoby poluchit' pis'mo ili gazet, nado zhdet' okazii, a narochno za korrespondenciej tut nikto ne ezdit* (T. 6, p. 440); *Vash mal'chik – natura chisten'kaya, milaya, ishchushchaya boga, lyubyashchaya, chutkaya serdцем i gluboko oskorblennaya. Chtoby ovladet' takim licom, nado samomu umet' stradat', sovremennye zhe pevcy umeyut tol'ko nyt' i hnykat'* (T. 2, p. 174);

2) modal lexeme + *byt'* verb + name in the instrumental case (often accompanied by the definition): *Pravo, nuzhno byt' bol'shim krokodilom, chtoby, podobno Vam, koptet' teper' v gorode* (T. 11, p. 225); *Nado byt' iskrennej hudozhnicej, chtoby pisat' kartiny* (T. 6, p. 316); *Nado byt' bol'shoj ovcoj, chtoby ser'ezno odnosit'sya k ego simpatiyam i verit' v ego druzhbu* (T. 5, p. 85);

3) modal lexeme + substantive in the genitive case, which sends the idea of base minimization: *A ya tebe govoryu: dostatochno mne desyati-dvadcati minut, chtoby ty sel za etot samyj stol i napisal otkaz svoej neveste* (T. 4, p. 277). Sometimes pronominals with the event anaphoric meaning take place besides temporary genitive forms: *V molodosti ya chasto poseshchal teatr, i teper' raza dva v god sem'ya берет lozhu i vozit menya «provetril'sya». Konechno, etogo nedostatochno, chtoby imet' pravo sudit' o teatre, no ya skazhu o nem nemnogo* (T. 6, p. 285).

The completeness of the previously mentioned in the first part base is often supported by the quantitative lexicon by the “many/few” opposition with the measure value: *Nemnogo nuzhno usilij moemu geroyu, chtoby sognut' podkovu ili splyushchit' v kulake korobku iz-pod sardinok, a mezhdru tem ni odno ego dvizhenie ne vydaet v nem fizicheski sil'nogo* (T. 3, p. 7).

Quantitative lexemes with the meaning of *slishkom, ochen'* degree are relevant with the qualitatively characterizing words: *Nado byt' ochen' velikim pisatelem, chtoby v odin (1) mesyac zarobotat' tysyachu rublej, ne pravda li* (T. 11, p. 190); *Nuzhno byt' slishkom nelyubimym suprugom, chtoby ne peredat' etogo zhene* (T. 11, p. 191). If the *nedostatochno* predicative is taking place, the measure adverb *sovsem* may accompany it: *Kak by ni bylo, odnogo-dvuh neudachnyh predstavlenij sovsem nedostatochno, chtoby veshat' nos i ne spat' vsyu noch'* (T. 2, p. 351); and with the *dostatochno* predicative, the measure adverb *sovershenn* accompanies it: *V*

literature Vy uzhe po krajnej mere podpolkovnik (s zolotym oruzhiem), a takogo china sovershenno dostatochno, chtoby ne prihodit' v uzhas, chto kusayutsya blohi i voet pod oknom sobaka (T. 11, p. 192).

Intensity semantic can be expressed with either lexeme with indirect meaning and context of the whole sentence: *...Vsyu noch' zdes' b'yut v chugunnye doski na vsekh uglah. Nado imet' chugunnye golovy, chtoby ne sojti s uma ot etih neumolkayushchih kurantov* (T. 11, p. 438). In this remark, A.P. Chekhov uses word play (*chugunnye doski – chugunnye golovy*) and compares the sound of cast iron boards to the never-ending sound of chimes.

Aside from “many/few” line gradation, the correlation by “confirmation/denial” scale, which is communicatively driven, also takes place: *Chtoby zabolet' koklyushem, net nadobnosti prostuzhat'sya. Bolezn' infekcionnogo ili, kak dumayut, nervnogo proiskhozhdeniya* (T. 11, p. 105).

In the syntax phrase models with denial the meaning of the rejected base for the assumed consequence is expressed: *Ne nado byt' botanikom ili zoologom, chtoby ponyat', kak nizko u nas stoit to, chto my po nevedeniyu schitaem vysokim* (T. 11, p. 518); *Ne nuzhno nepremenno videt', chtob opisat'* (T. 3, p. 9). In the latest phrase model the modal word with affirmative meaning *nepremenno* is an obligatory element.

In the discursive space of A.P. Chekhov's works the studied phrase models are often accompanied by the explicative and argumentative component: *Chtoby pokupat' bol'shoe imenie, nado byt' bol'shim hozyainom, inache ono razorit. Ves' sekret uspekha v hozyajstve – eto glyadet' denno i noshchno v oba* (T. 12, p. 23). In this context, A.P. Chekhov uses word play again, utilizing both literal and figurative meanings of words (*bol'shoe imenie – bol'shoj hozyain*). Moreover, this sentence contains both argument, commentary and motivation at once. At the same time, phrase model can be used overall as a commentary: *Na vecher v pol'zu sem'i G. I. Uspenskogo edva li popadu. Tak kak vybrat'sya iz domu teper' mne nelegko i tak kak, voobshche govorya, na vechera ya ne chitayu. Dostatochno mne pochitat' 3–5 minut, kak vo rtu u menya sohnet, golos sipnet, i ya nachinayu nepreryvno otkashlivat'sya* (T. 12, p. 96).

It is remarkable that lexemes “enough/not enough” in the text could be expanded and expressed as a number of motivations: *On molod, chesten, ne sueten, lyubit svoyu medicinu, vchno v raz"ezdah – etogo dostatochno, chtoby ob"yasnit' v ego pol'zu vse promahi ego nezatejlivogo tualeta* (T. 3, p. 57). However, it is often enough to require only one fact that stimulates others: *Po svoej prirode neschast'ya – te zhe kamni. Nuzhno tol'ko odnomu kamnyu svalit'sya s vysokogo berega, chtoby za nim posypalis' drugie* (T. 5, p. 384).

It is important to note that the paragraph often either starts with the studied phrase models, which are unraveled in the following sentences, or ends with them, creating a summarizing judgement. Quite often the thought that is contained in the

phrase model is delivered by emotional and expressive units and question marks: *Nuzhno starat'sya, chtoby zhizn' byla interesna. Ne pravda li?* (T. 6, p. 93); *Kakoyu meroyu nuzhno izmeryat' dostoinstva lyudej, chtoby sudit' o nih spravedlivo?* (T. 6, p. 463); *Ah! Kakoj nado byt' derevyannoj skotinoj, chtoby ne chuvstvovat' sebya na verhu blazhenstva, kogda ona govorit, smeetsya, pokazyvaya svoi oslepitel'no-belye zubki!* (T. 4, p. 464).

As noted in the literature of question, “for Chekhov, person’s mentality is an enduring, unconditional and absolute quality of his, in addition to kindness, diligence, honesty and integrity...” (Chervonyj, 2007). The mental space of his works is filled with both relevant vocabulary and grammar, which are oriented to relational meanings in the field of semantic of dependency. Meanwhile, the conditionality category includes not only typical units with meanings of target, cause, condition, concession and effect, but also similar meanings that are followed by the modal and evaluative component. Moduses of necessity, obligation and sufficiency in terms of complex relations transform them to the complex relations of purpose improper, where desirability semantic is replaced with potentiality and basis carries the modally colored type.

The studied phrase models can be expanded and repeated in terms of text fragments with the context of reasoning: *Chtoby chitat' horosho, to est' ne skuchno i s pol'zoy dlya slushatelej, nuzhno, krome talanta, imet' eshche snorovku i opyt, nuzhno obladat' samym yasnym predstavleniem o svoih silah, o tekh, komu chitaesh', i o tom, chto sostavlyayet predmet tvoej rechi. Krome togo, nado byt' chelovekom sebe na ume, sledit' zorko i ni na odnu sekundu ne teryat' pole zreniya* (Theory of Functional Grammar, 1990).

The fact that the studied phrase model was chosen by A.P. Chekhov to issue generalized ideas that carry the character of aphorisms or eternal moral values is interesting. As an example, when writing to his brother, A.P. Chekhov had formulated and commented a codex of intellectual person’s behavior: *Chtoby chuvstvovat' sebya v svoej tarelke v intelligentnoj srede, chtoby ne byt' sredi nee chuzhim i samomu ne tyagotit'sya eyu, nuzhno byt' izvestnym obrazom vospitannym* (T. 11, p. 83) (next are the explanations of 8 points) or *Chtoby vospitat'sya i ne stoyat' nizhe urovnya sredy, v kotoruyu popal, nedostatochno prochest' tol'ko Pikvika i vyzubrit' monolog iz Fausta* (T. 11, p. 85).

5. Summary

Syntax phrase models with modal component that express conditional semantics in the complex form are organically fitted in the text and thus find their realizations with left and right contexts taken into account. Meanwhile, the required basis semantic used by A.P. Chekhov carries the character of an advice, request or recommendation and not of an instruction. This is seen in his preferred use of the word *nuzhno* instead of such words like *nado* and *neobhodimo*.

In Chekhov's discursive space, syntax phrase models that express modality receive an expressive and emotional form due to the use of question and exclamation marks when the author refers to his works' addressee, often showcasing his opinion in his soft, unobtrusive and slightly ironic form. His ability to expand modus-oriented phrase models with emotional and evaluative lexicon and quite often with sharp phraseological combinations showcases writer's mastery.

6. Conclusions

In the end, we can conclude that the studied syntactic phrase models and their multifunctional realization in Chekhov's discursive space are relevant.

Acknowledgements

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

References

- Chekhov, A. P. (2002). *Pro Et Contra: Chekhov's Works in the Russian thought in the Late 19th. Early 20th centuries*. Saint Petersburg
- Chervonyj, A. M. (2007). Mental lexicon as a main feature of A.P. Chekhov's speech portrait (lexical and semantic analysis of A.P. Chekhov's play "Uncle Vanya"). XXIII Chekhov's readings (Materials of Linguistic Section): Interuniversity collection of scientific papers. *Taganrog*, 189-193.
- Cowie, A. P. (1998). *Phraseology: Analysis and application*. Introduction, Oxford, Clarendon Press.
- Il'enko, S. G. (1988). *Text realization and text-forming function of syntactic units*. Interuniversity collection of scientific papers. L.
- Langoltz, A. (2006). *Idiom creativity: A cognitive linguistic model of idiom-representation and idiom-variation in English*. Amsterdam, Philadelphia: John Benjamins Publishing Company.
- Naciscione, A. (2001). *Phraseological units in discourse: Towards applied stylistics*. Latvian Academy of Culture.
- Nurullina, G. M., & Usmanova, L. A. (2016). The idiostyle of I. A. Bunin: Emotive and Semantic dominants in description of natural phenomena. *Journal of Language and Literature*, 7(3), 199–202
- Nurullina, G. M., & Usmanova, L. A. (2018). Semantics of colours in O.E. Mandelstam's poetry. *Amazonia Investiga*, 7(13), 186–191.

- Rakhimova, D. I., Fattahova, N. N., & Yusupova, Z. F. (2016). *Chess terminology as a Tool of Text Organization (On the example of V. V. Nabokov's novel "The defense")*. 3rd International Multidisciplinary Scientific Conference on Social Sciences @ Arts SGEM 2016. Book 1. Conference on Psychology, Psychiatry, Sociology, Healthcare, Education. Conference Proceedings. Vol. III. Education and Educational Research (24–30 AUGUST, 2016). Albena. Bulgaria.
- Safin, I. Ch., Kolosova, E. I., & Gimranova, T. A. (2017). Interpretation of an epoch in the novel *The Big Green Tent* by L. Ulitskaya: Linguistic-cultural analysis of verbal lexicon. *Tarih Kultur Ve Sanat Arastirmalari Dergisi-Journal of History Culture and Art Research*, 6(5), 116–121
- Safonova, S. S. (2013). Phraseologization of complex sentences with *chtoby* conjunction in modern Russian language. *Filologiya I Kul'tura (Philology and Culture)*. *Kazan*, 1(31), 100–104.
- Stepanov, Yu. S. (2004). *Constants: Dictionary of Russian culture*. Moscow.
- Theory of Functional Grammar*. (1990). 2, Temporality. Modality. L.
- Irani, Z. B., & Rezaei, T. (2018). The effects of social networking on marital relationships and couples' quality of life (Case study: Couples of social networking members in Shiraz). *UCT Journal of Social Sciences and Humanities Research*, 6(4), 72-78.
- Merkibayev, T., Seisenbayeva, Z., Bekkozhanova, G., Koblanova, A., & Alikhankyzy, G. (2018). Oppositions in the conceptual and linguistic category of time. *Opción*, 34(85-2), 116-148.