

About the Poetic Text and a Concept as Ways of Representation of Author's Subjectivity and Modality

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ABSTRACT

The content of the poetic text concept and concept as ways of author's subjectivity representation and a modality as generation of discursive practice of the poet is opened. Features of development poetic the text and a concept as ways of author's subjectivity representation and a modality where the mentality and culture are reflected are revealed. In the course of study, the authors summarize the notion of modality. For the purposes of practical analysis, the works of English poetry were selected and studied. Taking into account the interrelation of author's subjectivity and modality with the expression of attitude to the reality, the authors have analyzed them in the context of effect they make in the text. The research required analysis of the basic publications and studies that allowed the authors to found out main features, types and characteristics of modality in the text. The modality is researched on the different levels of its realization, such as lexical, phonetic and stylistic ones, in order to show its unique nature in each sentence. The author's subjectivity was studied as the way of effecting on the reader's mind. The Model of the poetic text formation and concept as ways of author's subjectivity representation and a modality is developed.

KEYWORDS

author's intentions; lexical units;
stylistic device; semantic meaning;
language category

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Introduction

The problem of interrelation of the language and thinking is connected with the conception of author's subjectivity and modality. The expression of author's subjectivity to what he communicates is the general requirement of text modality and any sentence of the text (Sadovnikova, 2016). In the modern linguistics the category of author's subjectivity and modality is one of the substantial features of any text. The means of modality expression in the text are varied in each language. Author's subjectivity and modality helps the speaker to demonstrate his relation to the reality and qualification of the said. Thus, modality is closely connected with the properties of human psyche. Generally, author's subjectivity

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and modality covers the wide range of lexical units, grammatical and stylistic devices. Therefore it is expressed on the different levels of language (lexical, phonetic, syntactic and stylistic etc.).

The most studied there are such parties of the poetic text and a concept, as prosodic features, rhythmic structure and system, strophic, a rhyme, poetic intonation, and also lexical system and structure, a poetic neology, phraseology and syntax (Hashemi & Babaii, 2013; Hult, 2008; Pennycook, 2008). The modern development of poetic literature is characterized by an exacerbation of the conflict between current grammatical standards and their regular violations (Britsyn, 2006). Word coinage and semantic shifts are combined with new trends in the grammatical organization of the poetic text.

There is a trend of compressing meanings, which causes unsubstituted syntactic positions and incomplete sentences (Pennycook, 2008). Various components of simple sentences and predicative parts of complex syntactic constructions are being reduced. The analysis showed that the problem of the poetic text and a concept as phenomenon of culture, genesis and development, and also influence of this poetic text and concept on generation of other texts is actively investigated and solved, arises new sections of linguistics – a poetology, a conceptology as sciences about creative behaviour of the poet when the immanent analysis of the text extends and goes deep taking into account the concrete facts of life and destiny of the artist and with identification of degree of determinancy of creativity of this or that poet by factors historical, household, social, psychological and cultural as a whole (Natsuko, 2008; Pennycook, 2008).

The poetic texts are characterized by the categories of author's subjectivity and modality. Thus, the category of author's subjectivity is perceived as the necessary part of any text, including poetic one. This idea is united with the notion of internal modality of a text, i.e. author's intentions, which he tries to express in his finished text (Islamova, 2011; Macdonald, 1987; Vintoniv, 2009).

The author's modality is closely connected with the pragmatic meaning of each lexical unit used in the text and general conception of the text (Butler, 1988; Coates, 1995; Momma, 1997).

As it is known from above-mentioned studies, the author's subjectivity and modality is realized on the different levels of language, such as lexical, grammatical, syntactical and etc (Boyd & Thorne, 1969; Britsyn, 2006; Bybee & Fleischman, 1995).

So far there is obvious that fact that the poetic text and a concept is the difficult organized system which uniqueness is first of all that its functioning is caused by at the same time external factors (anthropologicality, a culturally, spirituality and esthetics) and internal factors of actually language nature. Uniformity and uniformity of system of language and system don't raise doubts if to consider system of the poetic text and a concept on the relation to language system as a phenomenon secondary, metamorfny, character. Our research is focused on a system, multidimensional way of research of the poetic text and a concept: the poetic text and concept is investigated as a special kind of the art

text, as set various and non-uniform on the origin and the nature, and also on degree of material expressiveness of macrocomponents, elements and units.

The most actual for modern science is consideration of those units of the poetic text and a concept which long time were considered as means of expression of the text and were considered generally in prosody and in text stylistics and behind which meaning function (for example, recording, alliteration) didn't admit.

Especially useful consideration of the poetic text and a concept as unique functional and esthetic system and as special kind of the art text is represented. Similar consideration not only enriches with new representations the theory of the poetic text and a concept as a whole, but also promotes development of the general theory of the poetic nomination.

The scientific novelty of the article lies in building the scheme of methods of expressing the author's subjectivity and modality based upon examples of the sample consisting of the English poetry.

Aim of the Study

The aim of this article is analysis of the ways of representation of author's subjectivity and modality in the poetic texts and its concepts.

Research questions

How many poetic concepts are distinguished?

What are the main characteristics of a poetic concept?

Method

– Supervision, the description, comparison, systematization, generalization, methods of the system analysis, the analysis on directly making, techniques of the complex linguistic analysis, the syntactic nomination, methods of a field structuration and systematization of a language material;

– technique of the cognitive, lingvocultural analysis, and also the principles and methods of research idea style the author from a position of the theory of the language personality.

The analysis of author's subjectivity and modality requires using the method of functional-semantic, stylistic, contextual and descriptive analysis in order to select the words, word-combinations and sentences, which demonstrate the ways of rendering the author's subjectivity and modality in the poetic discourse. The selection of the specified units required using the method of quantitative summarizations and integration in order to prove the results of our study. Also, in the course of our study it was required to appeal to the dictionaries in order to determine the notion of selected units, thus, we used the method of dictionary analysis.

Also the research of the topic stated required using the general scientific philosophical methods, such as the methods of analysis and system approach to the information studied. Moreover, the research supposed using the method of reverse and internal reconstruction of text elements in order to see the intentions, hidden by the author in the used lexical and syntactic units.



The theoretical basis for our study included conceptions of author's subjectivity and modality, developed by the domestic and foreign scientists.

Data, Analysis, and Results

In the article we used the original English poetic texts belonging to such poets as Edgar Allan Poe (Edgar, 2011), Emily Dickinson (1862), Paul Muldoon (Muldoon, 2003), Percy Bysshe Shelley (Shelley, 2003) and etc. Until now there is no single definition of modality. The notion of modality appears in the different sciences, such as philosophy, psychology, logics and linguistics (Vus, 2006). In the most studies "modality" is interpreted as the relation of expression content to the reality. Thus, A. Mirovich believes that modality is a compliance or non-compliance of the sentence content to the reality (Vus, 2006). The wide approach to the category of modality was offered by I.F. Islamova (Islamova, 2011). She understands it as the semantic category that expresses the relation of expression content to the extra linguistic reality from the speaker's view. V. V. Mikhailenko connects the category of modality with the important aspects of existence and its reflection in the consciousness and language of a human (Mikhailenko, 2009).

The poetic text differs from other types of the text, first of all, complexity and a polysemy of sense of words. In it each word bears a certain symbolical and semantic loading, has a set of associations. The second sign of the poetic text is that it represents not directly this reality, and knowledge of the author of this reality, i.e. the subjective world of ideal images and representations, subjective experience and experiences. The third sign of the poetic text is sense existence in the text and possibility of its extraction, therefore, one of important factors of the text is possibility of its understanding, interpretation and information extraction from it. The fourth sign of the poetic text is that it is the organized form of communication.

The fifth sign is prevalence in the poetic text of subjective sense, words serve in it, first of all, for expression of subjective experience.

The sixth sign of the poetic text is a product of speech activity of the subject.

The seventh sign of the poetic text is an existence in it various knowledge: language, background, conceptual, etc.

The concept is defined: as culturological concepts, as knowledge quantum, as operational unit of memory, etc.

Concept reflects existence of three main approaches to understanding of its essence: 1) lingvoculturological; 2) lingvocognitive; 3) lingvocontseptional.

In this work the concept is considered within the lingvocontseptional combining in lingvocognitive and the lingvoculturological directions in studying of a concept. Therefore, the concept is investigated by us and as knowledge quantum, and as part contseptospheres of an art picture of the world of the author.

In a poetic picture of the world poetic concepts are allocated. They as well as art concepts, have communication with forms of speech thinking, in them orientation of rather figurative and mental space of culture is observed, the attention is focused on a meaning-semantic component of structure of a concept as in it the special attention is paid both to figurative senses of words, and

semantic increments, the symbolical associations arising in the course of figurative and subjective reconsideration and perception, the personal meanings which are showing as communicative category in speaking-thinking activity of subjects, in the course of updating of its psychological associations. The concept structure of the poetic text is characterized by the system of different lexical and stylistic means, for example: Type of the antique Rome! Rich reliquary, Of lofty contemplation left to Time, By buried centuries of pomp and power! At length – at length – after so many days, Of weary pilgrimage and burning thirst, (Thirst for the springs of lore that in thee lie,) I kneel, an altered and an humble man, Amid thy shadows, and so drink within, My very soul thy grandeur, gloom, and glory! (Edgar, 2011).

The text belongs to the poetry discourse. It is rhymed. The text includes geographical name, such as Rome. Also we can see here exclamatory sentences as: Type of the antique Rome!; By buried centuries of pomp and power!; My very soul thy grandeur, gloom, and glory! The Time is personified in this verse, that's why author writes it from initial letter. In this text we also find the range of epithets, which make the text more expressive. For example: antique Rome!; weary pilgrimage; burning thirst. Also the author appeals to using metaphors, for example: buried centuries of pomp and power; after so many days Of weary pilgrimage and burning thirst; Amid thy shadows, and so drink within My very soul thy grandeur, gloom, and glory. The text is also characterized by using repetition: At length – at length – after so many days.

The poetic concept has difficult structure. In our opinion, in structure of a poetic concept it is necessary to allocate six components, representing concept layers: 1) basic, conceptual layer of a concept; 2) main layer; 3) figurative layer; 4) cultural and mental layer; 5) associative and symbolical layer; 6) nominative and field layer.

We will characterize in more detail these layers of a poetic concept. So, the subject, conceptual layer of a concept is represented us as a basic layer is a certain sensual image on the basis of which allocation of signs there is a concept about a subject. Formation of a concept and its allocation begins with this layer in consciousness of the person. The conceptual component of a concept gives concept about the reality subject, created in the course of conceptualization of ideas of a subject, and their categorization.

The Main component specifies addressed to a concept and its place in lexico-semantic system of this language.

The individual in the course of the speaking-thinking activity expresses the subjective relation to a thought subject, gives it an assessment and by that brings in a word meaning additional sense.

The figurative component of a concept shows how there is a formation of a figurative word meaning. The figurative sense of the word arises in case of realization of a cognitive or language metaphor or a metonymy.

The fourth component of a poetic concept is cultural and mental. This component opens essence of the cultural meanings concluded in a concept, gives



an idea of archetypes as collective unconscious, being reflection of experience of the former generations imprinted in structures of a brain.

The associative component of a concept represents the associations arising in the poetic text as a result of operation of the lingvocreative mechanism of thinking and lingvocreative interpretation of the facts of reality. Possibility of lingvocreative association is covered in associative thinking. The associative thinking promotes emergence of personal associations of literary artists, and also cultural association's knowledge.

The language component of a concept assumes a concept objectivization by means of language units. In this case it is possible to speak about the nominative density of a concept. The concept explication by means of language means demands creation of its nominative field and disclosure of its value, knowledge which are stored in it by reduction of the words and phrases which are with it in the associative and syntagmatic relations.

Thus, the poetic concept can be characterized as the mental and language education presenting knowledge of the poetic world of literary artists in the figurative form.

Let's consider it based upon the example of the word "feel" in the poetry by Percy Bysshe Shelley, Edna St. Vincent Millay, Robert Frost, Paul Muldoon (2003) etc.

For the purposes of our study we studied the meaning of the word feel in the dictionaries, they form the basic, conceptual layer of a concept.

"Longman Dictionary of Contemporary English" interprets feel as

1) [linking verb, transitive] to experience a particular physical feeling or emotion:

Do you still feel hungry?

You can never tell what he's feeling.

Stop exercising if you feel any pain.

2) [transitive not in progressive] to notice something that is happening to you, especially something that is touching you:

She felt his warm breath on her cheek.

The earthquake was felt as far south as San Diego.

3) [linking verb] to give you a particular physical feeling, especially when you touch or hold something:

Her hands felt rough.

The house felt hot and stuffy ("Longman Dictionary of Contemporary English," n.d.).

"American Heritage Dictionary of the English Language" defines feel:

1) To perceive through the sense of touch: feel the velvety smoothness of a peach

2) To perceive as a physical sensation: feel a sharp pain; feel the cold

3) To touch: reached out and felt the wall.

- 4) To examine by touching: felt the fabric for flaws.
- 5) To test or explore with caution: feel one's way in a new job.
- 6) To undergo the experience of: felt my interest rising; felt great joy.
- 7) To be aware of; sense: felt the anger of the crowd.
- 8) To be emotionally affected by: She still feels the loss of her dog.
- 9) To be persuaded of (something) on the basis of intuition, emotion, or other indefinite grounds: I feel that what the informant says may well be true.
- 10) To believe; think: She felt his answer to be evasive ("American Heritage Dictionary of the English Language," 2003).

"Collins English Dictionary" (2012) offers the following meaning of the word feel:

1. To perceive (something) by touching;
2. To have a physical or emotional sensation of (something): to feel heat; to feel anger.
3. (tr) to examine (something) by touch;
4. (tr) to find (one's way) by testing or cautious exploration;
5. To seem or appear in respect of the sensation given: I feel tired; it feels warm.
6. To have an indistinct, especially emotional conviction; sense;
7. To show sympathy or compassion (towards): I feel for you in your sorrow.
8. To believe, think, or be of the opinion (that): he feels he must resign.
9. (often foll by: up) to pass one's hands over the sexual organs of;
10. Feel like to have an inclination: I don't feel like going to the pictures.
11. Feel up to (usually used with a negative or in a question) to be fit enough for (something or doing something): I don't feel up to going out tonight ("Collins English Dictionary," 2012).

"Random House Kernerman Webster's College Dictionary" understands feel as:

1. To perceive (something) by direct physical contact: to feel the softness of fur; to feel a breeze.
2. To examine by touch: to feel someone's forehead.
3. To have a physical sensation of: to feel hunger.
4. To find or pursue (one's way) by touching, groping, or cautious moves.
5. To be or become conscious of: to feel pride.
6. To be emotionally affected by: to feel profound grief.
7. To experience the effects of: The whole region felt the storm.
8. To have a particular sensation or impression of: to feel oneself slighted; to feel hostility all around.
9. To have a general or thorough conviction of; think; believe: I feel he's guilty.
10. To have perception by touch or by any physical sensation other than those of sight, hearing, taste, and smell.
11. To make examination by touch; grope: She felt in her purse for a dime.
12. To perceive a state of mind or a condition of body: to feel happy; to feel well.
13. To have a sensation of being: to feel warm.



14. To make itself perceived or apparent; seem: The ground feels icy underfoot.

15. Feel for, to feel sympathy for or compassion toward; empathize with (“Random House Kernerman Webster’s College Dictionary,” n.d.).

Thus, we can conclude that the meaning of the verb “feel” expresses the sense of some emotional state.

The main layer of the word is represented by such semes as “emotional state” and “sensations”.

Analyzing the texts selected, we found out that the word feel is used to reflect emotional state: I, being born a woman, and distressed, By all the needs and notions of my kind, Am urged by your propinquity to find, Your person fair, and feel a certain zest, To bear your body's weight upon my breast (Hashemi & Babaii, 2013). The expression to feel a certain zest means to have a perception of zest.

When stiff and sore and scarred, I take away my hand, From leaning on it hard, In grass or sand, The hurt is not enough: I long for weight and strength, To feel the earth as rough, To all my length (Hashemi & Babaii, 2013). Having a feeling is, well, having a feeling. Whether a person feels it as a surge of emotions, a pattern of thought or sensations in a body, the feeling is there. These layers of the concept represent its nominative and field layer. For example, to feel angry: That feels relief by bidding sorrow flow, Nor sought he friend to counsel or condole, Whate'er this grief mote be, which he could not control (Conradie, 1995);

To feel shock: Nor saved your brethren ere they sank beneath, Tyrants and tyrants' slaves? – the fires of death, The bale-fires flash on high: - from rock to rock, Each volley tells that thousands cease to breathe: Death rides upon the sulphury Siroc, Red Battle stamps his foot, and nations feel the shock (Conradie, 1995);

Feel wrath: O thou, whose chariot rolled on Fortune's wheel, Triumphant Sylla! Thou, who didst subdue, Thy country's foes ere thou wouldst pause to feel, The wrath of thy own wrongs, or reap the due, Of hoarded vengeance till thine eagles flew, O'er prostrate Asia (Conradie, 1995);

The next layer of expressing modality is figurative layer. It supposes using the words metaphorically, for example:

Feel lyric flow: Then farewell, Horace; whom I hated so, Not for thy faults, but mine; it is a curse, To understand, not feel, thy lyric flow, To comprehend, but never love thy verse (Conradie, 1995);

Feel way to err: The double night of ages, and of her, Night's daughter, Ignorance, hath wrapt, and wrap, All-round us; we but feel our way to err: The ocean hath its chart, the stars their map (Conradie, 1995);

Feel rain: I shall not see the shadows, I shall not feel the rain; I shall not hear the nightingale, Sing on, as if in pain: And dreaming through the twilight, That doth not rise nor set, Haply I may remember, And haply may forget (Hashemi & Babaii, 2013).

The figurative layer is closely connected with the associations, from which the poetic images arise. Thus, we appeal to the associative and symbolical layer. For example, the English poets, describing the feeling, use different images:

To thirst and find no fill – to wail and wander With short unsteady steps – to pause and ponder – To feel the blood run through the veins and tingle, Where busy thought and blind sensation mingle; To nurse the image of unfelt caresses, Till dim imagination just possesses, The half-created shadow, then all the night, Sick... (Shelley, 2003). The expression “To feel the blood run through the veins” and tingle means feeling of energy inside.

And many a fresh Spring morn would he awaken – While yet the unrisen sun made glow, like iron, Quivering in crimson fire, the peaks unshaken, Of mountains and blue isles which did environ, With air-clad crags that plain of land and sea, - And feel ... liberty... (Shelley, 2003). The expression feel liberty means have the feeling of free spirit.

Concealed beneath his robe; and motley shapes, A multitudinous throng, around him knelt. With bosoms bare, and bowed heads, and false looks, Of true submission, as the sphere rolled by. Brooking no eye to witness their foul shame, Which human hearts must feel, while human tongues (Shelley, 2003). In this expression human hearts must feel the word feel personified the human heart.

Into the darkness. – As an eagle, grasped, In folds of the green serpent, feels her breast, Burn with the poison, and precipitates, Through night and day, tempest, and calm, and cloud, Frantic with dizzying anguish, her blind flight, O'er the wide aery wilderness (Shelley, 2003). In this example the expression feels her breast burn with the poison is used metaphorically as the state when the person is in the desperate condition.

Yes, many an eye with dizzy tears was dim, And oft I thought to clasp my own heart's brother, When I could feel the listener's senses swim, And hear his breath its own swift gaspings smother, Even as my words evoked them – and another, And yet another, I did fondly deem, Felt that we all were sons of one great mother; And the cold truth such sad reverse did seem, As to awake in grief from some delightful dream (Shelley, 2003). Here the expression Felt that we all were sons of one great mother is the part of metaphorical construction we all were sons of one great mother.

The thoughts of men with hope; as when the sound, Of whirlwind, whose fierce blasts the waves and clouds confound, Dies suddenly, the mariner in fear, Feels silence sink upon his heart – thus bound, The conquerors pause, and oh! may freemen ne'er, Clasp the relentless knees of Dread, the murderer (Shelley, 2003). The word feels silence sink upon his heart means the emotional state, when the heart doesn't help a person to take a decision.

To hear the restless multitudes forever, Around the base of that great Altar flow, As on some mountain-islet burst and shiver, Atlantic waves; and solemnly and slow, As the wind bore that tumult to and from, To feel the dreamlike music, which did swim, Like beams through floating clouds on waves below, Falling in pauses, from that Altar dim, As silver-sounding tongues breathed an aerial hymn



(Shelley, 2003). The expression “to feel the dreamlike music” means to hear and understand the music.

The cultural layer is connected with the concepts that are famous from the history, traditions, customs and etc. For example:

As dew beneath the wind of morning, As the sea which whirlwinds waken,
As the birds at thunder’s warning, As aught mute yet deeply shaken, As one who
feels an unseen spirit, Is my heart when thine is near it (Shelley, 2003). The
expression who feels an unseen spirit means having certain emotional state.
Unseen spirit is a traditional Christian symbol.

This world is the nurse of all we know, This world is the mother of all we feel,
And the coming of death is a fearful blow, To a brain unencompassed with nerves
of steel; When all that we know, or feel, or see, Shall pass like an unreal mystery
(Shelley, 2003). In this example the word feel has the meaning of emotional state
concerning the perception of the world. It is connected with the word mother that
has significant meaning in any culture. Mother is associated with love, care,
welfare and etc.

The word feel used metaphorically expresses the state of a character of poetic
text. Physical and emotional actions and reactions of characters within a story
reflect their individual personality and help the author create an image of a
certain person or group of people within the mind of the reader. Thus, emotions
have meanings, and those meanings play a part in how characters feel. Many
emotion concepts involve thinking about us and evaluating ourselves.

Except for concepts, the author’s subjectivity and modality is expressed on
the lexical level in the use of such words as perhaps, probably, possible,
impossible, hardly and etc. These words express author’s opinion to the object or
situation described, for example:

For sleep, he knew, kept most relentlessly, Its precious charge, and silent
death exposed, Faithless perhaps as sleep, a shadowy lure, With doubtful smile
mocking its own strange charms (Shelley, 2003);

A route of evanescence, With a revolving wheel; A resonance of emerald, A
rush of cochineal; And every blossom on the bush, Adjusts its tumbled head, - The
mail from Tunis, probably, An easy morning’s ride (Dickinson, 1862);

The eyes glaze once, and that is death. Impossible to feign The beads upon
the forehead, By homely anguish strung (Dickinson, 1862).

Discussion and Conclusion

On the phonetic level the author’s subjectivity and modality can be expressed
with the help of such stylistic devices as repetition, for example: The rain comes
flapping through the yard like a tablecloth that she hand-embroidered. My mother
has left it on the line. It is sodden with rain (Shelley, 2003). The word rain means
«water that falls in small drops from clouds in the sky; heavy rain that falls during
a particular period in the year in tropical countries; a large number of things
falling or moving through the air together» (“Longman Dictionary of
Contemporary English,” n.d.). Owing to the repetition, the author emphasizes the

meaning of this word and creates the image of noise, lightning blow due to the sound.

In the following example the author uses repletion of the sounds in the words ocean – motion. They create the impression of waves' motion in the sea: Again and again, for a little light relief, the crew pulls in and pinions an albatross, one of those great ocean- going birds that are effortless companions to a ship attempting the abyss by its own effortless motion (Muldoon, 2003).

Results of research allowed us to develop Model formation of the poetic text formation and a concept as ways of representation of author's subjectivity and a modality (Figure 1).

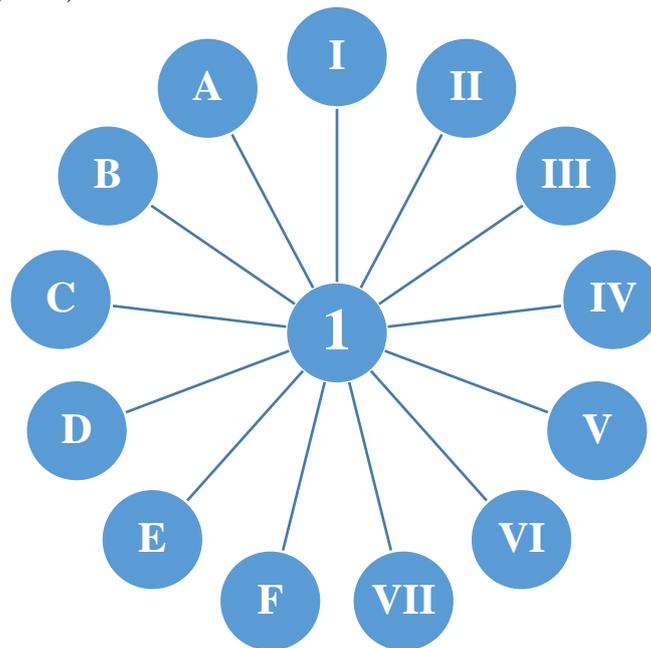


Figure 1. Model of the poetic text formation and concept as ways of representation of author's subjectivity and modality.

The explanation to Figure 1. Model of the poetic text formation and concept as ways of author's subjectivity and modality representation:

1. – Poetic text and concept as ways of author's subjectivity and modality representation.

- I. – Complexity and polysemy of sense of words.
- II. – Subjective world of ideal images and representations.
- III. – Existence of sense in the text and possibility of its extraction.
- IV. – Organized form of communication.
- V. – Expression of subjective experience.
- VI. – Product of speech activity of the subject.
- VII. – Existence of language, background, conceptual knowledge.
- A. – Basic, conceptual layer of a concept.
- B. – The Mean layer of a concept.
- C. – Figurative layer of a concept.
- D. – Cultural and mental layer of a concept.
- E. – Associative and symbolical layer of a concept.



F. – Nominative and field layer of a concept.

Thus, the Model of the poetic text formation and a concept as ways of representation of author's subjectivity and a modality comprehensively characterizes this phenomenon and contains in the structure of prospect for further research.

Implications and Recommendations

In the course of study, the authors have analyzed 75 verses of the English poets. The analysis of author's subjectivity and modality allowed them to find out that modality is expressed with the help of different concepts. The great role in expression of attitude to the reality and modality belongs to the emotionally and stylistically colored words, which have the biggest effect on the readers' mind. The analysis showed they these words constitute 86.5% of the whole system of selected units.

As a result of the conducted research process of the poetic text formation and a concept as ways of author's subjectivity representation and a modality is reasonable. The content of concept of the poetic text and a concept as ways of representation of author's subjectivity and a modality as generation of discursive practice of the poet is theoretically opened. Results of research allowed revealing features of development poetic the text and a concept as ways of representation of author's subjectivity and a modality where the mentality and culture are reflected as national, general, and individual, private. As a result of the theoretical analysis the essence of the poetic text and a concept as ways of representation of author's subjectivity and a modality is developed.

Also the authors detected that author's subjectivity and modality can be expressed with the lexical units, which have the semantic meaning of expressing attitude or doubts (probably, may be, (im)possible etc.). These units amount 32.1%.

On the phonetic and stylistic level the author's opinion and modality are expressed through using metaphors, similes, repetitions etc. They include 76.9%.

In research the new Model of the poetic text formation and a concept as ways of author's subjectivity representation and a modality which is characterized as flexible, mobile and adequately universal system is developed.

The practical value of research is caused by possibility of use of its results in practice of further scientific researches in the field of text linguistics, in a textology in practice of teaching these disciplines within concrete specialty.

Results of research have applied value for lexicography; theoretical bases for work on the semantic dictionary the discursive of units of the poetic text and a concept are also given. The received results of research can be used in development of theoretical courses on phonetics, on word formation, on a lexicology, on syntax, according to the linguistic analysis of the text.

The perspectives of study include analysis of the different methods of expressing author's subjectivity and modality on the lexical and stylistic levels.

Disclosure statement

No potential conflict of interest was reported by the authors.

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