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СЕМАНТИКА ТА ФУНКЦІОНУВАННЯ МОДАЛЬНИХ ДІЄ СЛІВ В СУЧАСНІЙ АНГЛІЙСЬКІЙ МОВІ

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Term Paper

SEMANTICS AND FUNCTIONING OF MODAL VERBS IN MODERN ENGLISH

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INTRODUCTION

In linguistics, modal words and word combinations with a modal meaning are considered one of the most controversial lexical-grammatical categories of words that have attracted the special attention of scientists since the second half of the 20th century. But they still have not received a full review due to their multifacetedness, specificity of language expression and functional features.

Scientists are interested in a number of very intricate and multidimensional areas in the field of translation. The term "modality" is likely the most contentious topic, and since it has so many facets, there is still opportunity for research into it. A linguistic universal that appears in all of the major categories of language, modality is seen as a functional-semantic category. This language category serves as a crucial communication tool by conveying the speaker's relationship to the statement and is a crucial aspect of the text, which expresses the author's relationship to reality.

A significant contribution to the study of the modality category was made by scientists such as V.V. Vynogradov, Sh. Balli, O.I. Belyaeva, Z.K. Dolgopolova, L.S. Yermolaeva, G.O. Zolotova, F.R. Palmer, V.Z. Panfilov and others. Thanks to the numerous works of scientists, the main concepts related to the functional status of the specified category were defined, and the main means of its expression in the language were also described. However, the "phenomenon of modality" only increases the interest of scientists in its study.

Insufficient scientific systematization of the category of modality and the means of its expression in the English language determine **the relevance** of this study.

The object of research is modality as a functional semantic category of the English language.

The subject of the study is peculiarities of functional characteristics of modal verbs.

The purpose of the study: to investigate the means of expressing modality in artistic texts.

The set goal presupposes solving the following **tasks**:

− consider the theoretical aspects of the essence of the modality category;

− clarify the concept of modality; classification

- compare means of expressing modality in English and Ukrainian languages.

CHAPTER ONE. CONCEPT OF MODALITY AND CLASSIFICATION OF MODAL VERBS IN THE ENGLISH LANGUAGE

1.1. General concept of category of modality

Based on the advancements in logic, semiotics, and psychology, linguistics has gone a long way in the study of modality. Due to the modality's complexity, linguistic distinctiveness, and functional characteristics, a complete explanation has not yet been provided. The term "modality" has been defined in a variety of ways by researchers. As a result, several strategies had to be taken into account.

Modality wasn't defined in the Russian language's grammar until 1960. The first definition of modality can be found in the 1969 edition of O.S. Akhmanova's linguistic dictionary, which defines it as a conceptual category with the meaning of the speaker's relationship to the statement's content as well as the relationship of that content to reality (the relationship is communicated to its actual implementation) [Akhmanova, 56]. Modality can be expressed through a variety of lexical and grammatical means, such as form and manner, modal verbs, and other structures. Modality can refer to a claim, request, want, presumption, authenticity, unreality, etc.

The dictionary of linguistic terms (1969) also gives the division of modality by types (Akhmatova, 65):

- hypothetical modality (hypothetical (suppositional) modality), which involves presenting the content of the statement as possible;

- verbal modality, which is expressed by a verb;

- modality is unreal (unreal modality), which represents the content of the statement as impossible, unrealizable;

- the modality is negative (negative modality), which represents the content of the statement as untrue.

The Swiss linguist S. Bally is credited with creating the most well-known theory of modality in Western European linguistics. According to him, it is feasible to distinguish the principal idea (dictum) of every statement from the modal portion (modus), which conveys the speaker's intellectual, volitional, or emotional assessment of the dictum. Between explicit and implicit modes, he makes a distinction. The main sentence in the complex subjunctive with a subjunctive auxiliary is the primary way in which the explicit mode is expressed. So, modality in S. Bally's interpretation appears as a syntactic category, in the expression of which the dominant role is played by modal verbs - a subclass of verbs to indicate the speaker's judgment about the subject of speech, which differ from other verbs in that they can add an additional subordinate clause (Bally).

As the Swiss scientist believed, "... modality is the soul of a sentence; like thought, it is generally formed as a result of the active operation of the subject of speech. That is, one cannot give meaning to an expression if it did not contain at least some expression of modality." The scientist distinguishes three general varieties of modality: possibility, impossibility and necessity (Bally, 354).

Pravdivtseva believes that the most widespread definition of language modality is that this category expresses a message from the speaker's point of view (Pravditseva, 285).

V. Huck distinguishes three types of modality: aletic (modality of objective possibility), epistemic (modality of knowledge), deontic (command modality). The last two are subjective and depend on the will of the speaker. Each modality has three degrees: positive, negative and intermediate. Any type of modality can be accompanied by the expression of feelings and evaluations, which are distinguished into a special type of modality, the modality of norms and evaluations.

According to Vus N.Y. today, three interpretations of the term modality in linguistics are the most famous:

1) modality is the relation of the content of the statement to reality. Proponents of this interpretation are V. Vynogradov, A. Mirovich, and K. Svoboda;

2) I. Bellert, A. Boguslavskyi, A. Vezhbytska, and V. Maldzhieva understand modality as the speaker's relationship to the content of the utterance;

3) modality as a combination of the relation of the content of the statement to reality and the relationship of the speaker to the content of the statement is considered by such scientists as Gaevska U. and Shmilauer V. They claim that modality is a rather complex multifaceted concept that includes several phenomena that overlap each other (Vus, 122).

The definition of the analyzed category, according to V. Bondarenko, is as follows: "Modality is a language category that indicates the nature of the objective relationships reflected in the content of the sentence and the degree of reliability of the content of the same sentence from the speaker's point of view" [Bondarenko, 55]. Additionally, the researcher mentions that there are several views on the nature of this category, its bounds, and the categorization of modal values and sentences by modal characteristic. The researcher observes that predicativeness, the category of verb mood, etc. are frequently used to describe modality. The linguistic level at which a modality operates is frequently ignored when interpreting the category.

According to V. Bondarenko, defining the different categories of modal meanings that make up a modality as a linguistic category should be the primary concern in research on this topic. The scientist deems it unsuitable for certain writers' attempts to condense the idea of modality into only three forms of modal judgements (possibility, validity, and necessity). Additionally, the notion that this category is all-inclusive, complicated, and multifarious strikes me as being overly wide; it refers to the relationship between the sentence's content and reality or whatever subjective attitude the speaker may have toward that material.

Considering the above, it is possible to outline on the agenda of linguistics as one of the primary problems of clarifying the types of modal meanings, the classification of modality, its content.

Academician Meshchaninov I.I. called modality a conceptual category, that is, one that conveys in language concepts that exist in a certain social environment. These concepts are not described with the help of language, but are revealed in it, in its grammatical and lexical structure. Conceptual categories can be explained in vocabulary, syntax and morphology; being realized in the formal aspect of syntax and morphology, they become grammatical concepts [Meshchaninov, 196].

Any text has an intrinsic modality that is the linguistic manifestation of the author's picture, the author's evaluation of the artistic world from the position of assertion or denial, the actuality or unreality of events, and the author's confidence in the likelihood of those events occurring or lack thereof. Modal particles, modal nouns, modal verbs, and the grammar of manner are all ways to communicate modality.

1.2. Types of modality

Let's move on to modality in English verbs.

Modal verbs are a type of verbs that are always used together with other notional verbs and denote not an action, but the attitude of the speaker towards it. Modal verbs in English demonstrate possibility, intention, ability, or necessity.

Among modal verbs, the following are distinguished:

Modal verbs: *can, could, should, must, will, would, may, might, shall*;

Semi-modal verbs: *dare, need, ought to;*

Verbs with modal meanings (equivalents of modal verbs): *have to, to be to.*

The category of modality occupies a special place in the language of the artistic text. It is important that the text cannot be considered as a simple sequence of sentences, because the text is a description of another, higher level, which is reduced only to the sum of its components.

Modality is implemented at the grammatical, lexical and intonation levels and has different methods of implementation. It is expressed by various grammatical and lexical means: special forms of verbs; modal verbs (for example, *must, can*); in other modal words, for example, *If you had come in time, we should have been able to catch the train.* (If you had come on time, we could have caught the train).

Modal words are the most characteristic way of analytical expression of modality. In Grammar of English M.A. Belyaeva is given the following definition: "Modal words are words that express the subjective attitude of the speaker to the thought expressed in the sentence."[Belyaeva, 179]

Taking into account, the opinions of various authors, it can be concluded that modal words are a part of the language that includes invariable words that express the subjective attitude of the speaker to the expressed opinion.

Grammatical means of expressing modality include:
• modal verbs (can, must, may, should, ought to, would);
• multifunctional verbs that perform, in particular, the function of modal verbs (shall, should, will, would, need);
• infinitive constructions (Complex Subject);
• forms of conjugation (Indicative Mood, Imperative Mood, Subjunctive Mood).

Modal functions of figurative means of language are implemented by such artistic means as metaphor, epithet, comparison, metonymy, personification, anaphora, irony, and others.

Comparing the semantic scope of objective and subjective modality, it should be noted that the scope of subjective is much wider. In modern linguistics, the generally accepted means of expressing subjective modality are considered to be:

personal pronouns (to create a special type of narrative, which is necessary to convey to the recipient what determines the choice of a particular problem and to establish a dialogue with the recipient, turning him into a co-author);

• inserted modal words and particles (modal words and particles with meaning

confidence/uncertainty, emphasis of thought, as well as words with meaning

structuring and organizing the text);

• repeats;

• metaphors;

• intonation;

• word order;

• special syntactic constructions.

With the help of modal words, the author's subjective attitude to the statement is expressed. They can convey certainty or probability, as well as subjective assessment. The English modal words *certainly, of course, surely, indeed* convey confidence, *perhaps, maybe, probably, possibly* - uncertainty, possibility; *fortunately, unfortunately, luckily, unluckily* express a point of view that indicates the desire or reluctance of a certain action.

Modal words do not perform any syntactic function of the sentence because, giving an assessment of the situation described in the sentence, they appear as if outside the sentence: ***Probably, he will come later (Напевно, він прийде пізніше).*** In the text, modal words play a communicative role, giving the expression different shades of subjective modality.

Utterances containing modal words are emotionally colored and convey various feelings: surprise, joy, fear, indignation, uncertainty, etc. For example: ***Perhaps, they are right. (Можливо, вони мають рацію) Unfortunately, the weather was bad. (На жаль, погода була погана).*** Assumption is a special kind of modal meaning. It shows a subjective assessment. If a person is not sure of the truth of the facts, he informs about it as something probable, in other words, he allows correspondence to reality.

Verbs with a modal meaning are those verbs that serve to express the attitude of the speaker to any action called a verb. Verbs with a modal meaning in a sentence lose the independence characteristic of ordinary verbs, and if used separately from the phrase they are included in, they are unable to perform the function of a predicate.

Modal verbs convey different shades of modality, ranging from an assumption bordering on certainty to an assumption in which the speaker is not sure.

Modal verbs do not express an action, but a relationship to an action and perform the function of a modal verb marked in a sentence. The modal *verbs can (could), may (might), must, ought to, shall (should), will (would), need, have to and dare* express different shades of necessity, possibility, recommendation, assumption, need or absence: ***You ought to do everything properly. I can speak German fluently.***

Different modal words are used to express one or another opinion, which, in turn, are classified into:
- words expressing uncertainty/doubt;
- words expressing probability;
- words expressing confidence;
- words expressing obviousness;
- words expressing inference.

The concept of "uncertainty/doubt" is realized in the language through such modal words as *perhaps, possibly, maybe, hardly, unlikely, scarcely, supposedly, allegedly, very doubtfully*. All the modal words listed above form synonymous groups.

The concept of "probability" is realized through such modal words as: *apparently, obviously, evidently, probably, presumably, likely, admittedly, hopefully, seemingly, theoretically*. Modal words are used by the author with a greater or lesser degree of probability. It all depends on the situation and plans.

The concept of "certainty" is reflected by the modal words *certainly, surely, of course, exactly, undoubtedly, no doubt, necessarily, precisely, naturally*.

The concept of "obviousness" is expressed using the following modal words: *absolutely, really, actually, indeed, in fact, virtually, truly, clearly, eventually, essentially*. These words, depending on the content, can reveal not the obvious, but also other nuances.

Conclusions To Chapter One

In Modern English, there are grammatical and lexical means of expressing modality. Grammatical means are such modal verbs as must, should, ought, will/would, can/could, may/might, need. At the same time, these verbs weaken their original meaning of desirability and necessity and convey only the attitude of the speaker to the content of the assumption as a whole. Modal verbs convey different shades of modality, starting with an assumption bordering on certainty and ending with an assumption in which the speaker is not sure.

Lexical meanings include modal verbs like maybe, perhaps, definitely, and possibly. Modal words are frequently discussed as separate parts of speech by linguists. They serve the same purpose in syntax as an interjection clause.

Objective and subjective modalities are the two basic categories that are compared in translation studies.

Depending on the communication aim, a particular method may be chosen to express the sender's opinion of the statement's substance. He selects only those linguistic tools from the available set that he believes are most suited for this circumstance.

Various language devices, such as modal verbs and their counterparts, clauses, modally colored adjectives and adverbs, the emotive form of the predicate, and inverted word order, can be used to communicate the expression's subjective judgement of the information.

As a result, there are no set guidelines on the way to represent the modal component in a text; however, this choice is surely influenced by the characteristics and conventions of the language used to write the text.

**CHAPTER TWO. FEATURES OF MODALITY REPRODUCTION
(BASED ON THE STUDY OF F.S. FITZGERALD'S NOVEL "THE GREAT
GATSBY")**

**2.1. Modal components of language tactics of persuasion in the
analyzed novel.**

The analysis of the expressions of conviction in the considered artistic
work showed that they differ significantly in shades of modality. The character of
the interlocutors and their relationship, the importance of the goal of
communication, the degree of confidence of the speaker in the stated position
determine the modal component of the statement and the choice of means of its
expression. The analysis helped to establish that in most cases persuasion tactics
are characterized by subjective epistemic modality, which shows a high degree of
confidence of the speaker in the presented facts and opinions, as well as deontic
modality with the meaning of necessity or prohibition. At the level of objective
modality, persuasive texts are characterized by the presentation of personal
opinions as real reality, which allows the speaker to create the impression that he is
expressing a universal truth.

Modality as a component of persuasion tactics. Modality is an integral
component of language tactics of persuasion. Expressing his position, in which he
seeks to convince the interlocutor, that the speaker can claim that he expresses the
"truth" or "one of the points of view" [Bally, 234]. He can also show more or less
flexibility in presenting his position, that is, possess different degrees of
confidence in his position.

Thus, messages of conviction may differ in terms of objectivity/subjectivity
and the speaker's degree of confidence in the information presented. When
persuading the interlocutor, the speaker can also use epistemic and optative
modalities, i.e. evaluate the facts presented by him as probable / improbable and
desirable / undesirable. The choice of modality affects the effectiveness of

achieving the goal set by the speaker - to influence the interlocutor and convince him to accept the expressed point of view.

Modern linguistics has quite well studied the modality of political discourse, which is connected with the understanding of the practical significance of the effective organization of language for any public figure. There were also attempts to investigate the modality of scientific and judicial argumentation. However, the study of the modality of persuasion in the everyday language of people remains insufficient, as well as the study of the modal features of persuasion in artistic discourse.

Objective modality of persuasive statements. Objective modality is an integral part of any statement and correlates its content with reality in the way the speaker sees it. The analysis of the linguistic tactics of persuasion in the considered works of art showed that the majority of persuasive statements are formulated by the speaker in the form of real facts, that is, the valid method prevails in them. This form, in particular, has all sentences reporting arguments in support of the speaker's position or refutation of the interlocutor's position, for example:

Tom Buchanan: *"Civilization's going to pieces. I've gotten to be a terrible pessimist about things. Have you read "The Rise of the Coloured Empires' by this man Goddard? Well, it's a fine book, and everybody ought to read it".*

Persuasive texts are also characterized by the frequent use of the imperative mode, which relates the content of the statement to the plan of the desired. Example:

"Get some chairs, why don't you, so somebody can sit down".

It should be noted that the frequency of using persuasive sentences and constructions is directly proportional to the categoricalness of the speaker. So, most often persuasive sentences are found in non-cooperative dialogues, which involve imposing one's position and coercing the interlocutor.

Conditional sentences of type I, which relate the content of the statement to the plan of real events, are also characteristic of persuasive language, for example:

Tom Buchanan: *"The idea is if we don't look out the white race will be − will be utterly submerged"*.

They enable objectification, the presentation of the speaker's argument as a series of facts that logically follow one another, a natural chain of causes and consequences, and therefore an appeal to the addressee's intellect.

Therefore, objective modality is a must for all persuasive writings. Presenting information as true truths of reality is more normal for linguistic persuasion techniques. Although, in theory, objectivity does not apply to an individual's perspective, it is a crucial requirement for improving the efficacy of persuasive strategies. One strategy for convincing the addressee to accept one's point of view is to look objective, and one way to do this is to objectify information using a reliable manner.

Subjective modality of persuasive statements (deontic modality). The most characteristic feature of persuasive statements is the presence of a deontic modal component in them, which expresses the categorical necessity or prohibition of any action. This is due to the very purpose of persuasion: acting on the interlocutor so that he consciously accepts the point of view of the speaker or performs some actions.

The main means of expressing deontic modality in English are modal verbs. The analysis of persuasive expressions in these texts showed that the most characteristic for linguistic tactics of persuasion are those modal verbs that express the obligation (obligation, the need to do something or a categorical prohibition): *must* (32%), *to have to* (to have got to) (17%), *ought to* (10%), as well as the negative form of the verb *can* (21%). It is important that in the English language the verbs of obligation have different shades of meaning: so the verb must means the categorical necessity of some action, determined by the personal opinion of the

speaker or by the law; have to has an impersonal character and means necessity caused by circumstances; the verb ought to is more often used to express moral duty.

The use of *ought to* should be considered separately. The study of the context of their use showed that the speaker always aims to influence the main moral beliefs of the interlocutor: his relationship to family, God, debt. For example, Tom Buchanan, presenting his theory about the collapse of civilizations, refers to some authoritative book. At the same time, he describes it as follows: *"Well, it's a fine book, and everybody ought to read it."* It becomes obvious not only the categorical nature of the statement, but also that the speaker perceives reading the book as a moral duty of any citizen.

The negative forms of the verbs *mustn't* and *cannot* also have differences in usage. Thus, the verb *mustn't* is more often used to denote a categorical prohibition on any action, based on the speaker's personal belief in the wrongness of such an action.

The verb cannot means the impossibility of carrying out an action due to various factors: physical impossibility, social inadmissibility, and so on. For example: *Gatsby*: *"Can't repeat the past? Why of course you can"!*

Gatsby: "Well, I can't talk now…. I can't talk now, old sport…".

In this way, the speaker shows that the facts presented do not depend on his will and desire, which gives the expressed opinion great objectivity.

The verb *to have* to expresses the greatest degree of categoricalness, since the obligation in this case is determined by the circumstances themselves, and not by the subjective opinion of the speaker. Saturation of persuasive speech with the modal verb *to have* to gives the impression of pressure, forcing the interlocutor to accept the position of the speaker.

Modal verbs that convey less pressing needs are rarely common in persuasive communication. This is simply due to the fact that they fail to leave the right impression on the listener, which hinders communication. They may, however, be quite powerful when used in conjunction with other persuasive techniques.

2.2. Grammatical and translational analysis of modal verbs

In order to most clearly characterize modal verbs, their features and specificity in the best way, I will make a comparative analysis of the use of these words in the Ukrainian translation.

In order to find out the peculiarities of the translation of modal verbs in the Ukrainian language by the method of continuous sampling from the novel by F.S. Fitzgerald's "The Great Gatsby" 200 sentences containing modal verbs in the original language and Ukrainian equivalents from the translation made by M. Pinchevsky, which became the basis for the grammatical and translation analysis, were singled out.

Let's analyze the use and ways of translating some of 12 English modal verbs: *can, may, must, should, shall, will, would, need, ought to, dare, to be to, to have (to have got to)*, each of which has different shades meaning and performs different functions in a sentence. **The list of sentences intended for analysis is given below.**

A large number of modal verbs are used in the book "The Great Gatsby" to express the speaker's attitude toward the action expressed by the infinitive. These verbs can also express an action, state, or process that the speaker considers to be possible, necessary, doubtful, accurate, permitted, desired, etc.

The challenge with translating modal verbs in a piece of art is that you have to express not just the facts but also the characters' emotions and the author's imagery through the use of a foreign language. According to translation specialists, the following grammar issues provide the biggest challenges:

1) languages belong to different structural types (analytical / inflectional);

2) different amount of content of similar grammatical forms in the two languages and

structures;

3) functional characteristics of a certain grammatical category different from the Ukrainian language;

4) grammatical homonymy. Therefore, translation requires transformations [Karaban, 20].

Several main types of grammatical transformations are distinguished:

1) permutation (changing the order of words or phrases in the translation);

2) substitution (replacement of some grammatical features by others: word combination - sentence, simple sentence - complex, etc.);

3) removal;

4) addition (most often in relation to nouns, adjectives, adverbs);

5) a complex transformation that combines the elements of several of the above.

It was established that the modal verb can / could is most often translated into Ukrainian using modal verbs *могти, вміти* and equivalents *мати змогу / можливість, бути в змозі / мати силу*. For example: *"It couldn't be that, because he was in the American army during the war". − "Цього не може бути, бо під час війни він служив у американській армії".*

Expressing doubt, suspicion, uncertainty, meaning can / could is realized in the Ukrainian language with the help of the particle *хіба*: *"There are not too many people who can afford this kind of accommodation" − "Хіба таке житло буде всім по кишені".*

To express reproach, surprise or request for permission, the lexical equivalent of the translation of the modal verb can in the work is the modal verb *можна*: *"You can hold your tongue and, moreover, you can time any little irregularity of your own". − "Не набалакаєш зайвого і, головне, можна собі дозволити який-небудь фортель".*

However, some meanings of the modal verb *can* do not have corresponding equivalents in the Ukrainian language, so they are omitted. Example: *"I can't forget so long as I live the night they shot Rosy Rosenthal there". − "Повік не забуду тієї ночі, коли там застрелили Розі Розенталя".*

Difficulties in translating the verbs *shall, will, would*, and partially *should* (as forms of the past tense of *shall*) are connected with the fact that they have not only a modal meaning, because they are also auxiliary verbs for forming the form of the future tense (respectively, *Future* and *Future- in-the-past*), that is, they are used in English grammatically homonymous forms, and therefore do not have lexical equivalents in the Ukrainian translation.

2.3. A selection of sentences with modal verbs.

1. "Everybody I knew was in the bond business so I supposed it could support one more single man".
2. "Not even the effeminate swank of his riding clothes could hide the enormous power of that body"
3. "You could see a great pack of muscle shifting when his shoulder moved under his thin coat".
4. "She complained, 'I've been lying on that sofa for as long as I can remember".
5. "Before I could reply that he was my neighbor dinner was announced".
6. "I couldn't guess what Daisy and Tom were thinking"
7. "…that's the best thing a girl can be in this world, a beautiful little fool".
8. "I can't seem to remember, but I think we talked about the Nordic race"
9. "You can't stop going with an old friend on account of rumors"
10. "… as I was from him I could have sworn he was trembling".
11. "… the passengers on waiting trains can stare at the dismal scene for as long as half an hour"

12. "I can't complain,' answered Wilson unconvincingly".

13. "… but she carried her surplus flesh sensuously as some women can"

14. "Get some chairs, why don't you, so somebody can sit down".

15. "If Chester could only get you in that pose I think he could make something of it"

16. "Chester, I think you could do something with HER"

17. "… if I could get the entry"

18. "… so he can do some studies of him"

19. "You can't live forever, you can't live forever"

20. "… the only place in the garden where a single man could linger without looking purposeless and alone"

21. "It couldn't be that, because he was in the American army during the war".

22. "She couldn't find him from the top of the steps"

23. "I can't tell yet"

24. "I could see nothing sinister about him"

25. "But I can still read the grey names"

26. "In addition to all these I can remember that Faustina O'Brien came there at least once"

27. "I can't forget so long as I live the night they shot Rosy Rosenthal there"

28. "You can hold your tongue and, moreover, you can time any little irregularity of your own"

29. "… he could 'come over' some afternoon to a stranger's garden"

30. "Did I have to know all this before he could ask such a little thing"?

31. "… If it wasn't for the mist we could see your home across the bay"

32. "They could decide upon the more practical measures to be taken"

33. "… if he could once return to a certain starting place and go over it all slowly, he could find out what that thing was…"

34. "… he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder"

35. "And yet I couldn't believe that they would choose this occasion for a scene"

36. "I'm sorry, madame, but we can't furnish it − it's far too hot to touch this noon"!

37. "I can't say anything in his house, old sport".

38. "And if it runs out I can stop at a drug store. You can buy anything at a drug store nowadays"

39. "I could have gone deeper if I'd known"

40. "No, but I could make some money on the other".

41. "That's why I can't really call myself an Oxford man"

42. "He couldn't possibly leave Daisy until he knew what she was going to do".

43. "He was clutching at some last hope and I couldn't bear to shake him free''

44. "He took what he could get, ravenously and unscrupulously"

45. "I couldn't have talked to her across a tea-table that day if I never talked to her again in this world"

46. "Maybe I could call up the church and get a priest to come over and he could talk to you, see"

47. "You may fool me but you can't fool God"

48. "I can't… When I try to…"

49. "I told you I couldn't play".

50. "… I couldn't take on any more work".

Conclusions to Chapter Two

One of the most contentious grammatical topics in English is the use of modal verbs .

The semantic-grammatical analysis of sentences containing modal verbs revealed that the inconsistent number and semantics of modal verbs in the English and Ukrainian languages, with differences in functional characteristics, and with grammatical homonymy are all contributing factors to the difficulties in translating modal verbs.

Modal verbs are very often used in speech, but there can also be "pitfalls" with them, which you need to know in order to correctly convey the nuance of meaning and not be "tricked" by an incorrect statement, confounders are similar and similar to each other, but still different in the shade of the meaning of modal verbs.

CONCLUSIONS

Modalities are a complex, multifaceted, general linguistic phenomenon, the study of which requires a clear definition of the components that make up this category and the concepts associated with it. It is one of the most complex language categories, the means of expression of which express different and contradictory points of view.

The category of modality has no equal in terms of the complexity of expression in language. The study of individual means of expressing modality has been conducted for many decades within the framework of various linguistic directions. The linguistic category of modality is a complex multifaceted semantic field that combines many modal meanings - necessity, certainty, obviousness, possibility, probability, assumption, etc. Grammatical means are such modal verbs as *must, should, ought, will/would, can/could, may/might, need*. At the same time, these verbs weaken their initial meaning of desirability, obligation, necessity, etc., and convey only the speaker's relationship to the content of the assumption as a whole. Modal verbs convey different shades of modality, ranging from an assumption bordering on certainty to an assumption in which the speaker is not sure.

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РЕЗЮМЕ

Курсова робота на тему: «Семантика і функціонування модальних дієслів в сучасній англійській мові».

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Курсова робота складається зі Вступу, двох Розділів, Висновку, Списку використаних джерел та Резюме. Предметом дослідження є характерні риси англомовних модальних дієслів, їх особливості, значення, відтінки значень й їх роль у відтворенні перекладу на українську мову, різниця між схожими за смислом, але різної забарвленості модальні дієслова, а також їх вживання в англійській мові .

У даній курсовій роботі всього:

Сторінок – 29;

Список використаних джерел: 25.

Ключові слова: модальні дієслова, категорії модальності, функції модальних дієслів, значення.