

MODAL VERBS IN THE SPEECH OF THE MAIN HEROINE OF JANE AUSTEN'S NOVEL "SENSE AND SENSIBILITY"

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ANNOTATION

This article is devoted to the consideration of speech etiquette in the aspect of the character's point of view. Linguistic means of expressing a point of view consider modal verbs as a means of point of view character. The material for writing the article was the novel by Jane Austen. In this paper, the material for the study is the speech of Jane Austen's heroine - Marianne Dashwood.

Keywords: modal verbs, speech etiquette, Jane Austen, novel "Sense and Sensibility", Marianne.

INTRODUCTION

Jane Austen was born December 16, 1775, in Steventon, Hampshire, England.

Jane Austen began writing quite early, at the age of 14, when she wrote her first work - a parody of Love and Friendship. This little-known novel is a kind of caricature of the edifying opuses of the eighteenth century, the heroes of which are boring and monotonous, and the heroines are too sentimental.

Jane Austen died in 1817 at Winchester at the age of 42. In total, she left six completed novels: Sense and Sensibility, Pride and Prejudice, Northanger Abbey, Emma, Mansfield Park, Reasons.

The first version of the novel "Sense and sensibility" was written in 1796, when the writer was 20 years old. The work was originally called Elinor and Marianne, but it was rewritten two more times before appearing in 1810 in the form and title that have come down to us.

Modal verbs are very important, they convey the attitude of the speaker to the reported: reinforced statement, question, doubt, negation, desirability, will, obligation, etc., making the work of art more expressive and alive.

An analysis of the use of modal verbs by the main character of the novel "Sense and Sensibility" Marianna shows that the presence of modal verbs in her speech not only emotionally colors her, but also helps to reveal her character. After all, there is definitely a dependence of the choice of certain modal verbs on the character of the hero. But sometimes Marianne even lacks them to express the power of feelings. She confesses:

"I detest jargon of every kind, and sometimes I have kept my feelings to myself because I could find no language to describe them in but what was worn and hackneyed out of all sense and meaning" Present Subjunctive Mood of the modal verb can value of ability, which helps the reader understand the strength of Marianne's feelings. The triple use of the I-statement in this sentence indicates that it is about a topic that excites her and is emotionally involved in the conversation.

We see confirmation of her sensitivity during the farewell to Norland:

Oh! happy house, could you know what I suffer in now viewing you from this spot, from whence

perhaps I may view you no more!"

Here could - The Present Subjunctive Mood of the modal verb can in the meaning of objective possibility. The Present Subjunctive Mood enhances the emotional tone of the speech and helps convey the depth of Marianne's feelings.

Modal verbs help to understand Marianne's views on life, her opinion about the people around her and the events taking place.

This is what she says about herself:

"I could not be happy with a man whose taste did not in every point coincide with my own"

Using The Present Subjunctive Mood of the modal verb can in the meaning of mental ability, Marianna thereby seeks to soften her words, which, together with the I-statement, are extremely categorical.

And then Marianne talks about her future chosen one, and here she is already extremely categorical:

"Don't must enter into all my feelings; the same books, the same music must charm us both"

Here there is a use of the modal verb must with He-statement in the meaning of obligation (obligation).

Their chance meeting with Eleanor in London is accompanied by a manifestation of Marianne's stormy joy, which spares no words of admiration.

However, seeing Edward's embarrassment, he scolds him:

"Are you never to hear yourself praised! - Then, you must be no friend of mine; for those who will accept of my love and esteem, must submit to my open commendation"

In the first case, we see that the modal verb must (in combination with Indefinite Infinitive) in the sense of suggestion in this context conveys a playful reproach. In the second case, there is an obligation.

In the following example, we again see the use of The Present Subjunctive Mood of the modal verb can in the meaning of mental ability, but for the manifestation of determination: "If Elinor is frightened away by her dislike of Mrs.

Jennings" said Marianne, "at least it need not prevent MY accepting her invitation. I have no such scruples, and I am sure I could put up with every unpleasantness of that kind with very little effort."

It should be noted that feelings themselves imply mental ability.

In a letter addressed to Willoughby we see:

"We were last night at Lady Middleton's, where there was a dance. I have been told that you were asked to be of the party. But could it be so?"

When she finally receives the long-awaited reply letter, it shocks her to the core:

Oh! Willoughby, Willoughby, could this be yours!

In interrogative sentences, the modal verb sap expresses surprise, amazement (surprise, astonishment). Could (The Present Subjunctive Mood of the modal verb can) conveys a great deal of doubt. By changing the type of sentence from interrogative to exclamatory, the author seeks to show that Marianne is not just surprised, but shocked.

You must be very much altered indeed since we parted, if that could be the case, and you not there. But I will not suppose this possible, and I hope very soon to receive your personal assurance of its being otherwise.

The modal verb must in combination with Indefinite Infinitive is used to express an assumption with a greater degree of certainty. Could here (past tense form of sap) expresses an objective possibility.

Admiring Willoughby, the heroine says:

"That is what I like; that is what a young man ought to be. Whatever be his pursuits, his eagerness in them should know no moderation, and leave him no sense of fatigue"

The modal verb ought to is used in the sense of obligation, the modal verb should here expresses desirability.

Marianne's emotions are often expressed as follows: "Why should they ask us?" said Marianne.

"Why should you imagine, Elinor, that we did not go there, or that we did not see the house??"

"I am afraid it is but too true," said Marianne; "but why should you boast of

" Why should I stay here? I came only for Willoughby's sake.

In questions beginning with why, in combination with I-statement s hould is used to express surprise and indignation.

Marianne, who at the beginning of the novel appreciates more external manifestations in a person than internal qualities, says:

"What a pity it is, Elinor," said Marianne, "that Edward should have no taste for drawing"

In additional subordinate clauses after the words of regret, should expresses regret.! if he should be so far stimulated by your genius as to learn to draw himself, how delightful it would be!" In this case, the modal verb should is used in an unreal clause with Future reference and emphasizes desirability.

When Elinor, troubled by Mrs. Jennings' hints, asks her sister to be more careful, Marianne replies:

"If the impertinent remarks of Mrs. Jennings are to be the proof of impropriety in conduct, we are all offending every moment of our lives. I value not her censure any more than I should do her commendation"

The use of the verb should in the sense of moral obligation is accompanied by a double use of the I-statement and this makes us understand that this position distinguishes her from the others.

Marianne is eager to go to London, but the thought of parting with her beloved mother torments her:

"But that mother, my dearest, kindest mother,-I feel the justice of what Elinor has urged, and if she were to be made less happy, less comfortable by our absence-Oh! no, nothing should tempt me to leave her. It should not, must not be a struggle".

Recent research in world linguistics, as well as in Uzbek linguistics, has shown that the first dictionaries in the history of linguistics were created for purely practical needs - for educational purposes.[5]

The nature of the semantic volume of the word, language corpus and creating Uzbek language corpus is under the analysis of this article. This issue of principle importance for semasiological research has been interpreted in different ways in linguistics.[6]

Here the verb should expresses obligation and is used to soften the following modal verb must, used in the meaning of prohibition (in negative sentences with Indefinite Infinitive).

Speaking about the fate of old maids, Marianne believes:

"A woman of seven and twenty can never hope to feel or inspire affection again, and if her home be uncomfortable, or her fortune small, I can suppose that she might bring herself to submit to the offices of a nurse, for the sake of the provision and security of a wife" Present Subjunctive Mood of the modal verb may conveys an objective possibility, to which the words I can suppose give a shade of doubt.

In the national economy, as in the economic systems of a number of foreign countries, the concept of public-private partnership (PPP) is being actively implemented.[7]

Modal verbs as a text-forming factor are very important in the English literary text. They not only convey the speaker's attitude to what is being reported: reinforced affirmation, question, doubt, denial, desirability, duty, etc., but also help the reader understand the character of the characters. So, Marianne appears before us as an emotional person, following feelings. Throughout the novel, Marianne is the only one whose emotions spill out ("Why should they ask us?, Why should you imagine, Elinor, that we did not go there, or that we did not see the house?, Why should you.

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