



## Characteristics of the Use of Modal Words in Monological Texts

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**Abstract:** The article describes the features of using modal words in monologic texts of different functional styles. In the article, the use of modal words in monologue and dialogic texts in the artistic style is comparatively analyzed and explained through examples.

**Key words:** Artistic style, monologue, dialogue, text, pragmatics, rational assessment, emotional assessment, functional style, modal words.

In linguistics, functional styles are usually called text types that differ in the pragmatic side of communication. We accept the definition of style by V.V. Vinogradov: "Style is a socially conscious and functionally determined, internally integrated set of methods of using, selecting and combining means of speech communication in the sphere of one or another nationwide, nationwide language, correlative with other similar ways of expression, which serve for other purposes, perform other functions in the speech social practice of a given people" [1: 19].

There are various classifications of functional styles. For example, I.R. Galperin proposes to distinguish between the style of artistic speech, newspaper style, journalistic style, business style, style of scientific prose [2:347]. I.V. Arnold distinguishes scientific, colloquial, business, poetic, oratorical and journalistic styles [3:245]. The classification of free ("conversational") styles, which includes the functional styles of the English language and the official-clerical style, as well as the literary-conversational style and the familiar style, given by M.D. Kuznets and Y.M. Skrebnev, aroused interest. [4:122]. Methodology, considered as a relatively new field in Uzbek linguistics, deals with the use of language units as a means of communication in various fields and situations in the process of communication, the laws of speech organization, the capabilities of all tools in the language system in the speech process, and the definition of subtleties of meaning.

The uniqueness of each style is realized in the texts of this style. In modern linguistics, the text is considered as a sequence of symbolic units united by semantic communication, and consistency and integrity are their main features [5: 507]. Although the issue of the minimum length of the text is controversial, we still believe that the concept of "text" can include not only a sequence of semantically connected sentences, but also a sentence spoken as a unit of oral communication.

There are two types of text - monologue and dialogic. This difference is based on the communicative direction of the sentences that make up the text. A dialogic text is a chain of sentences formed as a result of the exchange of words of two or more participants in the speech act, and each participant acts as a speaker or addressee of the speech in the speech process [6:122]. In contrast to a dialogic text, a monologue text is a connected spoken or written speech of one person addressed to one or more listeners (readers). Therefore, the sequence of sentences in this type of text is characterized by one-way orientation [7: 353]. Monologue texts are widely used in written speech, including artistic, scientific and journalistic styles.

The main task of fiction is to contribute to the author's intention and reveal to the reader the conditions for the existence and development of this or that reality, using linguistic and specific stylistic tools. Artistic and fantastic style is characterized by a rich image, emotion and unique expressiveness [8:244].

A comparative analysis of the use of modal words in monologue and dialogic texts in the artistic style shows that they are used more in monologue texts than in dialogic texts. The difference between two types of text - monologue and dialogue - is based on the communicative direction of the sentences that make up the text. A dialogic text can be seen as a chain of sentences formed as a result of the exchange of words between two or more participants in a speech act. In contrast to a dialogic text, a monologue text is a connected spoken or written speech of one person addressed to one or more listeners (readers).

It includes the following modal words and modal phrases that are typical for monologic texts in the artistic style and are not typical for dialogic texts: *ostensibly, vaguely, clearly, surprisingly, virtually, conceivably, genuinely, inevitably, unbelievably, visibly, undeniably, obscurely, plausibly, illogically, seemingly, admittedly, strangely, supposedly, inexorably, theoretically, unmistakably, unquestionably, without doubt, in fact*. The use of the listed modal words and modal phrases in monologue texts is related to their genetic connection with their use in bookish, literary processed speech, according to the character of their connotative meaning [9:101].

As means of expressing subjective-evaluative modality, modal words and modal phrases are capable of conveying two general meanings in monologues of fiction – “rational assessment” and “emotional assessment”. Within the general meaning of "rational evaluation," modal words can take on four particular meanings.

The first particular value is the value of the nominator's confidence in the fact or event. This meaning is conveyed through the modal words *certainly, surely, naturally, definitely, undoubtedly, sure, absolutely, doubtless, inevitably, undeniably, unquestionably, unmistakably*, as well as the modal phrases *of course, in fact, no doubt, without doubt, very doubtfully*. Here are some examples:

1. She **certainly** didn't resemble her mother (Christie A. The Moving Finger). 2. **Of course** I did not have any illusion that my heroism was the equal of his (Mailer N. An American Dream).
2. My face, I knew, must be giving the same rainbow performance and I **undoubtedly** had two lovely black eyes (Christie A. Death in the Clouds).
3. This, he said, was **without doubt** the most astonishing and incredible case with which he had ever dealt in this court (Christie A. Death in the Clouds).
4. **Unquestionably**, he had been put in a difficult position (Hailey A. The Final Diagnosis).
5. The second private value within the general meaning of “rational assessment” should be considered the value of evidence for the nominator of the implementation of any fact or event, transmitted by the modal words *really, truly, inevitably, genuinely, indeed, obviously, rightly, clearly, actually, vividly, positively, visibly, ostensibly, virtually, admittedly, inexorably, reasonably*. For example:
6. She was dead, **indeed**, she was dead (Mailer N. An American Dream).
7. The man's effrontery did not exasperate her as it **obviously** exasperated Margaret and Arthur (Maugham W.S. The Magician).
8. **Clearly** something must be done (Christie A. The Mysteriuos Affair at Styles).

The third particular meaning of modal words within the general meaning of “rational assessment” is the nominator's expression of the probability value of the fact or event. This meaning is characteristic of the modal words *probably, apparently, likely, presumably, hopefully, plausibly, conceivably, supposedly, theoretically, seemingly*. Here are some examples:

9. **Probably** I read the same two pages over several times (Hemingway E. Fiesta).

10. When I was sitting here it was **likely** they were doing an autopsy on Deborah (Mailer N. An American Dream).

11. **Seemingly**, perhaps, they forget it (Christie A. Sleeping Murder).

The fourth particular value within the framework of the general meaning of “rational assessment” can be considered the value of the nominator’s doubts about the implementation of a fact or event. This meaning is conveyed by the modal words *perhaps, possibly, maybe, unlikely, vaguely, obscurely, unbelievably, strangely, surprisingly*. For example:

12. **Perhaps** they would step into his private office (Christie A. Death in the Clouds).

13. **Maybe** that was why he was a good lawyer (Canning V. Birdcage).

14. For a second, **obscurely**, he found himself envying Randall (Murdoch I. An Unofficial Rose).

The general meaning of “emotional assessment” is conveyed in monologue texts with the help of two particular meanings. The first of them is “a positive assessment by the nominator of a fact or event. This meaning is conveyed using modal words: *fortunately, luckily, happily*. For example:

15. It was **fortunately** easy to change the conversation (Maugham W.S, The Explorer).

The second meaning is “a negative assessment by the nominator of a fact or event”. In this case, modal words are used: *unfortunately, unluckily, unhappily*. Here are some examples:

16. **Unfortunately** it also had the effect of blocking out fresh air (Hailey A. In High Places).

As can be seen from the above examples, in the monologue texts of artistic prose, modal words are involved in the realization of the means of expression in positive and negative sense.

There is no general opinion in linguistics about the classification of functional styles. The most successful classification proposed by V. V. Vinogradov. According to V.V. Vinogradov, based on the recognition of the functions of language such as communication, message and influence, the communication function is performed in everyday style, the communication function - in everyday business, formal documentary and scientific, and the effect function - in artistic and journalistic styles. These methods are interrelated and interact with each other. Modal words and phrases are used in the texts of all the listed styles, and also show their uniqueness in each of them.

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