

THE CATEGORY OF MOOD IN ENGLISH

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***Annotation:** The article focuses on correlation between mood and modality in Modern English. The relations between logical and linguistic modalities are discussed. The semantic scope of linguistic modality is established. The typology of language means used to express linguistic modality is presented. Different approaches to the category of mood as a morphological means of expressing modality are analyzed. It is argued that a two-mood system is the most reasonable one for Modern English morphology. Perspectives of further research are outlined.*

***Аннотация** Статья посвящена соотношению наклонения и модальности в современном английском языке. Обсуждаются отношения между логическими и лингвистическими модальностями. Устанавливается семантический объем лингвистической модальности. Представлена типология языковых средств, используемых для выражения лингвистической модальности. Анализируются различные подходы к категории наклонения как морфологическому средству выражения модальности. Утверждается, что система из двух наклонений является наиболее приемлемой для современной морфологии английского языка. Намечаются перспективы дальнейших исследований.*

***Annotatsiya** Maqola zamonaviy ingliz tilidagi kayfiyat va modallik munosabatlariga bag'ishlangan. Mantiqiy va lingvistik usullar o'rtasidagi*
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munosabatlar muhokama qilinadi. Lingvistik modallikning semantik hajmi belgilanadi. Lingvistik modallikni ifodalash uchun ishlatiladigan lingvistik vositalarning tipologiyasi keltirilgan. Modallikni ifodalashning morfologik vositasi sifatida kayfiyat toifasiga turli xil yondashuvlar tahlil qilinadi. Ikki kayfiyat tizimi zamonaviy ingliz morfologiyasi uchun eng maqbul ekanligi ta'kidlangan. Keyingi tadqiqotlar istiqbollari bayon etilgan.

Keywords: *Mood; modality; reality; unreality; non-factuality; inducement; supposition; language means*

Ключевые слова: *наклонение; модальность; реальность; нереальность; нефактуальность; побуждение; предположение; языковые средства*

Kalit so'zlar: *kayfiyat; modallik; haqiqat; haqiqiy emaslik; faktuallik emas; motivatsiya; taxmin; til vositalari*

1. Introduction

The category of mood is often seen as the category of the verb expressing relations between the situation and reality from the point of view of the speaker. In other words, the category of mood shows the subjective appraisal of the situation reality-unreality by the speaker.

The category of mood in the present day English verb has generated many discussions. It has been treated in many different ways and is considered the most controversial category of the verb. Some linguists admit that due to the complexity of this category it seems hardly possible to arrive at any convincing and universally acceptable conclusion concerning it.

2. The category of modality

2.1. Modality in logic and linguistics. Definition

It is essential to note that the notion of modality is used in various sciences, particularly in logic and linguistics, which creates some confusion regarding logical

and linguistic modalities. In modal logic modality is defined as the relation of the proposition to objective reality on the basis of either its mode of existence (possibility, factuality, necessity), or whether it is true or false. The notion of modality in linguistics seems vague and opens a number of possible definitions. Without going into detail I would like to proceed directly to the results of my study of this category, which is carried out along the lines of a functional-semantic approach. Thus, linguistic modality is defined as a functional-semantic (notional) category, which expresses the relation of the utterance to reality-unreality as stated by the speaker. [5]

2.2. Linguistic modality: Semantic scope

Returning to linguistic modality, I should make clear that it is seen as a unity of two modalities: modality of reality and modality of unreality. Modality of reality characterizes situations as facts of reality from the point of view of the speaker, while modality of unreality is a feature of situations interpreted by the speaker as non-facts. For example: *Today is Tuesday. Romeo and Juliet were in love* (facts - modality of reality); *I wish it were Sunday today. If it were Sunday, I wouldn't go to school. Go and fetch my things! (The dean requested that all be present at the conference. He might come. Perhaps he'll help us* (non-facts - modality of unreality). [3]

As seen from the examples above, modality does not relate semantically to the verb alone, but to the whole of the sentence (Jespersen, 1992; Palmer, 1998). Moreover, the semantic scope and means of expression of unreality are not uniform (Khomutova, 1985).

Thus, the semantics of unreality is represented by three types of modality: 1) non-factual modality, e.g. *I wish it were Sunday today. If it were Sunday today, I wouldn't go to school*; 2) modality of inducement, e.g. *Go and fetch my things! (The dean requested) that all be present at the conference*; 3) suppositional modality, e.g. *He might come*.

Perhaps he'll help us. Let's now define each semantic type of modality in turn.

Non-factual modality is seen as implicit negation of the reality of the situation,

e.g. *I wish it were Sunday today* means *It is not Sunday today*.

Modality of inducement is characteristic of direct and indirect inducement to perform an action, e.g. *Go and fetch my things! (The dean requested) that all be present at the conference. [1]*

Suppositional modality characterizes situations, which are possible or probable from the point of view of the speaker, e.g. *He might come. Perhaps he'll help us.*

The above semantic types of unreal modality have common semantic base: all of them characterize the situation as a non-fact from the point of view of the speaker.

Thus, with respect to meaning linguistic modality is an opposition of reality and unreality. The meaning of reality is intensive. The meaning of unreality is extensive: it consists of non-factuality, inducement and supposition.

3. The category of mood

3.1. Definition

Proceeding from the accepted definition of the grammatical category, the verbal category of mood is a set of opposed form classes, which express modality by grammatical (morphological) means (Ivanova, 1981; Jespersen, 1992; Palmer, 1998; Smirnitsky, 1959). Mood is a morphosyntactic category, because it is characteristic of finite forms only.

However, the number of opposed form classes (moods), their semantics and means of expressing modality (synthetic and analytical) remain obstacles for grammatical theories. These obstacles generate numerous debates. The reasons for this have been mentioned earlier. [2]

Before describing different approaches to the category of mood in English I want to make our view of the problems under discussion clear.

First of all, a clear distinction between mood and modality was made; then, the semantic scope of modality was defined. Next, a grammatical category was viewed as a unity of form and meaning; hence, a combination of approaches could be consistently applied to all the members of the opposition. Moreover, since combinations of modal verbs with the infinitive are not characterized by a discontinuous morpheme, they cannot be regarded as analytical mood

(Barkhudarov, 1975). Next, we study the present state of the mood system in English, which means that analogies with Latin, Greek and even Old English are not valid, unless they are substantiated with proper linguistic data. Finally, we proceed from the assumption that homonymy in the language system should be avoided. [4]

Now I would like to look at different interpretations of the mood system in Modern English and choose the one, which would meet our requirements for the grammatical category.

4. Conclusion

In summary, I would like to point out that in treating the category of mood it is necessary to make a distinction between mood and modality. Modality is a notional category which expresses the relation of the utterance to reality as stated by the speaker. There are two semantic types of modality: reality and unreality. Reality represents actions as facts, while unreality is seen as comprising non-factuality, inducement and supposition. Means of expressing modality are various. Mood is the morphological means of expressing modality. There are different approaches to the system of moods in Modern English, the most reasonable one seems the system proposed by Professor Barkhudarov. According to L. S. Barkhudarov there are two moods in Modern English: the Indicative and the Imperative. The opposition lies in the sphere of the non-past only. Past tense forms and different combinations of modal verbs with the infinitive are used as morphological, lexical and syntactic means of expressing modality, different from the category of mood. The perspectives of further research include contrastive investigation into the typical means of expressing modality in different languages, which will contribute to defining its socially and culturally-bound character, as well as help learners of foreign languages find and retrieve textual information with minimal efforts.

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