



TECHNICKÁ UNIVERZITA V LIBERCI
Fakulta přírodovědně-humanitní
a pedagogická



Deontic Modal verbs **MUST** and **HAVE TO**

Bakalářská práce

<i>Studijní program:</i>	B0114A300068 Anglický jazyk se zaměřením na vzdělávání
<i>Studijní obory:</i>	Anglický jazyk se zaměřením na vzdělávání Německý jazyk se zaměřením na vzdělávání
<i>Autor práce:</i>	Sára Kassasová
<i>Vedoucí práce:</i>	Mgr. Renata Šimůnková, Ph.D. Katedra anglického jazyka



Zadání bakalářské práce

Deontic Modal verbs **MUST** and **HAVE TO**

Jméno a příjmení: **Sára Kassasová**
Osobní číslo: P19000179
Studijní program: B0114A300068 Anglický jazyk se zaměřením na vzdělávání
Specializace: Anglický jazyk se zaměřením na vzdělávání
Německý jazyk se zaměřením na vzdělávání
Zadávací katedra: Katedra anglického jazyka
Akademický rok: **2020/2021**

Zásady pro vypracování:

Některé studie naznačují, že rozdíl v použití deontického *must* a *have to* se stírá a to tak, že *have to* se začíná používat v kontextech dříve výlučných pro *must*, a frekvence použití deontického *must* klesá. Cílem bakalářské práce je zmíněný trend ověřit na jazykovém materiálu beletrie.

Teoretická část se bude nejprve věnovat obecným vlastnostem modálních sloves *must* a *have to*, jejich popisu a negaci. Následně se práce zaměří na sématický systém, konkrétněji na modalitu záhodnostní a jistotní. Poslední část bude věnována tendencím v použití zkoumaných sloves.

Praktická část se zaměří na významy a jejich frekvence ve dvou dílech krásné literatury, která byla vydána s odstupem alespoň 150 let.

Metody zpracování: studium odborné literatury, excerpcce relevantních příkladů, kvantitativní analýza, porovnání, vyvození závěrů

Rozsah grafických prací:
Rozsah pracovní zprávy:
Forma zpracování práce:
Jazyk práce:

tištěná/elektronická
Angličtina



Seznam odborné literatury:

- MURPHY, Raymond. *English grammar in use: a self-study reference and practice book for intermediate learners of English: with answers*. Fifth edition. Cambridge: Cambridge University Press, 2019. ISBN 978-1-108-45765-1.
- FOLEY, Mark a Diane HALL. *Advanced learner's grammar: a self-study reference & practice book with answers*. Harlow: Longman, 2003. ISBN 0582403839.
- PALMER, Frank. *Modality and the English Modals*. 1979
- PALMER, Frank. *Mood and modality 2nd edition*. 2001
- BIBER, Douglas. *Longman grammar of spoken and written English*. Harlow: Longman, 1999. ISBN 9780582237254

Vedoucí práce: Mgr. Renata Šimůnková, Ph.D.
Katedra anglického jazyka

Datum zadání práce: 6. května 2021
Předpokládaný termín odevzdání: 17. července 2022

Prohlášení

Prohlašuji, že svou bakalářskou práci jsem vypracovala samostatně jako původní dílo s použitím uvedené literatury a na základě konzultací s vedoucím mé bakalářské práce a konzultantem.

Jsem si vědoma toho, že na mou bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb., o právu autorském, zejména § 60 – školní dílo.

Beru na vědomí, že Technická univerzita v Liberci nezasahuje do mých autorských práv užitím mé bakalářské práce pro vnitřní potřebu Technické univerzity v Liberci.

Užiji-li bakalářskou práci nebo poskytnu-li licenci k jejímu využití, jsem si vědoma povinnosti informovat o této skutečnosti Technickou univerzitu v Liberci; v tomto případě má Technická univerzita v Liberci právo ode mne požadovat úhradu nákladů, které vynaložila na vytvoření díla, až do jejich skutečné výše.

Současně čestně prohlašuji, že text elektronické podoby práce vložený do IS/STAG se shoduje s textem tištěné podoby práce.

Beru na vědomí, že má bakalářská práce bude zveřejněna Technickou univerzitou v Liberci v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů.

Jsem si vědoma následků, které podle zákona o vysokých školách mohou vyplývat z porušení tohoto prohlášení.

13. dubna 2022

Sára Kassarová

Poděkování

Tímto bych chtěla poděkovat mé vedoucí bakalářské práce Mgr. Renatě Šimůnkové, PhD. za cenné a odborné rady, připomínky, laskavé vedení a trpělivost.

Anotace: Bakalářská práce “Modální slovesa *must* a *have to* v záhodnostní modalitě” pojednává obecně o modálních slovesech, ale zejména se zaměřuje na modální slovesa *must* a *have to*, které v anglickém jazyce vyjadřují povinnost a nutnost. V teoretické části se práce soustředí na vysvětlení a vymezení modalit, a sice modalit jistotní a záhodnostní. Následně popisuje funkci *must* a *have to* v záhodnostní modalitě a srovnává ji s modalitou jistotní. Poslední část teoretické části se věnuje změně, která nastala během let v systému anglických modálních sloves. Kapitola se soustředí na modální slovesa *must* a *have to*, ale zároveň zahrnuje semi-modální sloveso *need to*, jelikož je sémanticky příbuzné k těmto modálním slovesům. Tato kapitola zahrnuje studie, které naznačují, že rozdíl v použití deontického *must* a *have to* se stírá a to zejména tak, že *have to* se začíná používat v kontextech dříve výlučných pro *must*, a tudíž frekvence modálního slovesa *must* v deontické modalitě klesá. Dále zkoumá, jak a proč tato změna nastala a jak se v dnešní době projevuje v mluveném, či písemném projevu. Cílem bakalářské práce je na zmíněný trend poukázat a ověřit ho na jazykovém materiálu beletrie. Praktická část tak analyzuje dva romány, *Pride and Prejudice* od Jane Austenové a *Edenbrooke* od Julianne Donaldson, a zaměřuje se na věty s modálními slovesy *must*, *have to* a *need to* v záhodnostní modalitě, jak v přímé řeči, tak v popisné části. Výsledky praktické části tak potvrzují tendenci úpadu modálního slovesa *must* v záhodnostní modalitě a poukazují tak na prosazování se *have to* a *need to*.

Klíčová slova: modální slovesa, modalita, *must*, *have to*, *need to*, změna v jazyce, záhodnostní modalita, jistotní modalita

Abstract: The bachelor thesis “Deontic Modal Verbs MUST and HAVE TO” deals with English modal verbs in general but mainly focuses on modal verbs *must* and *have to*, which express obligation and necessity in the English language. In the theoretical part, the thesis discusses the explanation and classification of modality, namely deontic and epistemic modalities. Afterwards, it describes the function of *must* and *have to* in a deontic sense and compares it with the epistemic modality. The last chapter is dedicated to the change of the English Modal system during the time. It focuses mainly on *must* and *have to* but includes the semi-modal *need to* at the same time since they are semantically related. This chapter contains the studies that indicate that the difference in using *must* and *have to* in the deontic sense fades away, mainly that *have to* is being used in earlier exclusive contexts for *must*, which means the frequency of deontic *must* declines. It also studies how and why this change has come and describes the consequences of contemporary spoken and written language. The aim of the thesis is to point to this trend and verify it based on the language material of the fiction. The practical part analysis two novels, *Pride and Prejudice* by Jane Austen and *Edenbrooke* by Julianne Donaldson, and focuses on sentences with the modal and semi-modal verbs *must*, *have to*, and *need to* in deontic sense in both direct speech and the descriptive part. The results of the practical part confirm the tendency of the declining deontic *must* and point to prevailing *have to* and *need to*.

Keywords: modal verbs, modality, *must*, *have to*, *need to*, change in the language, deontic modality, epistemic modality

Table of Contents

TABLE OF CONTENTS	7
LIST OF TABLES	9
INTRODUCTION	10
1. THEORETICAL PART	11
1.1 MODAL VERBS	11
1.1.1. <i>Characteristics of Modal Verbs</i>	12
1.1.2. <i>Classification of Modal Verbs</i>	13
1.1.3. <i>The obligation/necessity modals and semi-modals</i>	14
1.2 MODALITY	15
1.2.1. <i>Kinds of modality</i>	16
1.3 DEONTIC <i>MUST</i>	22
1.3.1. <i>Subjective Deontic Must</i>	22
1.3.2. <i>Objective Deontic Must</i>	23
1.3.3. <i>Ambivalently Subjective/Objective Deontic Must</i>	23
1.4 DEONTIC <i>HAVE TO</i>	24
1.5 <i>MUST AND HAVE TO CONTRAST</i>	27
1.6 CHANGE IN ENGLISH MODAL SYSTEM.....	27
1.6.1. <i>Frequency of must, have to, and need to</i>	28
1.6.2. <i>The Change in Modal System during the time</i>	29
1.6.3. <i>Frequency of must, have to, and need to in genre distribution</i>	30
1.7 CONCLUSION	33
2. PRACTICAL PART	35
2.1 METHODOLOGY OF RESEARCH.....	35
2.2 <i>PRIDE AND PREJUDICE</i>	37
2.3 <i>EDENBROOKE</i>	38
2.4 DISCUSSION OF RESULTS	39
3. CONCLUSION	49
APPENDIX	51
REFERENCES	76

List of Figures

Figure 1: Frequency of obligation/necessity modals with intrinsic and extrinsic meanings (Biber et al. 1999, 494).....	14
Figure 2: The frequency of must, have to, have got to, and need to (Smith 2003, Leech et al. 2009, 283–284, words per million)	29
Figure 3: Must, have to, have got to, and need to (TIME Corpus, words per million)	30
Figure 4: Must, have to, have got to, and need to (COCA, words per million)	30
Figure 5: Must, have to, have got to, and need to (COCA text categories, words per million)	31
Figure 6: Must, have to, and need to in <i>Pride and Prejudice</i> (total number).....	40
Figure 7: Must, have to, and need to in <i>Pride and Prejudice</i> 's descriptive part	41
Figure 8: Must, have to, and need to in <i>Pride and Prejudice</i> 's direct speech.....	42
Figure 9: Must, have to, and need to in <i>Edenbrooke</i> (total number).....	43
Figure 10: Must, have to, and need to in <i>Edenbrooke</i> 's descriptive part.....	44
Figure 11: Must, have to, and need to in <i>Edenbrooke</i> 's direct speech.....	45
Figure 12: Comparison: Must, have to, and need to in direct speech	46

Introduction

This bachelor thesis provides evidence of the English modal verbs, which prevail in the deontic modality. It mainly focuses on the obligation/necessity modals *must* and *have to* and attempts to explore their use in English in different aspects. There is also included the semi-modal *need to*, since they are semantically connected, and it is believed to be more used than the modal verb *must*. A significant part of the bachelor thesis is dedicated to the modality of English modals, namely deontic and epistemic modalities. The deontic modality is the key factor for this study. The aim of this study is to show the correspondences and differences between the use of *must* and *have to* in deontic modality and examine them in two different texts.

The theoretical part deals with the characteristics and classification of English modals and includes some differences in their listing since some linguists do not agree on one specific enumeration. The next chapter explains the term modality, its function, and how it can be classified. Afterwards, the deontic and epistemic modalities are described and demonstrated on examples with *must* and *have to*. The last chapter discusses the change in the English modal system during the time. It is supported by several studies, which found some noticeable changes in the frequency of modal and semi-modal verbs *must*, *have to*, and *need to*.

In the practical part, an analysis based on two hundred two occurrences of the modals *must*, *have to*, and *need to* in a deontic sense will be rendered. These examples of occurrence were gathered from two novels, namely *Pride and Prejudice* by Jane Austen and *Edenbrooke* by Julianne Donaldson. They were chosen on the basis of some criteria, such as time difference, authors, and topic. The sentences from the book will be divided into two parts – the descriptive part and direct speech, because of working with the same conditions.

1. Theoretical part

1.1 Modal verbs

Modal auxiliaries, modal verbs, or modals are verbs that „cannot be used alone but only as an aid or auxiliary to another verb” (Gethin 1996, 117). They „exhibit a number of inflectional and syntactic properties that distinguish them from main, or ‘lexical’ verbs“ (Collins 2009, 12). It is demanding to delimit the class of modal verbs because many linguists have a different listing of them. For example, according to Libuše Dušková (2006, 180), “modal verbs form a closed class of nine members: *can/could, may/might, shall/should, will/would, must, ought (to), need (to), dare and used to.*” Secondly, Biber et al. (1999, 483) distinguish nine central modal verbs, which are used to express modality: *can, could, may, might, shall, should, will, would, must.* Although both Dušková and Biber et al. earmark nine modal verbs, their enumeration is not the same. The reason for Dušková’s listing could be that she assumed the first four modals to have preterite forms (*could, might, would, and should*). In English Grammar in Use, Murphy’s (2004, 52) listing of modal verbs is the following: *can, could, must, may, might, have to, need, should, would.* In this instance, Murphy does not include the modal verb *shall*. In addition, Collins (2009, 12) provides a provisional list of modals, such as: ***can, may, will, shall, must, ought to, need, dare, and used to.*** There is no strict listing of modal verbs since each author has their own. Some include the preterite forms; some add the semi-modals. In addition, some linguists group the central modals into pairs with related meanings. So, Collins's (2009, 12) listing could be considered the main listing because these are the primary forms of modal verbs. On the other hand, this thesis focuses on the obligation/necessity modal verbs and semi-modals *must, have to, and need to.* So, the differences in the provisional lists are not essential for this thesis.

1.1.1. Characteristics of Modal Verbs

Modal verbs differ in many morpho-syntactical and semantic aspects from lexical verbs. However, modal verbs have certain features that are specific only to them. For example, Dušková (2006, 180) agrees with Palmer (1990, 4) on:

- (a) the absence of the *-s* ending in the third person singular of the present simple (*he can, she must, it may* – NOT *he cans, she musts, it mays*)
- (b) negative form with *-n't* (*can't, shouldn't*)
- (c) questions, short answers, and negatives are made without the operator *do*; interrogative sentences are used with an inversion, which means that the modal verb stands before the subject (*Can you read?* NOT *Do you can read?*)
- (d) the present and preteritive form (*can/could, may/might, shall/should*)

Nevertheless, Dušková (2006, 181) adds:

- (e) the infinitive form is expressed periphrastically (*can – be able to, must – have to, may – be allowed to*)
- (f) the absence of the passive form – the passive form of the predication includes the modal verb, however, it is manifested on the infinitive of the lexical verbs (*It cannot be wondered.*)
- (g) the imperative is not formed – the modals express the modality on their own

Also, Palmer (1990, 4) lists other features of the modal verbs, such as:

- (h) no cooccurrence; they cannot co-occur with each other in the verb phrase (No *He must may go.*)

Biber et al. (1999, 483) contribute to these features with:

- (i) modal verbs are followed in the verb phrase by a bare infinitive verb (e.g., *must see, will go*)

It is demanding to say why these linguists' listings differ in some of those features. It would be a mistake to consider that there are strict lines and a symmetrical precise system here. There are many problematic features that cannot be applied to all modal verbs. For example, one of the problematic areas can be „the status *could*, *might* and *should* and the relation of *ought to* to *must*. Another case is the status of the semi-modals, which are fairly recent additions to the language“ (Palmer 1990, 3).

„It has been noted by several scholars that these characteristics of the modals are essentially formal features of English. They are not, for instance, to be found with the modals of German, which are otherwise very like those of English and historically related to them“ (Palmer 2006, 5).

1.1.2. Classification of Modal Verbs

Modal verbs can be divided into different groups. Biber et al. (1999, 184) claim that the first group is made up of the verbs *ought to*, *used to*, *dare*, and *need*, considered '**marginal modal auxiliaries**'. These constructions are enormously rare and mainly confined to BrE. Secondly, there are several fixed idiomatic phrases, so-called '**modal idioms**' (Collins 2009, 16) (combination of auxiliary and adverb or an infinitive), which function similarly as modals: *have got to*, *would rather*, *had better*, and *be to*. „A contraction of the preceding auxiliary can also appear –*'d better*, *'ve gotta*, *'m gonna*“ (Biber et al. 1999, 484). Finally, *be able to*, *be bound to*, *be supposed to*, *be due to*, and so on are so-called '**semi-modals**' (also 'quasi modals' and 'periphrastic modals'), which are a set of verb idioms with primary verbs *have* and *be*. According to Biber et al. (1999, 484), "semi-modals can be marked for tense and person, and can co-occur with several modal verbs or another semi-modal."

There is a difference between the central modal verbs and the semi-modals. "Unlike the central modal verbs, many semi-modals can be marked for tense and person, and can occur as non-

finite forms. In the infinitive, they can sometimes co-occur with a central modal verb or another semi modal.” (Biber et al. 1999, 484)

Biber et al. (1999, 485) also claim that modals and semi-modals can be grouped into three major categories according to their main meanings:

- (a) **permission/possibility/ability**: *can, could, may, might*
- (b) **obligation/necessity**: *must, should, (had) better, have (got) to, need to, ought to, be supposed to*
- (c) **volition/prediction**: *will, would, shall, be going to*

„Each modal can have two different types of meaning, which can be labeled **intrinsic** and **extrinsic**, also referred to as ‘deontic’ and ‘epistemic’ meanings“ (Biber et al. 1999, 485). This will be explained in 1.2 (Modality).

1.1.3. The obligation/necessity modals and semi-modals

Since this thesis focuses mainly on obligation/necessity modals (specifically on *must* and *have to*), it is essential to mention the features of those modals and their frequency. As mentioned above, to this group of modals primarily belong: *must, should, have to, and need to*. The obligation/necessity modals are less common overall modal categories.

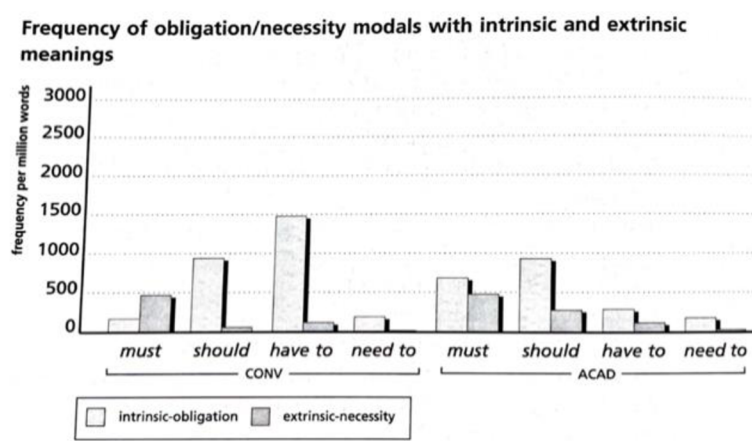


Figure 1: Frequency of obligation/necessity modals with intrinsic and extrinsic meanings (Biber et al. 1999, 494)

Most of the time, obligation/necessity modals are used to mark personal obligation. From this figure, it is clear that the modal verb *have to* is the most common form in conversation. On the other hand, *have to* is one of the least used in academic prose. Next, *must* is used in conversation to mark logical necessity. However, in academic prose *must* is more common to mark personal obligation. According to Biber et al. (1999, 495), „the modal *must* is particularly intriguing here because its distribution runs counter to the expectation of personal involvement: the extrinsic meaning of logical necessity is most common in conversation, while the intrinsic meaning of personal obligation is most common in academic prose.“

[1] *You must feel tired.* (CONV)

[2] *I must now confess something which I kept back from you in Chapter 3.* (ACAD)

(Biber et al. 1999, 495)

Using *must* to express personal obligation in conversation is relatively rare, probably due to its strong directive force when used in face-to-face conversation. In this case, the modal verb *should is used*, which provides a hedged expression of obligation that is regarded as more polite. However, this does not apply to the use of *must* in academic prose because there is no specific addressee, so the meaning of *must* does not have such a strong directive impression. (Biber et al. 1999, 495) This will be discussed more in detail in the following sections.

1.2 Modality

„Modality may be defined as the manner in which the meaning of a clause is qualified so as to reflect the speaker’s judgment of the likelihood of the proposition it expresses being true.“ (Quirk et al. 1989, 219) This definition is similar to Lyons’ (1977, 152) suggestion that modality is concerned with the opinion and attitude of the speaker, which seems a relatively helpful

preliminary definition. In English, the speaker can express his attitude to the cause of the process according to its realization. That means if it is considered to be necessary or appropriate – this represents the **deontic modality** (see 1.2.4.). Another aspect which the speaker can express is the degree of the speaker's persuasion of realistic applicability of the information, that means whether the content of the message seems to be certain, possible, or impossible – this expresses the **epistemic modality** (see 1.2.3.) (Dušková 2006, 185). Simply said, the speaker is a central figure for determining modality. A speaker's attitude towards the information expressed by the sentence is accompanied by a personal choice of words and stress pronounced.

„Modality does not describe some features, peculiarities, properties of the world, but features of language use; it belongs to the categories, which have a function of the relation between the speaker and the utterance“ (Holubenko 2021, 1).

Since there are different kinds of modalities, their definitions may differ. Because of that, the classification of modality is being discussed in the following subsection.

1.2.1. Kinds of modality

According to Palmer (1990, 2), the situation with modality is unique because there is no simple, clearly definable category, such as time and enumeration. Some linguists divide modality into two categories (deontic and epistemic modalities), the other into three categories (epistemic, deontic, and dynamic modalities), according to the tense and aspect of the modals (Palmer 1990, 70). Nevertheless, this thesis does not include dynamic modality since „dynamic interpretations are peripheral to the concept of modality“ (Huddleston 2002, 55).

Both deontic and epistemic modalities can be labeled **intrinsic** and **extrinsic** (Biber et al. 1999, 485). Although they are very different, they have something in common. It is essential to find a justification for classifying them into a single category. The difference between epistemic and deontic modality can be explained in terms of possibility and necessity. Epistemic modality can be formulated as ‘possible/necessary that ...’. On the other hand, deontic modality can be formulated as ‘possible/necessary for ...’ (Palmer 1990, 8).

1.2.1.1. Epistemic modality

Palmer (1990, 50) claims that the epistemic modality is the most straightforward modality to deal with. The epistemic is most clearly different from all kinds and has the most significant degree of regularity and completeness.

The term epistemic is derived from the Greek word for „knowledge“. The epistemic modality expresses meanings relating to possibility, necessity, or prediction based on what we know or believe. These meanings vary in the degree of the speaker’s confidence about the statement being true (Huddleston 2002, 54). Next, „epistemic modality does not express a factual assertion but makes a judgment, and it has been argued that a factual assertion makes a stronger claim than the strongest of all epistemic judgments“ (Kartunnen, 1972, Lyons 1977). However, it is difficult, or maybe impossible, to compare the ‚strength‘ of belief against that of conclusion. (Palmer 1990, 53)

„The function of epistemic modals is to make judgments about the possibility – that something is or is not the case“ (Palmer 1990, 50). Epistemic modality is also considered a subjective type of modality, regarded as the connection between a subject and an attribute. (Holubenko 2021, 1)

1.2.1.1.1. Epistemic necessity

This thesis focuses on modal verbs of necessity (especially on *must* and *have to*), and it is essential to clarify the differences between epistemic and deontic necessity (see 1.2.1.3.). As mentioned above, Palmer (1990, 8) claims that epistemic modality can be formulated as ‚necessary that...‘. Then he adds that the situation with necessity is more complex and challenging, and this formulation is not really accurate. So he replaces it with a better paraphrase, such as ‚The only possible conclusion is that...‘.

1.2.1.1.1.1. Epistemic *Must*

Many examples of epistemic *must* relate to states or activities in the present, such as in [3]:

[3] *You must find it hard to be back at work after the holidays.*

Palmer (1990, 54) adds that it is significant that no examples of epistemic *must* were noted where reference is to states or activities in the future. *Must* rarely occurs with a future reference since it usually expresses dynamic interpretation. However, it is possible when the context makes it more likely in terms of the obligation. See [4]:

[4] *It must rain tomorrow.*

These sentences could also refer to what is necessary for a deontic sense, but „they are more likely to indicate what the speaker thinks will happen and so to be interpreted epistemically. But the ambiguity remains“ (Palmer 1990, 54). Nevertheless, this ambiguity can be skewed when two ways are followed. Firstly, the progressive form of the verb may be used. And secondly, when *be bound to* may be used.

1.2.1.1.1.2. Epistemic *Have to*

According to Palmer (1990, 56), only two forms of *have to* in an epistemic sense were noted.

Compare:

[5] *If you've seen all the old Frankensteins, you have to know all the jokes.* (Palmer 1990, 56)

[6] *Something has to give in this second half, I think.* (Palmer 1990, 56)

Also, there is an interesting difference between *have to* and *must* in British English. The first example, [7], is clearly epistemic – the conclusion from your action is that you are mad. The second example, [8], expresses dynamic modality – it claims that being mad is necessary for acting that way. (Palmer 1990, 57)

[7] *You must be mad to do that.* (Palmer 1990, 57)

[8] *You have to be mad to do that.* (Palmer 1990, 57)

1.2.1.2. Deontic modality

According to Palmer (1990, 69), the deontic modality is performative. When speakers use a deontic modal, they may give permission (*may, can*), express an obligation (*must*), or make a promise or threat (*shall*).

The term deontic is derived from the Greek word for the obligation. The deontic modality includes meanings relating to what is required or permitted. These meanings include the authority and judgment of the speakers rather than their knowledge or beliefs. (Huddleston 2002, 54)

1.2.1.2.1 Deontic necessity

Palmer (1990, 69–70) assumes that *have to* in terms of deontic modality denies any involvement by the speaker and is never performative. On the other hand, *must* may or may not suggest his involvement.

There are many cases of *must* when speaking about deontic necessity. However, not all of them are clearly deontic (they can be neutral or indeterminate). Those where the speaker is taking responsibility for the imposing of the necessity (or writer) will be noted here, such as in [9], where the speaker says what he is going with the urge. Obviously, there are many cases where a speaker may report what someone else deontically requires too. (Palmer 1990, 73)

[9] *I've been telling Peter, as I've been telling several people, you must get into permanent jobs, and I've been urging Peter to go back to school teaching or something, where he's very, very good.* (Palmer 1990, 73)

The deontic necessity usually indicates that the speaker is in the position to lay the obligation and thus is in a position of authority. Because of that, it is not appropriate in terms of the invitation. The speaker should not appear to be making demands or giving orders or expressing his authority to ensure compliance. In those cases, the subject is *you*. However, it is polite to be insistent in matters in which the person addressed is the beneficiary of the action, and at the same time, it is polite not to be too keen to accept the proposal. (Palmer 1990, 73)

„*Must* is often used in a rather weaker sense with a limited set of verbs all related to the act of conversation – *I must say / admit / ask...*“ (Palmer, 1990, 74). With these, the speaker either

imposes the obligation on himself and performs the act, as in [10], or asks his hearer to behave similarly. (Palmer, 1990, 74)

[10] *I must admit that I've never known that.*

1.2.1.3. Epistemic and deontic modalities contrast

Modal verbs can appear in both epistemic and deontic meanings. As mentioned above, „epistemic modality is concerned with matters of knowledge, belief or opinion rather than fact,“ and „deontic modality is concerned with the necessity or possibility of acts performed by morally responsible agents.“ (Palmer 2002, 18–19)

Huddleston (2002, 54) illustrates two kinds of meanings in the following pairs:

[11] EPISTEMIC	DEONTIC
i.a. <i>He must have overslept.</i>	b. <i>He must apologise.</i>
ii.a. <i>She may be ill.</i>	b. <i>She may take as many as she needs.</i>
iii.a. <i>The storm should be over soon.</i>	b. <i>We should call the police.</i>

In the [a] examples, the meanings are interpreted epistemically. The degree of non-factuality they convey reflects limitations on the speaker's knowledge.

In the [b] examples, the meanings have to do with obligation or permission of various kinds and are interpreted deontically. (Huddleston 2002, 54)

As well as Huddleston, Palmer (2002, 19) claims that there are often clear distinctions to be found between epistemic and deontic use. For example, the negative form *mustn't*, which is used only with deontic meaning:

[12] *He mustn't go there.* (DEONTIC)

The negative of epistemic *must* has to be replaced using negative form *can't*.

[13] *He can't go there.* (EPISTEMIC)

1.3 Deontic *Must*

Must expresses mainly deontic necessity or obligation. However, it also has a well-established epistemic necessity meaning.

Deontic *must* has a default interpretation in which the speaker is identified as the deontic source. As in an example [14], there is no necessary connection between subjectivity and the use of *must*. On the other hand, in [15] *must* is objective, with the source of the obligation (the world) external to the speaker. (Collins 2009, 35)

[14] *If you are in Rome, you must visit Kolosseum.*

[15] *The United Nations agreed that Iraq must withdraw or be driven out of Kuwait.* (Collins 2009, 35)

1.3.1. Subjective Deontic *Must*

According to Lyons (1977, 832–833), subjective deontic *must* can be used performatively by the speaker, see [16]. However, „despite the strong compulsion expressed by *must*, there is not the same degree of directness as would be conveyed by its imperative counterpart, where the speaker requires immediate compliance“ (Collins 2009, 35).

[16] *She said you must go there.*

Next, „subjective deontic *must* is commonly used when the speaker is not in a position to – or may not even wish to – require actualization, such as in the advice in [17], or in request and the exhortation. (Collins 2009, 35)

[17] *John must only train with his trainer, he is not able to do it right.*

1.3.2. Objective Deontic *Must*

As Collins claims (2009, 35), objective deontic *must* is typically found in formal documents containing laws, rules, or regulations. See [18]:

[18] *A complaint procedure must therefore ensure that both parties are given the opportunity to be heard in a fair and impartial way by a person who is sensitive to the issues and primarily concerned with the effective resolution of the problem.* (Collins 2009, 35)

Next, as in [19], the deontic source for the objective *must* may be an official position or simply an unspecified consideration of what may be considered desirable. (Collins 2009, 35–36)

[19] *It would not be in the interests of our troops to do so, and they, of course, must be our prime concern.* (Collins 2009, 36)

1.3.3. Ambivalently Subjective/Objective Deontic *Must*

Sometimes can be deontic *must* ambivalently subjective/objective, which means that it expresses uncertainty as to the deontic source. This situation is demonstrated in the example

[20], where it is unclear if the speaker is giving instructions as an authority or objectively stating the rules of the company, which employees must respect. (Collins 2009, 36)

[20] *You should help callers assess the responsibilities and duties of the position and offer any other relevant information. Once the position has been advertised, you must be available to accept inquiries.* (Collins 2009, 36)

The present study by Coates (1983, 34–35) confirms the tendency for the subjectivity/objectivity of deontic *must* to be connected with the person of the subject. The cases where is the subjective deontic *must* the clearest are those where the subject is you, as in [20] above. Likewise, the cases with a 3rd person, as in [19], are the clearest of objective deontic *must*. It is essential to repeat that the relation between subjectivity/objectivity and the subject's person is merely a tendency. (Collins 2009, 36)

Deontic *must* is semantically strong, but it is commonly liable to pragmatic weakening. Sweetser (1990, 54) calls its strength ‘resistibility’ closely related to subjectivity/objectivity. According to the present data, a tendency for subjective uses is strong. On the other hand, the objective uses tend to be weak. (Collins 2009, 37–38)

1.4 Deontic *Have to*

The modal verb *have to* is significantly more used than its closest semantic ‘rivals’ *must* and *have got to*. Likewise with *must*, deontic necessity is the main meaning of *have to*, but more dominantly than for *must*. (Collins 2009, 59)

Collins (2009, 60) asks whether deontic *must* and *have to* have the same or different sense. Afterwards, he claims that there is considerable overlap between these two modal verbs, especially in the cases where they alternate. These examples may indicate potential semantic equivalence between deontic *must* and *have to*. However, some differences tend to differentiate them.

According to Westney (1995, 151), deontic *have to* focuses on „an external, existent obligation that can be perceived or described independently of the speaker, while deontic *must* expresses a very general marker of obligation with more specific senses such as urgency, irresistibility, and unconditionality being attributable to pragmatic interpretation“ (Collins 2009, 60). Some linguists, such as Palmer (1990) and Perkins (1983), agree that *have to* differs from *must* in its distribution is skewed towards the objective end of the subjective/objective scale. Simply said, it is *have to*, and its preference for objective meaning, where the speaker is the deontic source, which differs deontic *have to* from *must*. (Collins 2009, 60)

„The subjective/objective distinction cannot be consistently applied to instances of deontic *have to* insofar as it is commonly used, as Leech (1987, 79) observes, to express a general requirement or obligation without specifying the deontic source“ (Collins 2009, 61). However, there were many clear cases in the present study to confirm this skewed distribution. The question is, what consequences might this skewing have for the strength of deontic *have to*. (Collins 2009, 61)

According to Collins (2009, 61), deontic *must* is stronger than *have to*, and this statement has undoubtedly found support in the literature, for example, by Sweetser (1990) or Alexander (1998). Nevertheless, some linguists, such as McCallum-Bayliss (1985), claim that *have to* is stronger than *must*. This can lead to the question of why linguists' opinions differ so heavily.

But one thing is clear – the strength is a less useful concept for differentiating these items than subjectivity/objectivity. (Collins 2009, 61)

Likewise, with *must*, so with *have to*, the dimension of subjectivity/objectivity shows relations with the person of the subject. „The strongest correlation is between 3rd person subjects and objectivity, where the deontic source is a legal rule.“ (Collins 2009, 61) See [21]:

[21] *Johnson will have to wait two years to get his driving licence back.*

Next, the speaker may appear to be the source of the requirement, but they tend to lack a strong sense of urge, often in examples with *must*. For instance, in [22], the hedge “*I think*” indicates pragmatic weakening. (Collins 2009, 61)

[22] *He moved in with her, but of course that wouldn't do. It was just a bachelor pad. Now she's managed to sublet it, and they've moved into a bigger unit. I had dinner there last week. Alone. Martha isn't into door darkening. We're debating the issue. I think Martha has to support me.* (Collins 2009, 61)

Collins (2009, 61–62) adds that the subjective modality is rather common in 1st and 2nd person than it is with 3rd person subjects. The [23] is objective since „an external source is implied by the speaker's expressed reluctance and interrogative mood respectively.“ Whereas [24] may be identified as subjective in the absence of an externally identifiable source. Collins (2009, 62) also points out that the use of *have to* in [23] is similar to the use of *must* with verbs of communication, so *have to* may be replaced by *must* without any noticeable shift of meaning.

See:

[23] *What exactly do I have to cook for today's dinner?*

[24] *I think we have to be careful with the fabric cos there's so much of it.* (Collins 2009, 62)

1.5 *Must* and *have to* contrast

The main semantic difference is usually between 'subjective' *must* and 'objective' *have to*, as illustrated by Leech (1987, 83):

[25] *You must save money to buy a house.* (= I'm telling you.)

[26] *You have to save money to buy a house.* (= This is the general rule.)

However, there is also acknowledged the use of *must* in the objective meaning (Coates 1983, 34). See [27]:

[27] *If you commit murder, you must be punished.* (= This is the law.)

Although *have to* is hardly ever claimed to be subjective, according to Collins (2009, 160) and Palmer (1990, 115–116), it can be neutral like *must*. However, *must* is considered by Sweetser (1990, 54) to be more intense than *have to*, as well as being more subjective.

1.6 Change in English Modal System

In this section, the current change in the modal system of English, especially the change of modals of obligation, will be discussed. The aim is to focus on the modal *must* and *have to*, and the shift in their frequency. However, another semi-modal *need to*, will also be added, since these are semantically related. The findings and theories will be put together according to some

studies of the past several years and will be supported by the figures below. Although this thesis focuses on modal verbs in deontic modality, those figures concern modal verbs in general.

It is often supposed that grammatical change happens in the spoken rather than the written medium. According to Leech (2009, 231), „the modals which show the most marked decline (*must, may shall, ought to*) show an even more significant decrease in the spoken corpora.

1.6.1. Frequency of *must, have to, and need to*

It is clear that the individual modals differ considerably in frequency, and the pattern of decrease in frequency is rather consistent in relation to individual modals. (Leech 2009, 228)

According to Smith (2003) and Leech (2009), *must* goes down in the newer corpora while *have to* goes up. *Must* appears to have declined in speech between the 1960s and 1990s, especially in the root and deontic sense (Leech 2009, 234). These changes are noticed in the spoken language above all, and this trend can also be found in other corpus studies (such as *TIME Corpus*). *Need to* is used lower than other forms, but it came to a consistent rise, especially in the spoken language. However, it is still below the other two modals.

A reason for the decline of modal use can be mentioned as ‘semi-modals’, which are gradually usurping the functions of the ‘true modal auxiliaries’. For example, *have to* supersedes some of the functions of the true modal *must*. There is also another remarkable rise in the frequency of the semi-modals, especially of *need to*. (Leech 2009, 229–230)

However, even if „semi-modal usage is increasing, some semi-modals are declining, and most semi-modals are much less frequent than ‘true modals’ (Leech 2009, 235).

See the Figure 2 below:

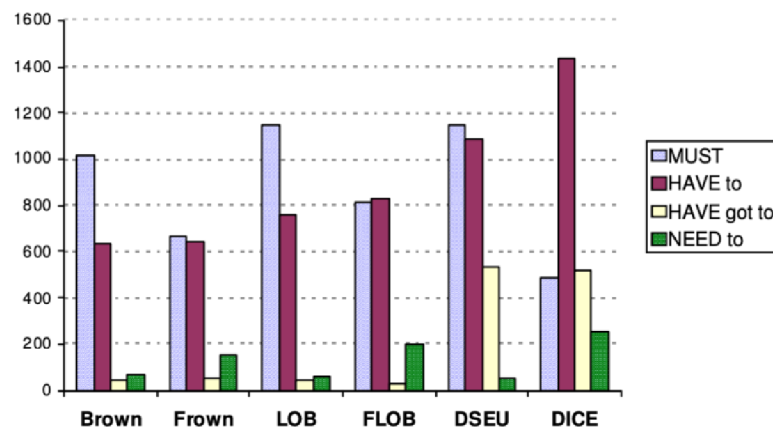


Figure 2: The frequency of *must*, *have to*, *have got to*, and *need to* (Smith 2003, Leech et al. 2009, 283–284, words per million)

1.6.2. The Change in Modal System during the time

Mair (1997 and 1998) claims that some socio-political factors influenced the recent English, such as Americanization, Colloquiazation, and democratization, especially during the nineteenth century (World War 2, Cold War). This can be found primarily in spoken American English, and Myhill (1995) explains it as follows:

„Around the time of (American) Civil War, the modals must, should, may and shall dropped drastically in frequency, and at the same time other modals, got to, have to, ought to increase in frequency. The ‘old’ and ‘new’ modals overlap in some functions... The ‘old’ modals had usages associated with hierarchical social relationships, with people controlling the actions of other people... The ‘new’ modals are more personal, being used to give advice to an equal, make an emotional request, offer help, or criticize one’s interlocutor” (Myhill 1995, 157).

If this semantic shift happened, then there is the possibility of thinking that such a change was still going towards the end of the 20th century. (Leech 2009, 237)

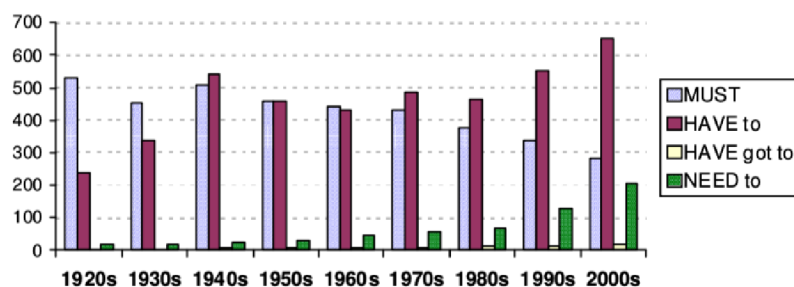


Figure 3: *Must, have to, have got to, and need to* (TIME Corpus, words per million)

Nevertheless, besides those studies, there is another figure (Figure 4), where some new findings by *COCA Corpus* are shown, namely that „the rise of *have to* appears to have stopped, but *have to* is still high above the other forms.“ On the other hand, *must* and *need to* show the opposite: a continued decrease for *must* and a steady rise for *need to*, „which has overtaken *must* in the course of the last few years.“ (Johansson 2013, 3)

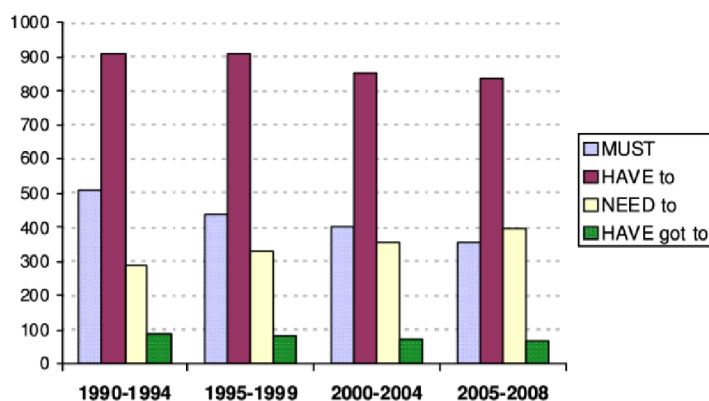


Figure 4: *Must, have to, have got to, and need to* (COCA, words per million)

1.6.3. Frequency of *must*, *have to*, and *need to* in genre distribution

Johansson (2013, 4) adds Figure 5, where the frequency of those modal verbs in genre distribution is represented. However, Johansson points out that this has to be taken with a pinch of salt, since the picture needs to be modified in a number of respects.

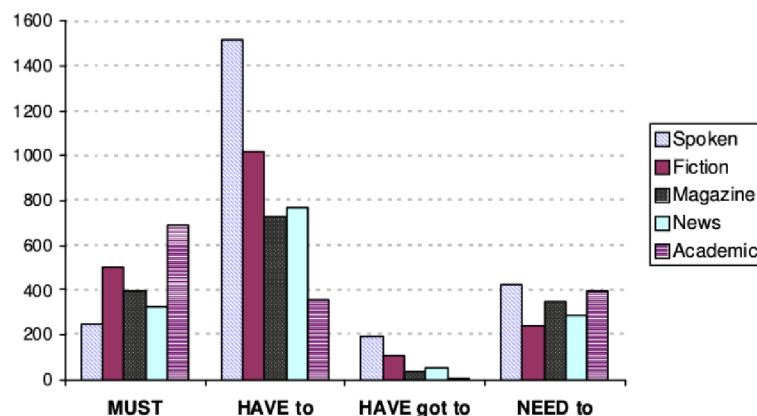


Figure 5: *Must, have to, have got to, and need to* (COCA text categories, words per million)

According to this figure, *have to* is the most frequent of the forms, excluding academic prose, where is more frequent the form of *must* and *need to*. This can be explained mainly because of the difference in formality, where *have to* is more informal and so occurs in the spoken language, whereas the modals *must* and *need to* are more formal, which means that they are more frequent in academic prose (Johansson 2013, 4). Although the semi-modal *need to* is more frequent, *have to* has to be identified more in fiction and newspaper language.

Must and its decline is noticeable in all written genres. *Have to* is the most likely to occur in the fiction and press genres. On the other hand, *need seems* to have no clear genre preferences and rises across the written British English corpora. (Smith 2003, 252)

Since the practical part is based on occurrences of modal verbs *must* and *have to* in fiction, this matter will be explained more in detail. There is a difference between those modals in fiction and the spoken genre. The frequency for *need to* is almost twice as high in the spoken genre as for *must*. However, in fiction it is different, since *must* is the most common form. This is because *must* in fiction expresses a more conservative choice, while *need to* is regarded as the forefront of linguistic change in the spoken genre. (Johansson 2013, 4)

As mentioned above, the most noticeable development of frequency is attached to the rise of *need to* primarily because of its lower face-threatening way than by *must*, which is related to the direct speaker authority. According to Smith (2003, 260), „the speaker or writer can claim that the required action is merely being recommended for the doer’s own sake.” And because of that, the use of *need* is a more strategic choice than a linguistic tact (Johansson 2013, 5). The decline of *must* can be easily associated with a tendency to avoid authority or power by the speaker or writer. This can be related to the shift from *must* to *need to*. (Leech 2009, 237)

Johansson (2013, 5–6) also studied the frequency of the phrase: *I need you to* + verb and came to the conclusion that there is a consistently rising frequency of this phrase, especially in the spoken genre and in fiction. Although the absolute frequency isn’t as considerable, Johansson understands the use of *need to* as a new strategic way of asking someone to do something, an appeal rather than a direct command.

Smith (2003, 245) adds that there is also another reason for the rising frequency of *need to*, and that is „a potential for speakers to exploit this internal quality of *need to* in order to obtain some advantage.“ For example, *You need to buy new clothes* can be expressed as a recommendation in the addressee’s interest. However, it can also be an indirect instruction to the addressee to buy new clothes.

An American journalist, Yagoda (2006), claims that *need to* vanquished *have to* and *must*. *Need to* is, according to him, the genius way that „appeals to the addressee to respect the speaker’s needs and change his/her behaviour accordingly.“ He compares it to:

„In the battle for pre-eminence among verbs of compulsion or requirement, *need to* has won a bloodless and overwhelming victory over *must*, *ought to*, *should*, and the former and long-time champion *have to*. “

The changes in epistemic necessity seem less noticeable than those in deontic necessity. Interestingly, almost half of the epistemic necessity uses (*must* and *have to*) are in the fiction section in each corpus. Deontic *must* has fallen substantially. On the other hand, epistemic *must* seems to have no extension from the 1960s. Next, epistemic *have to* shows its rise in use, but is still less common than epistemic *must*. (Smith 2003, 262)

1.7 Conclusion

This theoretical part focused on modal verbs, their characteristics, and their classification. In the first place were the obligation/necessity modals and semi-modals *must* and *have to* (and to a certain extent *need to*). The semantical system of the modals was also described. As mentioned above, some linguists earmark more than two kinds of modalities. However, this thesis focused on epistemic and mainly on deontic modality (*must* and *have to* in a deontic sense).

Next, since the practical part concentrates on the frequency of the obligation/necessity modals supported by the research in the two books, it was essential to study the change in the English modal system and find some findings and theories of the past several years.

To sum this section up, according to results made by Smith (2003) and Leech (2009), the use of modal verb *must* goes down, especially in the deontic sense. On the other hand, the use of *have to* and the semi-modal *need to* rise.

In the academic language, modals *must* and *need to* are more frequent (than *have to*), because of their formal meaning. However, the decline of *must* is in all written genres. *Have to* is more used in the fiction and press genre. And *need to* has no genres preferences.

The reasons for this can be many socio-political factors during the time. Nevertheless, the main reason for the decline of *must* and the rise of *need to* is their face-threatening way, where *need to* seems to be less threatening and *must* is related to power or authority. This trend can be found in many other corpus studies. However, it is essential to mention that the study of language should not be corpus-restricted. “If something is not in a corpus, it does not mean that it should not be studied” Johansson (2013, 8). In addition, the figures in the section 1.6 are based on an electronic corpus, so on something we can easily calculate. So, it is demanding to compare the use of modal auxiliaries in the daily conversation and Academic prose (Johansson 2013, 8), since the use of modals in conversation is not measurable and is not covered in the corpus.

Based on this study, the assumption for the practical part of this thesis is rather straightforward, which means that the change in the English modal system will be noticeable. This will be based on the frequency of those strong necessity modal verbs in both books' descriptive part and direct speech. To sum it up, based on the studies of the English modal system, the use of *must* in deontic necessity will decline, and it will be replaced with the modal verb *have to* or, to some extent, with the semi-modal *need to*.

2. Practical part

2.1 Methodology of research

The practical part of this thesis aims to prove the increasing frequency of deontic necessity modals *have to* and *need to* since they gradually substitute the strong obligation modal *must*.

The methodology of research is based on the linguistic analysis of parallel texts. Two books were used as sources. The first one is *Pride and Prejudice* by Jane Austen. The second one is *Edenbrooke* by Julianne Donaldson.

The reason for choosing these two books are as follows:

Firstly, there is almost a 200-years difference between them, namely *Pride and Prejudice* was published in 1813, whereas *Edenbrooke* in 2012. So, it is possible to compare the language used in these books based on the time difference.

Next, many claims that there are some differences in gender writings, which means that the writing by males and females varies in many aspects. Simply said, most studies claim that men and women use different linguistic registers of speech. According to Cheshire (1985, 22), English is considered to be the ‘masculine-biased’ language. There are also some specific features, gender markers, which can usually be found in women's speech. On the other hand, it does not mean that men do not use these specific features too, but they do less frequently than women. For instance, the most commonly recognised female gender markers are: “hedges” (*I guess*), lexical units of onomatopoeia (*Mmm, I see what you mean*), excessive use of highly polite forms of expression (*Would you please*), empty adjectives, adverbs or verbs, which are rather emotional intensifiers, special vocabulary, direct quotations, and many others (Holubenko, 2021). So, there is an opportunity to compare the language of two female writers –the language of the same specific features.

Lastly, both *Pride and Prejudice* and *Edenbrooke* are romantic novels, and the contents of both books are similar. See 2.2 and 2.3.

The research performed for this study was based on a corpus linguistic approach. Examples of sentences with the modal verbs of deontic necessity (*must* and *have to*) were picked up from both books. Later, based on the theory from the chapter “Change in English Modal System”, the semi-modal *need to* seemed relevant for the research and was also included in the methodology. The sentences were chosen gradually from the texts in chronological order. Also, it seemed interesting to explore modal verbs in different kinds of discourse – in this case, from the descriptive part and direct speech and earmark the ratio between them. The reason for dividing the sentences between these two kinds of discourse is that the modal verbs behave differently in the spoken and written language since there is a difference in formality between them (see 1.6.3.).

Based on the theories from the practical part and especially on the studies of change in the English modal system (1.6), there are some predictable assumptions.

Firstly, it will come about the noticeable shift in using the modal verb *must*, when *must* will decline in the deontic sense with time.

Secondly, *must* will be replaced by *have to* and, to some extent, by the semi-modal *need to*, since their meanings are less threatening than with *must*, which is mainly connected with the power or authority.

Next, *have to* (and *need to*) will be used more frequently in the direct speech and the second book in general.

Then, the examples of each modal and semi-modal verb will be counted and depicted using the graphs.

2.2 *Pride and Prejudice*

Jane Austen is one of the most famous writers of all time. She is known not only for her humour but also for her assumptions that 18th-century women could earn a living on their own against all the prejudices of the Georgian Era.

Although Jane Austen's novels' main topics and themes are about love, marriage, and class, she spent her life surrounded by her supporting and loving family and never found her own 'Mr. Darcy'.

The main aim of the novel *Pride and Prejudice*, published in 1813, is to emphasize the characters' moral, social, and psychological behaviours (Carter&McRae, 1996, p. 121).

Pride and Prejudice is the most famous novel by Austen. The story is based on First Impression's manuscript, which could have been published in 1797. This was the basis for the book that eventually became *Pride and Prejudice*. It was submitted to a publisher but rejected by Thomas Cadell. So, Austen rewrote the whole story, changed the title, and named *Pride and Prejudice*. The book's first printing sold out and would become Austen's most famous novel. (Mudrova, 2010, p. 29).

Jane Austen had many siblings and a huge family in general. So, Bennet's family could have reflected her relationships with family. The parents of five children are Mr. and Mrs. Bennet. Mr. Bennet is a kind and wise man, in contrast to Mrs. Bennet, who is foolish. As a married

couple, they do not have much in common but still get on well with each other and have a happy life. The eldest daughters are Jane and Elizabeth, beautiful and intelligent, just like their father. Lydia and Kitty spend much time together and are more like twins. The last one, Mary, lives in her world.

Pride and Prejudice is set in rural England countryside at the turn of the 19th century. The story revolves around Elizabeth falling in love with Mr. Darcy, described as “good-looking and gentlemanlike.” He moved to the neighborhood of Bennet’s family. She has to fight for her true love. And in this case, not only for true love but also she is fighting class differences.

Bingley is falling in love with Elizabeth’s sister Jane. However, Darcy and Bingley’s sister convinced Bingley to leave Netherfield because they do not think that Jane is a suitable partner for him. Later, Elizabeth opens Darcy’s eyes and tells him about Jane’s modesty. Darcy regrets that he treated Jane unjustly and tries to correct his mistake.

2.3 *Edenbrooke*

Julianne Donaldson is the author of the novel *Edenbrooke*, which is her first novel. She grew up worldwide as the daughter of an Air Force fighter pilot and has won several awards for her bestselling books, translated into more than a dozen languages. Nowadays, she lives in Utah.

The story is based on the importance of believing in yourself and standing up for what you want. The protagonist of this story is Marianne Daventry, who has to move to Bath to live with her grandmother since her mother died, and her father subsequently left for France. Nevertheless, she is quickly tired of urban life and desires to return to the countryside where she had been living. (Hemelstrand, 2016)

Afterward, she got an invitation from her twin sister, Cecily, to keep her company in Edenbrooke, the Wyndham family's country estate. Cecily plans to stand the estate's heir, while Marianne is excited to enjoy her summer. She jumps at the chance and accepts the invitation. In Edenbrooke, Marianne thinks she will relax and enjoy her beloved countryside. There she meets Philip, a wealthy, handsome, and honourable gentleman who is the son of Lady Caroline. Marianne becomes friends with him. They each learn about each other deeply. At first sight, it seems that it is just an innocent friendship punctuated by the occasional flirtation. However, this starts to evolve into something else. (Martin, 2022)

On the other hand, Marianne's twin, Cecily, desires to marry Philip and Marianne feels that she must forget her feelings and give her sister a chance to be happy, even if it means pain for her.

At the end of the book, Marianne is taken hostage for the sake of her fortune, but Philip and her father save her. She returns to Edenbrooke, where Philip declares his love for her. Marianne is happy and knows that all that matters is her feelings. She and Philip love each other, which is the most important in the entire world.

2.4 Discussion of Results

The research aimed to put sixty sentences with examples of modal and semi-modal verbs *must*, *have to*, and *need to* in deontic modality from both kinds of discourse in each book. That means sixty sentences from the descriptive part and sixty sentences from direct speech – together, two hundred forty sentences with modal and semi-modal verbs *must*, *have to*, and *need to*.

However, during the research, it has shown that in the descriptive part of *Pride and Prejudice*, it did not come to find sixty sentences with deontic modal and semi-modal verbs *must*, *have to*, and *need to*, but only twenty-eight. This is simply because of the predominant number of

sentences in the epistemic sense rather than in deontic. In this case, the aim was not reached, and the number of sentences was decreased.

On the other hand, the discovery of sixty examples in deontic modality was not demanding in *Pride and Prejudice's* direct speech. Another possibility for the explanation can be that in *Pride and Prejudice*, the sentences with deontic necessity modals in direct speech prevail over the descriptive part.

It came to another problem in *Edenbrooke* when just fifty-eight sentences with deontic modal verbs in the descriptive part were found. This led to the decrease of sentences in all kinds of discourse, namely in both books. As a result, the data for the research are the following: twenty-eight examples in *Pride and Prejudice's* descriptive part and fifty-eight examples in the remaining parts. These statistics were gathered and represented in the following graphs. Figures 7, 8, 10, and 11 are supported with the specific number of sentences with *must*, *have to*, and *need to* in a deontic sense.

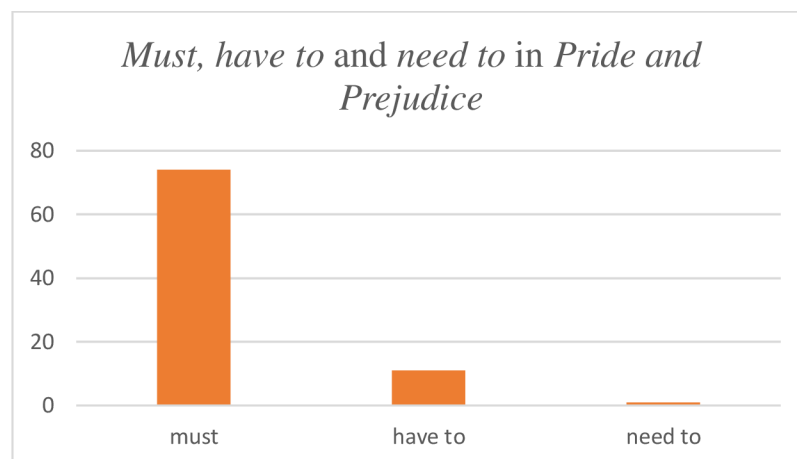


Figure 6: *Must, have to, and need to in Pride and Prejudice (total number)*

This graph represents the total number of occurrences of deontic *must* (74), *have to* (11), and *need to* (a) in *Pride and Prejudice*. It is clear that *must* prevails here and is used more than three times than *have to*. The semi-modal *need to* has here almost no function in use.

The following graphs illustrate the frequency of deontic necessity modals in both *Pride and prejudice*'s descriptive part and direct speech:

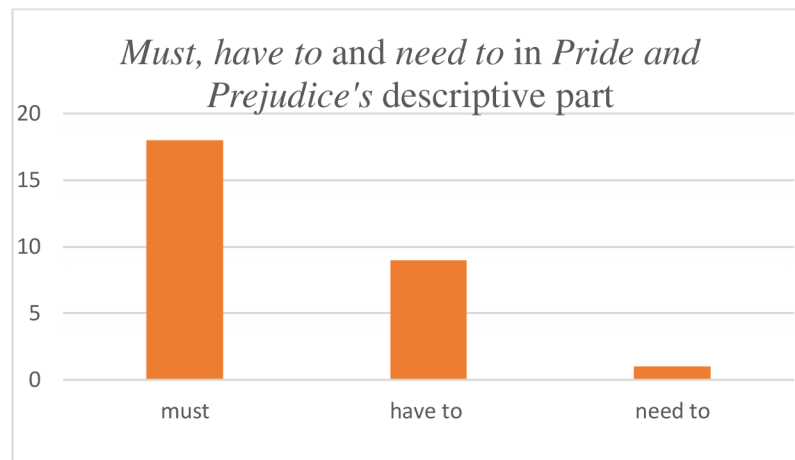


Figure 7: *Must, have to, and need to in Pride and Prejudice's descriptive part*

Must

[1] *The apothecary came, and having examined his patient, said, as might be supposed, that she had caught a violent cold, and that they **must** endeavour to get the better of it; advised her to return to bed, and promised her some draughts. (p. 23)*

[2] *When the clock struck three, Elizabeth felt that she **must** go, and very unwillingly said so. (p. 23)*

Have to

[3] *Mr. Collins **had** only **to** change from Jane to Elizabeth—and it was soon done—done while Mrs. Bennet was stirring the fire. (p. 50)*

[4] *The Longbourn party were the last of all the company to depart, and, by a manoeuvre of Mrs. Bennet, **had to** wait for their carriage a quarter of an hour after everybody else was gone, which gave them time to see how heartily they were wished away by some of the family. (p. 73)*

Need to

[18] *Poor Lydia's situation must, at best, be bad enough; but that it was no worse, she had **need to be thankful.*** (p. 213)

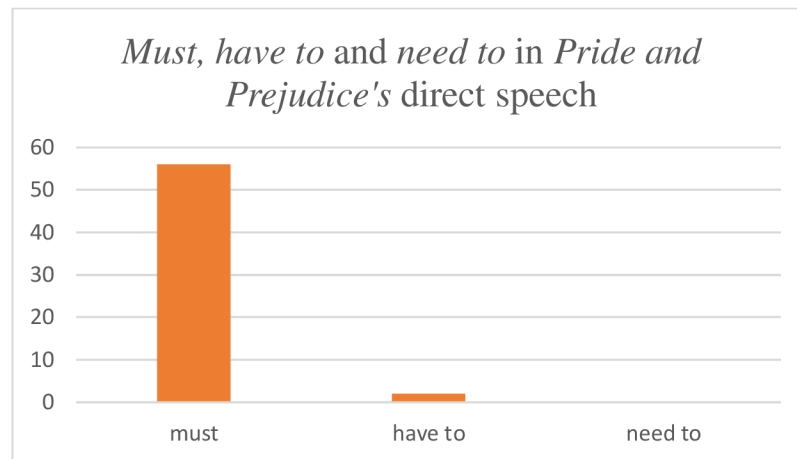


Figure 8: *Must, have to, and need to in Pride and Prejudice's direct speech*

Must

[1] *"...But it is very likely that he may fall in love with one of them, and therefore you **must** visit him as soon as he comes."* (p. 2)

[2] *"But, my dear, you **must** indeed go and see Mr. Bingley when he comes into the neighbourhood."* (p. 2)

Have to

[40] *"I am not afraid of you," said he, smilingly. "Pray let me hear what you **have to** accuse him of," cried Colonel Fitzwilliam.* (p. 122)

[44] *"You are rather disposed to call his interference officious?" "I do not see what right Mr. Darcy **had to** decide on the propriety of his friend's inclination, or why, upon his own judgement alone, he was to determine and direct in what manner his friend was to be happy..."* (p. 130)

The data of these graphs are as follows: *must* (18), *have to* (9), and *need to* (1) in the descriptive part and *must* (56), *have to* (2), and *need to* (0) in the direct speech. Although here is the frequency of *have to* and *need to* lightly higher, the modal *must* still dominates in its entirety. Especially in direct speech, there was no use of *need to* and *must* fulfils the function to express deontic necessity.

On the other hand, it came to a noticeable shift in the second book. Here is the total number of *must*, *have to*, and *need to* in *Edenbrooke*.

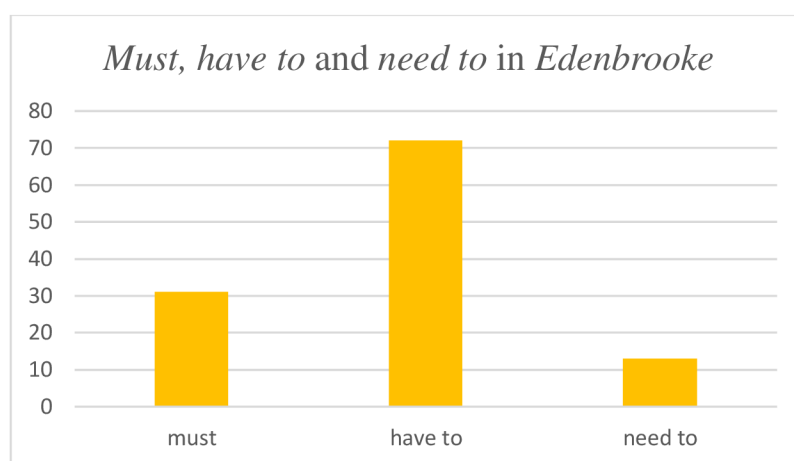


Figure 9: *Must, have to, and need to in Edenbrooke (total number)*

At first, it is clear that those modal verbs' proportions are different from *Pride and Prejudice*, namely *must* (31), *have to* (72), and *need to* (13). The modal verb *have to* takes over and dominates in here. It is also interesting that the semi-modal's *need to* representation is higher than in the first book. On the other hand, the use of *must* declines but is still relevant.

The following graphs represent *Edenbrooke*'s descriptive part and direct speech statistics.

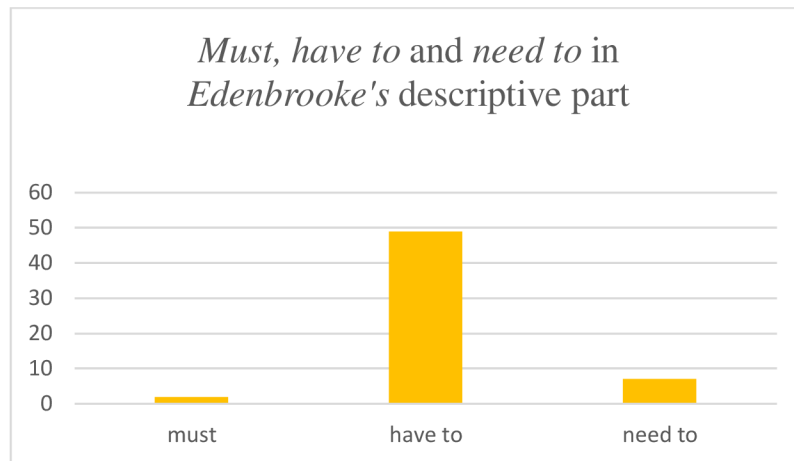


Figure 10: Must, have to, and need to in Edenbrooke's descriptive part

Must

[44] *I felt ill, and knew that I **must** escape, at once.* (p. 183)

[47] *I **must** work harder at schooling my heart, I told myself.* (p. 194)

Have to

[2] *Thank heavens he had come today and not yesterday, when I would have **had to** witness his reaction to my grandmother's news that she had cut him out of her will. I had escaped just in time.* (p. 22)

[3] *I scrambled backward into the far corner of the carriage. If he wanted me out of the carriage, he would **have to** drag me out.* (p. 26)

Need to

[1] *I walked slowly toward the door. Perhaps I did **need to** lie down a while.* (p. 18)

[21] *My emotions were too close to the surface, and **I needed to** be alone to put them back in their proper places. I was ready to run away.* (p. 95)

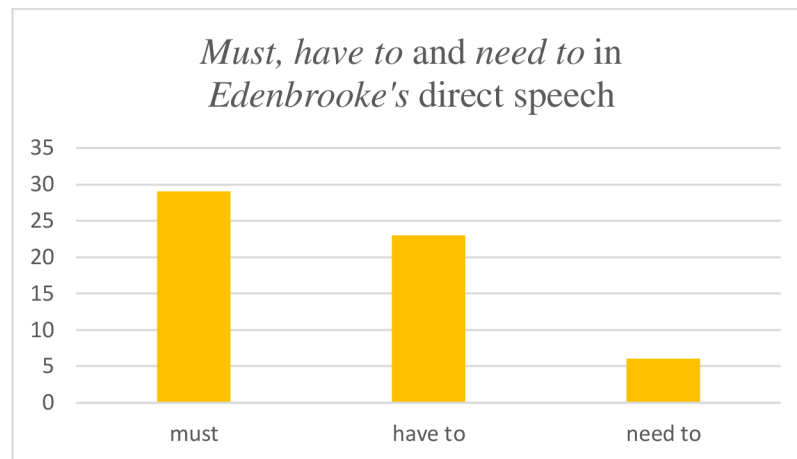


Figure 11: *Must, have to, and need to in Edenbrooke's direct speech*

Must

[1] *Aunt Amelia looked a little green, and she held a gloved hand over her mouth. I decided it was time to intervene. Taking her arm, I said to Mr. Whittles, "My grandmother is expecting us. You **must** excuse us."* (p. 10)

[2] *"You may go, but only on one condition. You **must** alter your wild ways...No running about out of doors all day. You **must** learn to behave like an elegant young lady.* (p. 16)

Have to

[5] *"...Let me decide when to make this news known. I still **have to** notify that nephew of mine."* (p. 18)

[6] *"...Did I really **have to** endure Mr. Whittles one last time?"* (p. 20)

Need to

[11] “I suppose I will **need to** arrange for someone to care for James, then find someone to drive me to Edenbrooke...” (p. 45)

[20] “When you what?” “When I **need to** be held, I suppose.” (p. 90)

In the descriptive part, *have to* (49) constantly wins and is used more than three times than its contestants – *must* (2) and *need to* (7). However, in direct speech, *must* (29) dominates over *have to* (23) and *need to* (6). It came to a noticeable shift in both discourses, where *have to* and *need to* are used more frequently and partially replace their superior *must*. It is possible to say that these three companions are more balanced nowadays.

Finally, the last graph compares the frequency of the *must*, *have to*, and *need to* in both novels. Here, just the frequency in the direct speech was compared because other discourses do not have the same number of sentences.

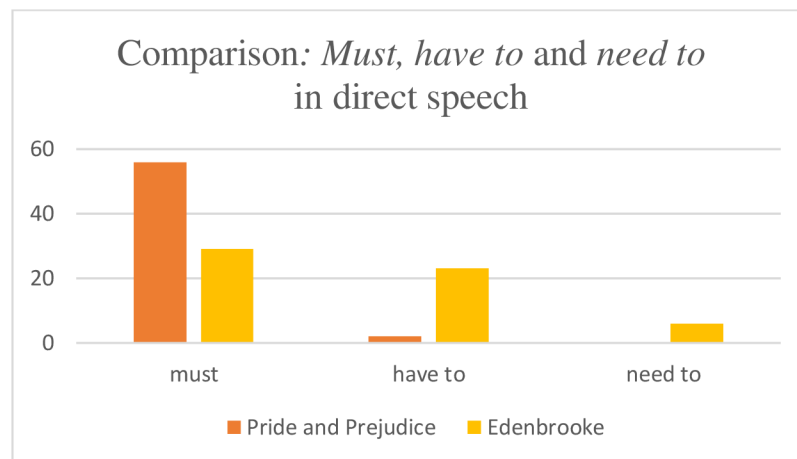


Figure 12: Comparison: *Must, have to, and need to* in direct speech

According to this graph, the use of *must* in direct speech declines during the time – 59 occurrences in *Pride and Prejudice* and 29 in *Edenbrooke*. On the other hand, *have to* (23)

and *need to* (6) rise in *Edenbrooke* and are used more frequently than in *Pride and Prejudice* – *have to* (2) and *need to* (0).

Must, have to, and need to Percentage Representation

The tables with the percentage representation of the modal and semi-modals *must, have to, and need to* were created to show it more clearly.

The total number of sentences with *must, have to, and need to* in *Pride and Prejudice* and *Edenbrooke*:

	<i>must</i>	<i>have to</i>	<i>need to</i>
<i>Pride and Prejudice</i>	86 %	13%	1 %
<i>Edenbrooke</i>	27 %	62 %	11 %

Must, have to, and need to in *Pride and Prejudice* 's and *Edenbrooke* 's descriptive part:

	<i>must</i>	<i>have to</i>	<i>need to</i>
<i>Pride and Prejudice</i>	64 %	32 %	4 %
<i>Edenbrooke</i>	4 %	84 %	12 %

Must, have to, and need to in *Pride and Prejudice* 's and *Edenbrooke* 's direct speech:

	<i>must</i>	<i>have to</i>	<i>need to</i>
<i>Pride and Prejudice</i>	97 %	3 %	0 %
<i>Edenbrooke</i>	50 %	40 %	10 %

According to statistics and data, the research results correspond with the theory and studies from the theoretical part and affirm the expected assumptions. Firstly, the decline of *must* in a

deontic sense is proved in this research. Secondly, *must* in the more recent novel, *Edenbrooke* was replaced to some extent by *have to* and *need to*. However, the assumption that *have to* and *need to* will be used more frequently in *Edenbrooke*'s direct speech did not completely prove since these modals were used more balanced but *must* still dominates in *Edenbrooke*'s direct speech.

To sum it up, the total number of *must* represents 86 % in *Pride and Prejudice*, whereas the frequency in *Edenbrooke* decreases to a mere 27 %. The total number of the modal verb *have to* in *Pride and Prejudice* results in 13 %, while in *Edenbrooke*, it rises to 62 %. It is similar to the semi-modal *need to*, which has almost no representation in *Pride and Prejudice*, namely 1 %. However, in *Edenbrooke*, the use of *need to* represents 11 %.

In conclusion, the results of this research correspond to the supposed trend, which has been supported by studies and theories in the theoretical part. The results show that the modal verb *must* declines in a deontic sense and is replaced with *have to* and *need to*. Also, the frequency of *must* in direct speech decreases, but still prevails *have to* and *need to*. This conclusion confirms that it comes to the noticeable shift in using the necessity modals in deontic modality. However, it is essential to mention that the results are based on the research of two books, where was, for instance, the lack of material (twenty-eight sentences with *must*, *have to*, and *need to* in deontic modality in *Pride and Prejudice* – instead of sixty).

3. Conclusion

This bachelor thesis aimed to prove the change in the English modal system, where the modal verb *must* in the deontic modality is being replaced by *have to* and, to some extent, by the semi-modal *need to*. This has been reached by analysis of two texts.

The methodology of research was based on the linguistic analysis of two books, *Pride and Prejudice* and *Edenbrooke*. These two novels were chosen because of their almost 200-years difference, their similar plot, and because female authors wrote them. So, it was possible to compare the language with parallel parameters. Based on studies from the theoretical part, the semi-modal *need to* seemed relevant and was also included in the research.

However, it was impossible to find sixty sentences in each discourse, so the total number of sentences was two hundred two. Afterwards, the data was collected and represented in graphs and a table. It came to the result that the use of *must* declines during the time and is replaced with its alternatives *have to* and *need to*. So, the assumptions based on the theory and studies did affirm. Firstly, the modal verb *must* in a deontic sense really declines during the time. Next, *must* was substituted for *have to* and the semi-modal *need to* in *Edenbrooke*. There was also another expectation, namely that *have to* and *need to* will prevail *must* in *Edenbrooke*'s direct speech. This did not prove entirely since all these modals were used in equilibrium. However, the modal verb *must* still dominates here.

Also, it is essential to mention that the results and the conclusion are based on the research of two books, which does not mean that this trend would be proven in all findings.

To be honest, I did not expect that I would deepen my knowledge of the English Modal system and come to these noteworthy results as I did while writing this thesis. Despite the problems that occurred in research, the findings seem convincing. I am glad that I reached the aim of this

thesis, namely, to highlight the change in the English Modal system, which was proved based on the research. As I mentioned above, the fact that the change is noticeable in my research does not mean that it would be demonstrated in the other linguistic analysis. In my opinion, the research could be extended to the other studies, the next amount of data needed and establishing the change in the language during the time. There is no maximum limit in studying the change in the language since it develops and changes all the time.

Appendix

Pride and Prejudice by Jane Austen (1813)

Descriptive part

[1] *The apothecary came, and having examined his patient, said, as might be supposed, that she had caught a violent cold, and that they **must** endeavour to get the better of it; advised her to return to bed, and promised her some draughts.* (p. 23)

[2] *When the clock struck three, Elizabeth felt that she **must** go, and very unwillingly said so.* (p. 23)

[3] *Mr. Collins **had** only **to** change from Jane to Elizabeth—and it was soon done—done while Mrs. Bennet was stirring the fire.* (p. 50)

[4] *The Longbourn party were the last of all the company to depart, and, by a manoeuvre of Mrs. Bennet, **had to** wait for their carriage a quarter of an hour after everybody else was gone, which gave them time to see how heartily they were wished away by some of the family.* (p. 73)

[5] *The discussion of Mr. Collins's offer was now nearly at an end, and Elizabeth **had** only **to** suffer from the uncomfortable feelings necessarily attending it, and occasionally from some peevish allusions of her mother.* (p. 82)

[6] *To these highflown expressions Elizabeth listened with all the insensibility of distrust; and though the suddenness of their removal surprised her, she saw nothing in it really to lament; it was not to be supposed that their absence from Netherfield would prevent Mr. Bingley's being*

*there; and as to the loss of their society, she was persuaded that Jane **must** cease to regard it, in the enjoyment of his. (p. 82)*

*[7] Without thinking highly either of men or matrimony, marriage had always been her object; it was the only provision for well-educated young women of small fortune, and however uncertain of giving happiness, **must** be their pleasantest preservative from want.*

(p. 87)

*[8] Mrs. Bennet's best comfort was that Mr. Bingley **must** be down again in the summer. (p. 97)*

*[9] Mrs. Gardiner about this time reminded Elizabeth of her promise concerning that gentleman, and required information; and Elizabeth **had** such **to** send as might rather give contentment to her aunt than to herself. (p. 105)*

*[10] ...and she parted from him convinced that, whether married or single, he **must** always be her model of the amiable and pleasing. (p. 106)*

*[11] Mrs. Gardiner about this time reminded Elizabeth of her promise concerning that gentleman, and required information; and Elizabeth **had** such **to** send as might rather give contentment to her aunt than to herself. (p. 105)*

*[12] The evening was spent chiefly in talking over Hertfordshire news, and telling again what had already been written; and when it closed, Elizabeth, in the solitude of her chamber, **had to** meditate upon Charlotte's degree of contentment, to understand her address in guiding, and*

composure in bearing with, her husband, and to acknowledge that it was all done very well. (p. 111)

[13] *She **had** also to anticipate how her visit would pass, the quiet tenor of their usual employments, the vexatious interruptions of Mr. Collins, and the gaieties of their intercourse with Rosings. A lively imagination soon settled it all. (p. 111)*

[14] *Lady Catherine had many other questions to ask respecting their journey, and as she did not answer them all herself, attention was necessary, which Elizabeth believed to be lucky for her; or, with a mind so occupied, she might have forgotten where she was. Reflection **must** be reserved for solitary hours; whenever she was alone, she gave way to it as the greatest relief; and not a day went by without a solitary walk, in which she might indulge in all the delight of unpleasant recollections. (p. 148)*

[15] *Mr. Gardiner would be prevented by business from setting out till a fortnight later in July, and **must** be in London again within a month, and as that left too short a period for them to go so far, and see so much as they had proposed, or at least to see it with the leisure and comfort they had built on... (p. 166)*

[16] *Such a change in a man of so much pride exciting not only astonishment but gratitude— for to love, ardent love, it **must** be attributed; and as such its impression on her was of a sort to be encouraged, as by no means displeasing, though it could not be exactly defined. (p. 184)*

[17] *They had just been preparing to walk as the letters came in; and her uncle and aunt, leaving her to enjoy them in quiet, set off by themselves. The one missent **must** first be attended to; it had been written five days ago.* (p. 188)

[18] *Poor Lydia's situation **must**, at best, be bad enough; but that it was no worse, she had **need** to be thankful.* (p. 213)

[19] *Their arrival was dreaded by the elder Miss Bennets, and Jane more especially, who gave Lydia the feelings which would have attended herself, had she been the culprit, and was wretched in the thought of what her sister **must** endure.* (p. 218–219)

[20] *He meant to resign his commission immediately; and as to his future situation, he could conjecture very little about it. He **must** go somewhere, but he did not know where, and he knew he should have nothing to live on.* (p. 225)

[21] *He had followed them purposely to town, he had taken on himself all the trouble and mortification attendant on such a research; in which supplication had been necessary to a woman whom he **must** abominate and despise, and where he was reduced to meet, frequently meet, reason with, persuade, and finally bribe, the man whom he always most wished to avoid, and whose very name it was punishment to him to pronounce.* (p. 227)

[22] *Brother-in-law of Wickham! Every kind of pride **must** revolt from the connection. He had, to be sure, done much. She was ashamed to think how much.* (p. 227)

[23] *Mr. Bingley arrived. Mrs. Bennet, through the assistance of servants, contrived to have the earliest tidings of it, that the period of anxiety and fretfulness on her side might be as long as it could. She counted the days that **must** intervene before their invitation could be sent; hopeless of seeing him before.* (p. 232)

[24] *They shook hands with great cordiality; and then, till her sister came down, she **had to** listen to all he had to say of his own happiness, and of Jane's perfections; and in spite of his being a lover...* (p. 243)

[25] *She followed him thither; and her curiosity to know what he **had to** tell her was heightened by the supposition of its being in some manner connected with the letter he held.* (p. 253)

[26] *Elizabeth had now but little time for conversation with her sister; for while he was present, Jane had no attention to bestow on anyone else; but she found herself considerably useful to both of them in those hours of separation that **must** sometimes occur.* (p. 244)

[27] *In that case he would return no more. Lady Catherine might see him in her way through town; and his engagement to Bingley of coming again to Netherfield must give way...* (p. 252)

[28] *Mrs. Phillips's vulgarity was another, and perhaps a greater, tax on his forbearance; and though Mrs. Phillips, as well as her sister, stood in too much awe of him to speak with the familiarity which Bingley's good humour encouraged, yet, whenever she did speak, she **must** be vulgar.* (p. 270)

Direct Speech

[1] “...*But it is very likely that he may fall in love with one of them, and therefore you **must** visit him as soon as he comes.*” (p. 2)

[2] “*But, my dear, you **must** indeed go and see Mr. Bingley when he comes into the neighbourhood.*” (p. 2)

[3] “...*Indeed you **must** go, for it will be impossible for us to visit him if you do not.*” (p. 2)

[4] “...*I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I **must** throw in a good word for my little Lizzy.*” (p. 2)

[5] “*Come, Darcy,*” said he, “*I **must** have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.*” (p. 7)

[6] “*But if a woman is partial to a man, and does not endeavour to conceal it, he **must** find it out.*” (p. 14)

[7] “*My dear Miss Eliza, why are you not dancing? Mr. Darcy, you **must** allow me to present this young lady to you as a very desirable partner. You cannot refuse to dance, I am sure when so much beauty is before you.*” (p. 17)

[8] “*If my children are silly, I **must** hope to be always sensible of it.*” (p. 20)

[9] *"This is the only point, I flatter myself, on which we do not agree. I had hoped that our sentiments coincided in every particular, but I **must** so far differ from you as to think our two youngest daughters uncommonly foolish."* (p. 20)

[10] *"Can I have the carriage?" said Jane. "No, my dear, you had better go on horseback, because it seems likely to rain; and then you **must** stay all night."* (p. 20)

[11] *"A woman **must** have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; ..."* (p. 27)

[12] *"...and besides all this, she **must** possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half-deserved."* (p. 27)

[13] *"All this she **must** possess," added Darcy, ...* (p. 27)

[14] *"...and to all this she **must** yet add something more substantial, in the improvement of her mind by extensive reading."* (p. 27)

[15] *"... We **must** trespass a little longer on your kindness."* (p. 28)

[18] *"You quite mistook Mr. Darcy. He only meant that there was not such a variety of people to be met with in the country as in the town, which you **must** acknowledge to be true."* (p. 30)

[16] *When you told Mrs. Bennet this morning that if you ever resolved upon quitting Netherfield you should be gone in five minutes, you meant it to be a sort of panegyric, of compliment to yourself—and yet what is there so very laudable in a precipitance which **must** leave very necessary business undone, and can be of no real advantage to yourself or anyone else?”* (p. 33)

[17] *“Would Mr. Darcy then consider the rashness of your original intentions as atoned for by your obstinacy in adhering to it?” “Upon my word, I cannot exactly explain the matter; Darcy **must** speak for himself.”* (p. 34)

[18] *“You expect me to account for opinions which you choose to call mine, but which I have never acknowledged. Allowing the case, however, to stand according to your representation, you **must** remember, Miss Bennet, that the friend who is supposed to desire his return to the house, and the delay of his plan, has merely desired it, asked it without offering one argument in favour of its propriety.”* (p. 34)

[19] *“...But—good Lord! how unlucky! There is not a bit of fish to be got to-day. Lydia, my love, ring the bell—I **must** speak to Hill this moment.”* (p. 43)

[20] *“As to her younger daughters, she could not take upon her to say—she could not positively answer—but she did not know of any prepossession; her eldest daughter, she **must** just mention—she felt it incumbent on her to hint, was likely to be very soon engaged.”* (p. 49)

[21] *“Oh! no—it is not for me to be driven away by Mr. Darcy. If he wishes to avoid seeing me, he **must** go. We are not on friendly terms, and it always gives me pain to meet him, but I have no reason for avoiding him...”* (p. 55)

[22] *“...Society, I own, is necessary to me. I have been a disappointed man, and my spirits will not bear solitude. I **must** have employment and society...”* (p. 55)

[23] *“How strange!” cried Elizabeth. “How abominable! I wonder that the very pride of this Mr. Darcy has not made him just to you! If from no better motive, that he should not have been too proud to be dishonest—for dishonesty I **must** call it.”* (p. 57)

[24] *“Do you talk by rule, then, while you are dancing?” “Sometimes. One **must** speak a little, you know. It would look odd to be entirely silent for half an hour together...”* (p. 64)

[25] *“I have not a doubt of Mr. Bingley’s sincerity,” said Elizabeth warmly; “but you **must** excuse my not being convinced by assurances only.”* (p. 68)

[26] *“...You **must** therefore allow me to follow the dictates of my conscience on this occasion, which leads me to perform what I look on as a point of duty...”* (p. 69)

[27] *“...The rector of a parish has much to do. In the first place, he **must** make such an agreement for tithes as may be beneficial to himself and not offensive to his patron.”* (p. 72)

[28] *“He **must** write his own sermons; and the time that remains will not be too much for his parish duties, and the care and improvement of his dwelling, which he cannot be excused from making as comfortable as possible. “ (p. 72)*

[29] *“Dear madam, do not go. I beg you will not go. Mr. Collins **must** excuse me. He can have nothing to say to me that anybody need not hear. I am going away myself.” (p. 74)*

[30] *“... Twice has she condescended to give me her opinion (unasked too!) on this subject; and it was but the very Saturday night before I left Hunsford—between our pools at quadrille, while Mrs. Jenkinson was arranging Miss de Bourgh’s footstool, that she said, ‘Mr. Collins, you **must** marry.’ “ (p. 75)*

[31] *“A clergyman like you **must** marry. “ (p. 75)*

[32] *“Indeed, Mr. Collins, all praise of me will be unnecessary. You **must** give me leave to judge for myself, and pay me the compliment of believing what I say... “(p. 76–77)*

[33] *“You **must** give me leave to flatter myself, my dear cousin, that your refusal of my addresses is merely words of course.. “ (p. 77)*

[34] *“... Your portion is unhappily so small that it will in all likelihood undo the effects of your loveliness and amiable qualifications. As I **must** therefore conclude that you are not serious in your rejection of me, I shall choose to attribute it to your wish of increasing my love by suspense, according to the usual practice of elegant females.” (p. 77)*

[35] *“Oh! Mr. Bennet, you are wanted immediately; we are all in an uproar. You **must** come and make Lizzy marry Mr. Collins, for she vows she will not have him, and if you do not make haste he will change his mind and not have her.”* (p. 79)

[36] *“An unhappy alternative is before you, Elizabeth. From this day you **must** be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do.”* (p. 79)

[37] *“But, my dear sister, can I be happy, even supposing the best, in accepting a man whose sisters and friends are all wishing him to marry elsewhere?” “You **must** decide for yourself,” said Elizabeth.* (p. 85)

[38] *“...Importance may sometimes be purchased too dearly. Kitty and Lydia take his defection much more to heart than I do. They are young in the ways of the world, and not yet open to the mortifying conviction that handsome young men **must** have something to live on as well as the plain.”* (p. 104–105)

[39] *“We are speaking of music, madam,” said he, when no longer able to avoid a reply. “Of music! Then pray speak aloud. It is of all subjects my delight. I **must** have my share in the conversation if you are speaking of music...”* (p. 121)

[40] *I am not afraid of you,” said he, smilingly. “Pray let me hear what you **have to** accuse him of,” cried Colonel Fitzwilliam.* (p. 122)

[41] „...*But, perhaps, Mr. Bingley did not take the house so much for the convenience of the neighbourhood as for his own, and we **must** expect him to keep it or quit it on the same principle.*” (p. 124)

[42] “*I do not mean to say that a woman may not be settled too near her family. The far and the near **must** be relative, and depend on many varying circumstances...*” (p. 125)

[43] “*I imagine your cousin brought you down with him chiefly for the sake of having someone at his disposal. I wonder he does not marry, to secure a lasting convenience of that kind. But, perhaps, his sister does as well for the present, and, as she is under his sole care, he may do what he likes with her.*” “*No,*” said Colonel Fitzwilliam, “*that is an advantage which he **must** divide with me...*” (p. 129)

[44] “*You are rather disposed to call his interference officious?*” “*I do not see what right Mr. Darcy **had to** decide on the propriety of his friend’s inclination, or why, upon his own judgement alone, he was to determine and direct in what manner his friend was to be happy...*” (p. 130)

[45] “*In vain I have struggled. It will not do. My feelings will not be repressed. You **must** allow me to tell you how ardently I admire and love you.*”(p. 132)

[46] “*...You **must**, therefore, pardon the freedom with which I demand your attention; your feelings, I know, will bestow it unwillingly, but I demand it of your justice...*” (p. 133)

[47] “*I **must** now mention a circumstance which I would wish to forget myself, and which no obligation less than the present should induce me to unfold to any human being.*” (p. 141)

[48] *“But if that is the case, you **must** write to your mother and beg that you may stay a little longer. Mrs. Collins will be very glad of your company, I am sure.”* (p. 147)

[49] *“I am much obliged to your ladyship for your kind invitation,” replied Elizabeth, “but it is not in my power to accept it. I **must** be in town next Saturday.”* (p. 147)

[50] *“You are all kindness, madam; but I believe we **must** abide by our original plan.”* (p. 148)

[51] *“Mrs. Collins, you **must** send a servant with them.”* (p. 148)

[52] *“It is highly improper. You **must** contrive to send somebody.”* (p. 148)

[53] *“You **must** send John with the young ladies, Mrs. Collins. I am glad it occurred to me to mention it; for it would really be discreditable to you to let them go alone.”* (p. 148)

[54] *“You see how continually we are engaged there. In truth I **must** acknowledge that, with all the disadvantages of this humble parsonage, I should not think anyone abiding in it an object of compassion, while they are sharers of our intimacy at Rosings.”* (p. 150)

[55] *“And we mean to treat you all,” added Lydia, “but you **must** lend us the money, for we have just spent ours at the shop out there.”* (p. 152)

[56] *“You never will be able to make both of them good for anything. Take your choice, but you **must** be satisfied with only one.”* (p. 156)

[58] *“Excuse me, for I **must** speak plainly.”* (p. 161)

Edenbrooke by Julianne Donaldson (2012)

Descriptive part

[1] *I walked slowly toward the door. Perhaps I did **need to** lie down a while.* (p. 18)

[2] *Thank heavens he had come today and not yesterday, when I would have **had to** witness his reaction to my grandmother's news that she had cut him out of her will. I had escaped just in time.* (p. 22)

[3] *I scrambled backward into the far corner of the carriage. If he wanted me out of the carriage, he would **have to** drag me out.* (p. 26)

[4] *My arms shook with fatigue, and we still **had to** find a way to lift him up.* (p. 29)

[5] *To go to so much trouble to help me was very kind, I **had to** admit.* (p. 52–53)

[6] *In fact, I hoped I would never **have to** see these people again.* (p. 54)

[7] *The last thing I **had to** do was to settle our bill with the innkeeper.* (p. 54)

[8] *I walked along the riverbank a short ways, but knew I **had to** turn back soon. I told myself I would have plenty of time—an entire summer—to explore and enjoy this paradise.* (p. 59)

[9] *Now I would **have to** find a way to look presentable before dinner, and I had probably already spent too much time away.* (p. 60)

[10] *I would **have to** hurry to make it back in time for dinner. And what if somebody saw me?*
(p. 60)

[11] *I pushed my hair out of my face and walked toward the bridge as quickly as my damp skirts and squelching boots would allow. Why, oh why, did I **have to** go exploring?* (p. 60)

[12] *It was too much. No young woman should ever **have to** be subjected to this much embarrassment.* (p. 62)

[13] *No doubt that was Philip's doing. Now I would **have to** think he was thoughtful, and I did not want to think anything nice about him.* (p. 65)

[14] *Philip held out his arm to me. I **had to** take it, but that did not mean I **had to** enjoy the experience.* (p. 66)

[15] *Well, just because I was sitting next to him didn't mean I **had to** talk to him.* (p. 66)

[16] *My face was burning, my stomach in knots. This was only getting worse. I **had to** tell him. "I can't sing," I whispered.* (p. 69)

[17] *She laughed and I sighed with relief. I did not **have to** sing, Lady Caroline was not angry, and Philip was not humiliated.* (p. 71)

[18] *After dinner, we retired to the drawing room. Nobody **had to** sing, although Mrs. Clumpett did play the pianoforte for a while.* (p. 73)

[19] *The library was tucked away on the main floor, down a short hall across from the drawing room. We **had to** turn a corner from the hall to find the door to the library, and when Philip opened it for me, I felt as if I had been granted entry into a hidden sanctuary.* (p. 87)

[20] *The very thought frightened me, and I **had to** seriously consider whether this was worth the risk of making myself vulnerable.* (p. 89)

[21] *My emotions were too close to the surface, and I **needed to** be alone to put them back in their proper places. I was ready to run away.* (p. 95)

[22] *I blushed at the idea of saying the words “promise” and “love you” in the same sentence ... to Philip. But I **had to** return the vow. Anything else would be rude.* (p. 100)

[23] *That seemed odd. Why should she **have to** ask his permission to hold a ball?* (p. 107)

[24] *If she **needed to** ask anyone, it should have been Sir Charles.* (p. 107)

[25] *If I were going to improve myself, I **needed to** be honest about my failings.* (p. 114)

[26] *He must have been adorable. My heart thawed. It would **have to** be made out of stone not to.* (p. 121)

[27] *It felt so satisfying, in fact, that I **had to** do it again.* (p. 135)

[28] *I only knew I either **had to** throw these apples as hard as I could or risk facing some truth I didn't want to face.* (p. 135)

[29] *Cecily had claimed him first. And I would **have to** pretend that I never wanted him.* (p. 135)

[30] *It was not that I wanted to marry him myself. I had not considered such a thing. (Well, except for that strange urge I **had to** kiss his wicked smile.)* (p. 136)

[31] *My heart would obey me, I was certain. I simply **needed to** be strict with it.* (p. 137)

[32] *This effort to sever our friendship was more difficult than I expected. I **had to** force myself to sound cool and unaffected.* (p. 138)

[33] *I **had to** cut these ties of significance between us before Cecily arrived.* (p. 140)

[34] *It would be quick and easy. It would accomplish exactly what I **needed to** have happen.* (p. 140)

[35] *Philip raised a hand to my face and lightly slipped his fingers under my chin and nudged it up. I **had to** tip my head back to look at him.* (p. 141)

[36] *I **had to** turn away. My gaze rested on Meg.* (p. 142)

[37] *I considered trying to wrench the painting from him, but decided I would probably be unsuccessful in the attempt. He smiled smugly at me. Now I **had to** try.* (p. 144)

[38] *Whatever the reason, I felt choked with sudden emotion, and I **had to** blink quickly to ward off the unwanted tears.* (p. 165)

[39] *Betsy had not yet come up to help me with my hair, but I **had to** do something to stay busy so I would not think about Cecily and Philip and their morning ride together.* (p. 168)

[40] *Cecily announced that she **had to** buy some new ribbon for a bonnet she was trimming, so we found the ribbon shop and started browsing.* (p. 173)

[41] *Louisa might not want my company, but that didn't mean it **had to** hurt.* (p. 179)

[42] *Lady Caroline **had to** speak with the housekeeper, so she wasn't ready to talk with me about ball plans.* (p. 179)

[43] *Opening my eyes, I found Philip sitting on the windowsill directly in front of me, with his arms crossed, as if determined to wait there a long time if he **had to**.* (p. 180)

[44] *I felt ill, and knew that I **must** escape, at once.* (p. 183)

[45] *I stood and paced in front of the window. I **had to** leave. I couldn't stay where I wasn't wanted.* (p. 190)

[46] *I knew what I **had to** do. I tore the love letter in half, then half again, then half again.* (p. 191)

[47] *I **must** work harder at schooling my heart, I told myself.* (p. 194)

[48] *It almost looked as if they might be arguing, but I couldn't imagine what they would **have to** argue about since they hardly knew one another.* (p. 197)

[49] *The steps of the dance took us apart, and I **had to** wait, tense with anticipation, to hear his answer.* (p. 201)

[50] *I supposed I had sensed intuitively that once I acknowledged the secret, I would also **have to** acknowledge the fact that Philip would never feel the same way about me, and that would ruin everything.* (p. 204)

[51] *Lady Caroline said something about **needing to** speak with the housekeeper and shut the door behind her as she left.* (p. 214)

[52] *That would **have to** do. It would appeal to his ego, at least. I stood and smiled shyly at him.* (p. 240)

[53] *So I sighed and gave up the thought of learning anything about Philip's heart or intentions tonight. I would **have to** wait a little longer.* (p. 251)

[54] *She looked as if she was about to go into raptures. I **had to** stop her.* (p. 254)

[55] *My feelings wavered between nervousness and excitement, hope and doubt. I **had to** agree with Betsy: something would happen tonight.* (p. 254)

[56] *There was something important about them that I **had to** remember.* (p. 254)

[57] *Philip's attention made me so nervous I **had to** grip the railing tightly to ensure I did not trip and fall down the stairs.* (p. 256)

[58] *I blushed hard and wished I was not attached to this tree. But I **had to** stand and wait while he walked toward me, looking so well put-together I couldn't imagine him ever being caught doing something as embarrassing as being stuck in a tree.* (p. 269)

Direct speech

[1] *Aunt Amelia looked a little green, and she held a gloved hand over her mouth. I decided it was time to intervene. Taking her arm, I said to Mr. Whittles, "My grandmother is expecting us. You **must** excuse us."* (p. 10)

[2] *"You may go, but only on one condition. You must alter your wild ways...No running about out of doors all day. You **must** learn to behave like an elegant young lady.* (p. 16)

[3] *"...No running about out of doors all day. You **must** learn to behave like an elegant young lady..."* (p. 16)

[4] *"I know the Wyndhams. I will write to Lady Caroline myself and accept the invitation on your behalf. A fortnight will leave us just enough time to have new gowns made for you. We **must** begin preparations immediately."* (p. 17)

[5] “...*Let me decide when to make this news known. I still **have to** notify that nephew of mine.*”
(p. 18)

[6] “...*Did I really **have to** endure Mr. Whittles one last time?*” (p. 20)

[7] *I put his shoulders back on the ground and looked grimly at Betsy. She slumped against the carriage. “We **must** do it, Betsy. I don’t know how, but we **must**.”* (p. 29)

[8] “*Then, as friends, I **must** apologize for my behavior to you earlier. It was beyond rude—it was unpardonable—and I am thoroughly ashamed of myself for it. I beg you to forgive me.*”
(p. 39)

[9] “*But I deserved the rebuke, and you were right to deliver it. As a gentleman, I should have come to your aid no matter what your need. If I may offer a defense, though, I **must** clarify that my rudeness had nothing to do with you, and was simply a result of ... trying circumstances earlier this evening...*” (p. 39)

[10] “*If you **must** know,*” *I said with a show of dignity I did not feel, “I was invited to visit a friend of my mother’s.”* (p. 43)

[11] “*I suppose I will **need to** arrange for someone to care for James, then find someone to drive me to Edenbrooke...*” (p. 45)

[12] *I shrugged. “It **had to** be done. I couldn’t leave him there.”* (p. 48)

[13] “*No, Betsy, please don’t apologize for anything. Now, if you will please help me dress, I **must** see to James.*” (p. 50)

[14] “...*for I do hate to be impolite, but I **must** keep my promise.*” (p. 51)

[15] *“Thank you. But before we go anywhere, I **must** ask you who engaged your services.”* (p. 53)

[16] *His lips twitched. “I cannot imagine it. You **must** demonstrate for me.”* (p. 62)

[17] *“Oh, it will not do!” she said. “There is too much mud. I shall **have to** wash it.”* (p. 64)

[18] *“Mother, I have discovered that Miss Daventry is an accomplished singer. You **must** persuade her to perform for us later.”* (p. 68)

[19] *“I’ll **have to** amend that practice while you’re here. Consider Meg yours any time you want her.”* (p. 81)

[20] *“When you what?” “When I **need to** be held, I suppose.”* (p. 90)

[21] *“... One day she brought a chair from the house and sat down in it with a book as if she would spend all day there waiting for me if she **had to**...”* (p. 90–91)

[22] *“... Well, I refused to come down, and she refused to leave, so I sat up in that tree for most of the day. I finally **had to** come down because I had eaten so many apples that I had a horrible stomachache and couldn’t hold myself up any longer.”* (p. 91)

[23] *“Miss Daventry, I feel so sorry for you, having never been to London. You really **must** see a little more of the world if you hope to become the sort of interesting lady that would attract a husband.”* (p. 129)

[24] *“I **must** set your mind at ease,” I said. “Lady Caroline invited me, and I had never heard of Sir Philip before I arrived.”* (p. 132)

[25] *“Well! What a delightful visit this has been, but now we **must** be off! I daresay we shall see you all soon enough.”* (p. 133)

[26] *...And you **must** make the change before Cecily arrives.* (p. 137)

[27] *...You **must** sever your friendship—push him away...* (p. 137)

[28] *...And you **must** not ever cry over him.* (p. 137)

[29] *I saw a flash of sadness in Philip’s eyes; it made my heart ache. “See? You can’t give me either of those things, so I **must** insist on keeping the painting.”* (p. 145)

[30] *“Very well. But if we can’t agree on a price before I leave, then I will take it with me, and you will **have to** let it go without a fight.”* (p. 146)

[31] *“I am sorry you **had to** be subjected to his poetry,” I said to Mr. Beaufort.* (p. 148)

[32] *“...After all, I will **need to** write a love letter as if I were my aunt.”* (p. 154)

[33] *“I am not going to pretend to write a love letter to another man. You will just **have to** take my instruction and apply it in your own way. Now, how do you think he should begin?”* (p. 154)

[34] *Then Philip took a breath, and I felt a switch turn in him. He said in a light voice, “Of course, one **must** always take into consideration the modesty of the lady. Too subtle, and she may miss your meaning altogether.”* (p. 158)

[35] *“Yes, but I have only just arrived, so I **must** hurry to change for dinner. Come with me if you’re ready, and we can spend a few minutes catching up.”* (p. 161)

[36] “...*There is something different every night of the week, and nobody goes to bed until long past midnight. There is so much to do and see. And everyone is so elegant! You **must** have a season. Next year, surely Grandmother will allow it.*” (p. 162)

[37] “*I am glad to hear you have a suitable horse, Sir Philip. I shall **have to** try her myself tomorrow morning. What time do we start?*” (p. 164)

[38] “*I promised Meg to Miss Marianne for the duration of her visit. You will **have to** ask her.*” (p. 165)

[39] “*I don’t know anything about his trip,*” I said. “*In fact, I **must** admit, Cecily, that I didn’t even know it was Sir Philip whom you referred to in your letters.*” (p. 169)

[40] “*You seem very dull,*” Cecily said, sitting up suddenly. “*I think you **need to** get out of the house...*” (p. 171)

[41] *Cecily frowned at me, then turned with a bright smile to him. “Mr. Kellet, you **must** excuse my sister’s behavior. I hope you will come see us all, very soon.”* (p. 175)

[42] “*No, hush, Louisa,*” Cecily said. “*Don’t be cruel. She has simply been sheltered. We **must** help her grow up.*” She turned to me. (p. 176)

[43] “*Then it looks like you will **have to** suffer it out.*” William grinned and lifted his foil. (p. 185)

[44] *...I have thought and thought and thought if I might have prevented the accident, but I cannot think how, and it is too late to undo it. What I **must** know is if you blame me, and if you still love me, and why you have abandoned me when I have needed you so much.* (p. 190)

[45] *"We will **have to** stay a little while longer."* She sighed. *"Unless ... tell me, do you think you might be leaving any time soon?"* (p. 215)

[46] *"I think we **need to** spend more time together,"* Cecily said. *"I've missed you."* (p. 219)

[47] *She leaned toward me, speaking urgently. "Marianne, you **must** understand that Philip has a very strong sense of what it means to be a gentleman..."* (p. 223)

[48] *"...He obviously loves you. But everyone needs some encouragement, and I think you **need to** be prepared to offer some encouragement when Philip returns."* (p. 224)

[49] *I was at the edge of madness myself, and I **had to** do something to distract myself.* (p. 225)

[50] *"No. He said he had something else he **had to** do. But I thought he would have returned by now."* (p. 227)

[51] *"Whatever amount she offers, it cannot be more than your inheritance, and so I will **have to** reject that idea..."* (p. 231)

[52] *"All you **had to** do was ask. And, no, Annie, I never blamed you for your mother's death. Never, my dear. Never."* (p. 248)

[53] *"You **must** believe that I would have come back at any time,"* he said. (p. 248)

[54] *"Oh, I can't watch you while you read it. It would be too embarrassing,"* I said. *"You'll **have to** turn around."* (p. 240)

[55] *"My grandmother warned me not to. And besides, I haven't actually earned the inheritance. I **have to** first prove myself an elegant lady to my grandmother, and I doubt that will happen."* I paused. (p. 250)

[56] *I paused, then said with a smile, "I suppose I will **have to** give you the painting now."* (p. 251)

[57] *"...I vow I nearly swooned when Lady Caroline gave Mr. Wyndham the dueling swords to take with him. Now I **have to** hear what happened or I shall die of suspense!"* (p. 253)

[58] *"We **have to** find it, Betsy!" I yelled in utter panic.* (p. 255)

References

- [1] Alexander, L. G. *Longman English grammar*. London: Longman. (1988)
- [2] Austen, Jane. *Pride and Prejudice: a Novel. In Three Volumes: By the Author of "Sense and Sensibility"*. London: Printed for T. Egerton, Military Library, Whitehall, 1813.
- [3] Biber, Douglas et al., *Longman Grammar of Spoken and Written English*, Harlow: Longman, 1999.
- [4] Carter & McRae. *Language, Literature and the Learner: Creative Classroom Practice*. Longman. 1996
- [5] Coates, Jennifer. *The semantics of the modal auxiliaries*. London: Croom Helm. 1983.
- [6] Cheshire, J. A question of masculine bias. *English today*, 1985, 1(1), p. 22-26
- [7] Collins, Peter. *Modals and Quasi-modals in English*. 2009.
- [8] Donaldson, Julianne. *Edenbrooke: A proper Romance*. Salt Lake City, UT: Shadow Mountain, 2012.
- [9] Dušková, Libuše a kol., *Mluvnice současné angličtiny na pozadí češtiny*, Praha: Academia, 2006.
- [10] Gethin, Amorey. *Art and Science of Learning Languages*. Intellect Limited, 1997.
- [11] Hemelstrand, Danielle. *Novel Analysis: Edenbrooke (Julianne Donaldson)*. 2016. Available <https://www.bulbapp.com/u/novel-analysis-edenbrooke-julianne-donaldson>.
- [12] Holubenko, Nataliia. *Contextual features for implementing eepitemic modality in a common sense and in terms of gender*. 2021.
- [13] Huddleston, Rodney & Geoffrey Pullum et al. 2002. *The Cambridge grammar of the English*.
- [14] Johansson, Stig. *Modals and semi-modals of obligation in American English: Some aspects of developments from 1990 until the present day*. University of Oslo. 2013. Available online at <https://www.ucl.ac.uk/english-usage/projects/verb-phrase/book/johansson.pdf>.

- [15] Karttunen, Lauri. *The Logic of English Predicate Complement Constructions*. 1972
- [16] Leech, Geoffrey. 2003. Modality on the move: The English modal auxiliaries 1961-1992. In Roberta Facchinetti, Manfred Krug, and Frank R. Palmer (eds), *Modality in contemporary English*. Berlin: Mouton de Gruyter. 223-240.
- [17] Leech, Geoffrey, Marianne Hundt, Christian Mair, and Nicholas Smith. 2009. *Recent change in English: a corpus-based study*. Cambridge: Cambridge University Press.
- [18] Lyons, J. *Semantics* (Vol. 1). Cambridge: Cambridge University Press. (1977).
- [19] Mair, Christian. *Parallel corpora: a real-time approach to the study of language change in Progress*. Corpus-based studies in English. Papers from the seventeenth International Conference on English Language Research on Computerized Corpora (ICAME 17), Stockholm, May 15-19 1996, ed. by Ljung, Magnus, 195-209. Amsterdam: Rodopi. 1997.
- [20] Mair, Christian. 1998. *Corpora and the study of the major varieties of English: Issues and results*. The Major Varieties of English (Papers from MAVEN 97) 18 ed. by Lindquist, Hans, Staffan Klintborg, Magnus Levin and Maria Estling, 139-157. Växjö: Acta Wexionensia. 1998.
- [21] Martin, Julia. „Review: Edenbrooke by Julianne Donaldson.“ *Bookish Wayfarer*. *Bookish Wayfarer*, February 27, 2022. <https://www.bookishwayfarer.com/blog/review-edenbrooke-by-julianne-donaldson>.
- [22] McCallum-Bayliss. *Vol. 61, No. 3*. Linguistic Society of America. 1985.
- [23] Mudrová, Ivana. *Tři anglické lásky*. Praha: Lidové Noviny, 2010. ISBN 978-80-7244-064-
- [24] Murphy, Raymond. *English Grammar in Use*. Cambridge: Cambridge Univ. Press, 2004.
- [25] Myhill, John. 1995. Change and continuity in the functions of the American English modals, *Linguistics* 33: 157-211.
- [26] Palmer, Frank. *Modality and the English modals*. London: Longman. 1990.
- [27] Palmer, F.R. *Modality and the English Modals*. London: Longman, 2001.
- [28] Perkins, M. *Modal Expressions in English*. London: Frances Pinter. (1983).

[29] Smith, Nicholas. 2003. Changes in the modals and semi-modals of strong obligation and epistemic necessity in recent British English. In Roberta Facchinetti, Manfred Krug, and Frank R. Palmer (eds), *Modality in contemporary English*. Berlin: Mouton de Gruyter. 241-266.

[30] Sweetser, Eve E. *Grammaticalization and semantic bleaching*. Berkeley Linguistics Society: General Session and Parasession on Grammaticalization. ed. by Axmaker, Shelley, Annie Jaissner & Helen Singmaster. 1988.

[31] Quirk, Randolph et al., *A Comprehensive Grammar of the English Language*, London: Longman, 1985.

[32] Westney, Paul. *Modals and Periphrastics in English: An Investigation into the Semantic Correspondence between Certain English Modal Verbs and Their Periphrastic Equivalents*. Tübingen: Niemeyer, 1995.

[33] Yagoda, Ben. 2006. You need to read this. How NEED to vanquished HAVE to, MUST, and should. Slate, posted July 17, 2006. <http://www.slate.com>

Corpora

[34] TIME Magazine Corpus: 100 million words, 1920s-2000s. Developed by Mark Davies, Brigham Young University (2007-). Available online at <http://corpus.byu.edu/time>

[35] The Corpus of Contemporary American English (COCA): 425 million words, 1990-present. Developed by Mark Davies, Brigham Young University (2008-). Available online at www.americancorpus.org