



Investigating the Grammatical Means of Transference in Stories from the Point of View of the Conditional Sentence System of the English Language

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Abstract

The paper examines one grammatical mechanism for expressing modality in Anglo-American fiction and presents the linguistic concept of modality from the perspective of the English language's system of conditional sentences, which comprises factual, real, unreal, and mixed types. Using examples drawn from Anglo-American fiction, the paper examines the unique grammatical structure of each type of conditional sentences. As a result, the study addresses a wide range of topics related to the unique characteristics of the functional and semantic categories of modality in languages with various lexical, grammatical, and semantic categories, offering fresh theoretical insights into language and serving as a foundation for future investigations into the field of English language comparative linguistics.

Keywords: English Grammar; Grammatical System; English Language.

1. Introduction

One of the main goals of contemporary linguistics is the study of the functional-semantic category of modality. This is due to the fact that modality is a very broad category of linguistic study and a fairly complex language category. The studies had to address the characteristics of this functional-semantic category, looking at things like imperativeness, temporality, emotionality, expressiveness, and casuality, among other things. Modern linguistics suggests a flexible approach to the issue, in which the study of individual language categories incorporates universal knowledge about the languages to paint a complete picture of their roles in contemporary society and their coexistence, rather than restricting analysis to grammar, syntax, punctuation, and morphology alone.

One of the best research areas is comparative language study, which assumes the cultural and moral values of speakers of the languages that are currently in use in addition to language proficiency. Studying the functional-semantic category of modality as an integral phenomenon, encompassing nearly all linguistic categories—morphology, grammar, semantics, stylistics, etc.—is a prerequisite for this method. 2020; Fakhrutdinova et al. It allows us to state that the study must be interdisciplinary and take into account the findings of research from numerous fields and disciplines, including theory, linguistics, philosophy, and psychology. We can see that comparing the principles and practices of unrelated languages can provide us with verified fictions through comparative study (Khismatullina et al. 2021). Studies of this kind may be pertinent to the contemporary internationalization and, consequently, intercultural dialogue process.

2. Literature Review

When the experience and findings of a research project can be applied beyond the field of linguistics itself, linguistic studies gain theoretical and practical significance (Kheminguei, 1987). A thorough examination of the functional-semantic category of modality will be helpful in comprehending the primary linguistic postulates, as well as for linguistics theory and application more broadly. The modality's ongoing and stable development, modification, and expansion are what necessitate ongoing research and knowledge replenishment. Lyons (2009) draws a comparison

between language evolution and a game of chess. He states, "Just like in chess, we can only act on the actual state of affairs at the time of the game and cannot predict the outcome in advance." However, since the "king" can only make the moves that are predetermined by the game's rules and nothing more, we are unable to dispute the game's historically recognized rules (Khomutova, 2014). The relationship between the English language's system of conditional sentences and the functional-semantic category of modality will be examined in this article. The goal of the research is to examine how Anglo-American fiction transmits modal relations through conditional sentences and to apply this analysis to the fictional material.

"If p, then q" is a common if-conditional statement in English. The speaker states the condition of reasoning in the if-clause (If-C), which is the antecedent, and the conclusion of the inferences is stated in the then-clause (result-C), which is the consequent (Traugott et al., 1986:5). Sentences with actual conditions and sentences with imaginary conditions are the two categories into which English conditional sentences fall. Situations that are deemed to be against accepted knowledge or counterfactuals, as well as those that are incredibly improbable or hypothetical, are expressed using the unreal conditionals (Zhang, 2005:10–11). Even though conditional sentences come in a variety of forms, the use of backshifting in tense complicates English conditionals even more. "The use of a morphologically past tense with present (or future) time reference and of pluperfect with past time reference" is how Comrie (1986) defines the backshifting of tense. For instance, in future real conditional sentences, the present tense is used to refer to the future in the if-clause (e.g., If I have time, I will study English); in the hypothetical conditional, the past tense is used to indicate improbability in the present or future (e.g., If I had time, I would study English); and in the counterfactual conditional, the past perfect tense is used to refer to impossible events that did not occur in the past (e.g. If I had had time, I would have studied English). Ouyang, 2009; Mei, 2012).

3. Methodology

We will stick to a more expansive interpretation of the term modality because we think that all forms of speech are modally colored and cannot exist apart from emotions. The top linguists endorse this strategy as well. According to Mullagaliev (2016), Crystal (2007) defines language as "a purely human and not based on instincts method of transmitting ideas, emotions, and desires through freely selected symbols," which is in line with Edward Sapir's research. Thus, modality becomes a general functional-semantic category that encompasses written and oral speech that can be communicated through different linguistic channels.

4. Results

The tone establishes the sentence's level of modality as well as the fundamental goal of the modally colored utterance (Rid, 2021). English modality can be expressed lexically, grammatically, or by combining all of the previously mentioned linguistic components, in addition to intonation and grammar. As a result, the following are some ways to express modality in English: lexical: includes words with modal meaning, verbs of mental activity, modal verbs, introductory words, conjunctions, and various modal phrases and word combinations; stylistic devices: they include various stylistic techniques and means that are used to express relationships, evaluate, and so on; prosodic or intonation, which includes elements like phrasal and logical stress, pause, rhythm, genre, tempo, and tone; grammatical, which includes the mood and tenses of English verbs; and so forth.

The indicative, subjunctive, and imperative moods comprise the system of moods that is used to study conditional sentences in the English language (George, 2016). Additionally, scientists identify different secondary mood types. (Hemingway, 2018). In this instance, conditional sentences denote hypothetical activity, desirability, necessity, requirement, proposal, etc. and are in the subjunctive mood. English, in contrast to many other languages, has a sophisticated system of tense relations for English verbs, which serves as a clear representation of the conditional sentence structure. Zero conditional, first conditional, second conditional, and third conditional sentences are the different kinds of conditional sentences. Additionally, there is a "Mixed Conditional" type, which is typically represented by combining the "second" and "third types of conditional sentences," though it can contain elements of the previously listed sentence types as well (Voynich, 2018).

Since this construction aims to state real observations, facts of the surrounding reality, objective truth, actual judgments and actions, the main sentence is usually given in the Present Simple form. In essence, the "zero" form of conditional sentences in English denotes a *fait accompli*, commonplace behaviors, habits, and essential truths. It also

expresses a real modality. According to modality, the statement "But it doesn't matter what you study if you want general culture." is a straightforward assertion of an unchangeable fact. «But if you strive for a general culture, it doesn't matter what exactly you study» is true. Uells (1999).

If the structure of the expression sounds like "If you don't need me, I won't do," then first conditionals can also be used in fiction to convey the relationship to the object of the expression: "I won't kiss you if you don't want." In Anglo-American fiction, the first type of conditional sentence is frequently employed to convey a threat or a warning: "If you shout, I'll smash your face," said the speaker. keeps the original statement's modality, though: The Future Simple tense is the only one that can be used to form a First Conditional. The informality of communication is primarily indicated by this construction. Examples of direct imperatives or advice given in this grammatical form are not that uncommon. Although these sentences structurally resemble Zero conditionals, we should be aware that they are future-focused: "If damage is done, record it in the bill." The main character states that this condition is true and advises against turning a damaged item into a problem, instead charging me for it. When the speaker seems to have some intimacy with the listener, this structure can also be used to describe relationships: "If you feel that you can trust me as you used to do, please tell me more definitely." The use of the first form of conditional sentences to convey uncertainty, misinterpretation of reality, and retreat is particularly intriguing: And if Martin wishes to be one of them, I miss my guess.

Eden's vices prevent him from being hired, the hero says. Using the second type of conditional sentences, the following statement is "exculpatory in nature." In an attempt to persuade the listener and defend his silence, the speaker says, "In fact, I would tell you anything if I had anything to tell you, but talking about these things is pointless." An illustration and proof can be found in the example that follows: "If they did, it couldn't continue. Modal verbs in the past tense may also be present in the main sentence. Might and could are the most prevalent among them. Authors occasionally employ this kind of structure to convey theories and presumptions about a hypothetical or alternate reality that does not exist. These statements explain facts, sequences, or point out inconsistencies in scientific discoveries: "A man made of glass would still be visible. Professor Hilton is correct, and if I were you, I would attend night school, is how second conditionals typically convey advice or recommendations.

A unique type of sentence that falls under the second category of conditional sentences is this one, which indicates an imaginary future tense: "What if we take the Carso, Monfalcone, and Trieste?" Third Conditional expresses an impractical modality and denotes unlikely actions because the possibility of their execution has not vanished in the past. This construction, then, conveys regret, happiness, or any other kind of feeling regarding past deeds or conditions that, for the most part, contradict reality. This is a complex sentence that uses the Past Perfect to convey the subordinate clause and the Future to convey the main clause in the Past Perfect. A crucial aspect involves the hero expressing empathy for the other person and wanting to help them through a trying time. For example, she could have handled the situation better if she hadn't been so kind and understanding; they wouldn't have treated her that way.

Combining elements of the second and third types, this sentence can convey regret or happiness over the events that have transpired, as well as show how irreversible the action is. Though it is uncommon in fiction, writers occasionally employ it to convey implausible modes of operation that are connected to impossibilities: "If he was in the hospital and not on staff, he could only have been a house-surgeon or a house-physician -..." Present Perfect and Future Indefinite forms can also be used to arrange mixed forms of conditional sentences. However, the meaning of these mixed sentences is very similar to that of the first category of conditional sentences. "You'll see something that looks a lot like a tree if your superior eyes haven't gone blind."

Table 1. *The Frequency of Conditional Sentences Taken From the Fiction Literature for the Analysis*

Type of a conditional sentence in fiction	Frequency of usage (in analyzed 200 elements)
Zero Conditional	42 sentences
First Conditional	74 sentences
Second Conditional	62 sentences
Third Conditional	15 sentences
Mixed Conditional	7 sentences

5. Discussion

In summary, all conditional sentence types have a modal-expressive component, and all fall under the functional-semantic category of modality. Fiction writers use the objective, real Zero type of conditional sentences to convey fait

accompli, routine behaviors, habits, and essential truths. First conditional statements deviate from the actual by referring to the future and expressing a fact or action that will occur provided certain requirements are satisfied. This form aims to predict, foreshadow, anticipate, assume, and gaze into the future while assuming a greater degree of unreality. It is able to convey actual, impartial modality. It is widely used in fiction and can convey a variety of emotions, including resolve, readiness to act, attitude toward the subject of the statement, and even threat or warning. This structure can take on the characteristics of an imperative, conveying a clear directive or recommendation. The author can utilize it to explain relationships, uncertainties, misperceptions of reality, and departures from previously held beliefs and ideals. From the perspective of modal coloring, the second type of conditional sentences is implausible and denotes a likely, speculative, or potential action.

6. Conclusion

Research on the modal relations found in English conditional sentences using Anglo-American art as an example is an intriguing area that calls for a very nuanced and thorough examination. It describes an action that is not carried out, does not occur in reality, and will not occur in the near future. It also has nothing to do with objective reality and instead manifests subjective reality. It's frequently used in fiction to describe events that are more fantastical than realistic. It can improve an utterance's expressiveness and convey humor, possibility, or probability. When describing a nonexistent future or reality, the second form of conditional sentences is frequently employed with the modal verbs might and could. It is employed to formulate conjectures and presumptions, elucidating scientific findings, data, and sequences, or pointing out inconsistencies in them. Through the use of the grammatical construction "If I were you," this type can include recommendations or advice. Third Conditional indicates actions that have been possible in the past, which illustrates an unreal modality. It articulates past deeds or states that contradict reality. One of the most chromatically varied types of conditionals, the third type can convey experience, empathy, regret, the hope for a better future or the presumption of a different course of events, grief, oppression, and the quest for clarification.

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