

The Use of Modal Auxiliaries in *Mansfield Park*

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This paper aims to examine the ways in which modal constructions and modal auxiliaries depict characters' internal feelings and thoughts, and the ways in which Jane Austen employs them to illustrate her characters' personalities in *Mansfield Park*. Modality is a semantic category with which volition, attitude, and values are expressed in words as inner voices; therefore, studying modality in speech or thought contributes to understanding character's state of mind and even his or her personality. In *Mansfield Park*, modal auxiliaries associated with obligation, such as *must*, *have to*, *ought to*, and *should* are frequently used, and Matsutani (2000: 65) points out that there are two sources of obligation expressed by them. One is based on manner or decorum which is demanded by the historical background or social background of the novel. The other is the obligation which expresses the character's state of mind, feeling, and personality. These two sources cannot be completely separated, as they are intricately related to each other. The real intention of the speaker who imposes obligation should be examined, considering the motivation, source, and the relationship between the addresser and the addressee.

Chapter I introduces "harmonic combination" as a theoretical background, and Preisler (1986)'s classification of "Lexical Modality" to apply in my analysis in chapter II. In addition, it present Coates (1983)'s "Fuzzy sets theory" and Phillipps (1970)'s observation on Austen's characteristic use of modal auxiliaries, as a previous study which I refer to in chapter III.

Chapter II examines how "Lexical Modality" (clause-external modal construction, such as *I think*, *I suppose*, *I believe*, and *I am sure*, and clause-internal modal constructions, such as *certainly*, *probably*, *perhaps*, and *possibly*) co-occurs with modal auxiliaries, and how the stratified modal constructions describe the speaker's or thinker's feelings. The analysis shows that modally harmonic combinations sometimes strengthen the speaker's confidence, and also have effect to highlight the speaker's tentativeness or politeness. On the

other hand, modally non-harmonic combinations express characters' uncertainty, doubt, conflicting feelings, and insistent emotions. Austen effectively combines these modal expressions to describe different emotional states, and when the characteristic expressions are employed repeatedly in a certain character's speech or thoughts, they have the effect of illustrating not only the character's feelings in each sentence, but also the speaker's or thinker's personality as a whole.

Chapter III observes on the use of modal auxiliaries which the meaning is associated with obligation, such as *must*, *have to*, *ought to*, and *should*. Coates (1983: 27) points out that the cluster of modal auxiliaries associated with "Obligation/ Necessity" can be divided into two smaller groups: one involves *must* and *have to* (*have got to*), and the other contains *should* and *ought to*. I observe the difference in meaning between them, focusing on the distinction within the smaller groups, and discuss how Austen employs these modal auxiliaries distinctively, and how they illustrate the characters' personalities and their moral sense. The analysis shows that *ought to* seems valuably employed to express a character's personality or sense of value in *Mansfield Park*. The meaning expressed by *ought to* could be slightly different depending on whether it is used by the characters who have own principle and who do not.

Chapter IV illustrates the ways in which the use of modal combinations and modal auxiliaries contributes to illustrating the character's personality, focusing on Fanny and Mrs. Norris. The notion of principle or judgment is distinctively different between them; therefore, in this chapter, I mainly observe the characterization of these two characters being in opposite position through their uses of modal expressions.