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RENDERING OF ENGLISH MODAL VERBS *CAN* AND *COULD* AND MODAL EQUIVALENT *TO BE ABLE TO* INTO UKRAINIAN: A CORPUS APPROACH

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Abstract

The paper deals with the analysis of English modal verbs CAN and COULD and modal Equivalent TO BE ABLE TO with a focus on their semantics roles and translation into Ukrainian. Applying a corpus approach, the paper investigates how these modal verbs express nuanced meanings such as possibility, ability, permission, requests, and suggestions in the novel's dialogues and narrative. The following research reveals that modal verbs 'can' and 'could' predominantly convey ability and possibility, while modal equivalent 'to be able to' is frequently employed in negative contexts or in contexts with the future meaning. In Ukrainian translation, these meanings are rendered through verbs like 'могти / уміти', lexical constructions such as 'мати змогу', particles, or prosodic means, in many cases lacking corresponding equivalents, which requires the usage of translation transformations. The most common transformations include omission, modulation, transposition, and grammatical replacement, reflecting adaptions to Ukrainian linguistic and cultural norms. This research underscores the challenges of preserving modal nuances across languages, offering practical insights, and advancing linguistic studies for translators on modality. The corpus approach ensures a robust analysis of frequency, context, and translation strategies, highlighting the need for creative approaches to achieve semantic and stylistic adequacy in literary translation.

Keywords: *modal verbs, modality, can, could, modal equivalent* ***to be able to****, translation transformations, corpus approach.*

1. Introduction.

The research is devoted to the analysis of the functioning of modal verbs *can / could* and modal equivalent *to be able to* in the English language, with a particular focus on their use in the literary text of J. K. Rowling's novel *Harry Potter and the Deathly Hallows*, as well as the specifics of their rendering in the Ukrainian language (in translation of Victor Morozov). Modal verbs serve as an essential tool for expressing the speaker's attitude toward an event, making their examination highly relevant for understanding cross-linguistic differences and the intricacies of translation. Furthermore, the study integrates theoretical approaches to modality, corpus analysis, and practical aspects of translation to assess the adequacy of conveying modal meanings across the two languages.

The relevance of investigating modal verbs and modal equivalents in English has grown significantly in the context of globalisation, where proficiency in foreign languages is a prerequisite for effective international communication. The analysis of modal verb's functioning in literary works, such as J. K. Rowling's *Harry Potter and the Deathly Hallows*, is particularly valuable for uncovering the nuances of translation and their cultural context. In this novel, modal verbs and modal equivalents are employed to convey dialogical subtleties, emotional undertones, and authorial intentions, underscoring their importance for both linguistic and translational studies.

2. Literature Review.

Modal verbs and modal equivalents are a vital part of the English grammatical system, expressing modality – the speaker's attitude toward an event or action, such as possibility, necessity, probability, or permission. They complement the main verbs in a sentence, providing additional meanings. Thus, these verbs are distinct in their lack of infinitive or participial forms and are not modified for person or number (Huddleston & Pullum, 2002, p. 44).

According to the works of recent researchers, particularly F. R. Palmer, it is noted that modality is an essential concept in English and other languages. However, the ways of its expression may differ considerably. For instance, while English relies heavily on auxiliary verbs, Ukrainian may express modality through infinitive constructions and modal particles (Quirk et al., 1985). The issue of modality, along with the study of modal verbs, has captured the attention of a great number of linguists. Wilhelm Humboldt was among the first theorists to address this topic, viewing modality as an instrument to express the speaker's attitude to

reality (Huddleston & Pullum, 2002, p. 35). In his theory, grammar serves not only to describe the structure of language, but also to reflect the speaker's thoughts, evaluations, and assumptions.

The modality of aspect was extensively studied in the mid-20th century by scholars such as M. A. Halliday and S. C. Dik. In "An Introduction to Functional Grammar," Halliday defined modal verbs as an important component of functional grammar, allowing them to express different levels of probability or possible action (Halliday, 1985, p. 101). However, Dik suggested a functional-semantic approach wherein modal verbs are considered as a part of a wider semantic field encompassing the concepts of possibility, obligation, and permission (Dik, 2004, p. 72). In more recent studies, among others, by R. Huddleston and G. K. Pullum, modal verbs were classified by their key functions: epistemic (expressing assumptions or probabilities) and deontic meaning (expressing permission or obligation) (Palmer, 2001, p. 45).

According to F. R. Palmer (2001), modality comprises three main areas: epistemic (evaluation of probability), deontic (permission or obligation), and dynamic (ability or possibility to act) (Quirk et al., 1985, p. 26). As opposed to verbs of other groups, English modal verbs possess an immutability. Thus, they neither require auxiliary words to form negations nor questions (Palmer, 2001, p. 42). In the research by R. Quirk, S. Greenbaum, G. Leech and J. Svartvik (1985), modal verbs are regarded as versatile units with the ability to convey either real or hypothetical meaning (Saeed, 2009, p. 56).

Historically, the modality theory was first linked to grammar in the studies of Humboldt (19th century), who believed that modal categories are a mechanism for realizing the speaker's intellectual processing (Huddleston & Pullum, 2002, p. 35). Nowadays, the functional dimensions of modality are examined through pragmatic and cognitive approaches. Scholar M. K. Halliday (1985) emphasized modality as a central part of functional grammar. He claimed that modal verbs not only serve a linguistic purpose but also a social one, namely, to allow the speaker to adapt the utterance to the listener's needs (e.g., in a formal or informal setting) (Halliday, 1985, p. 112).

Typological studies of modality proposed by J. Van der Auwera and V. A. Plungian (1998) revealed the fact that modality is a universal phenomenon in the world's languages. However, the ways of its expression may widely differ. Thus, for instance, in Germanic languages (including English), modal meanings are frequently conveyed through auxiliary verbs, whilst in Romance languages they are expressed through the use of lexical devices or verbal periphrases (Van der Auwera & Plungian, 1998, p. 79). A special attention is drawn to lexical and semantic changes of modal verbs. M. Tomasello (2003) in his work investigates the development of modal constructions in English from a historical perspective.

In our investigation we have applied corpus approach. The corpus approach is a powerful tool for analysing linguistic phenomena, particularly modal verbs, given its capacity to work with a large amount of textual data, which ensures a deep and robust study of the frequency of usage, context, and translation of certain lexical items.

The term "corpus linguistics" first emerged in the early 1980s (Leech, 1992, p. 105). Corpus linguistics is a relatively new, yet dynamically expanding branch of linguistics. Like many other scientific concepts, it is interpreted differently among researchers.

D. Biber, S. Conrad, & R. Reppen regard corpus linguistics as an approach aimed at "the study of language use via the analysis of a wide number of texts, also known as corpora" (Biber et al., 1998).

"Corpus linguistics methodology, encompassing a large amount of interconnected techniques which may be applied by scholars with diverse theoretical perspectives. On the other hand, it should be noted that corpus linguistics is usually associated with a specific

view on language. Essentially, it suggests that language rules derive from language use and that change arises through speakers' use of language in interaction" (Lindquist, 2009).

"Corpus studies gained a rapid rise in the 1980s, when corpora, methods, and new justifications for the application of corpora appeared. This boom is still ongoing, and both 'schools' of corpus linguistics are evolving The field is growing methodologically, whilst the range of languages that corpus linguists work on is expanding with each passing year" (McEnery, Wilson, 2001).

3. Aim and Objectives.

The primary aim of this paper is to investigate the functioning of English modal verbs *can / could and* modal equivalent *to be able to* in novel of J. K. Rowling *Harry Potter and the Deathly Hallows* and to explore the specifics of their rendering in the Ukrainian translation using a corpus approach. The research pursues the following objectives:

– to analyse the functioning of modal verbs *can / could and* modal equivalent *to be able to* in the English text of the novel;

– to investigate the methods used to reproduce these modal verbs and modal equivalent in the Ukrainian translation;

– to employ a corpus approach to evaluate the accuracy and adequacy of the translation of modal verbs and modal equivalent;

– to determine which modal meanings are preserved or transformed during the translation of modal verbs and modal equivalent.

4. Methodology.

The study employed a range of research methods, incorporating a contextual analysis, comparative, and transformational techniques. In addition, lexical and grammatical, as well as semantic analysis methods were applied in order to examine the modal semantics of the text. The procedure of quantitative calculations implementation made it possible to enhance the reliability of the obtained results.

5. Results and Discussion.

Modality in English and Ukrainian uses the same means of expression, namely phonetic, lexical, and grammatical (in particular, modal verbs), lexical (modal words and phrases), and grammatical (morphological) ones. Furthermore, we will thoroughly analyse the features of conveying the subjective modality using lexical and grammatical means in the English language (Harkevych & Tsiolyk, 2023, p. 70).

5.1. English modal verbs can / could and modal equivalent to be able to in novel 'Harry Potter and the Deathly Hallows' by J. K. Rowling.

In English, modality is represented at the lexical and grammatical level by modal verbs, such as can *(могти)*, may *(може)*, must *(повинен)*, should / ought to *(слід)*, to have to *(мусити)*, shall, will / would *(воліти)*, need *(потрібно)*, to be to *(повинен)*. They express the speaker's position regarding the action denoted by the infinitive with which they compose the components of modal predicates. Therefore, they can denote actions, states, or processes that the speaker perceives to be possible, obligatory, doubtful, certain, permissible, or desirable (Verba & Verba, 1994, p. 67; Harkevych & Tsiolyk, 2023, p. 70).

Modal verb *can* is known for its diversity of semantic nuances, and in the past tense form or the case of back shift, it is transformed into *could* (GrammarWay, n.d.).

Nevertheless, the modal unit *can* cannot form the future tense, and in such cases the construction to be able to is applied instead in the relevant future tense form (GrammarWay, n.d.).

In English, modal verbs are generally used to express certainty, ability, possibility, or impossibility of certain statements. Besides, they are also employed to indicate possibility, to ask for permission, as well as to make suggestions, requests, inquiries, offers, or recommendations (British Council, n.d.).

1) Possibility or impossibility. Modal verb *could* is used to express that "something is possible, but not certain" (British Council, n.d.):

– *"There's something there," he whispered, "it **could** be the scar, stretched tight…"* (Rowling, 2007).

*And how **could** the boy, or anybody else, know about the cave or penetrate its protection?* (Rowling, 2007);

The verb *can* is used to "make general statements about what is possible" (British Council, n.d.):

– *… you know as well as I do how much information **can** be generated by a fat bag of Galleons, a refusal to hear the word 'no, 'and a nice sharp Quick-Quotes Quill!* (Rowling, 2007).
– *"Often," said Mr. Weasley, "when you're in a pressured situation you **can** produce magic you never dreamed of* (Rowling, 2007).

The forms *can't* or *cannot* are used to indicate that "something is impossible" (British Council, n.d.):

– *"He **can't** know that, Harry, how could he –?"* (Rowling, 2007).
– *They **can't** keep the objects longer than that unless they can prove they're dangerous* (Rowling, 2007).

The form *could have* is used to "make guesses about the past" (British Council, n.d.):

– *"He **could have** used a Shield Charm –"* (Rowling, 2007).
– *"The thing is," whispered Hermione through the dark, "we **could have** achieved that with Peruvian Instant Darkness Powder"* (Rowling, 2007).

Modal verb *could* is used to "make general statements about the past" (British Council, n.d.):

– *With a younger brother and sister to care for, and little gold left to them, there **could** no longer be any question of Albus accompanying me* (Rowling, 2007).

The constructions *can't have* or *couldn't have* are used to indicate that "a past event was impossible" (British Council, n.d.):

– *"Of course you **couldn't have** done anything," said Lupin* (Rowling, 2007).
– *But Mundungus **can't have** betrayed us* (Rowling, 2007).

2) Ability. Modal verbs *can* and *can't* are used to refer to "someone's skill or general abilities" (British Council, n.d.):

– *Voldemort – he **can** fly – went straight for them* (Rowling, 2007).
– *They'd seen her doing magic, spying through the back garden hedge: She was a kid, she couldn't control it, no witch or wizard **can** at that age* (Rowling, 2007).

Modals *can* and *can't* are used to indicate "the ability to do something at a specific time in the present or future" (British Council, n.d.):

– *"Hermione, be quiet, I **can** hear someone!"* (Rowling, 2007).
– *Ron, we're the only ones who **can** end it!* (Rowling, 2007).

The verbs *could* and *couldn't* are used to "talk about the past" (British Council, n.d.):

– *Harry **could** see flaws in this plan; however, he held his tongue to give Mad-Eye the chance to address them* (Rowling, 2007).

– *Harry **could not** stand lying there with nothing but bitter thoughts for company* (Rowling, 2007).

The construction *could have* is used to indicate that "someone had the ability or opportunity to do something, but did not do it (British Council, n.d.).

– *Voldemort knew that you were being moved tonight and the only people who **could have** told him were directly involved in the plan* (Rowling, 2007).
– *According to Bathilda, Albus did not even defend himself, and that's odd enough in itself. Albus **could have** destroyed Aberforth in a duel with both hands tied behind his back* (Rowling, 2007).

3) Permission. The verb *can* is used to "ask for permission to do something" (British Council, n.d.):

– *"**Can** I use it safely?"* (Rowling, 2007).
– *"**Can** we go up?" he asked the gargoyle* (Rowling, 2007).

The form *could* is also viewed as a "more formal and polite" alternative to *can* (British Council, n.d.):

– *He felt exactly as he had done on the occasion, several years previously, when he had asked Professor McGonagall whether he **could** go into Hogsmeade, despite the fact that he had not persuaded the Dursleys to sign his permission slip* (Rowling, 2007).

Modal verb *can* is used in English to "give permission" (British Council, n.d.):

– *"You **can** lead the way," Scrimgeour said to Ron* (Rowling, 2007).
– *"You **can** have your little girl, Lovegood," said Selwyn, "if you get up those stairs and bring me down Harry Potter* (Rowling, 2007).

Modal *can* is used to indicate that "someone has permission to do something" (British Council, n.d.):

– *"You **can** have me, keep me!"* (Rowling, 2007).
– *Ze goblin," she scowled a little at the mention of him, "**can** move downstairs, and you, Ron, and Dean can take zat room."* (Rowling, 2007).

The form *can't* is used to deny permission or to emphasise that "someone does not have permission" (British Council, n.d.):

– *We **can't** let him have that sword* (Rowling, 2007).
– *You **can't** do this* (Rowling, 2007).

4) Requests. The construction *could you…* is used as "a polite way of telling or asking someone to do something" (British Council, n.d.):

– *"**Could you** please tell us from which witch or wizard you took that wand?"* (Rowling, 2007).
– *"Harry, **could you** help me with something?"* (Rowling, 2007).

Modal verb *can* is perceived as a "less polite" alternative to *could* (British Council, n.d.):

– *"Luna, **can** you help us get these ropes off?" said Harry* (Rowling, 2007).
– *"**Can** you do that, Dobby?"* (Rowling, 2007).

5) Offers. The construction *can I…* is used to "make offers" (British Council, n.d.).

– ***Can I** touch stuff with the sword?* (Rowling, 2007).

In some cases, *I can…* or *I could…* is used to "make an offer" (British Council, n.d.).

– *If you'd like to see what the diadem's supposed to look like, I **could** take you up to our common room and show you, Harry* (Rowling, 2007).
– *"I **can** help, some of it's my mess." Harry told Ron, but Mrs. Weasley cut across him* (Rowling, 2007).

6) Suggestions. Modal *could* is used to "make suggestions" (British Council, n.d.).

– *Once we're there, we* ***could*** *send a message to the Order* (Rowling, 2007).
– ***Could*** *we use the sleeping bags I've brought and camp in here tonight?* (Rowling, 2007).

Table 1 presents a summarised data of the quantitative distribution of the use of modal verbs *can* and *could* according to modality categories in the novel *Harry Potter and the Deathly Hallows* by J. K. Rowling.

Table 1

Quantitative distribution and percentage of the use of modal verbs can / could by modality categories in J. K. Rowling's novel 'Harry Potter and the Deathly Hallows'

№	Category Name	Number of Uses	Percentage
Possibility or Impossibility			
1	Something is possible, but not certain	17	5.11%
2	General statements about what is possible	26	7.81%
3	Something is impossible	24	7.21%
4	Guesses about the past	40	12.01%
5	General statements about the past	1	0.30%
6	A past event was impossible	11	3.30%
Ability			
1	Someone's skill or general abilities	7	2.10%
2	Ability to do something at a specific time in the present or future	20	6.01%
3	Talking about the past	132	39.64%
4	Someone had the ability or opportunity to do something, but did not do it	10	3.00%
Permission			
1	Permission to do something	2	0.60%
2	*Could* as a more formal and polite alternative	1	0.30%
3	Giving permission	6	1.80%
4	Someone has the permission to do something	7	2.10%
5	Refusing permission or saying that someone does not have permission	4	1.20%
Requests			
1	A polite way of telling or asking someone to do something	9	2.70%
2	*Can* as a less polite alternative	9	2.70%
Offers			
1	*Can I* as to make offers	1	0.30%
2	*I can / I could* as to make an offer	2	0.60%
Suggestions			
1	Making suggestions	4	1.20%
Total		**333**	**100%**

Therefore, in the novel *Harry Potter and the Deathly Hallows*, modal verbs *can* and *could* are mostly used to indicate ability of the category "Talking about the past" (39.64%), as well as to denote possibility or impossibility, especially of the category "Guesses about the past" (12.01%). More rarely, these verbs are used in the meaning "To make offers" (0.30%), as in the case of "General statement about the past" (0.30%) and of "*Could* as a more formal and polite alternative" (0.30%).

It is worth emphasising that the modal equivalent *to be able to* does not fall into the category of modal auxiliary verbs (Romaniuk, 2023). It is constantly employed as an equivalent to *can* and *could*, which, unlike it, are modal auxiliaries (Romaniuk, 2023).

In English, the modal equivalent *to be able to* is known for its flexibility, as it can be applied in the past, present and future tenses, which makes it more versatile and applicable in a broad range of settings (Romaniuk, 2023).

In the novel *Harry Potter and the Deathly Hallows*, we observe a significant frequency of usage of modal equivalent *to be able to* in the future form. Therefore, further we will review examples of the use of *to be able to* in the Future Simple tense (Berezhna, n.d.).

- *"I hope so," said Harry, "because once I'm seventeen, all of them – Death Eaters, elementors, maybe even Inferi – which means dead bodies enchanted by a Dark wizard –* ***will be able to*** *find you and will certainly attack you."* (Rowling, 2007).
- *"And then you'****ll be able to*** *fly again."* (Rowling, 2007)

The investigation revealed that, in certain cases, modal equivalent "was able to" was employed in the Past Simple form in the literary text

- *The prospect of parting-probably forever – from his aunt, uncle, and cousin was one that he* ***was able to*** *contemplate quite cheerfully but there was nevertheless a certain awkwardness in the air* (Rowling, 2007).
- *"Thanks to his warning most of the wedding guests* ***were able to*** *disapparate before they arrived"* (Rowling, 2007).

The next step is to look at examples of how the structure *to be able to* in the Present Perfect or Past Perfect tenses was used:

- *They* ***had not been able to*** *hold a funeral for Moody, because Bill and Lupin had failed to recover his body* (Rowling, 2007).
- *"It comes out somewhere different every day, so they'****ve*** *never* ***been able to*** *find it," he said* (Rowling, 2007).

The modal equivalent *to be able to* could be used in conditional sentences (Conditionals), demonstrating its versatility as a tool for indicating the possibility of a certain action (Sekretarenko, 2023; Berezhna, n.d.).

- *Ron snorted. "Listen, I've got a feeling you'****d be able to*** *tell who lived there if you looked through the Lovegoods' window."* (Rowling, 2007).
- *"If you had only summoned me a little earlier, I* ***might have been able to*** *do more, buy you more time!" said Snape furiously* (Rowling, 2007).

To be able to can also be used after modal verbs (Berezhna, n.d.):

- *They* ***might not be able to*** *get at you or this house while your mother's charm holds, but it's about to break and they know the rough position of the place* (Rowling, 2007).
- *Minister, if Mafalda can be spared for record-keeping we* ***shall be able to*** *start straightaway* (Rowling, 2007).

In the novel *Harry Potter and the Deathly Hallows*, there were also instances of the use of *be able to* in the infinitive from (Berezhna, n.d.):

- *You've got to ask for exactly what you need – like, "I don't want any Carrow supporters* ***to be able to*** *get in' – and it'll do it for you!* (Rowling, 2007).

– *Sort of thing you'd expect an unqualified wizard kid* ***to be able to*** *do without overstretching themselves* (Rowling, 2007).

The English text of J. K. Rowling illustrates the use of *be able to* in the gerund, or to be more precise, the negative form of construction *being unable to* (Berezhna, n.d.).

– *It was stupid, pointless, irritating beyond belief that he still had four days left of* ***being unable to*** *perform magic… but he had to admit to himself that this jagged cut in his finger would have defeated him* (Rowling, 2007).
– *"No – no!" He choked and retched, trying to continue on his way despite* ***being unable to*** *walk straight* (Rowling, 2007).

It should also be noted that in English, the phrase *unable to* is frequently applied as a synonym for *not able to* (Romaniuk, 2023). It is interpreted as being incapable of doing something (Romaniuk, 2023). The following examples will illustrate its usage in this context:

– *He seemed* ***unable to*** *prevent himself from glancing upward every minute or so* (Rowling, 2007).
– *Now that the woman had woken, he seemed* ***unable to*** *look at her anymore* (Rowling, 2007).

Summarised data on the quantitative distribution of the use of the modal equivalent *to be able to* in certain categories in the novel *Harry Potter and the Deathly Hallows* by J. K. Rowling is provided in Table 2.

Table 2

Quantitative distribution and percentage of the use of the modal equivalent to be able to by category in J. K. Rowling's novel 'Harry Potter and the Deathly Hallows'

№	Category Name	Number of Uses	Percentage
1	*To be able to* in Future Simple	35	33.98%
2	*To be able to* in Past Simple	13	12.62%
3	*To be able to* in Present / Past Perfect	10	9.71%
4	*To be able to* in Conditionals	4	3.88%
5	*To be able to* after modal verbs	8	7.77%
6	*To be able to* in Infinitive	2	1.94%
7	*To be able to* in Gerund	3	2.91%
8	*Unable to*	28	27.18%
Total		**103**	**100%**

As it can be seen, *to be able to* is more often used in the Future Simple form (33.98%) and in the negative form *unable to* (27.18%). It is slightly less frequent in the Past Simple (12.62%) and Present / Past Perfect (9.71%). The least common categories are "Infinitive" (1.94%) and "Gerund" (2.91%).

5.2. The equivalents of modal verbs can / could and modal equivalent to be able to in the Ukrainian translation of the novel 'Harry Potter and the Deathly Hallows by J. K. Rowling'.

Lexical and grammatical expression of modality in English and Ukrainian involves the use of modal verbs or their lexical equivalents in conjunction with the infinitive of the notional verb (Korunets, 2003/2017).

Modal verbs *can / could*, which indicate physical or mental ability, are usually translated into Ukrainian as *могти / умітu*, or as lexical equivalents such as *мати змогу*

/ можливість, бути в змозі / мати силу (Korunets, 2003/2017).

*"Your mother **can't** produce food out of thin air," said Hermione* (Rowling, 2007) – *Твоя мама **не може** здобувати їжу прямо з повітря, – заперечила Герміона* (Roulinh, 2007).

The meaning of modal verbs *can / could*, especially in interrogative and negative sentences, is mostly expressed in Ukrainian by the particles *невже / хіба* or the adverb *навряд* (Korunets, 2003/2017).

*"**Can** that possible be the voice of the elusive Mr. Potter?"* (Rowling, 2007) – ***Невже** це голос невловимого містера Поттера?* (Roulinh, 2007).

In Ukrainian, the word *можна* most often conveys the meanings of surprise, reproach or permission, which are expressed by modal verb *can* in English (Korunets, 2003/2017).

*"**Can** we go up?" he asked the gargoyle* (Rowling, 2007) – *Нам **можна** зайти? – спитав він гаргуйля* (Roulinh, 2007).

Whereas the modal verbs *can* express irrefutability of action or assuredness of statement, this meaning is often conveyed implicitly in Ukrainian through special word order and stress (prosodic means), i.e. without the use of a modal verb (Korunets, 2003/2017).

*However, there **can** be no doubt that Dumbledore delayed, for some five years of turmoil, fatalities, and disappearances, his attack upon Gellert Grindelwald* (Rowling, 2007) – *Та **немає** сумнівів, що Дамблдор усі п'ять років безладу, катастроф та зникнення людей усіляко уникав зіткнення з Ґелертом Ґріндельвальдом* (Roulinh, 2007).

In the Ukrainian language, the lexical and grammatical rendering of some modal shades of 'can' and 'could' is possible, as is their rendering through phonological features. The selection of translation methodology is exclusively at the discretion of the translator (Korunets, 2003/2017). For instance, in the following sentences, the meaning of the modal verb *could* is emphasised through logical (or emphatic) stress, which can be highlighted in a fitting manner in Ukrainian (Korunets, 2003/2017).

For instance,

*I **couldn't** leave it there … but that's how they knew there were intruders* (Rowling, 2007) – *Я просто **не міг** його там залишити… тому вони й дізналися, що хтось до них проник* (Roulinh, 2007).

*How was it possible that the boy **could** have discovered his secret?* (Rowling, 2007) – *Як **міг би** цей хлопчисько розгадати його таємницю?* (Roulinh, 2007).

Apart from that, modal verb *could* also serves as a form of the subjunctive mood in certain sentences, and Ukrainian uses the particles *б/би* to express it (Korunets, 2003/2017).

*"But the 'ole lot of 'em look like they **could** still be 'ogwarts age –"* (Rowling, 2007) – *Але, судячи з вигляду, уся ця шпана ще **мала б** ходити в Гоґвортс…* (Roulinh, 2007).

It is crucial to point out that some modal meaning inherent in English may not have direct equivalents in Ukrainian (Korunets, 2003/2017).

*Harry **could** see it happening* (Rowling, 2007) – *Ґаррі **уявляв**, як це було* (Roulinh, 2007).

In Ukrainian, the modal meaning of *can* may be rendered by other modal words, pending the context (Korunets, 2003/2017).

*"Why **can't** they help?"* (Rowling, 2007) – *А **може**, хай нам допоможуть?* (Roulinh, 2007).

*I wish I could say I'd paid him back in kind, but it was all I **could** do to keep George on the broom after he was injured, he was losing so much blood* (Rowling, 2007) – *Я не зміг йому відплатити, бо **мусив** тримати пораненого Джорджа на мітлі – він утратив багато крові* (Roulinh, 2007).

Modal verbs *can / could* that are used with the perfect infinitive to indicate probability, doubt, uncertainty or incredibility of an action can be translated into Ukrainian with due regard to the contextual meaning. This can be conveyed through the past tense form of corresponding verb in the indicative mood or through the subjunctive mood (Korunets, 2003/2017).

Blimey, you ***could have mentioned*** *it!* (Rowling, 2007) – *Нічого собі,* ***могли б хоч натякнути****!* (Roulinh, 2007).

Data on quantitative distribution of the use of modal verbs *can / could and* modal equivalent *to be able to* across modality categories in the Ukrainian translation of J. K. Rowling's *Harry Potter and the Deathly Hallows* are provided in Table 3.

Table 3

Quantitative distribution and percentage of the use of modal verbs can / could and modal equivalent to be able to by modality categories in the Ukrainian translation of J. K. Rowling's 'Harry Potter and the Deathly Hallows'

№	Category Name	Number of Uses	Percentage
1	Physical or mental ability	70	18.04%
2	Doubt, distrust or uncertainty	22	5.67%
3	Reproach, surprise or permission	16	4.12%
4	Irrefutability of action or assuredness of statement	28	7.22%
5	Logical (or emphatic) stress	32	8.25%
6	A form of the subjunctive mood	48	12.37%
7	No corresponding equivalents	106	27.32%
8	Rendering through other modal verbs	10	2.58%
9	Probability, doubt, uncertainty, or incredibility of an action with the perfect infinitive	56	14.43%
Total		**388**	**100%**

According to the Table 3, it can be concluded that the category "No corresponding equivalents" (27.32%) is most prevalent in the translation of J. K. Rowling's novel *Harry Potter and the Deathly Hallows*, indicating its key role in rendering modal nuances. "Physical or mental ability" (18.04%) ranks second, followed by "Probability, doubt, uncertainty, or incredibility of an action with the perfect infinitive" (14.43%) and "A form of subjunctive mood" (12.37%). The categories "Logical (or emphatic) stress" (8.25%), "Irrefutability of action or assuredness of statement" (7.22%), and "Doubt, distrust or uncertainty" (5.67%) are applied more rarely. The lowest numbers were recorded for "Reproach, surprise or permission" (4.12%) and "Rendering through other modal verbs" (2.58%).

5.3. Translation transformations.

It is widely acknowledged that in the process of translation – the recreation of a thought expressed in one language through another – translators inevitably encounter various obstacles and challenges. Oddly enough, the most common is the rendering of the meaning of modal verbs whilst translating from English into Ukrainian.

According to S. E. Maksimov, the primary aim of translation within the context of a special type of interlingual and intercultural communication is to convert a text so that the message produced by the translator has the same effect on readers (or listeners) of the target language as it does on readers (or listeners) of the source language. Translation is defined as an information process involving the utmost possible conveyance of information by the translator. Nevertheless, this can only be accomplished by implementing some structural and semantic changes. In translation science, alterations due to lexical and grammatical differences between languages, as well as differences in the corresponding cultures, are referred as transformations (Maksimov, 2012, p. 143).

Thus, translation transformations are analytical modifications of textual units carried out by the translator during the translation process itself, as opposed to during the pre-translation analysis of the text (Maksimov, 2012, p. 143).

In order to analyse the translation transformations employed by the translator when rendering modal verbs *can / could* and modal equivalent *to be able to* in a novel, we relied on the classification of translation transformations proposed by S. E. Maksimov Based on this classification, Maksimov distinguishes between the following types of translation transformations: grammatical, lexical and semantic (Maksimov, 2012, pp. 144–147).

Grammatical transformations comprise transposition, grammatical replacement, addition and omission. Lexical and semantic transformations, on the other hand, include generalisation, differentiation, and concretisation (substantiation) of meanings, as well as modulation, also known as logical (or sense) development, antonymous translation and the full rearrangement of text segments, and the compensation for the losses incurred during translation (Maksimov, 2012, pp. 144–147).

Transposition is "a change in the order of words in phrases and sentences, which is often caused by the structural differences in expressing the theme and the rheme in different languages" (Maksimov, 2012, p. 146).

"He ***could*** *be charming when he wanted…"* (Rowling, 2007) – *Коли він чогось прагнув, то* ***вмів*** *знайти підхід…* (Roulinh, 2007).

But though Death searched for the third brother for many years, he ***was*** *never* ***able to*** *find him* (Rowling, 2007) – *Та Смерть ніяк* ***не могла*** *знайти третього брата, хоч і шукала його роками* (Roulinh, 2007).

Grammatical replacement is "substitution of a word belonging to one part of speech by a word of another part of speech (morphological replacement) or substitution of one syntactical construction by another one (syntactical replacement)" (Maksimov, 2012, p. 146).

*"****Can*** *that possible be the voice of the elusive Mr. Potter?"* (Rowling, 2007) – ***Невже*** *це голос невловимого містера Поттера?* (Roulinh, 2007).

"There's something there," he whispered. "it ***could*** *be the scar, stretched tight…"* (Rowling, 2007) – *Тут щось є, – прошепотів він, –* ***може, й*** *шрам, але дуже розтягнутий…* (Roulinh, 2007).

Addition is "used to compensate for semantic or grammatical losses and often goes along with transposition and grammatical replacement" (Maksimov, 2012, p. 146).

I ***couldn't*** *leave it there…but that's how they knew there were intruders* (Rowling, 2007) – *Я* ***просто не міг*** *його там залишити… тому вони й дізналися, що хтось до них проник* (Roulinh, 2007).

Brains like that, you ***could*** *be a Death Eater, son* (Rowling, 2007) – *З такою головою, синку, ти* ***міг би*** *стати смертежером* (Roulinh, 2007).

Omission is "a transformation opposite to addition and is used with the aim to avoid redundant information" (Maksimov, 2012, p. 146).

"I saw something move. I ***could have*** *sworn I did…"* (Rowling, 2007) – *Я бачила, як там щось рухалося,* ***клянуся****, що бачила…* (Roulinh, 2007).

*"And then you'****ll be able to*** *fly again."* (Rowling, 2007) – *І ти знову* ***літатимеш*** (Roulinh, 2007).

Generalisation of meaning is "substitution of the source language words (phrases) of a narrow meaning by the target language words (phrases) of a general (broader) meaning" (Maksimov, 2012, p. 144).

"How ***can*** *you tell?" asked Hermione* (Rowling, 2007) – *Як ти* ***знаєш****? – здивувалася Герміона* (Roulinh, 2007).

*"We've got to get back to the Burrow and find out – then we'****ll be able to*** *send you word, or – or Tonks will, once she's –"* (Rowling, 2007) – *Треба повернутися в «Барліг» і все з'ясувати… тоді ми вас* ***повідомимо*** *або… або Тонкс повідомить, якщо вона…* (Roulinh, 2007).

Differentiation of meaning is "caused by the fact that many English words with broad meaning do not have direct equivalents in Ukrainian. In such cases dictionaries give a number of meanings that only partially cover the meaning of the source language word and translators have to choose one of the options, which suits the context best of all" (Maksimov, 2012, p. 144).

But I ***can't*** *see how they could have tracked you to Tottenham Court Road, that's worrying, really worrying* (Rowling, 2007) – *Але я* ***не збагну****, як вони тебе вирахували на Тотенгем-Корт-Роуд, це дуже тривожно, дуже тривожно* (Roulinh, 2007).

I don't mind sharing with Al – Teddy ***could have*** *my room!* (Rowling, 2007) – *Я б тоді перейшов до Ала… а Тедді* ***жив би*** *в моїй кімнаті!* (Roulinh, 2007).

Concretisation of meaning, also called substantiation, is "substitution of the source language words (phrases) with a generic meaning by the target language words (phrases) with a more specific (narrow) meaning. Substantiation is often combined with differentiation" (Maksimov, 2012, p. 145).

His companion, ***unable to*** *see who had cast the spell, fired another at Ron…* (Rowling, 2007) – *Його напарник* ***не бачив****, хто випустив закляття, тому знову націлився в Рона…* (Roulinh, 2007).

It will, I think, be easy now that we have such a high-ranking official under our control, to subjugate the others, and then they ***can*** *all work together to bring Scrimgeour down* (Rowling, 2007) – *Вважаю, що, здобувши контроль над таким високопосадовцем, ми легко підкоримо й інших, а тоді вони всі гуртом* ***спробують*** *скинути Скрімджера* (Roulinh, 2007).

Logical (or sense) development, also known as modulation, is "replacement of the source language word or phrase by the target language item, which is logically connected with the original item" (Maksimov, 2012, p. 145).

"You ***can*** *have me, keep me!"* (Rowling, 2007) – ***Візьміть*** *краще мене, беріть мене!* (Roulinh, 2007).

*"Harry, I don't think we'****re going to be able to*** *go back there."* (Rowling, 2007) – *Гаррі,* ***навряд чи вдасться*** *туди повернутися* (Roulinh, 2007).

Antonymous translation is "a substitution of the source language notion by its opposite in translation with the relevant restructuring of the utterance aimed at faithful rendering of its content. Here belong such techniques as the use of an affirmative construction instead of a negative one or the use of semantic antonyms" (Maksimov, 2012, p. 145).

Can't *you bring us Dumbledore?* (Rowling, 2007) – *Ви* ***могли б*** *привести сюди Дамблдора?* (Roulinh, 2007).

"But let him try it now, all Phineas Nigellus ***will be able to*** *see is the inside of my handbag."* (Rowling, 2007) – *Нехай спробує, бо тепер Фінеас Нігелус нічого* ***не побачить****, крім нетрів моєї сумочки* (Roulinh, 2007).

Full rearrangement of the text segment reorganises "the inner form of any segment of the text: starting with a word, a phrase and ending up with a complete sentence. Such rearrangement is of an integral nature, so that visible structural relationships between the inner form of the source and target languages segments cannot be traced any more" (Maksimov, 2012, p. 147).

Neither ***can*** *live while the other survives, and one of us is about to leave for good…* (Rowling, 2007) – *Разом нам жити не судилося, і один з нас має відійти назавжди…* (Roulinh, 2007).

He swung his right arm upward to shake Harry's hand, but at the last moment seemed ***unable to*** *face it, and merely closed his fist and began swinging it backward and forward like a metronome* (Rowling, 2007) – *Дядько простяг було правицю, щоб потиснути руку Гаррі, проте в останню мить передумав, стиснув пальці в кулак і почав махати ним, наче метрономом* (Roulinh, 2007).

Compensation for the losses in the course of translation involves replacing an element of the source language that has no direct equivalent in the target language with another element. This transformation takes into account the general meaning of the original text and ensures compliance with the target language's grammatical and stylistic norms (Maksimov, 2012, p. 148).

They ***shouldn't be able to*** *hear of see us, whoever they are* (Rowling, 2007) – *Нас ніхто* ***не*** *побачить і* ***не*** *почує* (Roulinh, 2007).

In addition, we considered another transformation, namely "word-for-word reproduction of syntactic structures, which is referred to as 'zero transformation' " (Maksimov, 2012, p. 146).

"I ***can't*** *tell you that," said Harry* (Rowling, 2007) – *Я* ***не можу*** *тобі сказати, – відповів Гаррі* (Roulinh, 2007).

Figure 1 below presents a generalised data on the number of translation transformations used to render the meanings of modal verbs *can / could* and modal equivalent *to be able to* in the Ukrainian translation of J. K. Rowling's novel *Harry Potter and the Deathly Hallows*.

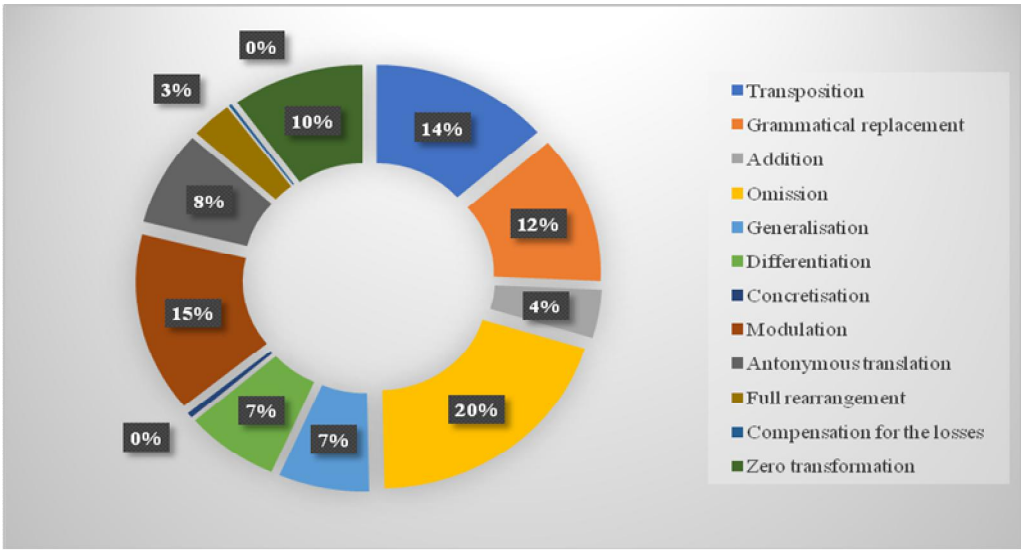


Figure 1. Percentage ratio of translation transformations in the Ukrainian translation of J. K. Rowling's novel 'Harry Potter and the Deathly Hallows'

Analysing the percentage ratio of translation transformations in the Ukrainian translation of J. K. Rowling's novel, we can infer a tendency to omit constructions in translations, as indicated by the most common transformation being omission (19.96%). Modulation ranks second (14.86%), indicating the frequency of alterations made to adapt to the Ukrainian language. Transposition (13.53%) and grammatical replacement (12.20%) are also prevalent, illustrating the necessity of adequately rendering modal meanings to the specificities of the Ukrainian language.

By contrast, translation transformations such as compensation for the losses (0.22%) and concretisation of meaning (0.44%) were used extremely rarely, indicating their limited relevance in this context. Overall, the Figure 1 highlights the diversity of approaches to translating modal constructions, favouring methods that ensure the adequacy, naturalness, and accuracy of meaning transmission.

6. Conclusions.

The research analyses the usage of English modal verbs *can / could* and modal equivalent *to be able to* in novel *Harry Potter and the Deathly Hallows* by J. K. Rowling and explores the peculiarities of their rendering into Ukrainian (in Victor Morozov's translation). The theoretical framework, based on the works of F. R. Palmer, R. Huddleston, and I. Korunets, among others, offered a robust research methodology.

It was established that modal verbs in English and Ukrainian do not always have direct equivalents, which complicates the translation process. In the original text, verbs *can / could* primarily express possibility, ability or guesses, whereas the modal equivalent *to be able to* is mainly used to indicate future or negative actions. In the Ukrainian translation, these meanings are mostly conveyed using verbs *могти / уміти*, constructions such as *мати змогу*, as well as particles and adverbs. However, there are also cases where the meaning of modal units is translated indirectly or transformed due to lack of lexical equivalents.

The corpus approach enabled us to analyse numerous linguistic units in context, to reveal the most frequent modal meanings and ways of rendering them. The category "No corresponding equivalents" (27.32%) emerged as the be frequent one in translation, requiring a versatile and creative approach from the translator. A substantial proportion of the total is accounted for by the conveyance of "Physical or mental ability" (18.04%) and "Probability, doubt, uncertainty, or incredibility of an action with the perfect infinitive" (14.43%). The dominant translation transformations are omission (19.96%), modulation (14.86%), transposition (13.53%), and grammatical replacement (12.20%), which allow modal structures to be adapted to the norms of the target language.

The results obtained have a practical value that lies in their possible implementation in translation practice and in the educational field. Further researchers could focus on analysing other modal verbs in the works of J. K. Rowling or other English-speaking authors or comparing translations into different languages to identify versatile and specific patterns of modality rendering. Expanding the corpus of analysed materials would allow for a deeper understanding of translation strategies in literary discourse.

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Анотація

Стаття присвячена аналізу англійських модальних дієслів can / could та модального еквівалента to be able to у романі Дж. Роулінг "Гаррі Поттер і смертельні реліквії", зокрема їхньої семантичної ролі в перекладі українською мовою. За допомогою корпусного підходу у статті досліджено, як ці модальні дієслова виражають відтінки значень: можливість, здатність, дозвіл, прохання та припущення в діалогах та оповіді роману. Отримані дані свідчать про те, що can та could переважно виражають здатність і можливість, тоді як to be able to часто використовується в майбутньому або ж у негативному контексті. В українському перекладі ці значення здебільшого передаються дієсловами на зразок могти / уміти, лексичними одиницями, як-от: мати змогу, частками чи просодичними засобами. Значна частина цих дієслів не має прямих еквівалентів, що зумовлює необхідність перекладацьких трансформацій. До найбільш уживаних трансформацій належать опущення, модуляція, транспозиція та граматична заміна, що демонструють адаптацію до українських лінгвістичних і культурних норм. У цьому дослідженні висвітлено труднощі зі збереженням модальних нюансів у мовах, запропоновано корисні поради для перекладачів і розкрито перспективи лінгвістичних досліджень модальності. Корпусний підхід сприяє ґрунтовному аналізові частотності, контексту та перекладацьких трансформацій, а також наголошує на необхідності креативного мислення задля досягнення семантичної та стилістичної адекватності в художньому перекладі.

Ключові слова: *модальні дієслова, модальність, can, could, модальний еквівалент to be able to, перекладацькі трансформації, корпусний підхід.*