

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ОДЕСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені І. І. МЕЧНИКОВА
ФАКУЛЬТЕТ РОМАНО-ГЕРМАНСЬКОЇ ФІЛОЛОГІЇ
КАФЕДРА ГРАМАТИКИ АНГЛІЙСЬКОЇ МОВИ



**MOODS IN MODERN ENGLISH.
THE SUBJUNCTIVE
& OTHER OBLIQUE MOODS**

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

до практичних занять та самостійної роботи
з навчальної дисципліни
“Основна іноземна мова (англійська)”
для здобувачів другого (магістерського) рівня вищої освіти
спеціальності 035 «Філологія»
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Moods in Modern English. The Subjunctive & Other
M83 Oblique Moods : метод. рекомендації до практичних занять та самостійної роботи з навчальної дисципліни «Основна іноземна мова (англійська)» для здобувачів другого (магістерського) рівня вищої освіти спеціальності 035 «Філологія» спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська / уклад.: І. Б. Морозова, О. Ю. Карпенко, О. О. Пожарицька. – Одеса : Освіта України, 2023. – 40 с.

У розробці представлено загальну систему способів дієслова в англійській мові та базові правила використання умовного способу дієслова разом з типовою структурою речень, для яких даний граматичний феномен є типовим. Запропонований матеріал є корисним доповненням до навчального посібника Морозової І.Б. та Пожарицької О.О. «The Use of Modal Verbs and Moods» (2022) та базується на системі викладання даної теми, представлений у ньому. Подані тексти для аналізу та вправи призначені для розвитку граматичних навичок.

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ПЕРЕДМОВА

Метою цих методичних рекомендацій є формування та розвиток інтегральної, загальних та спеціальних компетентностей, які забезпечують готовність випускників факультету романо-германської філології до ефективного спілкування іноземною мовою.

Дана розробка ставить собі завданням допомогти студентам відділення англійської філології в опануванні знаннями граматичної системи англійської мови, а саме однієї з базових її тем – умовного способу дієслова.

Грамматика англійської мови завжди була і залишається однією з найважливіших складових вивчення мови. Особливо важливим аспектом граматики є розуміння та володіння способами дієслова. Способи дієслова дозволяють нам виражати не тільки дії, а й наше ставлення до них, їхню можливість, обов'язковість, бажаність чи власні наміри щодо них. Вивчення цієї теми є важливою складовою успішного володіння англійською мовою та уможливить вірне розуміння великої кількості текстів, як професійної, так і художньої літератури.

Умовний спосіб дієслова - це одна з найважливіших і складних тем у вивченні англійської мови. Існує кілька різновидів умовного способу, і вони використовуються для вираження умов, припущень, побажань та інших ситуацій, які стосуються подій, що не обов'язково відбуваються у реальності. Навички коректного вживання умовного способу дієслова є важливими для розуміння англійської мови, її системи та висловлення власних думок як у науковому дискурсі, так і у повсякденному спілкуванні.

У розробці представлено загальну систему способів дієслова в англійській мові та базові правила використання умовного способу дієслова разом з типовою структурою речень, для яких даний граматичний феномен є типовим. Подані тексти для аналізу та вправи призначені для розвитку

граматичних навичок магістрантів відділення англійської філології факультету романо-германської філології.

У результаті вивчення навчальної дисципліни здобувач вищої освіти повинен **знати**: англійську морфологію та синтаксис; принципи і методи комплексного мовностилістичного аналізу текстів різних функціональних стилів; активний словниковий запас, який відповідає реалізації певних мовленнєвих ситуацій та уможливорює успішну комунікацію з фахової проблематики на належному мовному рівні; англійську спеціальну лінгвістичну термінологію; **вміти**: вільно, впевнено і правильно користуватися англійською мовою у професійних, наукових та інших цілях; вільно володіти англійськими умовними конструкціями як в письмовому, так і в усному діалогічному та монологічному мовленні, перекладати з англійської українською та українською з англійської в межах окреслених тем; розуміти інтегрований зміст і деталі текстів різних функціональних стилів будь-якого рівня змістової і мовної складності, уміти виокремлювати із текстів як експліцитну так і імпліцитну інформацію, що міститься в них; вільно і адекватно використовувати англійську мову в ситуаціях усного спілкування; проводити комплексний лінгвостилістичний аналіз (усно й письмово) текстів різних функціональних стилів (визначувати основну ідею, виявляти особливості побудови тексту (художнього, публіцистичного, наукового (лінгвістичного)); виокремлювати мовні засоби, що забезпечують когерентність тексту, сприяють реалізації комунікативної інтенції автора, творять його експресивність; продукувати елементи нових знань для вирішення завдань у сфері своєї професійної діяльності.

Методичні рекомендації призначені допомогти здобувачам вищої освіти зрозуміти основні правила вживання умовного способу англійського дієслова, вивчити різновиди умовних конструкцій і оволодіти навичками їх використання в практичних ситуаціях. Цей матеріал є корисним

доповненням до навчального посібника Морозової І.Б. та Пожарицької О.О. «The Use of Modal Verbs and Moods» (2022) та базується на системі викладання даної теми, представлений у ньому.

MOODS IN MODERN ENGLISH

MOOD is a grammatical category which indicates the speaker's attitude towards the action expressed by the verb in terms of its relation to the speech situation. In other words, moods are forms of the verb which express modality.

There are three basic moods in modern English

- the *indicative* mood
- the *imperative* mood
- the *oblique* moods (the subjunctive, or conditionals)

Indicative Mood (used for statements of fact or reality):

- *Kathy knew that she had to go to the appointment.*
- *The boy realized he had forgotten his book at home.*
- *Sam believed that they would never be able to change their fate.*

Imperative Mood (giving direct commands or requests):

- *"Please pass the salt," Kathy said to Ruth.*
- *"Don't forget to bring your umbrella," Miss Lucy told the students.*
- *"Stop talking during the class," the teacher commanded.*

Oblique Moods (hypothetical, uncertain, or subjective moods):

- *If only Kathy were here right now.*
- *Tommy wished he were more skilled at art.*
- *The general ordered that the army return back to the camp.*

OBLIQUE MOODS

Oblique moods in grammar are less common and often used in certain languages or specific contexts. In English, the oblique moods are not as distinct as in some other languages. However, you can find examples of various oblique moods in other languages like Latin, Ancient Greek, or Sanskrit.

Here are some examples:

Optative Mood (expressing wishes, hopes, or desires):

- Latin: "Vivat rex!" (Long live the king!)
- Ancient Greek: "Γενοίμην εὖ" (May it turn out well!)

Subjunctive Mood (used for hypothetical situations, uncertainty, or wishes):

- Latin: "Si hoc legas, mirum est." (If you read this, it is a wonder.)
- Spanish: "Espero que él venga." (I hope he comes.)

Jussive Mood (expressing a command, suggestion, or desire):

- Arabic: "الصَّلَاةَ لِيَأْتُوا" (Let them come to prayer.)
- Hebrew: "קוּלִי תִשְׁמַע" (Let my voice be heard.)

Imperative Mood (giving direct commands or requests):

- French: "Parlez plus lentement." (Speak more slowly.)
- Ukrainian: "Приходьте завтра." (Come tomorrow.)

Hortative Mood (used to encourage or urge others):

- Latin: "Vivamus, mea Lesbia." (Let us live, my Lesbia.)
- Ancient Greek: "Ἄγε, δῶρον τοῖσι θεοῖς δώσωμεν." (Come, let us offer a gift to the gods.)

Potential Mood (expressing possibility or doubt):

- Sanskrit: "योऽस्य सिद्धोऽस्य सर्वः कुरु" (Who can do all that is required?)

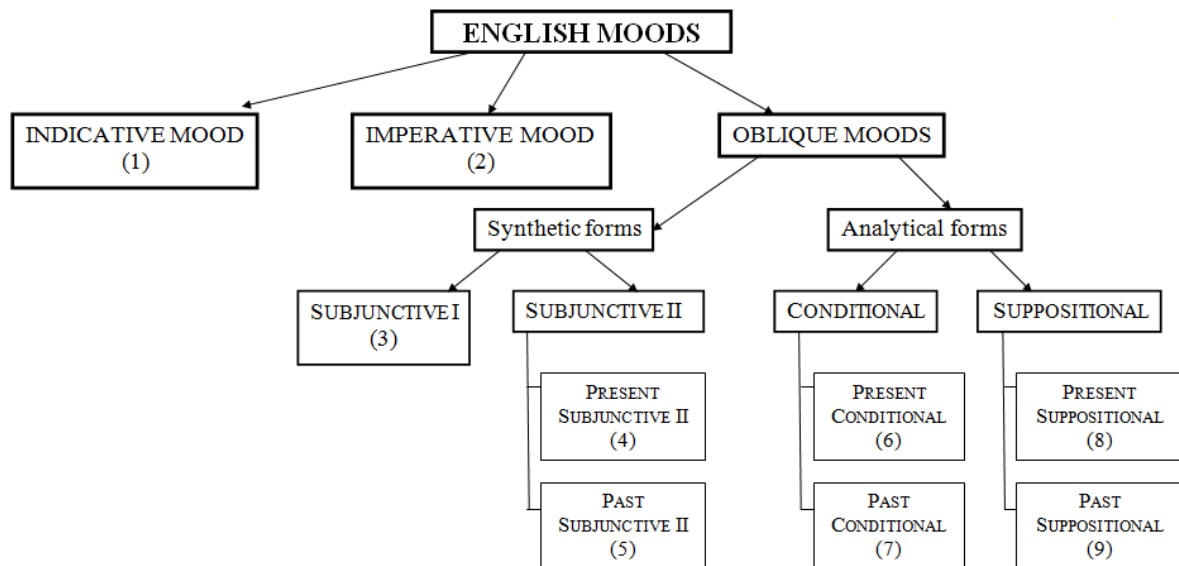
Necessitative Mood (indicating necessity or obligation):

- Turkish: "Gitmem gerekiyor." (I have to go.)
- Arabic: "تذهب أن عليك يجب." (You must go.)

Remember that the use and structure of these oblique moods can vary widely across languages, and not all languages have the same set of oblique moods. The examples provided are meant to illustrate the concept of oblique moods in various languages.

OBLIQUE MOODS IN ENGLISH

THE OBLIQUE MOODS (*the subjunctive, or conditionals*) are a set of moods representing something in the speaker's mind not as a real fact, but as a wish, desire, supposition, as something contradicting reality (a). The oblique moods can also express the speaker's emotional attitude to real facts (b).



Subjunctive I (used for recommendations, orders, or advice & in clichés):

- Success **attend** you!
- The boss recommended that Hugh **write** a report on the problem immediately.

Subjunctive II Present (used for hypothetical or contrary-to-fact situations in the present):

- If I **had** more time, I would join you for dinner.
- She wishes she **had** a better understanding of the subject.

Subjunctive II Past (used for hypothetical or contrary-to-fact situations in the past):

- If I **had known** you needed me, I would have helped you.
- He wishes he **had taken** that opportunity last year.

Present Conditional (used for expressing hypothetical or contrary-to-fact conditions in the present):

- If it rained, we **would** stay indoors.
- I **would** go to the party if I had an invitation.

Past Conditional (used for expressing hypothetical or contrary-to-fact conditions in the past):

- If she had studied harder, she **would have passed** the exam.
- He would have attended the conference if it **had been** closer.

Present Suppositional (used for expressing suppositions, recommendations, advice, orders, emotions or uncertainty in the present):

- **Should Ben call**, tell him I'm out.
- The boss recommended that Hugh **should write** a report on the problem immediately.

Past Suppositional (used for expressing suppositions, emotions or uncertainty in the past):

- I was surprised that Peter should have got a promotion.
- Margaret was shocked Kelly should have been found guilty.

SENTENCES OF REAL CONDITION

		Subordinate clause (<i>if</i> -clause)	Main clause
0 Conditional	Time-reference	PRESENT	+ PRESENT
	Structure	<i>If</i> Present Simple	+ Present Simple

	E.g.	<i>If you mix up yellow and blue, you get green.</i>			
	Meaning & usage	universal truths			
1 Conditional	Time-reference	FUTURE + FUTURE			
	Structure	<p><i>If</i> {</p> <table border="1"> <tr> <td> <u>PRESENT</u> Simple <u>PRESENT</u> Continuous <u>PRESENT</u> Perfect <u>PRESENT</u> Perfect Continuous </td> <td>+</td> <td> Future Simple Future Continuous Future Perfect Future Perfect Continuous </td> </tr> </table> <p>NB! Only present (NOT future!) tenses are used in the <i>if</i>-clause!</p>	<u>PRESENT</u> Simple <u>PRESENT</u> Continuous <u>PRESENT</u> Perfect <u>PRESENT</u> Perfect Continuous	+	Future Simple Future Continuous Future Perfect Future Perfect Continuous
	<u>PRESENT</u> Simple <u>PRESENT</u> Continuous <u>PRESENT</u> Perfect <u>PRESENT</u> Perfect Continuous	+	Future Simple Future Continuous Future Perfect Future Perfect Continuous		
	E.g.	<i>If you <u>see</u> Bob now, you won't recognise him.</i>			
Meaning & usage	pre-conditioned actions in the future				

TYPICAL CLICHES WITH SUBJUNCTIVE I

- ◆ **albeit** (*a synthesis of all be it, i.e. although it be*)
- ◆ **Be that as it may...**
- ◆ **Be it so (or: So be it)**
- ◆ **Be it enacted...**
- ◆ **God forbid...**
- ◆ **God bless smth/smb!**
- ◆ **God save the Queen!**
- ◆ **Far be it from smb (that)...** (=smb would never do smth)
- ◆ **Long live the King!**
- ◆ **Manners be hanged...**
- ◆ **Success attend you!**
- ◆ **Suffice it to say (that)...**
- ◆ **until death do us part (or: until death us do part)** (*a part of certain marriage vows*)

SENTENCES OF UNREAL CONDITION

		Subordinate clause (<i>if</i> -clause)	Main clause ¹³
2 Conditional (Type 1 of sentences of unreal condition)	Time-reference	<i>If</i> PRESENT + PRESENT / FUTURE	
	Structure	<i>If</i> Present Subjunctive II + Present Conditional <i>looks like</i> Past Indefinite / the-Past Past Continuous /SHOULD /SHOULD DOING NB! <u>WERE</u> (NOT was!) is preferable with all persons in the <i>if</i> -clause!	<i>looks like</i> Future-in- • WOULD DO • WOULD BE
	E.g.	<i>If I <u>were</u> you,</i>	<i>I <u>wouldn't</u> go to Bob's party.</i>
	Meaning & usage	hypothetical present / future situations	
3 Conditional (Type 2 of sentences of unreal condition)	Time-reference	<i>If</i> PAST + PAST	
	Structure	<i>If</i> Past Subjunctive II + Past Conditional <i>looks like</i> Past Perfect / Past Perfect Continuous /SHOULD	<i>looks like</i> Future-in-the-Past • WOULD HAVE DONE • WOULD /SHOULD HAVE BEEN DOING
	E.g.	<i>If I <u>had seen</u> Bob on Friday,</i>	<i>I <u>would have given</u> him the money back.</i>

	Meaning & usage	hypothetical past situations which never came true	
Mixed Conditional (Type 3a of sentences of unreal condition)	Time-reference	a) <i>If</i> <u>PAST</u> + PRESENT / FUTURE	
	Structure	a) <i>If</i> <u>Past Subjunctive II</u> + Present Conditional <i>looks like</i> <i>looks like</i> Past Perfect / Future-in-the-Past Past Perfect Continuous • WOULD /SHOULD DO • WOULD /SHOULD BE DOING	
	E.g.	<i>If I <u>had seen</u> Bob on Friday,</i>	<i>I <u>wouldn't be asking</u> you now to tell me about his affairs.</i>
	Meaning & usage	hypothetical present / future situations which are impossible in reality now as the action in the <u>past</u> never took place	
Mixed Conditional (Type 3b of sentences of unreal condition)	Time-reference	b) <i>If</i> <u>PRESENT</u> + PAST	
	Structure	b) <i>If</i> Present Subjunctive II + <u>Past</u> Conditional <i>looks like</i> <i>looks like</i> Past Indefinite / Future-in-the-Past Past Continuous • WOULD /SHOULD HAVE DONE • WOULD /SHOULD HAVE BEEN DOING	

	E.g.	<i>If I <u>were</u> Bob,</i>	<i>I <u>would have visited</u> my relatives before going to a disco party.</i>
	Meaning & usage	hypothetical <u>past</u> situations which never took place; the condition in the <i>if</i> -clause concerns the present / future or expresses a universal truth and would have made the situation in the main clause possible	

OTHER TYPES OF SENTENCES OF UNREAL CONDITION
(Types 4 & 5 of Sentences of Unreal Condition (“Would” and “Should” in Conditional Clauses))

Problematic condition (Type 4 of sentences of unreal condition)	Time-reference	FUTURE + FUTURE	
	Structure	<i>If</i> Present Suppositional + <u>any mood</u> • SHOULD DO • SHOULD BE DOING	
	E.g.	<i><u>Should</u> you <u>feel</u> like visiting me,</i>	<i>do give me a call first.</i>
	Meaning & usage	chance actions in the future	
		NB! In the sequence of tenses, Type 4 is changed for Type 1 of sentences of unreal condition + <i>by chance, to chance, have a chance, still, to happen.</i> <i>E.g. I told Larry to give me a call first if he <u>happened to feel</u> like visiting me.</i>	
	Time-reference	FUTURE	

Wishful condition (Type 5 of sentences of unreal condition)	Structure	If WOULD (MV) + <u>any mood</u> • WOULD DO • WOULD BE DOING NB! Often it's the conditional mood that follows the <i>if</i> -clause with WOULD .	
	E.g.	<i>If you <u>would</u> kindly listen to me,</i>	<i>I <u>would</u> give you a piece of advice.</i>
	Meaning & usage	The action in the <i>if</i> -clause expresses the speaker's <u>wish</u> and kind of <u>encouragement for the future</u> for smb else to do smth so as to make the action in the main clause possible	
		NB! In the sequence of tenses, Type 5 is changed for Type 1 of sentences of unreal condition . <i>E.g. I knew that if Bob kindly <u>had</u> a wish to listen to me, I <u>would</u> give him a piece of advice.</i>	

OBLIGATORY USAGE OF OBLIQUE MOODS IN PATTERNS

PATTERN 1 Conditional mood

But for + noun / gerund + **PRESENT / PAST CONDITIONAL**

looks like

Future-in-the-Past

• **WOULD DO**

• **WOULD BE DOING**

• **WOULD HAVE DONE**

• **WOULD /SHOULD HAVE BEEN DOING**

*E.g. **But for** Mary's unexpected arrival, we wouldn't have missed the train yesterday.*

PATTERN 2 Conditional mood

Indicative mood + *otherwise* + **PRESENT / PAST CONDITIONAL**

looks like

Future-in-the-Past

- **WOULD DO**
- **WOULD BE DOING**
- **WOULD HAVE DONE**
- **WOULD /SHOULD HAVE BEEN DOING**

*E.g. I don't know Chinese. **Otherwise**, I would have understood the film last Sunday.*

PATTERN 3 Subjunctive II

If only

Oh, if

Oh that

+ **PRESENT / PAST SUBJUNCTIVE II**

looks like

Past / Past Perfect tenses

- **Past Indefinite**
- **Past Continuous**
- **Past Perfect**
- **Past Perfect Continuous**

*E.g. **If only** the war hadn't started!*

PATTERN 4 Subjunctive II

Indicative mood + *as if / as though* + **PRESENT / PAST SUBJUNCTIVE II**

looks like

Past / Past Perfect tenses

- **Past Indefinite**
- **Past Continuous**
- **Past Perfect**
- **Past Perfect Continuous**

*E.g. She is always dressed **as though** she had just left school!*

PATTERN 5 Subjunctive II

Indicative mood
(+ **wish**-verb)

would rather / sooner
+ **bare infinitive**

+ PRESENT / PAST SUBJUNCTIVE II

looks like

Past / Past Perfect tenses

- **Past Indefinite**
- **Past Continuous**
- **Past Perfect**
- **Past Perfect Continuous**

E.g. I wish the war hadn't started.

PATTERN 6 Subjunctive I / Suppositional mood

Clauses of
**recommendation,
advice &
arrangement
for the future**

+

**PRESENT
SUPPOSITIONAL**
• **SHOULD DO**
• **SHOULD BE
DOING**

- *It's important /
necessary...*
- *To order / to demand / ...*
- *An order / a demand / ...*

SUBJUNCTIVE I
smb DO smth

E.g. The general ordered that the troops start in the morning.

PATTERN 7 Suppositional mood

Clauses of
emotional evaluation

+

**PRESENT / PAST
SUPPOSITIONAL**

- *It's surprising /
shocking...*
- *to surprise / to amaze / ...*
- *A surprise / a shock / ...*

- **SHOULD DO**
- **SHOULD BE DOING**
- **SHOULD HAVE DONE**
- **SHOULD HAVE BEEN
DOING**

E.g. It was a shock that Peter should have gone to Belgium.

PATTERN 8 Suppositional mood / Subjunctive I / Subjunctive II

It's (high / about) time +

PRESENT
 SUPPOSITIONAL
 • SHOULD DO
 • SHOULD BE DOING

SUBJUNCTIVE I
 smb DO smth

PRESENT
 SUBJUNCTIVE II
looks like
 Past Indefinite /
 Past Continuous

E.g. It's high time we started planning our vacation.

PATTERNS 9 & 10 Subjunctive I / Suppositional mood

Somebody's fear of the action in the subordinate clause (clauses of fear) (Pattern 9) or the purpose of the action given in the main clause is explained in the subordinate clause (adverbial clauses of purpose) (Pattern 10).

Indicative mood + *lest* + a) PRESENT / PAST SUPPOSITIONAL
 • SHOULD DO
 • SHOULD BE DOING
 • SHOULD HAVE DONE
 • SHOULD HAVE BEEN DOING

b) SUBJUNCTIVE I
 smb DO smth

*E.g. She whispered to him to be quiet, lest they be heard by the guards.
 He decided to study diligently, lest he fail the upcoming exam.*

EXERCISES & PRACTICE

Exercise 1

Fill in the following sentences with the appropriate form of the verb “to be” in one of the oblique moods. Name the moods used.

1. If I _____ rich, I would travel the world.
2. It's important that she _____ on time for the meeting.
3. I wish it _____ sunny today.
4. Sarah acts as if she _____ the boss around here.
5. He suggested that they _____ more environmentally conscious.
6. I would buy that car if it _____ more affordable.
7. It's necessary that he _____ more responsible with his assignments.
8. She behaves as though she _____ the only person in the room.
9. If they _____ more careful, accidents could be avoided.
10. I wish you _____ here right now to help me.

Answers:

1. were
2. be
3. were
4. were
5. be
6. were
7. be
8. were
9. were
10. were

Exercise 2

Fill in the blanks with the appropriate form of the verb in the oblique moods. Choose the correct verb form based on the context of the sentence.

Name the moods used.

1. It's important that he _____ (be) on time for the meeting.
2. I wish she _____ (know) how to play the piano.
3. If I _____ (have) a million dollars, I would travel the world.
4. It's essential that they _____ (complete) the assignment before the deadline.
5. She behaves as if she _____ (be) the queen of the castle.
6. I suggest that he _____ (call) you back as soon as possible.
7. If I were you, I _____ (take) that job offer.
8. It's crucial that the team _____ (perform) well in the upcoming game.
9. She acts as though she _____ (win) the lottery.
10. I wish it _____ (stop) raining so we could go for a walk.

Answers:

1. be
2. knew
3. had
4. complete
5. were
6. call
7. would take
8. perform
9. had won

10. would stop

Exercise 3

Fill in the blanks with the correct form of the verb in one of the oblique moods. Name the moods used.

1. It's important that he _____ (attend) the meeting tomorrow.
2. I suggest that she _____ (be) more careful when crossing the street.
3. If only I _____ (have) enough money to buy that car.
4. They insisted that the concert _____ (start) on time.
5. I wish he _____ (tell) me the truth.
6. Unless she _____ (study) harder, she won't pass the exam.
7. I'd rather you _____ (not smoke) in this room.
8. It's crucial that we _____ (find) a solution to this problem.

Answers:

1. attend
2. be
3. had
4. start
5. would tell
6. studies
7. not smoke
8. find

Exercise 4

Translate the following sentences from Ukrainian into English, making sure to use the appropriate moods.

1. Важливо, щоб вони прийшли на зустріч.
2. Я б хотів, щоб вона була тут з нами.
3. Якби він знав більше, він би виправив цю помилку.
4. Ми б залишилися вдома, якщо б погода була поганою.
5. Вона вимигала, аби Джек приготував їй чашку чаю.
6. Якщо він не приїде завтра, то ми розпочнемо без нього.
7. Я б радив, щоб ви подзвонили їй перед тим.
8. Я би обрав інший колір для цього фасаду будівлі.

Answers:

1. It's important that they come to the meeting.
2. I wish she were here with us.
3. If he knew more, he would have corrected this mistake.
4. We would stay at home if the weather were bad.
5. She required that Jack make her a cup of tea.
6. If he doesn't come tomorrow, we will start without him.
7. I would suggest that you call her beforehand.
8. I would choose a different color for the building's facade.

Exercise 5

Translate the following sentences from Ukrainian to English, using the oblique moods where necessary. Name the moods used.

1. Було б чудово, якби вона _____ (змогла) приєднатися до нас на вечірці.
2. Він порадив їй, щоб вона _____ (прочитала) цю книгу.
3. Я бажаю, щоб він мені _____ (розповів) правду.

4. Якщо б вони _____ (знали) розклад, вони б не запізнилися на поїзд.
5. Я був би вдячний, якби ти мені _____ (допоміг) з цим завданням.
6. Він не вміє готувати, тому він би _____ (хотів), щоб його дружина готувала обіди.
7. Якщо ви _____ (знайшли) золото, поділіться ним зі мною.
8. Я би _____ (рекомендував) вам відвідати цей музей під час вашої подорожі.

Answers:

1. could join
2. that she read
3. I wish she would tell
4. knew/had known, wouldn't have missed
5. would be grateful, helped
6. would like
7. have found, share
8. would recommend that you visit/should visit

Exercise 6

Translate the following complex sentences from Ukrainian into English, making sure to use the oblique moods correctly where required. These sentences may involve complex conditional and hypothetical constructions.

1. Якщо б я зміг вплинути на цю ситуацію, я б не вагався, і ніхто б не став, але марно.
2. Важливо було, щоб вони дійшли власних висновків і врахували всі можливі наслідки.

3. Якби ти зустрів Леонардо да Вінчі, що ти сказав би йому?
4. Ми б хотіли, щоб ця ініціатива знайшла підтримку серед наших колег. Жаль, вона не знайшла підтримки минулого року.
5. Якщо б ти знала, що трапиться далі, ти б зробила інший вибір?
6. Це було б чудово, якби вони були б щасливі разом.
7. Якби ця ідея не була реалізована, ми б не мали такого впливу на галузь.
8. Хоча це малоімовірно, але якби ти вперше зустрів інопланетянина, що б ти сказав?

Answers:

1. If I could have influenced this situation, I would not have hesitated, and no one else would have.
2. It was important that they draw their own conclusions and consider all possible consequences.
3. If you were to meet Leonardo da Vinci/should you meet, what would you say to him?
4. We would like this initiative to find support among our colleagues. I wish it had got it last year.
5. If you knew what would happen next, would you make a different choice?
6. It would be wonderful if they were happy together.
7. If this idea had not been implemented, we would not have such an impact on the industry.
8. Although it's unlikely, if you were to encounter / should you encounter an extraterrestrial being / an alien for the first time, what would you say?

Exercise 7

Choose the correct form of the verb to complete each sentence.

1. If she _____ (be) the president, she would make changes.
- a) is
 - b) was
 - c) were
 - d) has been
2. It was important that they _____ (finish) the project on time.
- a) finishing
 - b) finish
 - c) finished
 - d) finishes
3. She wishes she _____ (know) the answer to that question.
- a) knows
 - b) known
 - c) know
 - d) knew
4. I suggest that he _____ (be) more careful next time.
- a) is
 - b) be
 - c) being
 - d) was
5. If only I _____ (have) enough money to travel the world.
- a) has
 - b) have
 - c) had
 - d) will have
6. But for the traffic jam, I _____ (meet) you at the airport on time yesterday.
- a) would meet
 - b) had met

c) would have met

d) meet

7. If you _____ (not study) harder, you won't pass the exam.

a) not study

b) didn't study

c) don't study

d) won't study

8. Unless they _____ (find) a solution soon, the problem will remain.

a) finds

b) found

c) finding

d) find

Answers:

1. c) were/ b) was

2. b) finish

3. d) knew

4. b) be

5. c) had

6. c) would have met

7. c) don't study

8. d) find

Exercise 8

Read the text below and define the moods of the verbs. Rewrite the text or its piece, using the oblique moods and all patterns with them. Discuss the text with your partner or in class, using the oblique moods.

NEW YORK TO DETROIT

By Dorothy Parker

“All ready with Detroit,” said the telephone operator. “Hello,” said the girl in New York.

“Hello?” said the young man in Detroit. “Oh, Jack!” she said. “Oh, darling, it’s so wonderful to hear you. You don’t know how much I –” “Hello?” he said.

“Ah, can’t you hear me?” she said. “Why, I can hear you just as if you were right beside me. Is this any better, dear? Can you hear me now?”

“Who did you want to speak to?” he said. “You, Jack!” she said. “You, you. This is Jean, darling. Oh, please try to hear me. This is Jean.”

“Who?” he said.

“Jean,” she said. “Ah, don’t you know my voice? It’s Jean, dear. Jean.”

“Oh, hello there,” he said. “Well. Well, for heaven’s sake. How are you?”

“I’m all right,” she said. “Oh, I’m not, either, darling. I – oh, it’s just terrible. I can’t stand it any more. Aren’t you coming back? Please, when are you coming back? You don’t know how awful it is, without you. It’s been such a long time, dear – you said it would be just four or five days, and it’s nearly three weeks. It’s like years and years. Oh, it’s been so awful, sweetheart – it’s just –”

“Hey, I’m terribly sorry,” he said, “but I can’t hear one damn thing you’re saying. Can’t you talk louder, or something?”

“I’ll try, I’ll try,” she said. “Is this better? Now can you hear?”

“Yeah, now I can, a little,” he said. “Don’t talk so fast, will you? What did you say, before?”

“I said it’s just awful without you,” she said. “It’s such a long time, dear. And I haven’t had a word from you. I – oh, I’ve just been nearly crazy, Jack. Never even a postcard, dearest, or a –”

“Honestly, I haven’t had a second,” he said. “I’ve been working like a fool. God, I’ve been rushed.”

“Ah, have you?” she said. “I’m sorry, dear. I’ve been silly. But it was just – oh, it was just hell, never hearing a word. I thought maybe you’d telephone to say good-night, sometimes, – you know, the way you used to, when you were away.”

“Why, I was going to, a lot of times,” he said, “but I thought you’d probably be out, or something.”

“I haven’t been out,” she said. “I’ve been staying here, all by myself. It’s – it’s sort of better, that way. I don’t want to see people. Everybody says, “When’s Jack coming back?” and “What do you hear from Jack?” and I’m afraid I’ll cry in front of them. Darling, it hurts so terribly when they ask me about you, and I have to say I don’t –”

“This is the damnedest, lousiest connection I ever saw in my life,” he said. “What hurts? What’s the matter?”

“I said, it hurts so terribly when people ask me about you,” she said, “and I have to say – Oh, never mind. Never mind. How are you, dear? Tell me how you are.”

“Oh, pretty good,” he said. “Tired as the devil. You all right?”

“Jack, I – that’s what I wanted to tell you,” she said. “I’m terribly worried. I’m nearly out of my mind. Oh, what will I do, dear, what are we going to do? Oh, Jack, Jack, darling!”

“Hey, how can I hear you when you mumble like that?” he said. “Can’t you talk louder? Talk right into the what-you-call-it.”

“I can’t scream it over the telephone!” she said. “Haven’t you any sense? Don’t you know what I’m telling you? Don’t you know? Don’t you know?”

“I give up,” he said. “First you mumble, and then you yell. Look, this doesn’t make sense. I can’t hear anything, with this rotten connection. Why don’t you write me a letter, in the morning? Do that, why don’t you? And I’ll write you one. See?”

“Jack, listen, listen!” she said. “You listen to me! I’ve got to talk to you. I tell you I’m nearly crazy. Please, dearest, hear what I’m saying. Jack, I –”

“Just a minute,” he said. “Someone’s knocking at the door. Come in. Well, for cryin’ out loud! Come on in, bums. Hang your coats up on the floor, and sit down... The Scotch is in the closet, and there’s ice in that pitcher. Make yourselves at home – act like you were in a regular bar. Be with you right away. Hey, listen, there’s a lot of crazy Indians just come in here, and I can’t hear myself think. You go ahead and write me a letter tomorrow. Will you?”

“Write you a letter!” she said. “Oh, God, don’t you think I’d have written you before, if I’d known where to reach you? I didn’t even know that, till they told me at your office today. I got so –”

“Oh, yeah, did they?” he said. “I thought I – Ah, pipe down, will you! Give a guy a chance. This is an expensive talk going on here. Say, look, this must be costing you a million dollars. You oughtn’t to do this.”

“What do you think I care about that?” she said. “I’ll die if I don’t talk to you. I tell you I’ll die, Jack. Sweetheart, what is it? Don’t you want to talk to me? Tell me what makes you this way. Is it – don’t you really like me any more? Is that it? Don’t you, Jack?”

“Hell, I can’t hear,” he said. “Don’t what?”

“Please,” she said. “Please, please. Please, Jack, listen. When are you coming back, darling? I need you so. I need you so terribly. When are you coming back?”

“Why, that’s the thing,” he said. “That’s what I was going to write you about tomorrow. Come on, now, how about shutting up just for a minute? A joke’s a joke. Hello. Hear me all right? Why, you see, the way things came out today, it looks a little bit like I’d have to go on to Chicago for a while. Looks like a pretty big thing, and it won’t mean a very long time, I don’t believe. Looks as if I’d be going out there next week, I guess.”

“Jack, no!” she said. “Oh, don’t do that! You can’t do that. You can’t leave me like this. I’ve got to see you, dearest. I’ve got to. You’ve got to come back, or I’ve got to come there to you. I can’t go through this. Jack, I can’t, I –”

“Look, we better say good-night now,” he said. “No use trying to make out what you say, when you talk all over yourself like that. And there’s so much racket here – Hey, can the harmony, will you? God, it’s terrible. Want me to be thrown out of here? You go get a good night’s sleep, and I’ll write you all about it tomorrow.”

“Listen!” she said. “Jack, don’t go ‘way! Help me, darling. Say something to help me through tonight. Say you love me, for God’s sake say you still love me. Say it. Say it.”

“Ah, I can’t talk,” he said. “This is fierce. I’ll write you first thing in the morning. “Bye. Thanks for calling up.”

“Jack!” she said. “Jack, don’t go. Jack, wait a minute. I’ve got to talk to you. I’ll talk quietly. I won’t cry. I’ll talk so you can hear me. Please, dear, please –”

“All through with Detroit?” said the operator.

“No!” she said. “No, no, no! Get him, get him back again right away! Get him back. No, never mind. Never mind it now. Never –”

Exercise 9

Read the text below and define the moods of the verbs. Rewrite the text or its piece, using the oblique moods and all patterns with them. Discuss the text with your partner or in class, using the oblique moods.

THE HAPPY MAN

by W.S. Maugham

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of politicians, reformers and suchlike who are prepared to force , upon their fellows measures that must alter their manners,

habits, and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows oneself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable, and who am I that I should tell this one and that how he should lead it? Life is a difficult business and I have found it hard enough to make my own a complete and rounded thing; I have not been tempted to teach my neighbour what he should do with his. But there are men who flounder at the journey's start, the way before them is confused and hazardous, and on occasion, however unwillingly, I have been forced to point the finger of fate. Sometimes men have said to me, what shall I do with my life? and I have seen myself for a moment wrapped in the dark cloak of Destiny.

Once I know that I advised well. I was a young man and I lived in a modest apartment in London near Victoria Station. Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

'Certainly.' I led him into my sitting-room and begged him to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it without letting go of his hat. When he had satisfactorily achieved this feat I asked him if I should not put it on a chair for him. He quickly did this and while doing it dropped his umbrella.

'I hope you don't mind my coming to see you like this,' he said. 'My name is Stephens and I am a doctor. You're in the medical, I believe?'

'Yes, but I don't practise! 'No, I know. I've just read a book of yours about

Spain and I wanted to ask you about it.' 'It's not a very good book, I'm afraid.'
'The fact remains that you know something about Spain and there's no one else I
know who does. And I thought perhaps you wouldn't mind giving me some
information!' 'I shall be very glad.' He was silent for a moment. He reached out
for his hat and holding it in one hand

absentmindedly stroked it with the other. I surmised that it gave him confidence.

'I hope you won't think it very odd for a perfect stranger to talk to you like
this.' He gave an apologetic laugh. 'I'm not going to tell you the story of my life.'

When people say this to me I always know that it is precisely what they
are going to do. I do not mind. In fact I rather like it.

'I was brought up by two old aunts. I've never been anywhere. I've never
done anything. I've been married for six years. I have no children. I'm a medical
officer at the Camberwell Infirmary. I can't stick it any more.'

There was something very striking in the short, sharp sentences he used.
They had a forcible ring. I had not given him more than a cursory glance, but
now I looked at him with curiosity. He was a little man, thick-set and stout, of
thirty perhaps, with a round red face from which shone small, dark and very
bright eyes. His black hair was cropped close to a bullet-shaped head. He was
dressed in a blue suit a good deal the worse for wear. It was baggy at the knees
and the pockets bulged untidily.

'You know what the duties are of a medical officer in an infirmary. One
day is pretty much like another. And that's all I've got to look forward to for the
rest of my life. Do you think it's worth it?'

'It's a means of livelihood,' I answered.

'Yes, I know. The money's pretty good'

'I don't exactly know why you've come to me.'

'Well, I wanted to know whether you thought there would be any chance
for an English doctor in Spain?'

'Why Spain?'

'I don't know, I just have a fancy for it'

'It's not like Carmen, you know.'

'But there's sunshine there, and there's good wine, and there's colour, and there's air you can breathe. Let me say what I have to say straight out. I heard by accident that there was no English doctor in Seville. Do you think I could earn a living there? Is it madness to give up a good safe job for an uncertainty?'

'What does your wife think about it?'

'She's willing.'

'It's a great risk.'

'I know. But if you say take it, I will: if you say stay where you are, I'll stay.' He was looking at me intently with those bright dark eyes of his and I knew that he meant what he said. I reflected for a moment. 'Your whole future is concerned: you must decide for yourself. But this I can tell you: if you don't want money but are content to earn just enough to keep body and soul together, then go. For you will lead a wonderful life.'

He left me, I thought about him for a day or two, and then forgot. The episode passed completely from my memory.

Many years later, fifteen at least, I happened to be in Seville and having some trifling indisposition asked the hotel porter whether there was an English doctor in the town. He said there was and gave me the address. I took a cab and as I drove up to the house a little fat man came out of it. He hesitated when he caught sight of me.

'Have you come to see me?' he said. 'I'm the English doctor.' I explained my errand and he asked me to come in. He lived in an ordinary Spanish house, with a patio, and his consulting room which led out of it was littered with papers, books, medical appliances, and lumber. The sight of it would have startled a squeamish patient. We did our business and then I asked the doctor what his fee was. He shook his head and smiled.

'There's no fee.' 'Why on earth not?' 'Don't you remember me? Why, I'm here because of something you said to me. You changed my whole life for me. I'm Stephens.' I had not the least notion what he was talking about. He reminded me of our interview, he repeated to me what we had said, and gradually, out of the night, a dim recollection of the incident came back to me.

'I was wondering if I'd ever see you again,' he said, 'I was wondering if ever I'd have a chance of thanking you for all you've done for me.'

'It's been a success then?' I looked at him. He was very fat now and bald, but his eyes twinkled gaily and his fleshy, red face bore an expression of perfect good-humour. The clothes he wore, terribly shabby they were, had been made obviously by a Spanish tailor and his hat was the widebrimmed sombrero of the Spaniard. He looked to me as though he knew a good bottle of wine when he saw it. He had a dissipated, though entirely sympathetic, appearance. You might have hesitated to let him remove your appendix, but you could not have imagined a more delightful creature to drink a glass of wine with

'Surely you were married?' I said. 'Yes. My wife didn't like Spain, she went back to Camberwell, she was more at home there.' 'Oh, I'm sorry for that' His black eyes flashed a bacchanalian smile. He really had somewhat the look of a young Silenus. 'Life is full of compensations,' he murmured. The words were hardly out of his mouth when a Spanish woman, no longer in her first youth, but still boldly and voluptuously beautiful, appeared at the door. She spoke to him in Spanish, and I could not fail to perceive that she was the mistress of the house.

As he stood at the door to let me out he said to me: 'You told me when last I saw you that if I came here I should earn just enough

money to keep body and soul together, but that I should lead a wonderful life. Well, I want to tell you that you were right. Poor I have been and poor I shall always be, but by heaven I've enjoyed myself. I wouldn't exchange the life I've had with that of any king in the world.'

Exercise 10

Read the text below and define the moods of the verbs. Rewrite the text or its piece, using the oblique moods and all patterns with them. Discuss the text with your partner or in class, using the oblique moods.

THE YELLOW PAINT

By Robert Louis Stevenson

In a certain city there lived a physician who sold yellow paint. This was of so singular a virtue that whoso was bedaubed with it from head to heel was set free from the dangers of life, and the bondage of sin, and the fear of death for ever. So the physician said in his prospectus; and so said all the citizens in the city; and there was nothing more urgent in men's hearts than to be properly painted themselves, and nothing they took more delight in than to see others painted. There was in the same city a young man of a very good family but of a somewhat reckless life, who had reached the age of manhood, and would have nothing to say to the paint: "Tomorrow was soon enough," said he; and when the morrow came he would still put it off. She might have continued to do until his death; only, he had a friend of about his own age and much of his own manners; and this youth, taking a walk in the public street, with not one fleck of paint upon his body, was suddenly run down by a water-cart and cut off in the heyday of his nakedness. This shook the other to the soul; so that I never beheld a man more earnest to be painted; and on the very same evening, in the presence of all his family, to appropriate music, and himself weeping aloud, he received three

complete coats and a touch of varnish on the top. The physician (who was himself affected even to tears) protested he had never done a job so thorough.

Some two months afterwards, the young man was carried on a stretcher to the physician's house.

"What is the meaning of this?" he cried, as soon as the door was opened. "I was to be set free from all the dangers of life; and here have I been run down by that self-same water-cart, and my leg is broken."

"Dear me!" said the physician. "This is very sad. But I perceive I must explain to you the action of my paint. A broken bone is a mighty small affair at the worst of it; and it belongs to a class of accident to which my paint is quite inapplicable. Sin, my dear young friend, sin is the sole calamity that a wise man should apprehend; it is against sin that I have fitted you out; and when you come to be tempted, you will give me news of my paint."

"Oh!" said the young man, "I did not understand that, and it seems rather disappointing. But I have no doubt all is for the best; and in the meanwhile, I shall be obliged to you if you will set my leg."

"That is none of my business," said the physician; "but if your bearers will carry you round the corner to the surgeon's, I feel sure he will afford relief."

Some three years later, the young man came running to the physician's house in a great perturbation. "What is the meaning of this?" he cried. "Here was I to be set free from the bondage of sin; and I have just committed forgery, arson and murder."

"Dear me," said the physician. "This is very serious. Off with your clothes at once." And as soon as the young man had stripped, he examined him from head to foot. "No," he cried with great relief, "there is not a flake broken. Cheer up, my young friend, your paint is as good as new."

"Good God!" cried the young man, "and what then can be the use of it?"

"Why," said the physician, "I perceive I must explain to you the nature of the action of my paint. It does not exactly prevent sin; it extenuates instead the

painful consequences. It is not so much for this world, as for the next; it is not against life; in short, it is against death that I have fitted you out. And when you come to die, you will give me news of my paint."

"Oh!" cried the young man, "I had not understood that, and it seems a little disappointing. But there is no doubt all is for the best: and in the meanwhile, I shall be obliged if you will help me to undo the evil I have brought on innocent persons."

"That is none of my business," said the physician; "but if you will go round the corner to the police office, I feel sure it will afford you relief to give yourself up."

Six weeks later, the physician was called to the town gaol.

"What is the meaning of this?" cried the young man. "Here am I literally crusted with your paint; and I have broken my leg, and committed all the crimes in the calendar, and must be hanged tomorrow; and am in the meanwhile in a fear so extreme that I lack words to picture it."

"Dear me," said the physician. "This is really amazing. Well, well; perhaps, if you had not been painted, you would have been more frightened still."

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Навчальне видання

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