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**THE STATUS AND THE OCCURRENCE OF THE
SUBJUNCTIVE MOOD IN THE CONTEMPORARY
ENGLISH**

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Tato stránka bude ve svázané práci Váš původní formulář *Zadání bak. Práce*

(k vyzvednutí u sekretářky KAN)

Prohlašuji, že jsem práci vypracoval samostatně s použitím uvedené literatury a zdrojů
informací

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ABSTRACT

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This undergraduate thesis deals with the subjunctive mood in the English language. It is focused on both the present as well as the past subjunctive.

The theoretical background begins with a brief historical overview of the development of the mood in some older Indo-European languages as well as in English. Then, it summarises its forms and the usage. The last chapter of the theoretical background provides an insight into linguistic issues that the subjunctive represents as well as some opinions of scholars, linguists and philologists.

The analysis investigates 358 excerpts taken from novels of contemporary British and American writers and attempts to ascertain the status of the mood in the two most widely used varieties of English, the British English (BrE) and the American English (AmE). The research is especially focused on the frequency of the occurrence of the mood as well as other alternative constructions appearing in the syntactic-semantic environments allowing the subjunctive to be used. The results of the analysis confirmed as well as contradict some basic claims about the mood. It has been confirmed that both the subjunctives seem to be more common in AmE. The present subjunctive most often appears after verbs allowing different interpretations depending on whether the subjunctive follows them or not, such as *insist*, *suggest*. However, both varieties appear to prefer non-finite constructions. Also, there have been more instances of modal substitutes in AmE than in BrE, even though it is the British variety that is claimed to prefer them. The past subjunctive also appears to be more common in AmE. Both varieties seem to be using it most in adverbial clauses of comparison, introduced by the conjunctions *as if*, *as though*.

The results support modern claims that the subjunctive is alive and used in the contemporary English.

Key words: verb form, modality, mood, subjunctive, present, past, practical modality, theoretical modality, Indo-European.

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1 INTRODUCTION

The subjunctive is a verbal mood found in many Indo-European (IE) languages, appearing usually in dependent clauses and covering a wide range of meaning and usage. Although the subjunctive exists in English, its occurrence and use are limited, marginal and the mood is believed to be dying out from the language (Fowler, 1965).

However, recent corpus-based studies (Övergaard, 1995; Serpollet 2001) have revealed tendencies that seem to be contrary to opinions of most linguists. First, the occurrence of the mood has been on the increase for the last century, especially in British English. Second, the reversion to the morphologically marked subjunctive and the decline in using modal substitutes is very prominent.

These findings have become the initial impulse for my choosing this topic as I find the phenomenon most interesting, contradictory to the general tendency, noticeable in IE languages, to simplify morphological system by reducing grammatical endings, eliminating certain categories or replacing them with new analytical forms. It is unusual for a grammatical category that has begun disappearing to be resurrected again.

The research questions, for which the thesis attempts to find answers, concern the occurrence of the mood in the contemporary language, specifically, what are the preferences in expressing the meaning of the subjunctive (whether the morphologically marked form or alternative constructions, such as modals or non-finite forms, are preferred) and what means of expressing it are prevalent in the two most widespread varieties of the language, British (BrE) and American (AmE) English.

The thesis consists of four parts: the introduction, the theoretical background, the analysis and the conclusions.

The theoretical background attempts to summarise the status of the mood from both diachronic and synchronic point of view, providing an overview of the historical development, the forms of the subjunctive, its semantics and usage in English and (for the sake of comparison) other IE languages.

The analysis contains excerpts taken from the contemporary prose of both BrE and AmE. Since the aim of the work is also to study alternative means of expressing the subjunctive, the excerpts include any sentences whose syntactic environment is suitable for the use of the mood, not only those containing the actual subjunctive.

The conclusions summarise the findings of the analysis and provide the answers for the research questions. The thesis is finished with the summary in Czech.

2 THEORETICAL BACKGROUND

2.1 Modality in Relation to the Subjunctive

The definition of modality may vary, with each linguist having a slightly different opinion about what it is. Quirk, Greenbaum, Leech and Svartvik (1985) define modality as: “the manner in which the meaning of a clause is qualified so as to reflect the speaker’s judgment of the likelihood of the proposition it expresses being true,” (p. 219). As Khlebnikova (1976) states, modality is sometimes described as a syntactic category expressing speaker’s attitude towards objective reality. The author however disagrees about modality being a syntactic category and referring to objective reality. Instead, she provides a general definition of modality as: “a semantic category, a type of meaning, with various reflexes in language,” (p. 3).

Although certain discrepancies may be found, it is generally agreed that modality is a semantic category expressing the relation between the speaker’s attitude and the utterance. The verbal mood, in a traditional sense, a grammatical category, a morphological manifestation of an otherwise semantic category of modality. Many linguists even deny the existence of the subjunctive, and thus, explaining the relationship between modality and a mood is important in deciding whether the English language has the subjunctive or not. In order for the subjunctive to be recognised as a verbal mood in English, it must meet two basic criteria defining a mood. (1) It must be realised morphologically, not lexically. (2) It must express a certain semantic meaning within the scope of modality.

The second condition is easily met. According to James (1986), the English subjunctive expresses, in all its uses, *the practical modality*, which describes states of affairs as something that remains to be brought about, as a blueprint that is yet to be realised and thus is hypothetical from a temporal point of view of an utterance being said. This will be explained further in the following chapters. Moreover, Dušková (2006) states that the subjunctive expresses mainly the *epistemic* modality. Unlike the indicative, which is used for reporting facts, the subjunctive has more hypothetical charge and makes the factuality of the utterance more relative.

The first condition is harder to meet as the subjunctive does not have its own inflectional endings and its form is identical to the bare infinitive. It is, however, still clearly distinguishable from the indicative in some cases, on a morpho-syntactic level.

2.2 The Diachronic Point of View

The subjunctive is a very old category in IE languages. It has been even reconstructed in the Proto-Indo-European, the common ancestor of all living contemporary IE languages. It is, thus, no wonder that many of them inherited the subjunctive and continue to use it. The Germanic languages are not an exception. Its existence in the English language dates back to the period of Old English (OE), in which it is very prominent and frequently used (Quirk & Wrenn, 1955).

In the following sections, a brief overview of the subjunctive in some of the ancient languages and its historical development in English is provided so as to demonstrate the parallels among these languages and that it has descended from the PIE and thus, is not a mechanical and forced transfer from Latin, as Palmer (1987) argues. Its meaning and usage in English is similar to the ones in other languages.

Any attempts to describe its exact meaning might prove difficult, because an overview of the usage of the subjunctive in IE languages will show that it covers a large amount of meanings and it appears in many types of dependent as well as independent clauses. Additionally, its usage differs from a language to a language, to greater or lesser extent. However, a very general definition is somewhat possible. The subjunctive could be described as: “The form of the verb marked against the indicative. The speaker does not give the same commitment to the truth of a verbal action or state of affairs in the subjunctive as to one in the indicative,” (Clackson, 2007, p. 228).

2.2.1 Proto-Indo-European.

The PIE is believed to lack a morphological form for the future tense. Any reference to the future was achieved via either the present tense, lexically or modally. The subjunctive itself, in general, involves futurity as a part of its meaning in the PIE. In some instances of its usage, the subjunctive seems to be used exclusively as the future tense. In accordance with the general definition of the mood, the PIE subjunctive, alongside futurity, also expressed the speaker’s reservation about what is being said. Thus, it was often used to express a hypothetical future event (Sihler, 1995). This feature is rendered in many other descending languages. In Latin, for example, the original PIE subjunctive forms (morphologically speaking) have become the future tense due to the semantic similarity between the tense and the original PIE mood. Further, the subjunctive is used in independent clauses to express possibility, as in the sentence: “*Fortunam citius reperias quam retineas,*”

(You may sooner find fortune that keep it) (Allen & Greenough, 1903). The meaning of futurity may also be reflected in the English subjunctive if Francis James' hypothesis about the subjunctive expressing *practical* modality is accepted. James (1986) describes the *practical* modality as a "blueprint" through which the speaker intends the world to match the words, thus the modality is "forward-looking" and an event is described as something that remains to be brought about.

Further on, the subjunctive is related to the optative, a mood used to express primarily wishes (although it has many other functions, appearing in various types of dependent clauses). While both the moods remain distinct in the PIE, old Indo-Iranian languages and Ancient Greek, it is usually only one that has survived in contemporary languages. It is better to speak of a merger of the two moods, as subjunctives in modern languages are often used with optative force (cf. *Long live the Queen, God bless you etc.*) (Clackson, 2007) It is also important to note that what many languages label as "subjunctive", is in fact etymologically the PIE optative. The Latin subjunctive forms are a continuation of the original PIE optative forms and the same applies to the Germanic languages. The actual PIE subjunctive has evolved into the future tense in Latin and is completely lost in Germanic languages (Sihler, 1995).

2.2.2 Ancient Greek.

Besides the subjunctive, Ancient Greek also retains the optative, thus the distribution of the moods differs from English or Latin. However, the usage of both is more or less reserved for the same syntactic environments as in Latin. It is important to note that the actual choice for one mood or the other in dependent clauses (in most situations) is not so much the matter of meaning as the matter of syntax. The subjunctive is used in dependent clauses, when the verb in the main clause is in a *primary* tense (i.e. present, perfect, future or future perfect) and the optative, when the verb in the main clause is in a *secondary* tense (aorist, imperfect and pluperfect). This is further evidence of the fact that the notion of open possibility and futurity are an inherent part of the meaning of the subjunctive (James, 1986)

2.2.3 Latin and Romance languages.

All the Romance languages inherited their subjunctive from Latin and consequently, its usage is very similar to the one in Latin. Its main function is to appear in certain types of dependent clauses and to join them to the main clause with a certain semantic meaning (thus its alternative name *conjunctive* mood used in Latin and Czech terminology). This usage in

Latin and other Romance languages corresponds to the main use in English, especially in nominal content clauses after verbs expressing will, suggestions and instructions. However, in Latin, the subjunctive has a prominent role even in an independent clause, where it can express will (its meaning strongly overlaps with the meaning of the imperative), wishes (as a result of the merger with the optative), deliberation, exhortation and possibility (Bennett, 1908), whereas in Romance languages, this usage is rather marginal and in Modern English, we can find only fossilised remnants of the optative meaning such as “*Heaven forbid.*” Apart from independent clauses, where Latin and Romance languages still use the subjunctive productively, the comparison of its usage in dependent clauses reveals striking similarities between English and Romance languages (James, 1986).

2.2.4 Old and Middle English.

The subjunctive mood played much more significant role in the older stages of the English language. It appeared in more types of dependent clauses than the present day counterpart and its usage in independent clauses was fully productive (James, 1986). More importantly, its greater extent of use stems from its distinguishability from the indicative, which was more prominent. The following tables show the forms of the Old English (OE) verb *fremman* “perform” in the present and the preterit tense of the indicative and the subjunctive. Bold font indicates subjunctive forms that are distinguishable from the indicative (Quirk & Wrenn, 1955).

Present		
singular	indicative	subjunctive
1 st person	fremme	fremme
2 nd person	fremest	fremme
3 rd person	fremeð	fremme
plural		
1 st person	fremmað	fremmen
2 nd person	fremmað	fremmen
3 rd person	fremmað	fremmen

Preterit		
singular	indicative	subjunctive
1 st person	fremede	fremede
2 nd person	fremedest	fremede
3 rd person	fremede	fremede
plural		
1 st person	fremedon	fremeden
2 nd person	fremedon	fremeden
3 rd person	fremedon	fremeden

As can be seen, the subjunctive is prominent in most forms for both the present and the preterit. During the period of Middle English, however, various phonetic changes that caused the subjunctive to be less recognisable, took place. Levelling of unstressed final syllables and a gradual loss of old endings resulted in partial phonological homonymy between the indicative and the subjunctive and the non-distinctive forms began to be interpreted as the indicative where possible. This led to the overall decline of the usage of the mood (Wright & Wright, 1967). The following table shows the forms of the Middle English verb *luvien* “to love” in the present and the preterit tense of the indicative and the subjunctive. Bold font indicates subjunctive forms that are distinguishable from the indicative.

Present		
singular	indicative	subjunctive
1 st person	luve	luve
2 nd person	luvest	luve
3 rd person	luveþ	luve
plural		
1 st person	luve(n)	luve(n)
2 nd person	luve(n)	luve(n)
3 rd person	luve(n)	luve(n)

Preterit		
singular	indicative	subjunctive
1 st person	luved(e)	luved(e)
2 nd person	luvedest	luved(e)
3 rd person	luved(e)	luved(e)
plural		
1 st person	luved(e)(n)	luved(e)(n)
2 nd person	luved(e)(n)	luved(e)(n)
3 rd person	luved(e)(n)	luved(e)(n)

In ME, the present subjunctive is only distinguishable from the indicative in the second and third person singular. The past subjunctive’s prominence is even worse, the mood differing only in the second person singular. The contemporary status of the forms of the mood is a continuation stemming from ME situation. The present day language also distinguishes the present subjunctive (apart from the verb *to be*) only in the third person singular and the past subjunctive is not distinguishable at all (again, apart from the verb *to be*) and is often interpreted as the indicative. While the language retained the pronoun “thou”, it was possible to distinguish the second person singular, even in the past subjunctive, due to the lack of the ending “-est”, but it is no longer the case (Fillbrandt, 2006).

In the older periods of English, the subjunctive was used more extensively. The main usage was:

- a) in independent clauses expressing wishing and commands
- b) in noun clauses (including indirect questions) after verbs of saying, thinking, suggesting and expressing necessity and will
- c) in adverb clauses of concession, condition, purpose, result and some types of comparative clauses

All of these uses more or less correspond to the usage in other IE languages (Quirk & Wrenn, 1995).

2.3 The Synchronic Point of View

2.3.1 The forms of the subjunctive mood.

Opinions about the forms of the mood are generally less divergent among linguists than the opinions about the nature of the subjunctive. There might arise some points of view deviating from the classical analysis, but the agreement about the forms is usually united. Apart from the occasional interpretation that the forms such as “*had done*” after the conjunctions “(as) if”, “as though” and verbs “wish” and “suppose” are *pluperfect subjunctive* (or *perfect subjunctive* as Khlebnikova (1976) names it), it is generally agreed that the subjunctive has two sets of forms in the contemporary language, *the present subjunctive* and *the past subjunctive* (Dušková, 2006). It is important to note that in the present-day English, “tenses” of the mood do not correspond with the tenses of the indicative, as the present subjunctive may refer to any time plane. Its temporal reference depends on the tense of the verb in the main sentence (for example: *They insisted that he be silent.*) The past subjunctive, contrary to its name, express present situation, counterfactual with reality (Dušková, 2006).

2.3.1.1 *The present subjunctive.*

The forms of the present subjunctive are identical to the bare infinitive, i.e. the base form of the verb (*do, have, be, make, say etc.*) Another grammatical category which shares this form with the subjunctive and the bare infinitive, is the imperative. The subjunctive is distinguishable from the indicative in the following instances:

- a) in the third person singular present simple tense (there is no -s ending), *that he go (subj.) x that he goes (ind.)*

- b) in all persons and numbers, whenever the verb *to be* is involved, that includes passives and progressive forms, because the indicative forms differ from the base form, *that we be invited (subj.) x that we are invited (ind.)*
- c) in all persons and numbers in negative sentences, the negative particle *not* precedes the subjunctive form, whereas it does not so in the indicative, *that I not go (subj.) x that I do not go (ind.)*
- d) in all persons and numbers, in past time context, as the subjunctive does not follow the rule of the sequence of tenses, *he asked that I come (subj.) x he realised that I came (ind.)*

(Övergaard, 1995)

The subjunctive is distinguishable from the imperative by the fact that its subject, unlike that of the imperative, must always be overt, whereas the imperative usually takes a covert subject. While it is true that the subject of the imperative may occasionally be overt, it always has a vocative force and is optional, whereas in the subjunctive, it is not. The imperative also takes do-support when expressing negative. The subjunctive employs only the particle *not* preceding the verb (James, 1986).

2.3.1.2 The past subjunctive.

During the course of the historical development, the forms of the past indicative and the past subjunctive have become identical (James, 1986). There is no formal distinction between them for most verbs. Out of million English verbs, there is only one which retained the capability of distinguishing between the indicative and the subjunctive, the verb *to be*. Because of that, the past subjunctive is often said to exist only for this one verb.

The past subjunctive of the verb *to be* has the form *were* in all persons and numbers, thus being different from the indicative only in the first and third person singular. *I/he/she/it were (subj.) x I/he/she/it was (ind.)*

To recognise verb forms in a syntactic environment such as *if I came* as past subjunctives is somewhat doubtful. From the diachronic point of view, indeed, they may be treated as such. It would solve the semantic discrepancy in how a past tense form can refer to a present situation, explaining that these forms are not the indicative. However, since there is only one verb capable of distinguishing between the indicative and the subjunctive, it may appear superfluous, from the synchronic point of view, to analyse those forms as such.

Furthermore, there are some syntactic inconsistencies that suggest that those forms may not be subjunctives. The negative of were-subjunctive is similar to the one of the present subjunctive, i.e. it employs the particle *not* following the verb without do-support. Occasionally, the particle follows the verb even in the present subjunctive (Övergaard, 1995), thus the analogy. Other verbs act normally as if being in the past tense, taking do-support (*if I didn't come...*). One may argue that this is due to the nature of the verb *to be* that never takes do-support even in the indicative. This argument might not suffice, as it is not true that the verb *to be* never takes do-support. In the imperative, it is perfectly normal. For example: *Don't be a fool!* instead of **Be not a fool!* Apart from the negative, other verbs are not capable of inversion in conditional sentences, whereas the were-subjunctive (alongside with *should* and *had [done]*) can make inversion. For example: *Were she present, she would say something about it.* *x *Came she, she would say something about it.* Taking those comparisons into account, it would seem more logical to recognise forms such as *If I had done* as subjunctives, because they follow the analogy of the were-subjunctive.

2.3.1.3 The subjunctive substitutes.

As the subjunctive became progressively less and less prominent (this process already started in OE), and since there are instances, where it is important to distinguish the moods, the language has developed alternate means to signify the practical modality. The subjunctive is primarily replaced by periphrases containing a modal verb and the bare infinitive. There is, however, no single auxiliary that would replace the mood in all instances. The reason lies in a historical development. Originally, modal verbs began to appear (in the subjunctive form themselves) in the contexts that would require the use of the mood to reinforce the modal meaning. Their appearance was superfluous, as the subjunctive itself expresses the practical modality, the modals were not necessary. However, when the subjunctive lost its formatives and the modals remained as the only means distinguishing the practical modality from the theoretical one, they became the true substitutes. Since they began appearing before they became the mood substitute and since they are not as general in meaning as the subjunctive is, each modal was used according to how close and suitable its semantic meaning was for a given situation, thus the heterogeneity of the substitutes (James, 1986).

Three modal verbs, most often used as the mood substitute are *may*, *will* and *shall* and their past tense forms. These modals were full verbs in OE and their usage as a periphrasis stems from their basic original meaning, which was:

may: “to have physical ability”

shall: “to be bound by an obligation, to owe”

will: “to want, intend, be determined”

(James, 1986)

May (with *let*) is used as a substitute for the present (*formulaic*) subjunctive in an independent clause (*may God protect you*). It is also used (with *will*, *can* and some other modals) in adverbial clauses of purpose (*close the door that no one may disturb us*) and concession (*strange though it may seem, I have nothing to do with this*).

Would has substituted the past subjunctive in a main clause to express conditional meaning in apodosis of a conditional sentence (*if I were you, I would not do it*).

Shall, *should* often appear in BrE instead of the *mandative* subjunctive in noun clauses after expressions of will, desire, necessity, recommendation etc. (*it is important that everyone should bring a torch*). They also appear after the conjunction *lest* expressing a negative purpose or fear (*she hid under the table lest they should find her*) (James, 1986).

2.3.2 The semantics and usage of the subjunctive mood.

To semantically unify the uses of the subjunctive, since they are so diverse, may seem impossible, especially given the fact that the present subjunctive usually refers to hypothetical, possible actions and the past subjunctive expresses actions as not real, counterfactual. However, it is possible to explain all the usages, and thus to determine the semantics of the subjunctive mood if Francis James’ approach to the mood and modality be taken into consideration. This author operates with a theory of modality as a manner of representation, which is based on a hypothesis that “there is a fundamental distinction between two ways that any representation, linguistic or otherwise, can be intended: these are (1) as a record, something which matches states of affairs in the world, or (2) as a blueprint, something which states of affairs are to match,” (1986, preface). In records, words are supposed to match the world, that is to say, they describe the reality. Blueprints, on the other hand, represent the state which remains to be achieved, brought about. World is supposed to match the words. Blueprints are, thus future oriented “forward-looking” as the author describes them. Records and blueprints are metaphors for two types of modality – “*theoretical*” and “*practical*” respectively and the subjunctive is to express the practical modality, therefore it is a forward-looking mood, inherently including futurity. In

subjunctive statements, words never match the world, but world is intended to match the words (James, 1986).

2.3.2.1 *The use of the present subjunctive.*

The present subjunctive may appear in independent clauses and set expressions (such expressions can be classified as idioms), in which its meaning has various shades of wish and command. In this use, it is sometimes called *the formulaic subjunctive* (Quirk et al., 1985). The examples of the formulaic subjunctive:

Long live the King!

Heaven forbid!

God bless you.

So be it.

Come what may...

Be that as it may...

Say what you will...

Far be it from me to...

Suffice it to say...

Perish the thought...

In the contemporary language, the formulaic use of the subjunctive is limited to certain expressions. In OE and ME, however, the use of the subjunctive in independent clauses is fully productive (James, 1986). So is the use of the subjunctive in Romance languages and Latin. In French, it also appears in set expressions (for example: *Dieu vous bénisse* – “God bless you”), but its use is not limited to them. For example: *Qu'elle soit heureuse* – May she be happy. Latin: *Utinam felix sit*. *May* and *let* serve as substitutes for the subjunctive in the main clause (*may God bless you, let the thought perish*). This use, archaic and literary as it may sound, is productive (Dušková, 2006). The *formulaic* use of the subjunctive is often considered unimportant, especially due to its unproductivity. However, it should be noted that the subjunctive serves as a constituent of a special sentence type, the optative sentence, in which it is often the only distinctive feature. Concerning its productivity in this usage, Dušková (1999) states: “The argument that it is limited to more or less fixed expressions is weakened by the fact that within its sphere of use it is the only pattern available for the expression of optative function,” (p. 166). Thus, formulaic expressions do show a certain degree of productivity, albeit the productivity does not necessarily concern the subjunctive verb itself. Some formulaic phrases serve as model patterns that are capable of (theoretically) endless modifications. For example the phrase *Long live the King!* can be changed to *Long live our friendship! Long live my family! Long live equality!* etc. Similar permutations can be found in a formula *God xxx (me/you/him...)* for example: *God help us all, God bless you,*

God be with you, God rot all royals, God guide your decision. The notions of “wish” and “command” express the practical modality so that the use of the subjunctive is appropriate.

Far more important is the use of the present subjunctive in dependent clauses. This is not the case only for English. In Romance languages, Latin or Greek, it also appears in dependent clauses more often (though its appearance in a main clause is somewhat more prominent).

The commonest use is after verbs, adjectives and nouns (sometimes called *triggers*) expressing wish, request, recommendation, instructions etc. This is sometimes called *the mandative subjunctive*. Verbs that serve as *triggers*: ask, beg, command, demand, desire, insist, instruct, order, prefer, propose, recommend, request, require, stipulate, suggest, urge etc. Adjectives that serve as *triggers*: appropriate, compulsory, crucial, essential, imperative, important, impossible, necessary, obligatory, vital etc. (Hewings, 2005) After all these expressions, it is possible to use *should* as a subjunctive substitute. Semantically, after these verbs and adjectives, the subjunctive expresses an action that is desired, or necessary, thus is to be brought about. The use of the subjunctive coincides with the practical modality and is appropriate (James, 1986). Latin and French uses subjunctives in similar situations (cf. *J'exige qu'il soit puni* “I demand that he be punished”).

In earlier stages of the language, the present subjunctive was also used in noun clauses after verbs of believing, hoping and saying, seemingly with no connection to practical modality. James (1986) cites the following examples:

I hope he be in love.

I believe your knife be good enough.

He says that he be Christ king.

There is, however, still a reason for the subjunctive to be used. In case of verbs of believing and hoping, someone who hopes for some state of affairs, actually wishes it and a wish indicates desirability. Thus, the use of the present subjunctive is the same as the use in independent clauses (*I hope he be in love – may he be in love*). The use of the subjunctive after verbs of saying is reasonable because it allows the speaker to indicate that his or her point of view actually differs from the one of subject (*he says that he be Christ king...* but I, subject am not so sure of it) The speaker thus expresses uncertainty. Using the indicative, the speaker would indicate the identical point of view with the subject. In other words, the use of the subjunctive indicates that words do not match the world, so it must express the

practical modality (James, 1986). This use of the subjunctive can still be found in German, especially in the language of newspaper. A very similar use is employed in Latin. The subjunctive is used in adverbial clauses of reason to show that the reason is not the one of the speaker but of someone else (*noctu ambulabat Themistocles quod somnum capere non posset* “Themistocles used to walk about at night because [according to him] he could not sleep”) (Allen & Greenough, 1903).

The present subjunctive is also used in certain types of adverbial clauses. In the contemporary language, its usage is limited to conditional clauses and clauses of purpose (also with a negative purpose introduced by *lest*) (Dušková, 2006). In the earlier stages of the language, it also appeared in concessional clauses and temporal clauses introduced by the conjunctions *ere*, *before* and *until* (James, 1986).

They will not go on if it be so.

Christmas morning though it be, it is necessary to send up workmen.

They will forget before the week be out.

Doubt not but I will use my utmost skill, so that the Pope attend to your complaint.

The difference between the indicative and the subjunctive in conditional clauses does not seem to be in mood but rather in a style, as the subjunctive sounds very formal, almost archaic. Therefore, its usage appears to have nothing to do with the practical modality. However, the reason for appearance of both the moods lies in the semantic neutrality of the conditional clause, which can be interpreted as both a record and a blueprint. James (1986) demonstrates this on a sentence: *If the sides of a triangle be/are equal, then the angles are also equal*. The conditional clause can be paraphrased as: *We suppose the following: A triangle's sides are equal (we conclude: The triangle's angles are equal)* or *Let the sides of a triangle be equal*. The first paraphrase presents the fact as something to be simply perceived, the other as something that is to be brought about, thus both moods are legitimate.

Concessional clauses are very similar to conditional ones because they also represent a certain condition. This condition is of a different kind, however. It is a condition that is not valid enough so as to prevent the states of affair to be realised. The manner of interpretation is irrelevant so both the moods are again possible here (James, 1986).

The subjunctive is even justifiable in temporal clauses introduced by *ere*, *before* and *until*, as those dependent clauses represent an event that takes place in a different time plane and “the separate times allow separate points of view.” (James, 1986, p. 41) The states of

affairs expressed by the adverbial clause always take place after the states of affair in the main clause, so they (from the point of view of the earlier time) do not exist yet. The subjunctive signifies futurity and that the event is yet to be realised.

The reason for its use in clauses of purpose is the same as the one in temporal clauses. The states of affair expressed by the purpose clauses remain to be brought about from the point of view of the time of the main verb (Dušková, 2006).

2.3.2.2 The use of the past subjunctive.

In the present-day English, the past subjunctive always refers either to the present or the future and represents situations counterfactual to reality. Its semantics results from the combination of the practical modality, which is forward-looking, presenting an event as a blueprint that is supposed to be realised and the past tense. Normally, a blueprint (the practical modality) represents something whose question of realisation remains open. The blueprint may or may not be realised. However, shifting a blueprint into the past makes it an old blueprint, no longer valid, thus the question of realising it is presented as closed. So, although the past subjunctive is counterfactual to reality, the practical modality is still a component of its meaning (James, 1986).

The occurrence of the past subjunctive in independent clauses is limited, in the contemporary language, to sentences of the type: *If only it were so*. Such sentences can, however, still be interpreted as ellipses, apodoses of conditional sentences being omitted (*if only it were so [things would be better]* for example) (James, 1986).

The past subjunctive appears in dependent noun clauses after verbs *wish*, *suppose*, *imagine* and *would rather* (Murphy, 2004). For example: *I wish he were not so boastful about it. Imagine the house were repainted. I would rather you were not here.*

It also appears in adverbial clauses introduced by *if*, *as if*, *as though*. For example: *I remember stepping off the boat in New York as if it were yesterday.* (Hewings, 2005)

Unlike the present subjunctive, whose distinction may sometimes be important for understanding of a sentence, the past subjunctive can be replaced with the indicative without changing a meaning of an utterance most the time. It is regarded as a stylistic variation (James, 1986).

2.4 The Subjunctive as a Linguistic Conundrum

In his article “The subjunctive conundrum in English”, Bas Aarts (2012) summarised some contemporary approaches to the English subjunctive, noting that the opinions differ among philologists. There is little agreement whether the subjunctive is a distinct mood or not and whether the verb form whereby it is realised is finite or non-finite. Linguists adopt a slightly different stance and Aarts claims that none of them sufficiently explains and clarifies the question of the nature of the mood and its place in the grammar system of English. The author makes his own suggestion that the language not recognise the subjunctive form or mood but the subjunctive clause type, alongside declarative, exclamative, interrogative and imperative (2012).

Quirk et al. (1985) state that the subjunctive is realised by the base form, which can be analysed as both finite and non-finite, depending on the “scale of finiteness”. In case of the subjunctive, these authors recognise the base form as finite, albeit some inconsistencies can be found concerning criteria distinguishing finite verb phrases from non-finite ones. According to Quirk et al., the subjunctive meets the following criteria to be labelled as finite: (1) it can appear as a verb phrase of independent clauses, (2) finite verb phrases express modality, which is an inherent component of their meaning and the subjunctive covers a modal meaning of wish, command etc. Additionally, the subjunctive (as indicative) makes tense distinction, although to a limited extent and the difference between the present and past form is not temporal (1985). Aarts opposes that the first criterion is not convincing as the subjunctive can be found in a main clause only in fixed, fossilised expressions. Furthermore, according to him, Quirk’s claim that the subjunctive is finite, although admitting that there is no subjunctive inflection and it is realised by a non-finite form, is problematic and paradoxical (2012).

Radford (2009) treats subjunctive clauses as ellipsis of a modal verb. Thus, the subjunctive verb, although realised by a non-finite form, is treated as finite. His point of view follows the analogy between *it is important that he **should** not go* and *it is important that he (ellipsis of **should**) not go*. His approach also provides a good explanation for the unusual position of the negative particle. Aarts, however, argues that the concept of a covert modal auxiliary creates circularity. The utterance “The verb phrase is finite because it contains a covert modal,” is as much plausible as “The verb phrase contains a covert modal because it is finite,” thus the reason remains obscure (2012).

For Huddleston & Pullum et al., (2002) there is no justification for recognising the subjunctive verb form as it has no inflection on its own (unlike the present or past tense). They rather treat it as a construction having what they call “a plain form” of the verb, which can be finite or non-finite, depending on a construction. In case of the subjunctive, the plain form is finite, the main reason being that it requires an overt subject. Aarts highlights that an issue may arise since the authors do not provide a sufficient definition of the concept of the construction (2012).

Anderson (2001) understands the notion of finiteness as the ability to form an independent clause. He calls such an ability *a syntactic finiteness* and thus, according to his point of view, the subjunctive is non-finite because, disregarding the *formulaic* usage, clauses containing the subjunctive cannot stand on their own but are under the rection of a mandative verb. Following the same analogy, Anderson considers the preterit or *should* in conditional clauses also non-finite, because they are under the rection of the particular sentence type and the clauses that they appear in, cannot be independent. Aarts finds this definition of finiteness too specific (2012).

Having found all the opinions insufficient, Aarts makes a suggestion himself. His approach proposes that the English language distinguish a *subjunctive clause type*, thus extending the count of clause types to five (declarative, exclamative, imperative, interrogative and subjunctive). He provides the list of morphosyntactic features that would define the subjunctive clauses:

- a) No do-support for negative, particle *not* precedes the verb
- b) Subjunctive sentences are subordinate and cannot appear on their own
- c) The verb form is identical to the base form
- d) No sequence of tenses

This solution is, for Aarts, convenient as it follows the same analogy of other clause types, and it can merge two seemingly contradictory facts that the subjunctive does not exist from the formal point of view, because it has no inflection but, at the same time, it does exist on the semantic level. The language is able to express the subjunctive meaning without having subjunctive verb forms but through subjunctive clause type in the same way it can express question without having “interrogative mood” but having interrogative clause type (2012).

3 ANALYSIS

3.1 The Methods

All the excerpts (358 in total), which have been used in the analysis, were taken from novels of contemporary British and American writers, none of which had been written before the year 2000. The following titles have been analysed: *Everything Is Illuminated* (2002) by Jonathan Safran Foer, *Under the Dome* (2009) by Stephen King, *Sweet Tooth* (2012) by Ian McEwan and *The Finkler Question* (2010) by Howard Jacobson. For each variety of English, two authors were chosen. In order to keep the results of the analysis as objective as possible (with respect to comparing the frequency of the occurrence of the subjunctive in BrE and AmE), only the first five hundred pages of *Under the Dome* were analysed. The reason for this is that if the entire book had been analysed, the ratio between the BrE material and the AmE material would be unequal. The AmE material would be vaster, with approximately five hundred pages greater than the BrE one. However, by analysing only half of *Under the Dome*, the amount of material for both varieties is similar, both having approximately seven hundred pages.

The process of analysing was done in three steps. The first was a computerised and manual search. The searching feature of Adobe Reader software was used to locate all the key triggers and conjunctions and then the texts were examined personally without the computer assistance lest some unusual appearances of the subjunctive (such as *formulaic* use) be missed. The second step involved examining each excerpt and determining a type of construction used in a syntactic-semantic environment allowing the subjunctive to be used. The last step was to enter the results into the chart format.

3.2 The Analysis of the Excerpts

In the following analysis, only the excerpts containing either morphologically distinguishable subjunctives or modal substitutes are included. The full list of the excerpts can be found in the appendices. The excerpts numbers correspond to the numbers in the appendices list so as to maintain a clear arrangement. In case of the present subjunctive, the function (mandative x formulaic) and means of distinguishing it from the indicative are stated. In case of the past subjunctive, its semantic role is stated. With modal substitutes, a note is added whether its presence is important to distinguish the subjunctive meaning from the indicative or not.

JONATHAN SAFRAN FOER:

7) “He changed his name to Yankel, the name of the bureaucrat who ran away with his wife, and *asked* that no one ever **call** him Safran again.” (p. 47) – mandative subj., no –s ending, no sequence of tenses

25) “I will do this, even though the owner *commands* that no one **should** ever receive more than one bowl of peanuts.” (p. 220) – modal substitute, not necessary for distinguishing

42) “It is my fault, because I did not *insist* that Little Igor **should** manufacture Z’s in my room with me, as he now does.” (p. 103) – modal substitute, not necessary

47) “I told him that I did not believe him, and he pushed me and *ordered* that I **should** interrogate Grandfather on the matter, but of course I cannot do that.” (p. 100) – modal substitute, not necessary

53) “The Kolker broke the nose of the confident young physician in Lutsk who *suggested* the couple **sleep** in separate beds.” (p. 128) – mandative subj., no sequence of tenses

54) “He was quite good at arithmetic, and his teacher, the young Sloucher Yakem E, had *suggested* to my great-grandparents that they **send** Safran to a school for gifted children in Lutsk.” (p. 195) – mandative subj., no sequence of tenses

55) “At the ultimate part, I have a *suggestion* that perhaps you **should** make it a Russian cosmonaut instead of Mr. Armstrong.” (p. 104) – modal substitute, necessary

59) “I know that it is not *necessary* that there **be** one right thing.” (p. 218) – mandative subj., different form than indicative

60) “...I said with as little volume as I could manufacture it is *necessary* that you **be** brave...” (p. 249) – mandative subj., different form than indicative

61) “And even *if* he **were** alive, we couldn’t free him.” (p. 12) – conditional meaning

62) “...caressing his own better half as *if* there **were** nothing in the world wrong with beating one’s boner, wherever, whenever.” (p. 15) – comparison

63) “...he said (always starting his sentence with “and,” as *if* what he verbalized **were** some logical continuation of his innermost thoughts).” (p. 17) – comparison

65) “*If* I **were** like Father, I might even have dubbed him Shapka.” (p. 32) – conditional meaning

- 67) “No one said anything as Yankel read the note, and no one ever said anything afterward, as *if* the disappearance of his wife **were**’t the slightest bit unusual, . . .” (p. 44) – comparison
- 70) “To see what it’s like, how my grandfather grew up, where I would be now *if* it **were**’t for the war.” (p. 59) – conditional meaning
- 72) “She felt as *if* she **were** brimming, always producing and hoarding more love inside her.” (p. 79) – comparison
- 73) “Even *if* he **were** to live to ninety, he reasoned, she would be only eighteen.” (p. 83) – conditional meaning
- 74) “He wraps the calendar in black paper, as *if* it **were** a gift.” (p.86) – comparison
- 75) “The woman has too much skin for her bones and too many wrinkles for her years, as *if* her face **were** some animal on its own, . . .” (p. 88) – comparison
- 76) “The girl, the perfect little girl, is looking off in another direction, as *if* someone **were** making faces to get her to smile, . . .” (p. 88) – comparison
- 77) “The water seeped through the shingles as *if* the house **were** a cavern.” (p. 97) – comparison
- 81) “She moved her thumbs over the faces, as *if* she **were** attempting to erase them.” (p. 118) – comparison
- 82) “She always saw through him, as *if* he **were** just another window.” (p. 112) – comparison
- 83) “ ‘Go away!’ she screamed, running her hands up and down the carpet as *if* it **were** a new language to learn, another window.” (p. 125) – comparison
- 85) “Because *if* it **were**’t for her, I couldn’t be here to find her.” (p. 150) – conditional meaning
- 87) “She removed his shorts and briefs, and eased onto him backward, as *if* he **were** a wheelchair.” (p. 167) – comparison
- 88) “As *if* that **were** something he truly feared, that she would one day look farther.” (p. 169) – comparison
- 94) “*If* he **were**’t here, she would have kissed me.” (p. 194) – conditional meaning
- 95) “Grandfather said, and he did not say it in a ear-splitting voice, but quietly, as *if* it **were** a fact that she should shut her mouth.” (p. 219) – comparison

97) “I have written to this point many times, and corrected the parts you would have me correct, and made more funnies, and more inventions, and written as *if I were* you writing this, but...” (p. 226) – comparison

99) “She told him that she had contemplated suicide, as *if it were* a decision.” (p. 234) – comparison

100) “The room looked as if it hadn’t been touched in years, since a death, perhaps, as *if it were* being preserved as it once was, a time capsule.” (p. 237) – comparison

101) “*If I were* the writer, I would have Safran show his love to the Gypsy girl, and take her to Greenwich Shtetl in New York City.” (p. 240) – conditional meaning

102) “*If I were* to inform Father, for example, about how I comprehend love, and who I desire to love, he would kill me, and this is no idiom.” (p. 241) – conditional meaning

103) “Herschel would care for the baby, and hold it as *if it were* his own.” (p. 243) – comparison

105) “...and I will tell you that *if I were* a Jew I would also not move forward...” (p. 249) – conditional meaning

106) “She told him that she *wished* there were another commandment, an eleventh etched into the tablets.” (p. 234) – regrets, wishes

IAN MCEWAN:

122) “All she *demand*ed in return – my guess, of course – was that he love her or, at least never leave her.” (p. 9) – mandative subj., no –s and no sequence of tenses

123) “He *insist*ed I read a newspaper every day, by which of course, he meant *The Times*, ...” (p. 21) – mandative subj., no sequence of tenses

124) “...and Ted Heath’s government, ignoring the outrage in the tabloids, was *insist*ing, decently enough, that they **must** be allowed to settle here.” (p. 38) – modal substitute, not necessary

127) “You wrote a report for Max, *recomm*ending we take him on.” (p. 182) – mandative subj., no sequence of tenses (present participle of the trigger expresses simultaneity with the past tense verb *write*)

131) “It is a tacit *suggestion* that when the moment is right, when the children are asleep, they **should** seize their chance and obliterate all thoughts of domestic duties.” (p. 103) – modal substitute, necessary

132) “While I was in full flow I thought I’d *suggest* to Tom that he **tidy** up some other loose ends.” (p. 137) – mandative subj., no –s ending

133) “I told him that you’d *suggested* I **get** in touch.” (p. 198) – mandative subj., no sequence of tenses

135) “It wasn’t *fair* that such a shit as Edmund **should** give a brilliant speech and be praised, but it was right, it seemed true.” (p. 71) – modal substitute, not necessary

153) “He gave the impression that *if* any utterance of his wife **were** to be disapproved, he would change his view in line with the facts.” (p. 153) – conditional meaning

164) “After a single kiss, and without further caresses, he leaned over me and set about undressing me, and doing it so efficiently, routinely, as *though* he **were** getting a child ready for bed.” (p. 120) – comparison

165) “He was looking at me pityingly, as *though* I **were** an evangelical member of some extreme religious sect.” (p. 132) – comparison

HOWARD JACOBSON:

187) “They had been so disappointed in her choice of husband they had all but disowned her, treating Libor as *though* he **were** dirt beneath their feet, refusing to attend their wedding, *demanding* he **stay** away from every family function, including funerals.” (p. 137) – (1) comparison, (2) mandative subj., no –s ending

195) “But the club wasn’t prepared to allow an event of this sort to occur again and *insisted* that all further meetings of ASHamed Jews **take** place either somewhere else or in a private room on the second floor.” (p. 93) – mandative subj., no sequence of tenses

201) “Sam *suggested* we **send** him away for a bit.” (p. 71) – mandative subj., no sequence of tenses

202) “The holiday which both Finkler and Libor had *suggested* he **take** he was finally taking, only in the company of his son, which on one had suggested.” (p. 96) – mandative subj., no –s ending, no sequence of tenses

- 204) “Libor had *suggested* he **learn** Hebrew and was even able to recommend a teacher,…” (p. 127) – mandative subj., no –s ending, no sequence of tenses
- 215) “Further proof, *if* further proof **were** needed…”(p. 85) – conditional meaning
- 219) “Would it matter to you *if* I **were**?” (p. 98) – conditional meaning
- 228) “ ‘I would not be so quick to see the Jew in the Jew,’ he said at last, ‘*if* the Jew in the Jew **were** not so quick to show himself.’ ” (p. 140) – conditional meaning
- 230) “She wandered *if* that **were** (?) true.” (p. 148) – hypercorrection, indirect question
- 231) “ ‘Oh, I wouldn’t mind if it **were**,’ he said.” (p. 158) – conditional meaning
- 235) “She played the pieces as they should be played, he said, as *though* Schubert **were** inventing as he went along…” (p. 11) – comparison
- 239) “But Libor didn’t look as *though* he **were** thought-transferring Holocaust.” (p. 19) – comparison
- 242) “ ‘Ha,’ he said to himself, showering, as *though* he **were** the victim of whatever was going to happen, rather than an active partner in it.” (p. 51) – comparison
- 245) “Even this kiss somehow glanced by him, as *though* she **were** really kissing a man standing in the room behind.” (p. 79) – comparison
- 247) “Grey as *though* it **were** a colour of her choosing.” (p. 101) – comparison
- 251) “She stood behind his chair and put her hands on his cheeks as *though* he **were** her little boy.” (p. 118) – comparison
- 253) “It was as *though* he **were** to laugh at the moment Violetta dies in Alfredo’s arms.” (p. 136) – comparison
- 255) “He was surprised himself by what he said, heard his words as *though* someone else **were** speaking them, but still he knew what this other person meant.” (p. 139) – comparison
- 259) “He felt as *though* he **were** living through the last days of the Rome Empire.” (p. 159) – comparison
- 260) “ ‘I need to order another sandwich,’ he said, as *though* truthful reaction **were** dependent on it.” (p. 160) – comparison

STEPHEN KING:

272) “Haskell would have been content to keep on doing that forever, but Rayburn (whom his father called ‘an overeducated cotton-picker’) had finally *insisted* that Big Jim see a cardiologist at CMG in Lewiston.” (p. 97) – mandative subj., no –s ending and sequence of tenses

274) “Julia might have *insisted* that Ernie take it to them,…” (p. 114) – mandative subj., no –s ending and sequence of tenses

275) “Rusty was making hospital rounds with Dr. Haskell when the walkie-talkie Linda had *insisted* he carry buzzed in his pocket.” (p. 191) – mandative subj., no –s ending and sequence of tenses

276) “Howie said that when news of your ... altercation ... got back to Mr. Rennie, he *insisted* that you be tried for something.” (p. 243) – different form than indicative

282) “I’ll track down Branda – she’ll either be at home or at Dipper’s with everyone else – and *suggest* she take charge of the fire-fighting operation.” (p. 344) – mandative subj., no –s ending

288) “It suddenly seemed *important* to him that Cox understand these were people under the Dome, not just a few thousand anonymous taxpayers.” (p. 433) – mandative subj., no –s ending

289) “Big Jim nodded as if to say ‘Be it on your own head.’ ” (p. 335) – formulaic subj., different form than indicative, inversion

290) “God help me.” (p. 220) – formulaic subj., no –s ending

292) “The truck’s taillights flickered, as *if* she were reconsidering.” (p. 12) – comparison

293) “Her fingers trembled, as *if* she were preparing to play something complex on the piano.” (p. 23) – comparison

297) “Chief Perkins had treated him okay, but the other one – Randolph – had looked at him as *if* Dale Barbara were a piece of dogshit on a dress shoe.” (p. 53) – comparison

298) “It was as *if* she were hypnotized.” (p. 71) – comparison

299) “Duke didn’t know *if* that were (?) possible, but it was true that almost everyone he could see was either yakking or taking pictures.” (p. 71) – hypercorrection, indirect question

- 300) “They were facing each other, and Barbie would have taken the guy in his arms and given him a pat on the back, *if it were possible.*” (p. 79) – conditional meaning
- 301) “*If that were the case, she might not be back behind the counter for a good long while.*” (p. 82) – conditional meaning
- 313) “*If that were the case, she would buy more at Brupee’s or the Gas & Grocery before they were all gone.*” (p. 160) – conditional meaning
- 314) “*If The Mill were at the bottom of a newly created well instead of caught underneath some weird bell jar, then things might still work out.*” (p. 162) – conditional meaning
- 315) “Her fingertips wiggled, as *if she were loosening up to play the piano.*” (p. 166) – comparison
- 318) “Maybe lying on top of the newspaper bitch, as *if he were enjoying a little of the old sumpin-sumpin.*” (p. 184) – comparison
- 319) “*If the press were not being kept away they’d be in photo-op heaven – and not just because the trees are in full flame.*” (p. 195) – conditional meaning
- 321) “*If this were an ordinary situation, I’d maintain life support and ask the parents about organ donation.*” (p. 232) – conditional meaning
- 322) “But, of course, *if this were an ordinary situation, he wouldn’t be here.*” (p. 232) – conditional meaning
- 325) “*If my husband were still Chief, maybe the two of you could go see Rennie together.*” (p. 244) – conditional meaning
- 330) “Passing some piece of paper among themselves as *if it were a letter from the Grand High Pope of Rome.*” (p. 257) – comparison
- 334) “*If Janelle were here right now, she would have another seizure.*” (p. 308) – conditional meaning
- 338) “I’d take your checkerboard and go on up to the personage, *if I were you.*” (p. 360) – conditional meaning
- 343) “One knee – the one with the scab on it – was up, as *if he were trying to run on his back.*” (p. 388) – comparison
- 347) “A faint smell, for one thing, as *if food were spoiling in there.*” (p. 494) – comparison

348) “He plucked the phone from Ernie’s hand as *though* Ernie **were** an assistant who had been holding it for just that purpose.” (p. 63) – comparison

349) “As *though* she **were** a freak he’d paid a quarter to see in a sideshow tent.” (p. 412) – comparison

351) “Barbie *wished* he **were** with her, his only objective the creation of forty ham-and-cheese and forty tuna sandwiches.” (p. 233) – regrets, wishes

352) “In fact, he sort of *wished* he **were** wearing a fake mustache.” (p. 358) – regrets, wishes

354) “She found herself *wishing* desperately that Howie **were** the one having this post-midnight conversation.” (p. 458) – regrets, wishes

356) “*Suppose* I **were** to call him up and tell him he can kiss my rosy red ass?” (p. 221) – imagined situation

357) “*Suppose* I **were** to call the First Selectman ... what’s his name ... Sanders ... and tell him...” (p. 222) – imagined situation

3.3 The Results

The amount of the excerpts used in the thesis is not as ample as corpus-based studies previously undertaken by linguists. Thus, the analysis cannot possibly reflect exactly the current linguistic situation as a much larger corpus would have to be examined. As such, the results might show some anomalies, facts contrary to popular belief concerning the subjunctive usage and the occurrence. This is due to the fact that since the number of excerpts is small, unique preferences and tendencies of the individual authors become more prominent. One author may be biased against using the subjunctive, another may be in favour of preferring modal substitutes etc. The analysis may not be suitable as a basis for either confirming or disproving the claims about the status of the subjunctive, but it reveals tendencies and characteristics in language usage of the selected authors. Many of those tendencies confirm some general beliefs about the subjunctive (such as, its usage is more common in AmE than BrE), and the characteristics between authors of the same language variety mostly converge.

Table 1 offers a general overview of the occurrence of both the present subjunctive and the past subjunctive as well as other types of alternative constructions in BrE material.

Table 1

The Occurrence of the Subjunctive in British Excerpts

<u>Present Subjunctive</u>	<u>McEwan</u>	<u>Jackobson</u>	<u>Total</u>	<u>%</u>
Morph. Subjunctive	6	5	11	16
Non-distinct forms	2	1	3	4
Modal Substitute	3		3	4
Non-finite Construction	19	32	51	72
Indicative	1	2	3	4
Structures analysed for pres. subj.			71	100%
<u>Past Subjunctive</u>	<u>McEwan</u>	<u>Jackobson</u>	<u>Total</u>	<u>%</u>
Morph. Subjunctive	3	16	19	22
Non-distinct forms	6	13	19	22
Indicative	22	26	48	56
Structures analysed for past subj.			86	100%

Concerning *mandative* constructions, both the British authors seem to heavily prefer non-finite constructions (mainly object + to-infinitive). The present subjunctive is much less preferable choice. However, it is still more common than modal substitutes and the indicative, even though studies generally claim that BrE favours using them rather than the morphological subjunctive. But the language of books usually differs from the colloquial speech significantly and a literary, almost archaic flavour of the subjunctive seems to be welcome and established in novels. Thus, the low encounter of modal substitutes can be easily explained. Modal verbs are the preferred variant in an ordinary speech because, unlike the subjunctive, they do not sound excessively formal. The literary language, however, is generally more refined and therefore, more formal elements are usually preferred, in this case the subjunctive.

The occurrence of the past subjunctive is more complicated to analyse. BrE excerpts clearly suggest that the indicative is a dominant choice, although using the past subjunctive seems to be a matter of preference of an individual writer. Although both the authors seem to prefer the indicative, the difference is much more prominent with McEwan, who seems to deliberately avoid the past subjunctive. It is peculiar that the past subjunctive should be less preferable choice. Like the present subjunctive, the past subjunctive also has more

formal charge than the indicative, which would seem suitable for literature. Still, the indicative is preferred to the past subjunctive.

The next table shows the list of triggers and the distribution of *mandative* constructions appearing in BrE material.

<u>Triggers</u>	<u>Morph. Subj.</u>	<u>Non-dist.</u>	<u>Modal Sub.</u>	<u>Non-fin.</u>	<u>Ind.</u>
ask				30	
beg				4	
demand	3				
fair		1	1		
important		1			
insist	2		1	10	
necessary				2	
order				1	
recommend	1				1
request				1	
require				1	1
suggest	5	1		2	1
suggestion			1		

Very important use of the present subjunctive is with verbs expressing a different meaning depending whether they are followed by the subjunctive or the indicative (i.e. insist and suggest). And the subjunctive indeed appears the most after those verbs as can be seen from the chart (the AmE chart supports the claim even further).

Should is the most common verb appearing in modal constructions. However, one instance of using another modal verb was found. In *Sweet Tooth* McEwan employed *must* as a subjunctive substitute (excerpt n. 124).

Table 3 shows the occurrence and uses of the past subjunctive and the past indicative in BrE material.

Table 3

Uses of the Past Subjunctive in British Excerpts

<u>Semantic Field</u>	<u>Morph. Subj.</u>	<u>Non-dist.</u>	<u>Ind.</u>
Conditional Use	5	13	22
Wishes and Desires			2
Comparisons	13	6	23
Imagined Situations			1
Hyper- correction	1		

In all syntactic environments allowing the past subjunctive to be used, the indicative is in majority. The past subjunctive has the strongest position in adverbial clauses of comparison, introduced by the conjunctions *as if*, *as though*, although it is still significantly outnumbered by the indicative. It would appear that, semantically, the notion of unreality is strongest in comparisons, thus the highest occurrence of the past subjunctive in this type of clauses.

Table 4 offers a general overview of the occurrence of both the present subjunctive and the past subjunctive as well as other types of alternative constructions in AmE material.

Table 4

The Occurrence of the Subjunctive in American Excerpts

<u>Present Subjunctive</u>	<u>Foer</u>	<u>King</u>	<u>Total</u>	<u>%</u>
Morph. Subjunctive	5	8	13	15
Non-distinct forms	3	6	9	10
Modal Substitute	4		4	5
Non-finite Construction	47	14	61	69
Indicative	1		1	1
Structures analysed for pres. subj.			88	100%
<u>Past Subjunctive</u>	<u>Foer</u>	<u>King</u>	<u>Total</u>	<u>%</u>
Morph. Subjunctive	28	27	55	48
Non-distinct forms	5	15	20	18
Indicative	13	26	39	34
Structures analysed for past subj.			114	100%

As expected, the occurrence of the present subjunctive is higher in AmE material. Thus, the results of the analysis converge with the general claims about the frequency in usage of the mood in the two varieties of the English language. Also, there are more instances of ambiguous forms, whereas it seems that the British authors try to avoid them. This can be simply due to the fact that, since the present subjunctive is very much alive in AmE and common, ambiguous forms sound more natural, whereas in BrE the indicative or a modal substitute would be employed, either to avoid confusion or excessive formality.

The most striking difference is, however, in the use of the past subjunctive. As in BrE material, the usage seems to be influenced by an individual preference of an author rather than a general tendency, because, for example, Foer uses the subjunctive twice as much than the indicative, but the ratio is almost equal in King. Still, the past subjunctive seems to be a much more preferable choice in AmE than in BrE. It would seem logical to claim that this might be the influence of the present subjunctive. Since it is widely used even in the vernacular speech, the past subjunctive, by analogy, is also kept alive.

The charts show that the occurrence of modal substitutes is higher in AmE than in BrE, totally contradicting the claims of the subjunctive studies. However, all the instances of modal substitutes in AmE material are found only in Foer. King used none. Thus, rather than a general tendency, this is like to be simply Foer's individual preference. Furthermore, *should* has a similar status in AmE as the subjunctive in BrE. It is more formal, almost archaic in use in the contemporary AmE, whereas the subjunctive is more standard. It is possible that its higher appearance in literature is a parallel to higher appearance of the subjunctive in BrE. It adds more literary flavour to the text.

The next table shows the list of triggers and the distribution of *mandative* constructions appearing in AmE material.

Table 5					
<i>Mandative Subjunctive in American Excerpts</i>					
Triggers and Constructions After Them					
<u>Triggers</u>	<u>Morph. Subj.</u>	<u>Non-dist.</u>	<u>Modal Sub.</u>	<u>Non-fin.</u>	<u>Ind.</u>
advise				1	
ask	1	1		18	
beg		1			
command			1	11	
demand				3	
desire				12	
imperative		1			
important	1	3			
insist	4		1	2	
necessary	2			1	
order			1	9	
require				2	1
suggest	3	2			
suggestion		1	1		
urge				2	
formulaic	2				

As in BrE material, the subjunctive is most common after verbs expressing a different meaning with one mood and the other. In all cases of modal substitutes, the verb *should* is used.

The last table shows the occurrence and uses of the past subjunctive and the past indicative in AmE material.

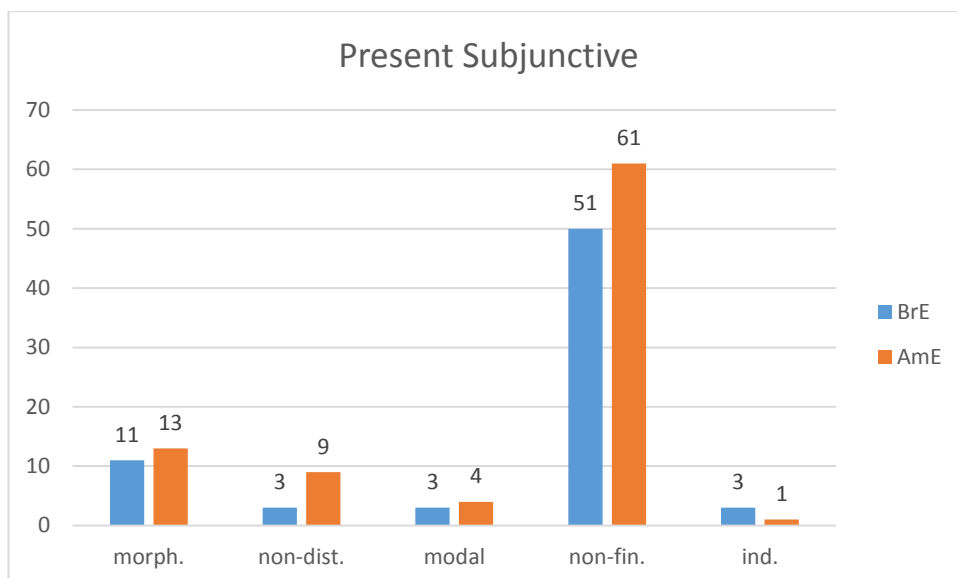
Table 6

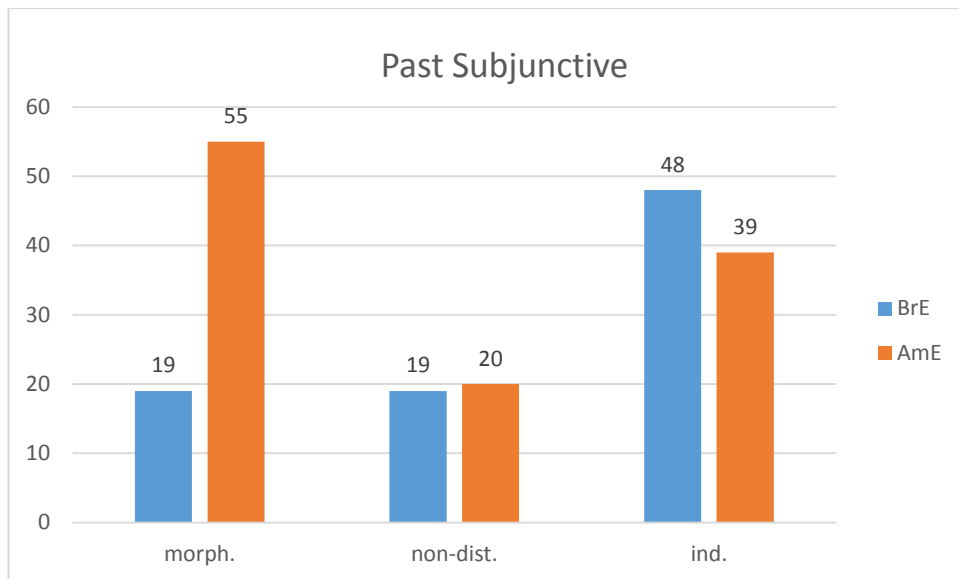
Uses of the Past Subjunctive in American Excerpts

<u>Semantic Field</u>	<u>Morph. Subj.</u>	<u>Non-dist.</u>	<u>Ind.</u>
Conditional Use	19	14	29
Wishes and Desires	4	1	1
Comparisons	29	5	7
Imagined Situations	2		2
Hyper-correction	1		

Again, the past subjunctive is most common in adverbial clauses of comparison, where it heavily dominates.

The following graphs compare the occurrence of both the present and the past subjunctive in BrE and AmE.





morph. – the morphologically distinguishable subjunctive, non-dist. – forms ambiguous with the indicative, modal – modal substitutes, non-fin. – non-finite constructions, ind. – the indicative

As can be seen from the diagrams, the analysis has confirmed the basic claim that the subjunctive mood is more commonly used in AmE, although the difference is not as great as was expected.

4 CONCLUSIONS

The vitality of the subjunctive mood in the English language has been questioned by most grammar books and linguists for the last century. Only in past few decades, new opinions about the mood began to emerge, largely stemming from corpus-based studies. The subjunctive is now believed to be returning to usage and alive, especially in AmE. The results of the analysis appear to be sufficient to suggest that it is true.

Of all instances of *mandative* constructions, the present subjunctive accounts for 16 % and 15 % in BrE and AmE respectively. Small as those figures may appear, they are not negligible. One tenth portion is still rather big for a phenomenon alleged not to be used. Moreover, the fact that the present subjunctive has appeared in all the books, which have been analysed, is even more important for the sake of the argument. Each author writes in a different style, in a different variety of the language and shows his own language preferences in choosing vocabulary and grammar. If the subjunctive really were a dead and obsolete category, there would be a great possibility of its zero or near-zero appearance in the books. However, each author has used it at least five times without trying to evoke an archaic or excessively formal, legislative tone. Still, the results show that non-finite constructions are dominant in *mandative* constructions. They account for 72 % and 69 % in BrE and AmE respectively. It can be argued that this is due to the fact that English, in general, prefers non-finite constructions to subordinate clauses, and employs them more often than other languages. When the present subjunctive is employed, it is most often with verbs allowing two interpretations depending on the mood that follows them (e.g. suggest, insist). It is only logical since neglecting the distinction may cause ambiguity and misunderstanding.

It would appear that the past subjunctive has a stronger position in AmE. As was proposed in the analysis of the results, this may be due to the higher occurrence of the present subjunctive that, by analogy, keeps the past subjunctive alive as well. With both Foer and King, the past subjunctive outnumbers the indicative. In BrE, the dominant mood is the indicative, but the frequency differs greatly depending on the author. McEwan's seemingly deliberate avoiding the past subjunctive may be the author's personal preference rather than a sign that the past subjunctive is generally avoided in BrE. Jacobson also uses the indicative more but the difference is not that profound. In both BrE and AmE, the subjunctive is most often found in adverbial clauses of comparison, where it heavily dominates in AmE. The reason for this preference is hard to explain. One may argue that the notion of unreality is perhaps strongest in comparison clauses, since the conjunctions *as if*, *as though*

automatically invoke ‘this is not the case, it is *only like* something,’ thus, speakers feel the subjunctive is more appropriate than the indicative. This is somewhat doubtful, however. The sense of unreality is equally strong, if not stronger, in nominal content clauses expressing unfulfilled wishes or conditional counterfactual clauses. The apparent preference for the subjunctive in comparison clauses may be either a distortion of the actual linguistic situation, caused by a low amount of excerpts or a phenomenon that need not necessarily have a logical explanation, since the preference may be, as many other things in a human language, quite simply arbitrary.

To summarise everything that has been written, the position of the subjunctive mood in English seems to be secure, as far as a literary language goes. AmE does seem to employ the subjunctive more than BrE, especially in case of the past subjunctive. The present subjunctive is most often used in situations where the distinction between the moods has a consequence for understanding the utterance (notably after the verbs *insist*, *suggest*). The past subjunctive is also alive and most often appears in adverbial clauses of comparison introduced by the conjunctions *as if*, *as though*.

The new trend in using the subjunctive and its resurrection is an interesting, unique phenomenon with respect to general development of grammatical systems of IE languages and is definitely worth further research.

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APPENDICES

THE LIST OF THE EXCERPTS:

In the following list, the trigger expressions are in *italics*, the morphologically distinguishable subjunctive forms are in **bold underlined** font, the forms undistinguishable from the indicative are in ***bold italicised*** font and modal verbs serving as subjunctive substitutes are in **bold**. The indicative forms and non-finite constructions are not marked in any way.

Jonathan Safran Foer – Everything Is Illuminated

- 1) “And as God *asked* Abraham to show Isaac the knife’s point, so is he *asking* us not to scratch our asses!” (p. 17)
- 2) “Did I *ask* you to drive the car?” (p. 30)
- 3) “Did I *ask* you to prepare me breakfast while you roost there?” (p. 30)
- 4) “Did I *ask* you to invent a new kind of wheel?” (p. 30)
- 5) “How many things did I *ask* you to do?” (p. 30)
- 6) “I *asked* him to be slow, because...” (p. 32)
- 7) “He changed his name to Yankel, the name of the bureaucrat who ran away with his wife, and *asked* that no one ever **call** him Safran again.” (p. 47)
- 8) “I know that you *asked* me not to alter the mistakes because they sound humorous.” (p. 53)
- 9) “When the food arrived, the hero *asked* for me to remove the meat off his plate.” (p. 66)
- 10) “Well, I suppose I’d have to *ask* you to kill me, then.” (p. 91)
- 11) “I *asked* her to purchase a Ferrari Testarossa on my behalf.” (p. 101)
- 12) “He couldn’t believe her audacity: to show up at a shtetl function, to risk the humiliation of being seen by the unpaid and overzealous usher Rubin B and *asked* to leave, to be a Gypsy among Jews.” (p. 172)
- 13) “She *asked* him to make love to her under her bed.” (p. 195)
- 14) “I will post you my story, and I *beg* of you (as does Little Igor) that you ***continue*** to post yours, but...” (p. 214)

- 15) "Father *commanded* me never to mention Grandmother to Grandfather." (p. 6)
- 16) "...I *command* you to return it back to me." (p. 23)
- 17) "I *commanded* the hero not to speak, because..." (p. 112)
- 18) "I *commanded* you not to speak English!" (p. 113)
- 19) "I *commanded* you not to speak and you did." (p. 114)
- 20) "I am glad that you were good-humored about the part I invented about *commanding* you to drink the coffee until..." (p. 142)
- 21) "I have made efforts to make you appear as a person with less anxiety, as you have *commanded* me to do on so many occasions." (p.142)
- 22) "...or if you *command* for me to post back the currency you have given me in the previous months." (p. 179)
- 23) "...and why do you *command* me to be untruthful?" (p. 179)
- 24) "My father would *command* us to kiss any book that touched the ground." (p.185)
- 25) "I will do this, even though the owner *commands* that no one **should** ever receive more than one bowl of peanuts." (p. 220)
- 26) "I would never *command* you to write a story that is as it occurred in the actual, but I would *command* you to make your story faithful." (p. 240)
- 27) "And I still haven't mentioned that Grandfather *demand*ed to bring Sammy Davis, Junior, Junior along." (p. 29)
- 28) "I do not know how much more of your novel exists at this moment, but I *demand* to see it." (p. 104)
- 29) "...because I knew that is what Father would have *desired* me to do, and I did not utter a thing." (p. 66)
- 30) "Grandfather *desires* me to tell you that the land is very premium for farming." (p. 111)
- 31) "'Of course,' I said, because I *desired* the hero to feel that he was involved in every aspect of the voyage." (p. 112)
- 32) "I *desire* him to feel as if he has a cool brother." (p. 144)

- 33) “It makes it possible for me to be not like I am, but as I *desire* for Little Igor to see me.” (p. 144)
- 34) “Perhaps, she *desired* for you to ask.” (p. 159)
- 35) “I would *desire* someone to help me.” (p. 187)
- 36) “She *desires* you to have this.” (p. 192)
- 37) “I do not know what to do, Jonathan, and would *desire* for you to tell me what you think is the right thing.” (p. 217)
- 38) “She would have uttered something if she *desired* it to remain uninvestigated.” (p. 221)
- 39) “Just how she *desired* it to be.” (p. 222)
- 40) “I asked, because I did not *desire* him to feel burdened to present it to me.” (p. 223)
- 41) “Much to Yankel’s dismay, Brod *insisted* on cutting that thick black hair herself.” (p. 76)
- 42) “It is my fault, because I did not *insist* that Little Igor **should** manufacture Z’s in my room with me, as he now does.” (p. 103)
- 43) “He ceased dubbing me that, because I *ordered* him to cease dubbing me that.” (p. 1)
- 44) “I *order* you not to go, he said, knowing that would never work.” (p. 91)
- 45) “I *order* you not to order me, she said.” (p. 91)
- 46) “Grandfather *ordered* me to thank you for the duplicate photograph.” (p. 100)
- 47) “I told him that I did not believe him, and he pushed me and *ordered* that I **should** interrogate Grandfather on the matter, but of course I cannot do that.” (p. 100)
- 48) “With regards for how you *ordered* me to remove the section where you talk about your grandmother, I must tell you that this is not a possibility.” (p. 179)
- 49) “Who is *ordering* you to write in such a manner?” (p. 240)
- 50) “I could clutch how it would *require* many to be perceived from outer space.” (p. 104)
- 51) “I will not *require* that my name is on the cover.” (p. 104)

- 52) “Here he sang the song, Jonathan, and I know how you relish inserting songs in writing, but you could not *require* me to write this.”
- 53) “The Kolker broke the nose of the confident young physician in Lutsk who *suggested* the couple **sleep** in separate beds.” (p. 128)
- 54) “He was quite good at arithmetic, and his teacher, the young Sloucher Yakem E, had *suggested* to my great-grandparents that they **send** Safran to a school for gifted children in Lutsk.” (p. 195)
- 55) “At the ultimate part, I have a *suggestion* that perhaps you **should** make it a Russian cosmonaut instead of Mr. Armstrong.” (p. 104)
- 56) “It is most *important* that we **remember**.” (p. 36)
- 57) “It is *important* that you **know** what kind of man he is, so I will tell you.” (p. 274)
- 58) “ ‘It is not *necessary* for you to decide now,’ he said.” (p. 217)
- 59) “I know that it is not *necessary* that there **be** one right thing.” (p. 218)
- 60) “...I said with as little volume as I could manufacture it is *necessary* that you **be** brave...” (p. 249)
- 61) “And even *if* he **were** alive, we couldn’t free him.” (p. 12)
- 62) “...caressing his own better half as *if* there **were** nothing in the world wrong with beating one’s boner, wherever, whenever.” (p. 15)
- 63) “...he said (always starting his sentence with “and,” as *if* what he verbalized **were** some logical continuation of his innermost thoughts).” (p. 17)
- 64) “I thought it might appear superior *if* I was tall.” (p. 24)
- 65) “*If* I **were** like Father, I might even have dubbed him Shapka.” (p. 32)
- 66) “He was snoring with such volume that the hero and I could hear him even though the windows were elevated, and it sounded as *if* the car was operating.” (p. 33)
- 67) “No one said anything as Yankel read the note, and no one ever said anything afterward, as *if* the disappearance of his wife **weren’t** the slightest bit unusual...” (p. 44)
- 68) “It had found its way into her right pocket, as if the note had a mind on its own, as *if* those seven scribbled words **were** capable of wanting to inflict reality.” (p. 49)

- 69) “It made me think about what I would dub Odessa *if* I was given the power.”
- 70) “To see what it’s like, how my grandfather grew up, where I would be now *if* it **weren’t** for the war.” (p. 59)
- 71) “*If* John Holmes was a first-rate accountant, he could have any women he would like for his wife, yes?” (p. 72)
- 72) “She felt as *if* she **were** brimming, always producing and hoarding more love inside her.” (p. 79)
- 73) “Even *if* he **were** to live to ninety, he reasoned, she would be only eighteen.” (p. 83)
- 74) “He wraps the calendar in black paper, as *if* it **were** a gift.” (p.86)
- 75) “The woman has too much skin for her bones and too many wrinkles for her years, as *if* her face **were** some animal on its own, ...” (p. 88)
- 76) “The girl, the perfect little girl, is looking off in another direction, as *if* someone **were** making faces to get her to smile, ...” (p. 88)
- 77) “The water seeped through the shingles as *if* the house **were** a cavern.” (p. 97)
- 78) “It was seeming as *if* we **were** in the wrong country...” (p. 115)
- 79) “It was as *if* I was uttering to him, ‘We will find her. We will find her.’ ” (p. 115)
- 80) “I felt as *if* all of the weight was residing on me.” (p. 117)
- 81) “She moved her thumbs over the faces, as *if* she **were** attempting to erase them.” (p. 118)
- 82) “She always saw through him, as *if* he **were** just another window.” (p. 112)
- 83) “ ‘Go away!’ she screamed, running her hands up and down the carpet as *if* it **were** a new language to learn, another window.” (p. 125)
- 84) “I could not perceive *if* you **were** appeased by the last section.” (p. 142)
- 85) “Because *if* it **weren’t** for her, I couldn’t be here to find her.” (p. 150)
- 86) “ ‘Shut up,’ he told her, and even *if* she was not Augustine, he still should not have uttered this to her.” (p. 152)

- 87) “She removed his shorts and briefs, and eased onto him backward, as *if* he **were** a wheelchair.” (p. 167)
- 88) “As *if* that **were** something he truly feared, that she would one day look farther.” (p. 169)
- 89) “...that I would remove him from my life *if* I was not a coward.” (p. 178)
- 90) “Could you write in this manner *if* he was alive?” (p. 179)
- 91) “Grandfather said to me, ‘and that we could see *if* it was not dark.’ ” (p. 184)
- 92) “ ‘No,’ she said, and she said no as *if* it was any other word from any other story, not having the weight it had in this one.” (p. 186)
- 93) “It was as *if* we **were** under a large umbrella, or under a dress.” (p. 190)
- 94) “*If* he **weren’t** here, she would have kissed me.” (p. 194)
- 95) “Grandfather said, and he did not say it in a ear-splitting voice, but quietly, as *if* it **were** a fact that she should shut her mouth.” (p. 219)
- 96) “It was as *if* there was not sufficient room in the book for the book.” (p. 224)
- 97) “I have written to this point many times, and corrected the parts you would have me correct, and made more funnies, and more inventions, and written as *if* I **were** you writing this, but...” (p. 226)
- 98) “Even *if* you **were** a bad person, I would still know that you are a good person.” (p. 227)
- 99) “She told him that she had contemplated suicide, as *if* it **were** a decision.” (p. 234)
- 100) “The room looked as if it hadn’t been touched in years, since a death, perhaps, as *if* it **were** being preserved as it once was, a time capsule.” (p. 237)
- 101) “*If* I **were** the writer, I would have Safran show his love to the Gypsy girl, and take her to Greenwich Shtetl in New York City.” (p. 240)
- 102) “*If* I **were** to inform Father, for example, about how I comprehend love, and who I desire to love, he would kill me, and this is no idiom.” (p. 241)
- 103) “Herschel would care for the baby, and hold it as *if* it **were** his own.” (p. 243)
- 104) “It was as *if* he was in our family.” (p. 245)

105) “...and I will tell you that *if I were* a Jew I would also not move forward...”
(p. 249)

106) “She told him that she *wished* there were another commandment, an eleventh etched into the tablets.” (p. 234)

Ian McEwan – Sweet Tooth

107) “Remembering my Susann moment, she *asked* me to write a regular column, ‘What I read last week’.” (p. 11)

108) “It was no surprise then, after I had been *asked* to leave the room and called back five minutes later, to hear...” (p. 29)

109) “Once more, she *asks* him to leave.” (p. 72)

110) “I said, ‘If they know that we’re friends they must have guessed that you’d tell me what they *asked* you to do.’ ” (p. 78)

111) “I could no longer *ask* him to kiss me.” (p. 86)

112) “‘I’m not *asking* you to commit to anything now,’ I said, hoping I didn’t sound like I was pleading.” (p. 97)

113) “Monica has *asked* him to go to the bank at lunchtime to draw out seventy pounds from the joint account so that she can buy presents and Christmas treats.”
(p. 99)

114) “I *asked* her to get in touch.” (p. 107)

115) “One Brighton weekend in December, Tom *asked* me to read *From the Somerset Levels*.” (p. 143)

116) “For the first, he *asked* us to think of pre-war Manhattan, and quoted...” (p. 153)

117) “These and other luminaries were critical or distrustful of an American government that was *asking* its citizens to treat a former invaluable ally as a dangerous enemy.” (p. 154)

118) “This was not a good moment to *ask* the country to contemplate contemporary fiction.” (p. 170)

- 119) “The last was at eleven forty-five, when I *asked* the operator to check if there was a fault on the line.” (p. 188)
- 120) “Soon I’m going to *ask* you to make an important decision, but before I do, let me tell you my favourite spy story.” (p. 200)
- 121) “I would have *begged* him to summon down the magic cathedral powers to forgive me.” (p. 147)
- 122) “All she *demanded* in return – my guess, of course – was that he **love** her or, at least never **leave** her.” (p. 9)
- 123) “He *insisted* I **read** a newspaper every day, by which of course, he meant *The Times*, ...” (p. 21)
- 124) “...and Ted Heath’s government, ignoring the outrage in the tabloids, was *insisting*, decently enough, that they **must** be allowed to settle here.” (p. 38)
- 125) “The 25-pound bomb was in the luggage storage at the rear of the bus and it instantly eradicated an entire family sleeping on the back seats, a serviceman, his wife and their two children aged five and two, scattering their body parts across two hundred yards of road, according to one of the cuttings that Mount *insisted* on pinning on a noticeboard.” (p. 161)
- 126) “I’d *insisted* on bringing with me *From the Somerset Levels* and we passed it back and forth across the table, ...” (p. 173)
- 127) “You wrote a report for Max, *recommending* we **take** him on.” (p. 182)
- 128) “Your masters did not *require* you to investigate how you yourself appeared through my eyes.” (p. 196)
- 129) “I *suggested* we did the filthiest stuff first...” (p. 55)
- 130) “I *suggest* you **look** at the journalism first.” (p. 65)
- 131) “It is a tacit *suggestion* that when the moment is right, when the children are asleep, they **should** seize their chance and obliterate all thoughts of domestic duties.” (p. 103)
- 132) “While I was in full flow I thought I’d *suggest* to Tom that he **tidy** up some other loose ends.” (p. 137)
- 133) “I told him that you’d *suggested* I **get** in touch.” (p. 198)

- 134) “When you *suggested* making a statement to the Press Association, I knew it was pointless, but why not?” (p. 199)
- 135) “It wasn’t *fair* that such a shit as Edmund **should** give a brilliant speech and be praised, but it was right, it seemed true.” (p. 71)
- 136) “But look, it’s only *fair* that I **tell** you something about myself.” (p. 87)
- 137) “I wondered whether the job, *if* I was offered it, would turn out to be a form of sustained punishment administered at a distance by Tony.” (p. 28)
- 138) “*If* I was accepted, I would be working over in Curzon Street.” (p. 29)
- 139) “*If* only he wasn’t such a bastard.” (p. 31)
- 140) “*If* you **were** to close your eyes, as many did, you could easily imagine that you were at a Communist Party meeting in somewhere like Stroud, for...” (p. 40)
- 141) “It was as *if* the vertical groove at the base of his skull was telepathically sensitive.” (p. 40)
- 142) “But even *if* each agency was staffed by geniuses and paragons of efficiency, four in collaboration could never defeat the monolithic entity of the Provisional IRA,...” (p. 51)
- 143) “*If* it was, I’d never talk to him again.” (p. 54)
- 144) “*If* her politics **were** so infantile or bone-headed, how much of a friend could she be?” (p. 75)
- 145) “Which would have made this line of work a good choice for her, *if* only the women **were** sent out to do more than clean houses.” (p. 75)
- 146) “And why would they give me him *if* I was under suspicion?” (p. 79)
- 147) “*If* they really **were** there, down among the punters and their pints, the Watchers would have been far closer to the speakers than I was.” (p. 79)
- 148) “It was as *if* she was alone and he was watching her through a peep-hole.” (p. 104)
- 149) “It was self-conscious and awkward, it had a theatrical quality, as *if* we **were** aware of the expectations of an unseen audience.” (p. 114)

- 150) “He seemed impressed and he was looking at me oddly, as *if* he was making a discovery.” (p. 116)
- 151) “*If* his best work was already behind him, I would have made an embarrassing error of judgement.” (p. 127)
- 152) “...but the fact was that *if* I was to go on seeing him, I would have to keep telling him these off-white lies.” (p. 130)
- 153) “He gave the impression that *if* any utterance of his wife **were** to be disapproved, he would change his view in line with the facts.” (p. 153)
- 154) “Or as *if* the Austen was in his gift.” (p. 173)
- 155) “I would be in deep trouble at work, even *if* the Guardian story wasn’t followed up.” (p. 177)
- 156) “But *if* there was more, and I was exposed, then ... then I should tell Tom before the newspaper did.” (p. 177)
- 157) “We were out of the house in the time it took me to put on my coat, and walking arm in arm down the hill towards the English Channel as *if* it was just another carefree weekend.” (p. 177)
- 158) “*If* he wasn’t there, the search for him would begin in his flat.” (p. 188)
- 159) “I also knew I was in danger of behaving as *though* I was guilty.” (p. 25)
- 160) “Elsewhere across the kingdom they would have taken us for whores, or treated us as *though* we **were**.” (p. 75)
- 161) “Her lips were parted, but only just, as *though* she was formulating a thought, a word, a name ... Neil.” (p. 80)
- 162) “He listened to me, head still cocked, and with a look of amused scepticism, his lips quivering slightly as *though* at any moment he was ready to join in or take over and make my words his own, or improve upon them.” (p. 93)
- 163) “His eyes had a glazed look, as *though* I was hypnotising him.” (p. 95)
- 164) “After a single kiss, and without further caresses, he leaned over me and set about undressing me, and doing it so efficiently, routinely, as *though* he **were** getting a child ready for bed.” (p. 120)

- 165) “He was looking at me pityingly, as *though I **were*** an evangelical member of some extreme religious sect.” (p. 132)
- 166) “I *wish* I was still in my soft sagging bed with the pillow over my head.” (p. 107)
- 167) “*Suppose* at the next general election a Labour government was returned.” (p. 52)

Howard Jacobson – The Finkler Question

- 168) “Some days he’d *ask* one of the boys to give his lesson for him since they all knew it so well.” (p. 16)
- 169) “Unless he was *asked* to turn up to someone’s party as Robert De Niro in *Raging Bull*.” (p. 35)
- 170) “I shouldn’t have *asked* you to keep the dress on.” (p. 48)
- 171) “Even so, to go over to the piano to *ask* the pianist to play ‘Stars fell on Alabama’ for Ronit Kravitz and to discover he was talking to Treslove’s son Alfredo was a misfortune Finkler would rather have avoided.” (p. 68)
- 172) “‘I was going to *ask* you to play a tune for my companion,’ Finkler said...” (p. 68)
- 173) “Just don’t *ask* me to say precisely what.” (p. 87)
- 174) “So far you’ve *asked* us to oppose a consumer boycott of all Israeli goods and produce, ...” (p. 95)
- 175) “He had to *ask* for the radio to be turned down and then turned off altogether.” (p. 120)
- 176) “I mean it’s her reputation, too, I *ask* you to protect.” (p. 133)
- 177) “He called up Emmy and *asked* her to have breakfast with him.” (p. 138)
- 178) “It crossed his mind to *ask* her to go upstairs with him.” (p. 141)
- 179) “He wondered if there was any way he could *ask* her to leave him alone.” (p. 150)
- 180) “The host of the party *asked* him to leave.” (p. 170)
- 181) “She isn’t *asking* you to buy her a house.” (p. 172)

- 182) “What he would have given to be able to go out into their now neglected garden with her and put his finger on the knot of green string she was always *asking* him to help her tie.” (p. 178)
- 183) “‘I’m going to have to *ask* you to move on, sir,’ he says.” (p. 195)
- 184) “He *begged* her not to go.” (p. 10)
- 185) “...Alf and Ralph *begged* their father to confuse his visiting rights again.” (p. 59)
- 186) “Drive Gaza further and further into itself until the West would be *begging* Israel to reconquer it.” (p. 111)
- 187) “They had been so disappointed in her choice of husband they had all but disowned her, treating Libor as *though* he were dirt beneath their feet, refusing to attend their wedding, *demanding* he stay away from every family function, including funerals.” (p. 137)
- 188) “Because you *insist* on using words like exhilarating.” (p. 9)
- 189) “Samuel, he *insisted* on being called then.” (p. 14)
- 190) “‘Ours is not a club you can just join,’ he had explained to Treslove in the days when he *insisted* on being called Samuel.” (p. 50)
- 191) “They were lying on Treslove’s bed in that suburb he *insisted* on calling Hampstead.” (p. 51)
- 192) “But I promised Malkie I would no longer *insist* on our playing duets.” (p. 63)
- 193) “...even if that wife *insisted* on turning away from him and fiddling with his penis behind her back, as though having trouble with the fastening of a complicated brassiere.” (p. 70)
- 194) “Sorry, Palestine, as he *insisted* on calling it.” (p. 79)
- 195) “But the club wasn’t prepared to allow an event of this sort to occur again and *insisted* that all further meetings of ASHamed Jews take place either somewhere else or in a private room on the second floor.” (p. 93)
- 196) “That’s because you *insist* on understanding it.” (p. 129)

- 197) “His flunkys gave me a signed photograph and *ordered* me to leave.” (p. 64)
- 198) “I *recommend* you don’t do the programme.” (p. 74)
- 199) “...and he had never in his life *requested* any woman to have his baby.” (p. 59)
- 200) “To be ASHamed Jew did not *require* that you had been knowingly Jewish all your life.” (p. 92)
- 201) “Sam *suggested* we **send** him away for a bit.” (p. 71)
- 202) “The holiday which both Finkler and Libor had *suggested* he **take** he was finally taking, only in the company of his son, which on one had suggested.” (p. 96)
- 203) “Treslove had *suggested* closing the windows when the fan was on, or turning the fan off when the windows were open.” (p. 115)
- 204) “Libor had *suggested* he **learn** Hebrew and was even able to recommend a teacher,...” (p. 127)
- 205) “But isn’t it *important* that we **make** a distinction here?” (p. 110)
- 206) “...he was sure it wasn’t *necessary* for him to point out.” (p. 77)
- 207) “But I understand why it is *necessary* for you to do so.” (p. 139)
- 208) “Would anyone notice *if* my programmes **were**’t aired?” (p. 9)
- 209) “Besides, he would have known *if* she was in the vicinity.” (p. 36)
- 210) “...but *if* she was simply obeying orders or carrying out a contract, she might not have been adequately apprised of the appearance of the person she’d been hired to get.” (p. 39)
- 211) “None of it might have had meaning, but then again all of it might have had meaning, even *if* it was only the meaning of extreme coincidence.” (p. 40)
- 212) “...but what *if* this was a random anti-Semitic attack that just happened to have gone wrong only in the sense that he wasn’t a Semite?” (p. 55)
- 213) “Listen, *if* you **were** what this imaginary woman said you were, and you’d have wanted to play the violin, you’d have played the violin.
- 214) “ ‘Not *if* he was the last man on the planet,’ Josephine said.” (p. 71)

- 215) “Further proof, *if* further proof **were** needed...”(p. 85)
- 216) “Not even a drinks waiter would disturb them, *if* that was how they wanted it.” (p. 94)
- 217) “We wouldn’t call ourselves ASHamed Jews *if* the object of our criticism was Burma or Uzbekistan.” (p. 96)
- 218) “And even *if* you **were** –“ (p. 97)
- 219) “Would it matter to you *if* I **were**?” (p. 98)
- 220) “And would it matter to you *if* we **were**?” (p. 98)
- 221) “I asked how you could be the victim of an anti-Semitic attack *if* you **weren’t** a Semite.” (p. 98)
- 222) “Be a good place to die *if* you **were** a single woman, Libor thought.” (p. 101)
- 223) “It was as *if* each couple was giving the other space.” (p. 119)
- 224) “What *if* it was all a bit late?” (p. 121)
- 225) “– but what *if* it was a message of hate –“ (p. 125)
- 226) “Fine, *if* you **were** a Palestinian, Libor always said.” (p. 126)
- 227) “– or, *if* he was more Priapus than Bacchus that evening, he would join her in the shower.” (p. 133)
- 228) “ ‘I would not be so quick to see the Jew in the Jew,’ he said at last, ‘*if* the Jew in the Jew **were** not so quick to show himself.’ ” (p. 140)
- 229) “ ‘Put it this way,’ Treslove said, describing the blog to Hephzibah who had declined his offer to mail her the link, ‘*if* you **were** a Palestinian –’ ” (p. 146)
- 230) “She wandered *if* that **were** (?) true.” (p. 148)
- 231) “ ‘Oh, I wouldn’t mind *if* it **were**,’ he said.” (p. 158)
- 232) “But he wished he could mention the affair, *if* it ever really was an affair, to Libor now.” (p. 160)
- 233) “You would see the meaning in the night, see God’s face even, *if* you **were** lucky – the shechina.” (p. 174)

- 234) “See! – how would he know it was a reception and not a party *if* he was merely a stranger looking for trouble?” (p. 195)
- 235) “She played the pieces as they should be played, he said, as *though* Schubert **were** inventing as he went along...” (p. 11)
- 236) “He actually used the word erotic, snagging his tongue on it as *though* the salaciousness of the syllables themselves was enough to arouse him.” (p. 16)
- 237) “Whenever Libor said the word Israel he sounded the ‘r’ as *though* there **were** three of them and...” (p. 16)
- 238) “Sam Finkler would eventually spit out Israel-associated words like Zionist and Tel Aviv and Knesset as *though* they **were** curses.” (p. 16)
- 239) “But Libor didn’t look as *though* he **were** thought-transferring Holocaust.” (p. 19)
- 240) “‘But not the shoes with the flies in,’ he told Treslove, as *though* Treslove was a man who out of malice put flies in women’s shoes.” (p. 36)
- 241) “‘God is good to me,’ he said, as *though* that was who he’d been looking at in the fan, ‘all things considered.’ ” (p. 37)
- 242) “‘Ha,’ he said to himself, showering, as *though* he **were** the victim of whatever was going to happen, rather than an active partner in it.” (p. 51)
- 243) “She liked to be made love to from a distance as *though* it wasn’t really happening.” (p. 52)
- 244) “And he did, more derisively than Finkler had ever heard it played, with crude honky-tonk syncopations followed by absurdly drawn-out slow passages, almost like a fugue, as *though* it was a mockery of motherhood, not a celebration of it.” (p. 68)
- 245) “Even this kiss somehow glanced by him, as *though* she **were** really kissing a man standing in the room behind.” (p. 79)
- 246) “...and occasionally a DVD would show up in which the eminent musician or playwright would address the ASHamed Jews as *though* they **were** the Nobel Prize Committee whose faith in him he deeply appreciated...” (p. 95)
- 247) “Grey as *though* it **were** a colour of her choosing.” (p. 101)

- 248) "...her skin the same, at one and the same time spare and floppy, as *though* the small amount of flesh she did have was still too big for her bones." (p. 108)
- 249) "It affected all his dealing with her, as *though* whenever she spoke there was a smell in the room from which he had to avert his nose." (p. 110)
- 250) "It was as *though* she was telling the group about her holidays." (p. 111)
- 251) "She stood behind his chair and put her hands on his cheeks as *though* he were her little boy." (p. 118)
- 252) "Finkler shook his head as *though* there was nothing to be done with any of them." (p. 119)
- 253) "It was as *though* he were to laugh at the moment Violetta dies in Alfredo's arms." (p. 136)
- 254) "He was about to say it had escaped his memory, but the expression sounded wrong for the occasion, as *though* his memory was a captor of good times." (p. 138)
- 255) "He was surprised himself by what he said, heard his words as *though* someone else were speaking them, but still he knew what this other person meant." (p. 139)
- 256) "And more than that a hunger for gloom, as *though* there wasn't enough to satisfy him in his own person and he had come to suck out hers." (p. 146)
- 257) "Passing stories of violence and malice on to her as *though* that was the only way he could empty his own system of them." (p. 149)
- 258) "Not looting them, just throwing them about as *though* they *were* not worth stealing." (p. 150)
- 259) "He felt as *though* he were living through the last days of the Rome Empire." (p. 159)
- 260) "'I need to order another sandwich,' he said, as *though* truthful reaction were dependent on it." (p. 160)
- 261) "...information for which he would certainly have been grateful had it not been delivered to him as *though* any kinship system beyond being the only child of

divorced drug-taking parents was bound to be outside the comprehension of a Gentile.” (p. 169)

262) “She lay there on her own, not wanting to hear from him, unavailable to him, staring up at the ceiling – as *though* that was the route out she would finally take –” (p. 174)

Stephen King – Under the Dome (first 500 pages)

263) “Howie *advised* you to leave town before Rennie found some other way to make trouble for you, didn’t he?” (p. 243)

264) “Wanda *asked* him to elucidate just what he meant by that.” (p. 48)

265) “...but in the meantime he was *asking* the American people to unite their prayers for the people of Chester’s Mill with his own.” (p. 94)

266) “Will the board *ask* acting Chief Randolph to take on Junior, Frank DeLesseps, Melvin Searles, and Carter Thibodeau as deputies at base salary?” (p. 132)

267) “I’m not going to *ask* that You *show* me Your will, because I’m no longer convinced You actually have a will.” (p. 152)

268) “*Asked* me to give you this.” (p. 176)

269) “I was going to *ask* Henry Morrison to do it, and...” (p. 235)

270) “Coralee Dumagen *asked* me to water her plants while they’re gone.” (p. 407)

271) “Has anyone or anything landed in a flying saucer and *demand*ed to be taken to our leader?” (p. 443)

272) “Haskell would have been content to keep on doing that forever, but Rayburn (whom his father called ‘an overeducated cotton-picker’) had finally *insisted* that Big Jim see a cardiologist at CMG in Lewiston.” (p. 97)

273) “...(his father had *insisted* on naming the kid after some old bluesman,...” (p. 104)

274) “Julia might have *insisted* that Ernie take it to them,...” (p. 114)

- 275) “Rusty was making hospital rounds with Dr. Haskell when the walkie-talkie Linda had *insisted* he **carry** buzzed in his pocket.” (p. 191)
- 276) “Howie said that when news of your ... altercation ... got back to Mr. Rennie, he *insisted* that you **be** tried for something.” (p. 243)
- 277) “...he was *ordered* by his father to stay at home and feed the cows.” (p. 201)
- 278) “It wasn’t Junior’s one more thing, but Junior did not tell Sam this any more than Chief Randolph had told Wettington and Morrison, who had *ordered* them to stay on station.” (p. 476)
- 279) “ ‘Leave now! This is Chief Peter Randolph, *ordering* you to leave now!’ ” (p. 486)
- 280) “My *suggestion* is that, if you want to see the barrier – although you can’t actually see it, as I’m sure you’ve been told – you **bring** Captain Barbara out to where it cuts Town Road Number Three.” (p. 120)
- 281) “No one’s going to get shot, Andrea, and no one’s *suggesting* we **make** these young fellows full-time police.” (p. 132)
- 282) “I’ll track down Branda – she’ll either be at home or at Dipper’s with everyone else – and *suggest* she **take** charge of the fire-fighting operation.” (p. 344)
- 283) “Barbie, I *suggest* you **escort** those two beautiful ladies at least fifty yards back from – ” (p. 434)
- 284) “He had *urged* the other seven or eight kids in his informal computer club to also keep spares on hand, ...”(p. 170)
- 285) “And I *urge* you to stand for Second Selectman yourself.” (p. 344)
- 286) “We understand your concern, but it is *imperative* that we **maintain** this “telephonic blackout” to lower the risk of classified information passing into and out of Chester’s Mill.” (p. 262)
- 287) “ ‘It’s quite *important* that I **speak** to Captain Barbara,’ he said, returning to his original scripture.” (p. 118)
- 288) “It suddenly seemed *important* to him that Cox **understand** these were people under the Dome, not just a few thousand anonymous taxpayers.” (p. 433)

- 289) “Big Jim nodded as if to say ‘**Be** it on your own head.’ ” (p. 335)
- 290) “God **help** me.” (p. 220)
- 291) “The girl driving the pickemup responded with one of her own, and oh my Lord *if* she was a ticktock over nineteen, he’d eat his last paycheck from Sweetbriar Rose.” (p. 11)
- 292) “The truck’s taillights flickered, as *if* she **were** reconsidering.” (p. 12)
- 293) “Her fingers trembled, as *if* she **were** preparing to play something complex on the piano.” (p. 23)
- 294) “Plus, *if* your canoe was made of wood, the paint might be gone below the waterline.” (p. 29)
- 295) “As *if* they **were** going to suicide-bomb us next.” (p. 46)
- 296) “ ‘Not *if* the plane had engine trouble and was trying to land on the highway,’ Duke said.” (p. 46)
- 297) “Chief Perkins had treated him okay, but the other one – Randolph – had looked at him as *if* Dale Barbara **were** a piece of dogshit on a dress shoe.” (p. 53)
- 298) “It was as *if* she **were** hypnotized.” (p. 71)
- 299) “Duke didn’t know *if* that **were** (?) possible, but it was true that almost everyone he could see was either yakking or taking pictures.” (p. 71)
- 300) “They were facing each other, and Barbie would have taken the guy in his arms and given him a pat on the back, *if* it **were** possible.” (p. 79)
- 301) “*If* that **were** the case, she might not be back behind the counter for a good long while.” (p. 82)
- 302) “*If* you **were** ten years younger, Rose ... or even five ...” (p. 86)
- 303) “Almost positive there wasn’t, but *if* someone was, *if* by some crazy chance Henry or LaDonna had parked over by the common and returned on foot (...), he would scream.” (p. 100)
- 304) “Further and, *if* she was a little late, so what?” (p. 104)
- 305) “And you’d be within your rights – God knows you would – *if* you **were** to bust me one right in the cotton-picking chops.” (p. 110)

- 306) “He didn’t actually believe that, but they’d be quicker to do what he wanted *if they **were** frightened.*” (p. 125)
- 307) “*If the barrier was still there.*” (p. 132)
- 308) “Barbie felt as *if they **were** driving into a noir movie from the late nineteen forties.*” (p. 137)
- 309) “*If this situation was really bad, they would have sent in the Rangers.*” (p. 139)
- 310) “*If there was anything at all those men could do to aid or end this situation, you would be looking at their faces instead of their asses.*” (p. 141)
- 311) “Would you know *if it was?*” (p. 144)
- 312) “Henry Morrison from the PD would probably be happy to change the current propane canister, but what *if there **were** no spares?*” (p. 160)
- 313) “*If that **were** the case, she would buy more at Brupee’s or the Gas & Grocery before they were all gone.*” (p. 160)
- 314) “*If The Mill **were** at the bottom of a newly created well instead of caught underneath some weird bell jar, then things might still work out.*” (p. 162)
- 315) “Her fingertips wiggled, as *if she **were** loosening up to play the piano.*” (p. 166)
- 316) “*If it was petit mal, it would stop on its own.*” (p. 166)
- 317) “*If it was New York City, things might be different.*” (p. 173)
- 318) “Maybe lying on top of the newspaper bitch, as *if he **were** enjoying a little of the old sumpin-sumpin.*” (p. 184)
- 319) “*If the press **were** not being kept away they’d be in photo-op heaven – and not just because the trees are in full flame.*” (p. 195)
- 320) “That was an offer Sammy couldn’t refuse even *if he was crying.*” (p. 225)
- 321) “*If this **were** an ordinary situation, I’d maintain life support and ask the parents about organ donation.*” (p. 232)
- 322) “But, of course, *if this **were** an ordinary situation, he wouldn’t be here.*” (p. 232)

- 323) “And even *if* he was, I wouldn’t be trying to operate on him using a ... a goddam Toyota manual.” (p. 232)
- 324) “Any other cop might not have seen it, even *if* it was right in front of his eyes.” (p. 242)
- 325) “*If* my husband **were** still Chief, maybe the two of you could go see Rennie together.” (p. 244)
- 326) “I gave my heart to Jesus years ago, and *if* it was End Times, I wouldn’t be here.” (p. 248)
- 327) “*If* you **were** to say that nine-eleven was the Supreme Being’s response to our Supreme Court telling little children they could no longer start their day with a prayer to the God who made them, I’d have to go along. (p. 249)
- 328) “And it might not be a bad idea *if* we **were** to appropriate some of the more perishable food for our own personal –” (p. 254)
- 329) “Surely, you understand that *if* this was important – very – I’d be at home, mourning my husband.” (p. 257)
- 330) “Passing some piece of paper among themselves as *if* it **were** a letter from the Grand High Pope of Rome.” (p. 257)
- 331) “Surely, *if* he was still around, she would have seen him sometime during the last six months, wouldn’t she?” (p. 275)
- 332) “*If* I was Phil, I might come back out of the woods just long enough to kick you fuckin ass!” (p. 277)
- 333) “Might cause you to shit your pants – *if* you **were** wearing any – but it wouldn’t hurt you.” (p. 295)
- 334) “*If* Janelle **were** here right now, she would have another seizure.” (p. 308)
- 335) “...,and the best thing about it was you could pay in monthly instalments and return the whole deal *if* you **weren’t** just as happy as a pig in shit.” (p. 312)
- 336) “He went to the window overlooking the parking lot, thinking he’d rush out and kill the intruders *if* they **were** still here;” (p. 315)
- 337) “*If* I was doing inspection, you’d be doing push-ups with my foot in your ass.” (p. 329)

- 338) “I’d take your checkerboard and go on up to the personage, *if I were you.*”
(p. 360)
- 339) “‘*If there was only a way to get in touch with her,*’ Carolyn said.” (p. 361)
- 340) “*If these people were asked later, they would remember exactly where and when they had seen Eric “Rusty” Everett.*” (p. 371)
- 341) “And *if* Barbie wasn’t working the grill personally, he could have gotten Rose to do it.” (p. 375)
- 342) “*If they were dead, she could go live with her aunt Ruth in New York.*” (p. 383)
- 343) “One knee – the one with the scab on it – was up, as *if* he were trying to run on his back.” (p. 388)
- 344) “It was as *if* heaven itself was coming down around their ears.” (p. 437)
- 345) “Couldn’t let you even *if* you were still an official employee, like him.” (p. 466)
- 346) “And *if* she was asked what all the mystery was about?” (p. 493)
- 347) “A faint smell, for one thing, as *if* food were spoiling in there.” (p. 494)
- 348) “He plucked the phone from Ernie’s hand as *though* Ernie were an assistant who had been holding it for just that purpose.” (p. 63)
- 349) “As *though* she were a freak he’d paid a quarter to see in a sideshow tent.”
(p. 412)
- 350) “If you can’t laugh when things go bad – laugh and put on a little carnival – then you’re either dead or *wishing* you were.” (p. 199)
- 351) “Barbie *wished* he were with her, his only objective the creation of forty ham-and-cheese and forty tuna sandwiches.” (p. 233)
- 352) “In fact, he sort of *wished* he were wearing a fake mustache.” (p. 358)
- 353) “Right now she *wished* he was her father.” (p. 438)
- 354) “She found herself *wishing* desperately that Howie were the one having this post-midnight conversation.” (p. 458)

- 355) “And *suppose* it was Junior and a few of his friends, ready to throw him a welcome-back party?” (p. 122)
- 356) “*Suppose* I **were** to call him up and tell him he can kiss my rosy red ass?” (p. 221)
- 357) “*Suppose* I **were** to call the First Selectman ... what’s his name ... Sanders ... and tell him...” (p. 222)
- 358) “ ‘And *suppose* it was from the President?’ Big Jim said.” (p. 271)

SUMMARY IN CZECH

Tato bakalářská práce se zabývá spojovacím způsobem (konjunktivem) v anglickém jazyce. Je zaměřena jak na přítomný tak i na minulý spojovací způsob.

Teoretická část začíná krátkým přehledem historie a vývoje spojovacího způsobu ve starších Indoevropských jazycích. Poté shrnuje jeho formy a použití. Poslední kapitola poskytuje náhled do problematiky konjunktivu z hlediska lingvistického a uvádí některé názory lingvistů a filologů.

Analýza zkoumá 358 příkladů nalezených v dílech současných britských a amerických spisovatelů a snaží se zjistit, jaké postavení konjunktiv má ve dvou nejrozšířenějších variantách anglického jazyka, v britské a americké. Výzkum je hlavně zaměřen na četnost výskytu spojovacího způsobu i dalších alternativních konstrukcí, které se mohou vyskytnout ve stejném sémanticko-syntaktickém prostředí umožňujícím použití konjunktivu. Výsledky analýzy potvrdily a zároveň vyvrátily některé základní výroky ohledně tohoto způsobu. Bylo potvrzeno, že se konjunktiv častěji vyskytuje v americké angličtině. Konjunktivu prézentu se nejvíce používá po slovesech, jejichž význam se mění v závislosti na tom, zdali po nich konjunktiv následuje či nikoli, například: *insist*, *suggest*. Nicméně se zdá, že v obou variantách se dává přednost konstrukcím s neurčitými slovesnými tvary. V americké angličtině bylo také nalezeno více případů s modálními opisy, přestože se jejich vyšší výskyt očekává v britské. Konjunktiv préterita se také zdá být častější v americké angličtině. Obě varianty jej nejčastěji používají ve vedlejších větách způsobových, uvozených spojkami *as if*, *as though*.

Výsledky podporují současná tvrzení, že konjunktiv je v současném jazyce živý a používaný.