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LEARNING GRAMMAR IN CONTEXT

Part 1

Sequence of Tenses. Modal Verbs.

Oblique Moods.



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навчальний посібник
з дисципліни
«Практична граматика (англійська мова)»

для здобувачів
першого (бакалаврського) рівня вищої освіти
спеціальності
014.02 Середня освіта
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Метою навчального посібника є допомогти здобувачам освіти, що опановують англійську мову, систематизувати свої знання граматичної будови англійської мови й прояснити незрозумілі аспекти. Посібник складається з трьох тематичних розділів, до яких включено теми, що, як правило, викликають труднощі при опануванні граматики англійської мови. Усі вправи приведені у порядку зростаючої складності та спрямовані як на тренування та закріплення навичок вживання суто граматичного матеріалу, так і введення його у процес комунікації через цикл пізнавальних дій: сприйняття (через читання та прогнозування) й утворення власного «зустрічного» тексту-дискурсу. Посібник може бути використаний для аудиторної або самостійної роботи.

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PREFACE

The main goal of this manual is to assist students majoring in English in developing oral and written speech skills through learning grammar with text focusing on the use of grammatical structures in meaningful context. The selection of grammatical material, texts of various functional styles and genres, the content and the structure of the manual, the character of suggested exercises are aimed at achieving this goal.

The advantages of the text over separate sentences in studying grammar are as follows:

- text as multi-functional phenomenon provides students with both with the linguistic and extralinguistic information, promotes their cognitive activity and their creativity;
- authentic text being an example of natural everyday speech demonstrates grammatical phenomena in real communicative context giving students an opportunity to develop their communicative skills;
- most grammatical phenomena appear in the form of a refrain, which helps remember them better;
- the selected short stories of culturally specific humor, relevant and diverse topics; lyrics that traditionally forms a significant layer of national culture, the system of native speakers' worldviews and aesthetic values; publicist texts with diverting information on social issues ensure students' interest and stimulate them to use grammatical structures in their speech, to discuss, demonstrating their intelligence and worldview.

The manual suggests three units: "Sequence of Tenses", "Modal Verbs" and "Oblique Moods". Each unit includes:

- grammar rules presented in the form of summary charts;
- belles-lettres texts – short stories of well-known British and American

writers with a complex of tasks focused on concrete grammatical structures and on using them in oral and written speech in various contexts;

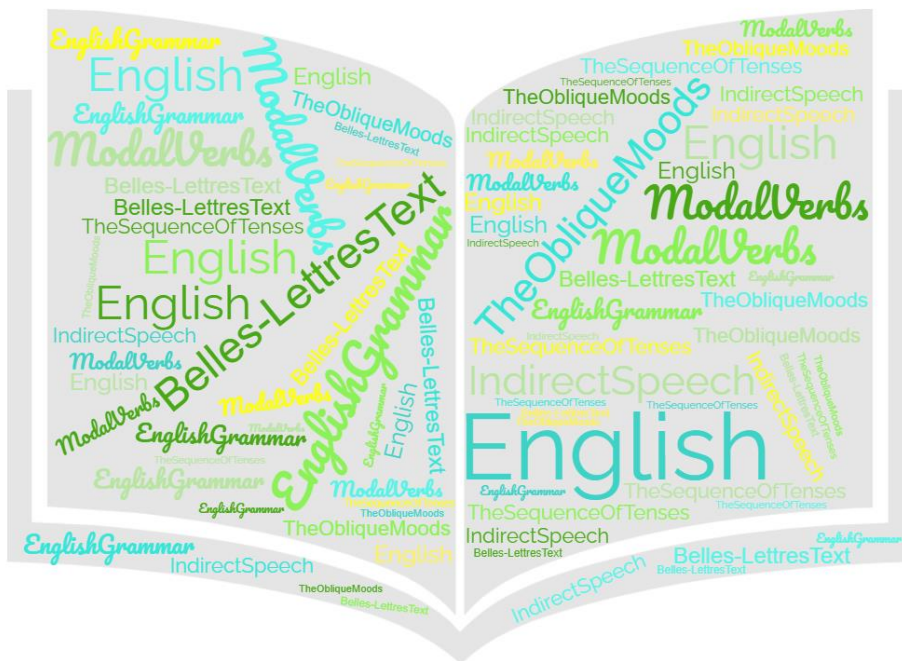
➤ a complex of revision tasks aimed at revising and consolidating grammar material on the topic, further training these grammatical constructions in realistic contexts.

The suggested tasks are of various types: tasks of analytical character like “Analyse the form of...”, “State the function of...”; tasks of “practical type” like “Transform...”, “Fill in...”, “Use the appropriate form...”; and communicative tasks, such as “Transfer...”, “Respond...”, “Expand...”. They call upon a wide range of skills: cognitive, language, integrative linguistic and communicative. Working over the suggested tasks students not only have to apply their knowledge of grammar and vocabulary, they are encouraged to perform such cognitive operations as analysis, synthesis, comparison, generalisation, etc., which lead to cognitive development, and to work out practical skills of using grammatical constructions in realistic contexts as well as the strategies of text work.

The manual can be either for classroom use or for self-study. However, it is desirable to do communicative tasks directly in the classroom, where the process of communication is realised between the teacher and the students as well as between the students themselves. It is connected with the specific character of these tasks which are aimed at development of students’ practical skills to use the digested material in oral speech.

UNIT 1

SEQUENCE OF TENSES





GRAMMAR RULES

SEQUENCE OF TENSES

The *Sequence of Tenses* is a certain dependence of the tense of the verb in a subordinate clause on that of the verb in the principal clause: if the verb in the principal clause is in one of the past tenses, a past tense (or future in the past) must be used in the subordinate clause. But if a present or a future tense is used in the principal clause, any tense required can be used in the subordinate clause. Thus, a shift of tenses into the past is observed in the subordinate clause after the past tense in the principal clause. The rules of the sequence of tenses are mainly observed in subordinate object, subject, predicative, appositive attributive and adverbial clauses.



<i>Principal clause</i>		<i>Subordinate clause</i>	
The present or future tenses		any tense form required by situation	
<div style="border: 1px solid #ccc; border-radius: 15px; padding: 5px; display: inline-block;">The use of tenses</div>			
<i>Principal clause</i>		<i>Subordinate clause</i>	
The past tense forms 	Present Simple		Past Simple
	Present Continuous		Past Continuous
	Present Perfect		Past Perfect
	Past Simple		Past Perfect (<i>or without changes</i>)
	Past Continuous		Past Perfect Continuous
	Past Perfect		<i>without changes</i>

If there is a use of past tense in the principal clause, it must be followed by a past tense in the subordinate clause

General rule

The teacher **wanted** to know if the students **had completed** writing the answers.
She **had** a sickening sense that life **would go** on in this way.

If the action of the subordinate clause is simultaneous with that of the principal clause, the Past Simple or the Past Continuous is used in the subordinate clause no matter which past tense form is in the principal clause

She **said** that she **lived** in Amsterdam.
She **took** my bag when I **was not looking**.
I **wondered** what Tina **was doing** there so late at night.

If the action of the subordinate clause precedes the action expressed in the principal clause, the Past Perfect or the Past Perfect Continuous is used in the subordinate clause no matter which past tense form is in the principal clause

I **thought** you **had left** us.
It **was** also **rumoured** that Peter **had got married**.
My brother **was angry** because he **had been waiting** for us for over an hour.

If the action expressed in the subordinate clause refers to the future, the Future in the Past (Simple or Continuous) is used

She always **thought** John **would come** to this.
She **decided** she **would be staying** in town next day to do some shopping.
Lu **had told** her that I **would probably come** to this place later.

If there are several subordinate clauses in a sentence, the rule of the sequence of tenses is observed in all of them

He **wanted** to return to the house to see how they **were doing** and tell them that he **would be going out** to Paris in two or three days.

The rule of the sequence of tenses is observed when a past tense is used in the subordinate clause to which other clauses are subordinated

Kitty **says** she **knew** he **would never return**.
I **realised** that he **had come away** with me in order to discuss once more what he **had been** already **discussing** for hours with his sister-in-law.

The rules of the sequence of senses are optional when reference is made to the actual present time or actual future time

Jane **said** she **doesn't** ever **want** to see you.
We **wanted** to know what day we **'ll be leaving**.
I **said** I **'m preparing** for my final test.

The sequence of tenses is NOT observed if the subordinate clause expresses a universal truth or something habitual, customary or characteristic

Ann **told** me that she **goes** by bus every day.
He **told** me that he **had** no permit for the gun, and that in England it **is** illegal to own a gun without a permit.

The sequence of tenses is NOT observed in attributive relative clauses and adverbial clauses of cause, result and comparison (introduced by *than, as well as*), any tense based on what needs to be conveyed can be used, e.g. the present tense or the future tense

I **left** the house through the back door, which **opens** into a beautiful garden. (*attributive relative clause*)
James **refused** to go with me last night because he **will have** an exam tomorrow. (*adverbial clause of cause*)
I worked very hard today, so I **'m exhausted**. (*adverbial clause of result*)

INDIRECT SPEECH

Speaker's words can be presented as direct speech or indirect speech (reported speech). In contrast to direct speech, in which the exact words of the speaker are given, indirect speech is a form of utterance in which these words are reported. When direct speech is converted into indirect speech some changes of tenses are required in accordance with the rules of the sequence of tenses.

"I know the answer", she said.

She said (that) *she knew the answer.*

"I've done it", he said.

He said (that) *he had done it.*

"Do you understand the question?" he asked us.

He asked us *if/whether we understood the question.*

1

Reported statements

When the speech is reported with a reporting verb in the present (e.g. *I say ...*, *He says ...*, *They tell ...*) the same tenses are used but the pronouns and verb forms are to be changed when necessary

"I'm really hungry because I haven't eaten since breakfast", says Ann.
Ann *says* (that) *she's* really hungry because *she hasn't eaten* since breakfast.

BUT

When the speech is reported with a reporting verb in the past (e.g. *I said ...*, *She told ...*) all the verbs that follow are to be changed according to the rules of the Sequence of Tenses → we shift the reported clauses 'one tense back'

"I'm really hungry because I haven't eaten since breakfast", said Ann.
Ann *said* (that) she *was* really hungry because she *hadn't eaten* since breakfast.

Tense changes in Indirect Speech

Original statement

Reported statement

Present Simple



Past Simple

“We **work** for the town council”.

They **said** they **worked** for the town council.

Present Continuous



Past Continuous

“I’m **doing** the washing”.

She **said** she **was doing** the washing.

Present Perfect



Past Perfect

“They **haven’t arrived** yet”.

She **said** they **hadn’t arrived** yet.

Present Perfect Continuous



Past Perfect Continuous

“We **have been waiting** for ages!”

They **complained** (that) they **had been waiting** for ages.

Past Simple



Past Perfect

“She **decided** to leave earlier today”.

Tom **said** she **had decided** to leave earlier that day.

Past Continuous



Past Perfect Continuous

“I **wasn’t telling** the truth”.

He **admitted** he **hadn’t been telling** the truth.

Past Perfect



Past Perfect (no changes)

“I **hadn’t met** your brother before”.

She **said** (that) she **hadn’t met** my brother before.

Future (Simple/Continuous)



Future in the Past (Simple/Continuous)

“I **will help** you, Jim!”

He **swore** that he **would help** Jim.

“I **will be waiting** for you!”

He **promised** that he **would be waiting** for us.

be going to



was/were going to

“They **are going** to stay at home tonight”.

They **said** they **were going** to stay at home that night.

No changes

Quotations are reported without tense changes

Napoleon *said* that you *must never interrupt* your enemy when *he is making* a mistake.

When an immediate future event is reported

Don't leave. She *said* she *will make* some coffee.

"We're leaving tomorrow at 8.30". ?

They said they *'re leaving* tomorrow at 8.30. (reported on the same day)

They said they *were leaving* the next day at 8.30. (reported some days later)

When a state meaning (e.g. *like, live, believe etc*) is reported in case it is necessary to show that the state continues

"I still don't believe you", he said. ?
He *said* that he still *doesn't believe* me. ?
"I really like your friend", she said. ?
She *said* she really *likes* you. ?

It is possible to make the tense change but it can suggest that the state belongs to the past

He *said* that he *didn't believe* me at that time.

If there is a concrete date the Past Simple remains unchanged

She *said* she *graduated* from Ushinsky University in 2018.

When a narrative is reported the Past Simple is not changed to the Past Perfect

"I *was standing* at the bus-stop, and I *saw* everything that *happened*", he said. ?
He *said* he *was standing* at the bus-stop, and *saw* everything that *happened*.

If the Past Indefinite denotes an action taking place at a definite moment, it remains unchanged

"I *had left* home before he *came back*", she said. ?
She *said* she *had left* home before he *came back*. ?

The Past Indefinite after *since* and *when* generally remains unchanged, though it is possible to backshift

Julia explained: "I haven't met my boyfriend since we *parted*". ?
Julia explained that she hadn't met her boyfriend since they (*had*) *parted*.

The Past Continuous remains unchanged in the statements of such type as in the example

She said, "I *was waiting* for the bus when Sean arrived". ?
She said that she *was waiting* for the bus when Sean arrived.

Modal verbs *could, would, should, might, ought to* don't change while *will, shall, can* and *may* change; *must* can stay the same or change to *had to* or *would have to* if refers to the future; *mustn't* and *needn't* can stay the same or change.

"I *can* drive". - I said I *could* drive.
"It *may* snow". - They thought it *might* snow.
"You *should* come back". - She told me I *should* go back.
"I *must* go now". - She said he *must (had to)* go.
"You *needn't* wait for us". - We said they *needn't (didn't need to/didn't have to)* wait for us.

When sentences containing the Oblique Moods are reported the form of the verb usually remains unchanged

"Oh, how I *wish I had never seen him!*" ?
She thought she *wished she had never seen him*.

Other changes in Indirect Speech

The pronouns of the 1st person are replaced by those of the 3rd person; the pronouns of the 2nd by those of the 1st or 3rd

Diana said, "I'll meet **you** here again tomorrow at 10.30". - Diana said **she** would meet **us** there again the next day at 10.30.
 "I hope **you** will join **us** tonight," I said **to James**. - I told **James** I hoped **he** would join **us** that night.

Yes and *no* are not repeated, except in informal speech for emphasis

"**Yes**, we decided earlier today".
 He said that they had decided earlier that day. *or* He said that **yes**, they had decided earlier that day. (*inf.*)

In exclamatory sentences *so* and *such* are replaced by *very*, *exceedingly*, etc

She said, "Kate is **such** a good pianist!"
 She said that Kate was **very (exceedingly)** good pianist.

Interjections must be replaced by suitable adverbial modifiers

She said, "**Alas!** I'll never be happy again!"
 She **exclaimed in despair** she would never be happy again.

Certain words and phrases which are repeated in direct speech are not reported in indirect speech

He said to her, "It's **very kind** of you to offer to do it for Jane, **very kind indeed**."
 He said it was **very kind** of her to do it for Jane.

Adverbs of place and time and demonstrative pronouns are replaced in reported sentences because indirect speech happens at a later time than the original speech, and perhaps in a different place

James said, "I arrived **here** an hour **ago**".
 James said he had arrived **there** an hour **before**.
 My friends said, "We're starting our course at the college **next month**".
 My friends said they were starting their course at the college **the following month**.

<i>today</i>	<i>that day</i>
<i>tonight</i>	<i>that night</i>
<i>tomorrow</i>	<i>the next day, the following day</i>
<i>next (week, month etc)</i>	<i>the next/the following (week, month etc)</i>
<i>ago</i>	<i>before</i>
<i>yesterday</i>	<i>the day before/the previous day</i>
<i>last (week, month etc)</i>	<i>the last/the previous (week, month etc)</i>
<i>now</i>	<i>then</i>
<i>here</i>	<i>there</i>
<i>this (place)</i>	<i>that (place)</i>

The verb introducing direct speech is replaced by another verb which shows whether indirect speech is a statement, a question, a request, an order or an exclamation

Fanny **said** to him, "Do you know them?"
 Fanny **asked** him if he knew them.
 He **said**, "Why, I never expected she would do such a thing!"
 He **exclaimed** he had never expected she would do such a thing.

As well as reporting speech with a reporting verb it is possible to use a noun + *that* to report someone's words in case more information should be added (*that* is not usually left out)

Kim said, "You should try the new Chinese restaurant. It's awesome".
 Kim **recommended** that we (should) try the new Chinese restaurant. *or* What did you think of **Kim's recommendation** that we (should) try the new Chinese restaurant?

Reported questions

Word order in a reported question is the same as in a statement; auxiliaries *do*, *does*, *did* are not used as well as question marks

“What do you want?”
The man asked *what we wanted*.
“Can we take photos?”
Helen wondered *if we could take photos*.

if/whether/wh-word + subject + verb + object/complement

BUT if it is question to the subject with the link verb *to be*, the direct order of words is not always strictly observed

“Who is that man?”
He asked *who the man was*. or He asked *who was the man*.

The same changes in tense, pronouns, time and place words as for reported statements are necessary for questions in indirect speech

The reporter asked, “*Did you tell us* the truth *yesterday*, Mr. Brown?”
The reporter *asked* Mr. Brown *if he told them* the truth *the day before*.

General questions are introduced by the conjunction *if* or *whether*

“*Is there* a cafe in the museum?”
Peter was asking *if/whether there was* a cafe in the museum.

It is possible to add *or not* at the end of the question or after *whether*

They want to know *if/whether* it’s safe *or not*.
They want to know *whether or not* it’s safe.

Special questions are introduced by the same adverb or pronoun that introduces an original question

“Hi, Kitty! *Where are you going? Why are you alone?*”
I asked her *where she was going and why she was alone*.

Negative questions which express surprise or criticism are reported with a ‘functional’ verb

“*Wasn’t* the play fantastic?”
She *exclaimed that* the play had been fantastic.
! *not* She asked if the play hadn’t been fantastic.

Reported tag questions also change to statement word order

“You are ready, *aren’t you?*”
He *asked* (me) *if/whether I was ready*.

Reported questions are generally introduced by such verbs as *to ask*, *to inquire*, *to want to know*, *to wonder* etc

“Where did you have lunch?”
I *asked* her where she had had lunch.
“When is the lecture?”
Someone *wants to know* when the lecture is.

In rendering answers, the verbs *to answer* and *to reply* are generally used

“What time is it?” - “Twelve o’clock”, I said.
I *replied* that it was twelve o’clock.

An indirect question form can be used after the verbs *to say*, *to tell* etc when we are talking about the answer to a question

Did your friend *say when* she would be calling?
I wish you’d *tell me whether* you agree.
I *haven’t been informed what* time the flight gets in.

Reported orders, requests and advice

Orders, requests and advice are reported with

- a reporting verb + object + to-infinitive (positive)
- a reporting verb + object + not + to-infinitive (negative)

"Please wait outside" ?

The man **told us to wait outside**.

"Could you help us, please?" ?

We **asked someone to help us**.

"Please don't bring food into the shop". ?

He **asked us not to bring** food into the shop.

Mainly *to tell* or *to ask* are used but there are a number of other verbs that can be applied, e.g. *to command*, *to request*, *to urge*

There are other ways of reporting orders and requests, e.g. using modal verbs *must*, *should*, *to have to*, *to be to*

My therapist **is** always **telling me I must (should) relax**.

"I want you to relax". ?

My therapists **is** always **telling me to relax**.

Sometimes it is possible to report the order or request in the form of indirect or question

My therapists **is** always **telling me she wants me to relax**.

Instructions and orders are usually reported with the verb *to tell*, the verb *to order* is used when the meaning is stronger

The doctor said, "Stop working so hard". ?

The doctor **told me to stop** working so hard.

The police officer shouted, "Get out of the car!" ?

The police officer **ordered us to get out of** the car!"

Requests are usually reported with the verb *to ask*, the verb *to beg* is used for a strong request

My mother said, "Will you please tidy your room?" ?

My mother **asked me to tidy** my room.

The verb *to ask* can be used

- with or without an indirect object
- ask for + a noun phrase to report a request to have something
- ask for + passive infinitive with to
- ask + if/whether to report a request for permission
- ask (+ object) + if/whether/wh-word to request information

"May I sit down?" - Li **asked to sit down**.

"Please sit down, Li". - The boss asked **Li to sit down**.

"Can I have a receipt, please?" - I **asked** (the assistant) **for** a receipt.

They **are asking for** a speed limit **to be introduced**.

"Do you mind if I smoke?" - Lu **asked if/whether** he could smoke.

He **asked (me) if** I had everything I needed.

The verb *to say* is NOT used to report requests or orders

My mother said, "Will you please tidy your room?"

! My mother **asked me to tidy** my room.

not My mother said me to tidy my room.

Advice is reported with the verbs *to advise*, *to tell*, *to warn*, it also possible to use the verb *to suggest* ?

suggest + *should* or *suggest* + *gerund* !

Dad said, "Be careful - there's ice on the roads". ?

Dad **warned me to be careful** because there was ice on the roads.

The doctor said, "I think you should go to a gym". ?

The doctor **advised me to go** to a gym.

The doctor suggested (that) I **should get** some exercise.

My friends **suggested going** to the gym.

4

Reported offers, suggestions, apologies, imperatives, exclamations

Offers, suggestions, apologies can be reported in the form of an indirect statement or question or with the help of a reporting verb + infinitive with to, using reporting verbs which make clear the purpose of what was said

"I can lend you some money".
She **said she could lend me** some money. *or*
She **offered to lend me** some money.
She said to him, "Excuse me for disturbing you".
She **apologized (to him) for disturbing** him.

Imperatives are reported with
- a reporting verb + object + infinitive with to (positive)
- a reporting verb + object + not (never) + infinitive with to (negative)

"Remember to post my present", he asked me.
He **reminded me to post** his present.
"Don't wait", he said.
He **asked me not to wait**.

The reporting verb matches the function of the imperative - asking, advising etc

When exclamations are reported, it is not so much the verb as the adverbial modifier which shows the character of the exclamation - whether it expresses joy, sorrow, surprise, etc.

He said, "How pleasant! Jane is going to spend a week with us!"
He **cried joyfully (with joy, delightedly)** that Jane was going to spend a week with them.
She said, "I'm so sorry! Lily is leaving us!"
She **said sadly (with deep sadness, sorrowfully)** that Lily was leaving them.

5

Reporting verbs and their patterns

The two most common reporting verbs are *to tell* and *to say*, both are used to report information

BUT

The verb *to tell* is used to introduce indirect speech only; the person addressed must be mentioned. Thus, the verb *to tell* needs an object, usually a person.

The verb *to say* is used to introduce both direct and indirect speech if the person addressed is not mentioned (if the person is mentioned, the verb *to tell* is preferable). However, we can use an object with the verb *to say*, if we introduce it with *to*.

Tom **told the reporters that** it had been an accident.
Tom **said that** it had been an accident.
Tom **said to the reporters that** it had been an accident.

The verbs *to talk* and *to speak* are used to say who was speaking, to whom, for how long, or what about. BUT we don't use them as verbs of reporting.

Reporting verbs followed by the pattern shown.
Some verbs can be followed by more than one pattern.

1. Verb + that clause (usually reporting statements): *add, agree, announce, answer, argue, comment, confirm, deny, emphasise, grumble, guarantee, insist, note, object, observe, point out, predict, protest, remark, repeat, reply, state, swear, think*

She agreed that the rule was unfair.

2. Verb + object + that clause: *assure, convince, inform, notify, persuade, reassure, remind, tell*

He reminded me that it's Hannah's birthday next week.

3. Verb + (object) + that clause (with these verbs an object is usual, but not always necessary): *advise, promise, show, teach, warn*

They warned (us) that swimming there was dangerous.

4. Verb + that clause or verb + object + to-infinitive (the to-infinitive is often to be): *acknowledge, assume, believe, claim, consider, declare, expect, feel, find, presume, suppose, think, understand*

They expected that the concert would be cancelled. *or* They expected the concert to be cancelled.

5. Verb + that clause or verb + to/with + object + that-clause:

(i) Verb + that clause or verb + to + object + that clause: *admit, announce, complain, confess, explain, indicate, mention, propose, recommend, report, reveal, say, suggest, whisper*

They complained that my lectures were boring. *or* They complained to me that my lectures were boring.

6. Verb + to-infinitive: *apply, offer, refuse, swear, volunteer*

He offered to give us a lift to the airport.

I asked to wait. (= I asked if I could wait) *or* I asked her to wait.

(ii) Verb + that clause or verb + with + object + that clause: *agree, argue, check, commiserate, confirm, disagree, joke*

She joked that she had lost their presents. *or* She joked with the children that she had lost their presents.

7. Verb + object + to-infinitive: *advise, allow, ask, call on, command, encourage, forbid, force, instruct, invite, order, persuade, recommend, remind, request, teach, tell, urge, warn*

She told me to phone her at any time.

8. Verb + to-infinitive or verb + object + to-infinitive: *ask, beg, expect*

9. Verb + to-infinitive or verb + that clause: *agree, claim, decide, demand, expect, guarantee, hope, promise, propose, request, swear, threaten, vow*

He decided to go to Greece. *or* He decided that he would go to Greece.

She regretted starting the course. *or* She regretted that she had started the course.

10. Verb + object + to-infinitive or verb + object + that clause: *advise, order*

He advised me to travel by train because it would be cheaper. *or* He advised me that it would be cheaper to travel by train.

11. Verb + -ing or verb + that clause: *admit, advise, deny, mention, propose, recommend, regret, report, suggest*

12. Verb + that clause with should or the present subjunctive: *advise, ask, beg, command, demand, direct, insist, instruct, intend, order, prefer, propose, recommend, request, require, stipulate, suggest, urge, warn*

We can also use a that clause with *should* or Subjunctive I after nouns related to these verbs: *advice, command, demand, direction, insistence, instruction, proposal*

They proposed that Sociology (should) be taught as an undergraduate subject at the university.

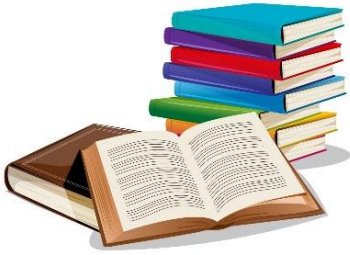
They put forward the proposal that Sociology (should) be taught as an undergraduate subject at the university

13. Verb + -ing + preposition: *admit to, apologise for, complain about, insist on,*

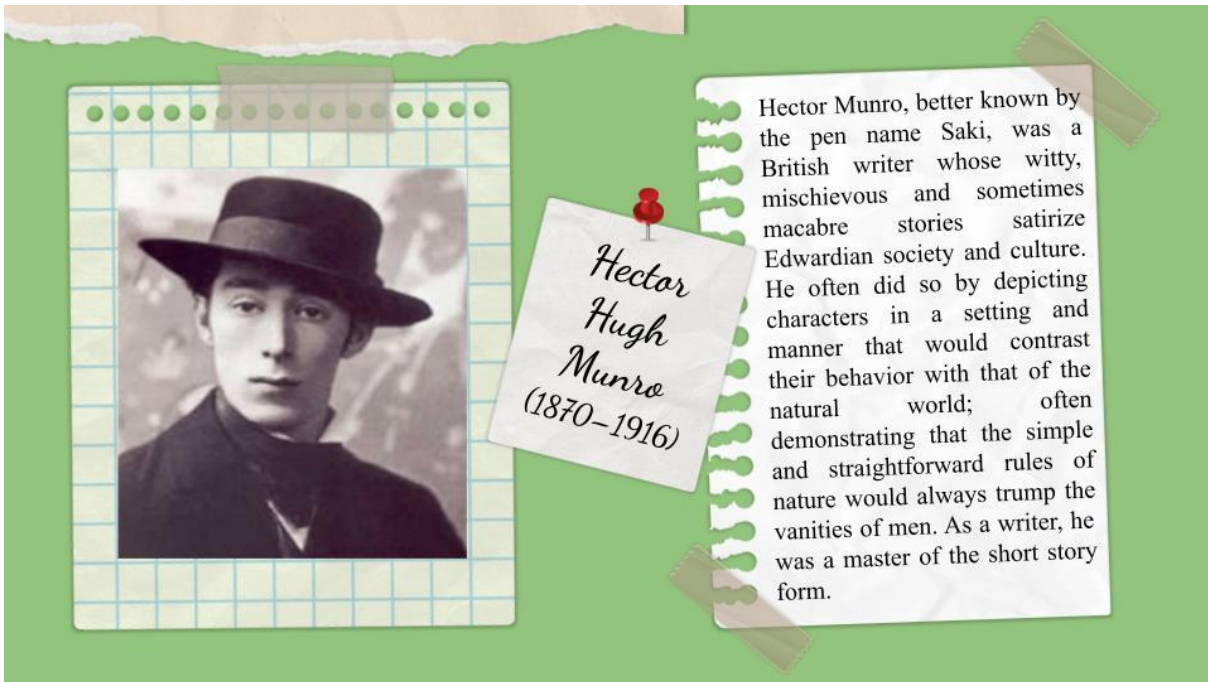
She apologised for losing my umbrella.

14. Verb + object + preposition + -ing: *accuse...of, blame...for, congratulate...on, criticise...for, praise...for, thank...for, warn...about*

Carl's friend criticised him for not taking this opportunity.



TEXT 1



The Quest by Saki

An unwonted peace hung over the Villa Elsinore, broken, however, at frequent intervals, by clamorous lamentations suggestive of bewildered bereavement. The Momebys had lost their infant child; hence the peace which its absence entailed; they were looking for it in wild, undisciplined fashion, giving tongue the whole time, which accounted for the outcry which swept through house and garden whenever they returned to try the home coverts anew. Clovis, who was temporarily and unwillingly a paying guest at the villa, had been dozing in a

hammock at the far end of the garden when Mrs. Momeby had broken the news to him.

“We’ve lost Baby,” she screamed.

“Do you mean that it’s dead, or stampeded, or that you staked it at cards and lost it that way?” asked Clovis lazily.

“He was toddling about quite happily on the lawn,” said Mrs. Momeby tearfully, “and Arnold had just come in, and I was asking him what sort of sauce he would like with the asparagus –”

“I hope he said hollandaise,” interrupted Clovis, with a show of quickened interest, “because if there’s anything I hate –”

“And all of a sudden I missed Baby,” continued Mrs. Momeby in a shriller tone. “We’ve hunted high and low, in house and garden and outside the gates, and he’s nowhere to be seen.”

“Is he anywhere to be heard?” asked Clovis; “if not, he must be at least two miles away.”

“But where? And how?” asked the distracted mother.

“Perhaps an eagle or a wild beast has carried him off,” suggested Clovis.

“There aren’t eagles and wild beasts in Surrey,” said Mrs. Momeby, but a note of horror had crept into her voice.

“They escape now and then from travelling shows. Sometimes I think they let them get loose for the sake of the advertisement. Think what a sensational headline it would make in the local papers: ‘Infant son of prominent Nonconformist devoured by spotted hyena.’ Your husband isn’t a prominent Nonconformist, but his mother came of Wesleyan stock, and you must allow the newspapers some latitude.”

“But we should have found his remains,” sobbed Mrs. Momeby.

“If the hyena was really hungry and not merely toying with his food there wouldn’t be much in the way of remains. It would be like the small-boy-and-apple story – there ain’t going to be no core.”

Mrs. Momeby turned away hastily to seek comfort and counsel in some other direction. With the selfish absorption of young motherhood, she entirely disregarded Clovis's obvious anxiety about the asparagus sauce. Before she had gone a yard, however, the click of the side gate caused her to pull up sharp. Miss Gilpet, from the Villa Peterhof, had come over to hear details of the bereavement. Clovis was already rather bored with the story, but Mrs. Momeby was equipped with that merciless faculty which finds as much joy in the ninetieth time of telling as in the first.

“Arnold had just come in; he was complaining of rheumatism –”

“There are so many things to complain of in this household that it would never have occurred to me to complain of rheumatism,” murmured Clovis.

“He was complaining of rheumatism,” continued Mrs. Momeby, trying to throw a chilling inflection into a voice that was already doing a good deal of sobbing and talking at high pressure as well.

She was again interrupted.

“There is no such thing as rheumatism,” said Miss Gilpet. She said it with the conscious air of defiance that a waiter adopts in announcing that the cheapest-priced claret in the wine-list is no more. She did not proceed, however, to offer the alternative of some more expensive malady, but denied the existence of them all.

Mrs. Momeby's temper began to shine out through her grief.

“I suppose you'll say next that Baby hasn't really disappeared.”

“He has disappeared,” conceded Miss Gilpet, “but only because you haven't sufficient faith to find him. It's only lack of faith on your part that prevents him from being restored to you safe and well.”

“But if he's been eaten in the meantime by a hyena and partly digested,” said Clovis, who clung affectionately to his wild beast theory, “surely some ill-effects would be noticeable?”

Miss Gilpet was rather staggered by this complication of the question.

“I feel sure that a hyena has not eaten him,” she said lamely.

“The hyena may be equally certain that it has. You see, it may have just as much faith as you have, and more special knowledge as to the present whereabouts of the baby.”

Mrs. Momeby was in tears again. “If you have faith,” she sobbed, struck by a happy inspiration, “won’t you find our little Erik for us? I am sure you have powers that are denied to us.”

Rose-Marie Gilpet was thoroughly sincere in her adherence to Christian Science principles; whether she understood or correctly expounded them the learned in such manners may best decide. In the present case she was undoubtedly confronted with a great opportunity, and as she started forth on her vague search she strenuously summoned to her aid every scrap of faith that she possessed. She passed out into the bare and open high road, followed by Mrs. Momeby’s warning, “It’s no use going there, we’ve searched there a dozen times.” But Rose-Marie’s ears were already deaf to all things save self-congratulation; for sitting in the middle of the highway, playing contentedly with the dust and some faded buttercups, was a white-pinafores baby with a mop of tow-coloured hair tied over one temple with a pale-blue ribbon. Taking first the usual feminine precaution of looking to see that no motor-car was on the distant horizon, Rose-Marie dashed at the child and bore it, despite its vigorous opposition, in through the portals of Elsinore. The child’s furious screams had already announced the fact of its discovery, and the almost hysterical parents raced down the lawn to meet their restored offspring. The aesthetic value of the scene was marred in some degree by Rose-Marie’s difficulty in holding the struggling infant, which was borne wrong-end foremost towards the agitated bosom of its family. “Our own little Erik come back to us,” cried the Momebys in unison; as the child had rammed its fists tightly into its eye-sockets and nothing could be seen of its face but a widely gaping mouth, the recognition was in itself almost an act of faith.

“Is he glad to get back to Daddy and Mummy again?” crooned Mrs.

Momeby; the preference which the child was showing for its dust and buttercup distractions was so marked that the question struck Clovis as being unnecessarily tactless.

“Give him a ride on the roly-poly,” suggested the father brilliantly, as the howls continued with no sign of early abatement. In a moment the child had been placed astride the big garden roller and a preliminary tug was given to set it in motion. From the hollow depths of the cylinder came an earsplitting roar, drowning even the vocal efforts of the squalling baby, and immediately afterwards there crept forth a white-pinafores infant with a mop of tow-coloured hair tied over one temple with a pale blue ribbon. There was no mistaking either the features or the lung-power of the new arrival.

“Our own little Erik,” screamed Mrs. Momeby, pouncing on him and nearly smothering him with kisses; “did he hide in the roly-poly to give us all a big fright?”

This was the obvious explanation of the child’s sudden disappearance and equally abrupt discovery. There remained, however, the problem of the interloping baby, which now sat whimpering on the lawn in a disfavour as chilling as its previous popularity had been unwelcome. The Momebys glared at it as though it had wormed its way into their short-lived affections by heartless and unworthy pretences. Miss Gilpet’s face took on an ashen tinge as she stared helplessly at the bunched-up figure that had been such a gladsome sight to her eyes a few moments ago.

“When love is over, how little of love even the lover understands,” quoted Clovis to himself.

Rose-Marie was the first to break the silence.

“If that is Erik you have in your arms, who is that?”

“That, I think, is for you to explain,” said Mrs. Momeby stiffly.

“Obviously,” said Clovis, “it’s a duplicate Erik that your powers of faith called into being. The question is: What are you going to do with him?”

The ashen pallor deepened in Rose-Marie's cheeks. Mrs. Momeby clutched the genuine Erik closer to her side, as though she feared that her uncanny neighbour might out of sheer pique turn him into a bowl of gold-fish.

"I found him sitting in the middle of the road," said Rose-Marie weakly.

"You can't take him back and leave him there," said Clovis; "the highway is meant for traffic, not to be used as a lumber-room for disused miracles."

Rose-Marie wept. The proverb "Weep and you weep alone," broke down as badly on application as most of its kind. Both babies were wailing lugubriously, and the parent Momebys had scarcely recovered from their earlier lachrymose condition. Clovis alone maintained an unruffled cheerfulness.

"Must I keep him always?" asked Rose-Marie dolefully.

"Not always," said Clovis consolingly; "he can go into the Navy when he's thirteen." Rose-Marie wept afresh.

"Of course," added Clovis, "there may be no end of a bother about his birth certificate. You'll have to explain matters to the Admiralty, and they're dreadfully hidebound."

It was rather a relief when a breathless nursemaid from the Villa Charlottenburg over the way came running across the lawn to claim little Percy, who had slipped out of the front gate and disappeared like a twinkling from the high road.

And even then Clovis found it necessary to go in person to the kitchen to make sure about the asparagus sauce.



TASKS

Task 1.1

Read the short story. While reading the story pay attention to

- ✓ *the sequence of tenses*
- ✓ *the ample amount of direct speech*
- ✓ *the verbs of reporting used in the text*

Task 1.2

Make a list of all the words in the story describing the way people speak, e.g.: mentioned, added, sobbed etc. Then try to categorise them under certain headings according to what they express, e.g. shock, refusal, agreement, etc. Choose 2 or 3 words and use them into your own situation.

Task 1.3

Look carefully throughout the story and find the passages with the sentences given below. Analyse and comment on the use of the tense forms of the verbs in the sentences. How does the context influence the use of the tense forms of the verbs? Translate the sentences into Ukrainian.

1. The Momebys had lost their infant child; hence the peace which its absence entailed; they were looking for it in wild, undisciplined fashion, giving tongue the whole time, which accounted for the outcry which swept through house and garden whenever they returned to try the home coverts anew.
2. “I hope he said hollandaise,” interrupted Clovis, with a show of quickened interest, “because if there’s anything I hate –”

-
3. Clovis, who was temporarily and unwillingly a paying guest at the villa, had been dozing in a hammock at the far end of the garden when Mrs. Momeby had broken the news to him.
 4. Before she had gone a yard, however, the click of the side gate caused her to pull up sharp. Miss Gilpet, from the Villa Peterhof, had come over to hear details of the bereavement.
 5. The child's furious screams had already announced the fact of its discovery, and the almost hysterical parents raced down the lawn to meet their restored offspring.
 6. She said it with the conscious air of defiance that a waiter adopts in announcing that the cheapest-priced claret in the wine-list is no more.
 7. Clovis was already rather bored with the story, but Mrs. Momeby was equipped with that merciless faculty which finds as much joy in the ninetieth time of telling as in the first.
 8. ... as the child had rammed its fists tightly into its eye-sockets and nothing could be seen of its face but a widely gaping mouth, the recognition was in itself almost an act of faith.
 8. There remained, however, the problem of the interloping baby, which now sat whimpering on the lawn in a disfavour as chilling as its previous popularity had been unwelcome.
 9. Miss Gilpet's face took on an ashen tinge as she stared helplessly at the bunched-up figure that had been such a gladsome sight to her eyes a few moments ago.
 10. It was rather a relief when a breathless nursemaid from the Villa Charlottenburg over the way came running across the lawn to claim little Percy, who had slipped out of the front gate and disappeared like a twinkling from the high road.

Task 1.4

Look carefully throughout the text and use colours to mark the sentences containing (1) Continuous Tenses, (2) Perfect and Perfect Continuous Tenses (you need not comment on the sentences that are given in Task 1.3). Comment on rules of their use. Pay special attention to the cases of the sequence of tenses. If necessary, use materials from your section “Grammar Rules”. Pay special attention how the context influences the use of these tenses.

Task 1.5

Find the following sentences in the text and translate them into Ukrainian. Transform the sentences from direct into indirect speech making all necessary changes. Can you easily transform the sentences without consulting the section “Grammar Rules”? Classify reported sentences according to the patterns from pp. 16-17.

1. “He was toddling about quite happily on the lawn,” said Mrs. Momeby tearfully, “and Arnold had just come in, and I was asking him what sort of sauce he would like with the asparagus –”
2. “I hope he said hollandaise,” interrupted Clovis, with a show of quickened interest, “because if there’s anything I hate –”
3. “Is he anywhere to be heard?” asked Clovis; “if not, he must be at least two miles away.”
4. “But where? And how?” asked the distracted mother.
5. “Perhaps an eagle or a wild beast has carried him off,” suggested Clovis.
6. “There aren’t eagles and wild beasts in Surrey,” said Mrs. Momeby, but a note of horror had crept into her voice.
7. “But we should have found his remains,” sobbed Mrs. Momeby.
8. “Give him a ride on the roly-poly,” suggested the father brilliantly.
9. “Obviously,” said Clovis, “it’s a duplicate Erik that your powers of faith called into being. The question is: What are you going to do with him?”

10. “Our own little Erik,” screamed Mrs. Momeby, pouncing on him and nearly smothering him with kisses; “did he hide in the roly-poly to give us all a big fright?”

11. “Must I keep him always?” asked Rose-Marie dolefully.

12. Mrs. Momeby was in tears again. “If you have faith,” she sobbed, struck by a happy inspiration, “won’t you find our little Erik for us? I am sure you have powers that are denied to us.”

13. “You can’t take him back and leave him there,” said Clovis; “the highway is meant for traffic, not to be used as a lumber-room for disused miracles.”

14. “Of course,” added Clovis, “there may be no end of a bother about his birth certificate. You’ll have to explain matters to the Admiralty, and they’re dreadfully hidebound.”

Task 1.6

Complete the following sentences in your own words in accordance with the content of the story. Reread the text if necessary. Mind the sequence of tenses.

1. A peaceful atmosphere of the Villa Elsinore was broken because ...
2. Clovis was dozing in a hammock at the far end of the garden when Mrs. Momeby ...
3. Miss Gilpet came ...
4. Mrs. Momeby was again interrupted by Miss Gilpet who ...
5. Miss Gilpet was rather staggered by this complication of the question when Clovis said that...
6. Miss Gilpet said with the conscious air of defiance that ...
7. Mrs. Momeby’s temper began to shine out through her grief after ...
8. Miss Gilpet conceded that ...
9. From the hollow depths of the cylinder came an earsplitting roar when ...
10. Rose-Marie wept afresh when ...
11. Mrs. Momeby clutched the genuine Erik closer to her side, as though she ...

12. Both babies were wailing lugubriously ...

Task 1.7

Find in the story the short dialogues given below. React in your own words according to the content of the story, paying attention to the tense forms of the verbs and sequence of tenses. What would you say if you took part in these short dialogues?

1. Mrs. Momeby: We've lost Baby!

Clovis: ...

2. Mrs. Momeby: ...

Clovis: Is he anywhere to be heard? If not, he must be at least two miles away.

3. Mrs. Momeby: There aren't eagles and wild beasts in Surrey.

Clovis: ...

4. Mrs. Momeby: ...

Clovis: It would be like the small-boy-and-apple story – there ain't going to be no core.

5. Mrs. Momeby: It's no use going there, we've searched there a dozen times.

Miss Gilpet: ...

6. Mrs. Momeby: That, I think, is for you to explain.

Miss Gilpet: ...

Task 1.8

Below you are given three lines. Find them in the text. Develop the sentences into situations: construct at least 3 sentences describing the course of events in the story. Think of the situations where you can use the following sentences. Pay attention to the forms of the verbs you use and mind the sequence of tenses.

1. I suppose you'll say next that Baby hasn't really disappeared.

2. If that is Erik you have in your arms, who is that?

3. Clovis alone maintained an unruffled cheerfulness.

Task 1.9

Look carefully throughout the story and find the dialogues given below. Rewrite the dialogues in indirect speech making all necessary changes.

- ✓ the dialogue between Clovis and Mrs. Momeby
- ✓ the dialogue between Mrs. Momeby and Miss Gilpet
- ✓ the dialogue between Clovis and Miss Gilpet

Task 1.10

Now that you have read the story, answer the following questions. Pay attention to the use of tense forms.

1. What is Clovis's attitude towards Mrs. Momeby's distress about her lost child?
2. Clovis, who was a guest at the villa, suggested that Erik (1) ..., (2) ..., (3)
3. What was Mrs. Momeby's reaction to his conjectures?
4. What was Miss Gilpet's role in a story?
5. How did Miss Gilpet respond to Mrs. Momeby's request for help finding her missing child?
6. What was Rose-Marie Gilpet's religious affiliation, and how did it influence her actions in this situation?
7. Where did Miss Gilpet ultimately find the missing child, and how did she return him to his parents?
8. How did the parents react when they saw their restored offspring, and why was the recognition almost an act of faith? What might be the significance of the fact that the baby is wearing a white pinafore and a pale-blue ribbon?
9. Comment on Clovis's words: "When love is over, how little of love even the lover understands". How do you understand this utterance? Why did he say it to himself?
10. What suggestion did Clovis make about the duplicate Erik, and how did Rose-Marie Gilpet react to it?
11. Who came to claim little Percy at the end of the story, and why was it a relief

for everyone involved?

12. Do you think “The Quest” is an appropriate title for the story?

Task 1.11

Which of all the characters did you really like? Why? Discuss the characters of the story and do the following:

1. Choose a character in the story and make a note of all the phrases which describe him or her.
2. Write a short paragraph describing the character you have chosen.
3. Retell the story from the point of view of him or her.

Task 1.12

Now that you have read the story, speak about the following:

1. Clovis’s behaviour in the situation described.
2. How the other characters react to what is happening – when they feel shocked and terrified, when they show despair, when they feel relief, and so on.
3. The author’s humour.

Task 1.13

Work in pairs. Student A is a journalist of local news. Make a list of questions to interview the participants of the events. Student B is one of the characters. Be ready to answer the questions in accordance with the plot of the short story. Role-play the interview. Mind the sequence of tenses.

Task 1.14

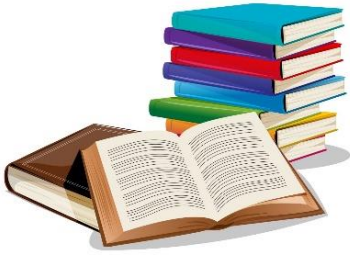
Were you surprised by the ending? Did you think the ending should have been different? If yes, give your reasons and suggest your own ending of the story. Mind the sequence of tenses.

Task 1.15

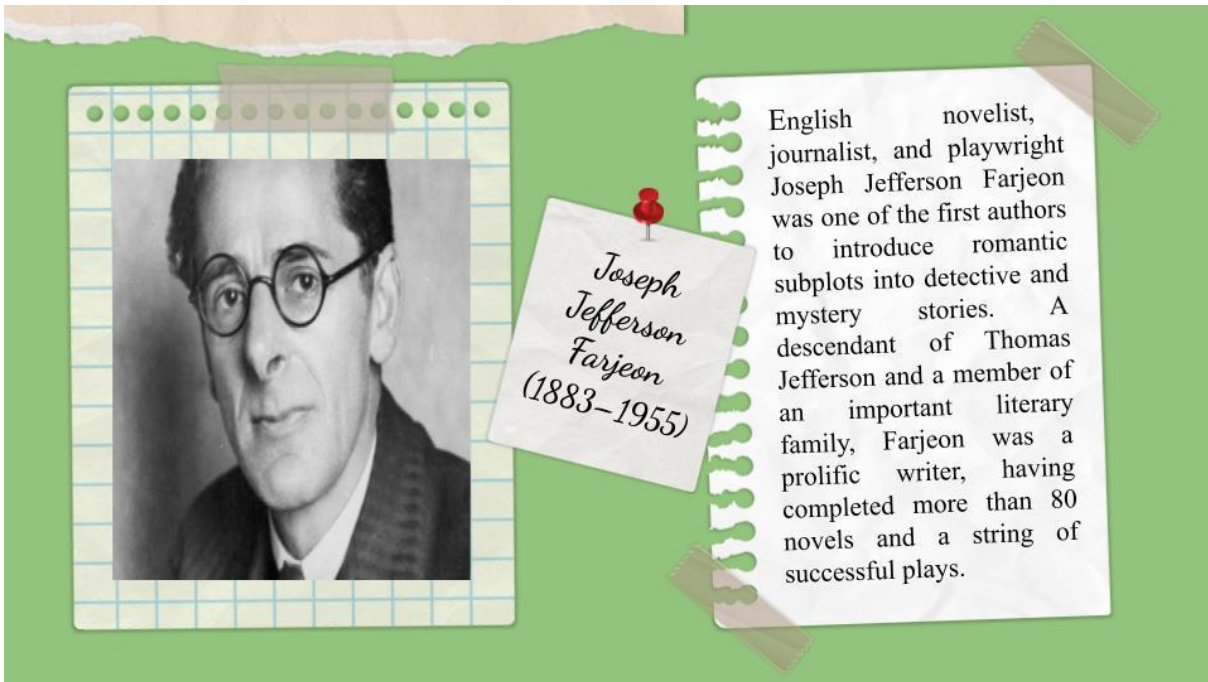
Be ready to retell the story as if you were Percy's nurse or Erik's father. Use the appropriate tense forms and mind the sequence of tenses.

Task 1.16

Work in small groups to write the newspaper story to cover the details of the event in the press. Suggest an attention-grabbing headline for your story. Use reporting verbs from pp. 16-17.



TEXT 2



Waiting for the Police by J. Jefferson Farjeon

“I wonder where Mr. Wainwright’s gone?” said Mrs. Mayton.

It didn’t matter to her in the least where he had gone. All that mattered in regard to her second-floor back was that he paid his three guineas a week regularly for board and lodging, baths extra. But life – and particularly evening life – was notoriously dull in her boarding-house, and every now and again one tried to whip up a little interest.

“Did he go?” asked Monty Smith.

It didn't matter to him, either, but he was as polite as he was pale, and he always did his best to keep any ball rolling.

"I thought I heard the front door close," answered Mrs. Mayton. "Perhaps he went out to post a letter," suggested Miss Wicks, without pausing in her knitting. She had knitted for seventy years, and looked good for another seventy.

"Or perhaps it wasn't him at all," added Bella Randall. Bella was the boarding-house lovely, but no one had taken advantage of the fact. "You mean, it might have been someone else?" inquired Mrs. Mayton. "Yes," agreed Bella.

They all considered the alternative earnestly. Mr. Calthrop, coming suddenly out of a middle-aged doze, joined in the thinking without any idea what he was thinking.

"Perhaps it was Mr. Penbury," said Mrs. Mayton, at last. "He's always popping in and out."

But it was not Mr. Penbury, for that rather eccentric individual walked into the drawing room a moment later.

His arrival interrupted the conversation, and the company reverted to silence. Penbury always had a chilling effect. He possessed a brain, and since no one understood it when he used it, it was resented. But Mrs. Mayton never allowed more than three minutes to go by without a word; and so when the new silence had reached its allotted span, she turned to Penbury and asked:

"Was that Mr. Wainwright who went out a little time ago?"

Penbury looked at her oddly.

"What makes you ask that?" he said. "Well, I was just wondering."

"I see," answered Penbury slowly. The atmosphere seemed to tighten, but Miss Wicks went on knitting. "And are you all wondering?"

"We decided perhaps he'd gone out to post a letter," murmured Bella. "No, Wainwright hasn't gone out to post a letter," responded Penbury. "He's dead."

The effect was instantaneous and galvanic. Bella gave a tiny shriek. Mrs. Mayton's eyes became two startled glass marbles. Monty Smith opened his

mouth and kept it open. Mr. Calthrop, in a split second, lost all inclination to doze. Miss Wicks looked definitely interested, though she did not stop knitting. That meant nothing, however. She had promised to knit at her funeral.

“Dead?” gasped Mr. Calthrop.

“Dead,” repeated Penbury. “He is lying on the floor of his room. He is rather a nasty mess.”

Monty leapt up, and then sat down again. “You – don't mean ...?” he gulped.

“That is exactly what I mean,” replied Penbury.

There had been, countless silences in Mrs. Mayton's drawing-room, but never a silence like this one. Miss Wicks broke it.

“Shouldn't the police be sent for?” she suggested.

“The police have already been sent for,” said Penbury. “I phoned the station just before coming into the room.”

“God bless my soul!” said Mr. Calthrop.

“How long – that is – when do you expect ...?” stammered Monty. “The police? I should say in two or three minutes,” responded Penbury. His voice suddenly shed its cynicism and became practical. “Shall we try and make use of these two or three minutes? We shall all be questioned, and perhaps we can clear up a little ground before they arrive.” Mr. Calthrop bridled.

“But this is nothing to do with any of us, sir!” he exclaimed.

“The police will not necessarily accept our word for it,” answered Penbury. “That is why I propose that we consider our alibis in advance. I am not a doctor, but I estimate from my brief examination of the body that it has not been dead more than an hour. It could not, of course, be more than an hour and a half,” he went on, glancing at the clock, “since it is now ten past nine, and at twenty to eight we saw him leave the dining-room for his bedroom ...”

“How do you know he went to his bedroom?” interrupted Miss Wicks. “Because, having a headache, I followed him upstairs to go to mine for some aspirin, and my room is immediately opposite his,” Penbury explained. “Now, if

my assumption is correct, he was killed between ten minutes past eight and ten minutes past nine, so anyone who can prove that he or she has remained in this room during all that time should have no worry.”

He looked around inquiringly.

“We’ve all been out of the room,” Miss Wicks announced for the company.

“That is unfortunate,” murmured Penbury.

“But so have you!” exclaimed Monty, with nervous aggression.

“Yes – so I have,” replied Penbury. “Then let me give my alibi first. At twenty minutes to eight I followed Wainwright up to the second floor. Before going into his room he made an odd remark which – in the circumstances – is worth repeating. ‘There’s somebody in this house who doesn’t like me very much,’ he said. ‘Only one?’ I answered. ‘You’re luckier than I am.’ Then he went into his room, and that was the last time I saw him alive. I went into my room. I took two aspirin tablets. I went into the bathroom to wash them down with a drink of water. By the way, my water-bottle again needs filling, Mrs. Mayton. Then as my head was still bad, I thought a stroll would be a good idea, and I went out. I kept out till approximately – nine o’clock. Then I came back. The door you heard closing, Mrs. Mayton, was not Wainwright going out. It was me coming in.”

“Wait a moment!” ejaculated Bella.

“Yes?”

“How did you know Mrs. Mayton heard the front door close? You weren’t here!”

Penbury regarded her with interest and respect. “Intelligent,” he murmured.

“Now, then, don’t take too long thinking of an answer!” glared Mr. Calthrop.

“I don’t need any time at all to think of an answer,” retorted Penbury. “I know because I listened outside the door. But may I finish my statement in my own way? Thank you! As I say, I came back. I went up to my room.” He paused. “On the floor I found a handkerchief. It wasn’t mine. It hadn’t been there when I

left. I wondered whether it was Wainwright's – whether he'd been poking around. I went into his room to ask if the handkerchief was his. I found him lying on the ground near his bed. Dressed, of course. On his back. Head towards the window, one arm stretched towards the fireplace. Stabbed through the heart. But no sign of what he'd been stabbed with ... It looks to me a small wound, but deep. It found the spot all right ... The window was closed and fastened. Whoever did it entered through the door. I left the room and locked the door. I knew no one should go in again till the police and police doctor turned up. I decided to make sure that no one did. I came down. The telephone, as you know, is in the dining-room. Most inconvenient. It should be in the hall. Passing the drawing-room door I listened, to hear what you all were talking about. Then I went into the dining-room and telephoned the police. And then I joined you."

Flushed and emotional, Mrs. Mayton challenged him.

"Why did you sit here for three minutes without telling us?" she demanded.

"I was watching you," answered Penbury, coolly.

"Well, I call that a rotten alibi!" exclaimed Mr. Calthrop. "Who's to prove you were out all that time?"

"At half past eight I had a cup of coffee at the coffee-stall in Junkers Street," replied Penbury. "That's over a mile away. It's not proof, I admit, but they know me there, you see, and it may help. Well, who's next?"

"I am", said Bella. "I left the room to blow my nose. I went to my room for a handkerchief. And here it is!" she concluded, producing it triumphantly.

"How long were you out of the room?" pressed Penbury. "Five minutes, I should say," she answered.

"A long time to get a handkerchief?"

"Perhaps. But I not only blew my nose, I powdered it."

"That sounds good enough," admitted Penbury. "Would you oblige next, Mr. Calthrop? We all know you walk in your sleep. A week ago you walked into my room, didn't you? Have you lost a handkerchief?" Mr. Calthrop glared.

“What the devil are you implying?” he exclaimed.

“Has Mr. Calthrop dozed during the past hour?” pressed Penbury. “Suppose I have?” he cried. “What – what damned rubbish! Did I leave this room without knowing it, and kill Wainwright for – for no reason at all?” He swallowed, and calmed down. “I left the room, sir, about twenty minutes ago to fetch the evening paper from the dining-room to do the crossword puzzle!” He tapped it viciously. “Here it is!”

Penbury shrugged his shoulders.

“I should be the last person to refute such an emphatic statement,” he said, “but let me suggest that you give the statement to the police with slightly less emphasis, Mr. Smith?”

Monty Smith had followed the conversation anxiously, and he had his story ready. He had rehearsed it three times in his mind, and he was not going to make Mr. Calthrop’s mistake. Speaking slowly and carefully – he knew that if he spoke fast he would stutter – he answered:

“This is why I left the room. I suddenly remembered that I’d forgotten to return Mr. Wainwright’s latchkey. He’d lent it to me this afternoon, when I lost mine. But when I got as far as the first floor I met Mrs. Mayton, who asked me to help her with the curtain of the landing window. It had come off some of its hooks. I did so and then returned to the drawing room with her. You’ll remember, all of you, that we returned together.”

“That’s right,” nodded Mrs. Mayton. “And the reason I went out was to fix the curtain.”

Penbury looked at Monty hard.

“What about that latchkey?” he demanded.

“Eh? Oh, of course,” jerked Monty. “The curtain put it out of my mind. I came down with it still in my pocket.”

“Then you’ve got it now?”

“Yes.”

“And you didn’t go up to his room?”

“No! Thank goodness! I’ve just said so, haven’t I?”

Penbury shrugged his shoulders again. He did not seem satisfied. But he turned now to Miss Wicks, and the old lady inquired, while her needles moved busily.

“My turn?”

“If you’ll be so good,” answered Penbury. “Just as a matter of form.”

“Yes, I quite understand,” she replied, smiling. “There’s no need to apologize. Well, I left the drawing room to fetch some knitting-needles. The steel ones I’m using now. My room, as of course you know, is also on the second floor, the little side-room, and after I’d got the needles I was just about to come down when I heard Mr. Wainwright’s cough ...”

“What! You heard him cough?” interrupted Penbury. “What time was that?”

“Just before nine, I think it was,” said Miss Wicks. “Oh, that irritating cough! How it gets on one’s nerves, doesn’t it? Or I should say, how it did get on one’s nerves. Morning, noon and night. And he wouldn’t do anything for it. Enough to send one mad.”

She paused. The tense atmosphere grew suddenly tenser. “Go on,” murmured Penbury.

“Well,” continued Miss Wicks. “Your door was open, Mr. Penbury, and I went in to ask if we couldn’t do something about it. But you were out. You’ve just told us where. And suddenly, when I heard Mr. Wainwright coughing again across the passage – that awful clicking sound it always ended with – well, I felt I couldn’t stand it anymore, and I was knocking at his door almost before I knew it. It was my handkerchief you found in your room, Mr. Penbury. I must have dropped it there.”

She paused again. Again Penbury murmured, “Go on.”

She turned on him with sudden ferocity. Mr. Calthrop nearly jumped out of his chair. Monty felt perspiration dripping down his neck. Bella twined her fingers together to prevent herself from shrieking. Mrs. Mayton sat rigid.

“Will you stop interrupting?” shouted the old woman.

Penbury moistened his lips. For a few moments Miss Wicks knitted rapidly, the steel points of the needles making the only sound in the room. They seemed to be doing a venomous dance. Then she continued, in a queer hard voice.

“Come in,” called Mr. Wainwright. “I’m coming in,” I called back. And I went in. And there he stood smiling at me. “You haven’t come to complain of my cough again, have you?” he asked. “No,” I answered. “I’ve come to cure it.” And I plunged a steel knitting needle into his heart – like this!”

She stretched out a bony hand, and, with amazing strength, stabbed a cushion.

The next instant there came a knocking on the front door. “The police!” gasped Mr. Calthrop. But no one moved. With tense ears they listened to the maid ascending from the basement, they heard the front door open, they heard footsteps entering ...

A moment later they heard Mr. Wainwright’s cough.

“Yes, and I heard it when he went out ten minutes ago,” smiled Miss Wicks. “But thank you very much indeed, Mr. Penbury. I was as bored as the rest of them.”



TASKS

Task 2.1

Read the short story. While reading the story pay attention to

- ✓ *the ample amount of direct speech*
- ✓ *the verbs of reporting used in the text*
- ✓ *the sequence of tenses*

Task 2.2

Make a list of all the words in the story describing the way people spoke, e.g.: gasped, gulped etc. Then try to categorise them under certain headings according to what they express, e.g. shock, agreement, etc. Choose 2 or 3 words and use them into your own situation.

Task 2.3

Look carefully throughout the story and find the passages with the sentences given below. Analyse the use of the tense forms of the verbs in the sentences. How does the context influence the use of the tense forms of the verbs? Translate the sentences into Ukrainian.

1. It didn't matter to her in the least where he had gone.
2. "I thought I heard the front door close," answered Mrs. Mayton.
3. She had knitted for seventy years, and looked good for another seventy.
4. Bella was the boarding-house lovely, but no one had taken advantage of the fact.
5. Perhaps it was Mr. Penbury, he's always popping in and out.
6. "We decided perhaps he'd gone out to post a letter," murmured Bella.

-
7. There had been countless silences in Mrs. Mayton's drawing-room, but never a silence like this one.
 8. "The police have already been sent for," said Penbury.
 9. We shall all be questioned, and perhaps we can clear up a little ground before they arrive."
 10. "We've all been out of the room," Miss Wicks announced for the company.
 11. Then as my head was still bad, I thought a stroll would be a good idea, and I went out.
 12. Passing the drawing-room door I listened, to hear what you all were talking about.
 13. I suddenly remembered that I had forgotten to return Mr. Wainwright's latchkey. He had lent it to me this afternoon, when I lost mine.
 14. Your door was open, Mr. Penbury, and I went in to ask if we couldn't do something about it.
 15. I felt I couldn't stand it anymore, and I was knocking at his door almost before I knew it.

Task 2.4

Look carefully throughout the text and use colours to mark the sentences containing (1) Continuous Tenses, (2) Perfect and Perfect Continuous Tenses (you need not comment on the sentences that are given in Task 2.3). Comment on rules of their use. Pay special attention to the cases of the sequence of tenses. If necessary, use materials from your section "Grammar Rules".

Task 2.5

Find the following sentences in the text and translate them into Ukrainian. Transform the sentences from direct into indirect speech making all necessary changes. Classify reported sentences according to the patterns from pp. 16-17.

1. "I wonder where Mr. Wainwright's gone" said Mrs. Mayton.

-
2. “Perhaps he went out to post a letter,” suggested Miss Wicks, without pausing in her knitting.
 3. “Perhaps it was Mr. Penbury,” said Mrs. Mayton, at last. “He’s always popping in and out.”
 4. “No, Wainwright hasn’t gone out to post a letter”, responded Penbury. “He’s dead.”
 5. “You don’t mean...?” Monty gulped. – “That is exactly what I mean,” replied Penbury.
 6. “But this is nothing to do with any of us, sir!” he exclaimed. – “The police will not necessarily accept our word for it,” answered Penbury.
 7. “How do you know he went to his bedroom?” interrupted Miss Wicks.
 8. “Because, having a headache, I followed him upstairs to go to mine for some aspirin, and my room is immediately opposite his,” Penbury explained.
 9. “We’ve all been out of the room,” Miss Wicks announced for the company. – “That is unfortunate,” murmured Penbury.
 10. “I should be the last person to refute such an emphatic statement,” he said, “but let me suggest that you give the statement to the police with slightly less emphasis.”
 11. “That’s right,” nodded Mrs. Mayton. “And the reason I went out was to fix the curtain.”
 12. “Yes, and I heard it when he went out ten minutes ago,” smiled Miss Wicks. “But thank you much indeed, Mr. Penbury. I was as bored as the rest of them.”

Task 2.6

Complete the following sentences in your own words in accordance with the content of the story. Reread the text if necessary. Mind the sequence of tenses.

1. Monty Smith always tried very hard to ...
2. Miss Wicks thought that perhaps Mr. Wainwright had gone out to ...
3. Mrs. Mayton thought it was Mr. Penbury who had gone out, because ...

-
4. When Mr. Penbury walked into the drawing-room, the conversation ...
 5. All the time that Mr. Penbury was talking, Miss Wicks ...
 6. The news about Mr. Wainwright made Monty Smith ...
 7. Miss Wicks suggested that ...
 8. Mr. Penbury said that the police ...

Task 2.7

Find in the story the short dialogues given below. React in your own words according to the content of the story, paying attention to the tense forms of the verbs and sequence of tenses. What would you say if you took part in these short dialogues?

1. Mr. Calthrop: Now, then, don't take too long thinking of an answer!
Mr. Penbury: ...
2. Mr. Penbury: ...
Mrs. Mayton: Why did you sit here for three minutes without telling us?
3. Mr. Calthrop: Who's to prove you were out all that time?
Mr. Penbury: ...
4. Mr. Penbury: ...
Mr. Calthrop: What the devil are you implying?
5. Mr. Calthrop: ...
Mr. Penbury: I should be the last person to refute such an emphatic statement.
6. Monty Smith: ...
Mrs. Mayton: That's right. And the reason I went out was to fix the curtain.
7. Mr. Penbury: If you'll be so good. Just as a matter of form.
Miss Wicks: ...

Task 2.8

Below you are given 3 lines. Find them in the text. Develop the sentences into situations: construct at least 3 sentences describing the course of events in the

story. Think of the situations where you can use the following sentences. Pay attention to the forms of the verbs you use and mind the sequence of tenses.

1. But this is nothing to do with any of us, sir!
2. There's somebody in this house who doesn't like me very much.
3. I don't need any time at all to think of an answer.

Task 2.9

Look carefully throughout the story and find the dialogues given below. Rewrite the dialogues in indirect speech making all necessary changes.

- ✓ the dialogue between Mr. Penbury and Bella Randall
- ✓ the dialogue between Mr. Calthrop and Penbury
- ✓ the dialogue between Mr. Penbury and Monty Smith
- ✓ the dialogue between Miss Wicks and Mr. Penbury

Task 2.10

Now that you have read the story, answer the following questions. Pay attention to the use of tense forms.

1. Who was the first person to enquire about Mr. Wainwright?
2. How long had Miss Wicks been knitting for?
3. What was Mr. Calthrop doing when the conversation about Mr. Wainwright began?
4. How long did Mr. Penbury think the body had been dead?
5. At what time was Mr. Wainwright seen leaving the dining-room?
6. Why did Penbury go up to his bedroom?
7. Why did Penbury go for a walk after taking the tablets?
8. When Penbury went up to his room again, what did he find on the floor?
9. Why did Mr. Calthrop leave the room?
10. What did Monty Smith say he suddenly remembered?
11. What was wrong with the landing curtain?

12. Why did Miss Wicks leave the drawing-room?

Task 2.11

Which of all the characters did you like the most and why? Give your reasons.

Discuss the characters of the story and do the following:

1. Choose a character in the story and make a note of all the phrases which describe him or her.
2. Write a short paragraph describing the character you have chosen.
3. Retell the story from the point of view of him or her.

Task 2.12

Now that you have read the story, speak about the following:

1. Mr. Penbury's control of the situation in the drawing-room.
2. How the other characters react to what is happening – when they show interest, when they feel shocked, when they show fear, and so on.
3. The author's humour.

Task 2.13

Work in small groups. Discuss the kind of relationship which existed between the guests at the boarding house. Comment on their loyalty to one another and their mistrust of one another. Mind the sequence of tenses.

Task 2.14

Were you surprised by the ending? Did you think the ending should have been different? If yes, give your reasons and suggest your own ending of the story. Mind the sequence of tenses.

Task 2.15

Be ready to retell the story as if you were one of the guests at the boarding house.

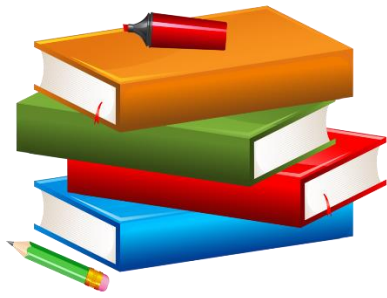
Use the appropriate tense forms and mind the sequence of tenses.

Task 2.16

Suppose that Mr. Wainwright was standing by the door all the time the conversation was going. Write a letter from Mr. Wainwright to his friend telling about the funny adventure he had at the boarding-house. Use the verbs of reporting from the box:

add, admit, announce, answer, apologise, ask, complain, explain, exclaim, inquire, promise, realize, remark, remind, reply, say, suppose, think, whisper, wonder
--

1. If only I could sleep, thought Hunter. Then in the morning I might know what to do.
2. He spoke as one who does not propose to say any more.
3. Stella asserted that it was a good thing they had got out of the house.
4. Then she knew what she must do.
5. Penelope stretched herself luxuriously, with the poised expression of one who has said her last word for the evening.



REVISION TASKS

Task 1

INDIRECT SPEECH

IT IS COMMONLY USED WHEN WE WANT TO CONVEY WHAT SOMEONE SAID OR THOUGHT IN OUR OWN WORDS.

1. Tense changes
The tense of the reported verb usually shifts back to reflect the time when the original statement was made.
**BANE: "YOUR NIGHTMARE IS HERE."
BANE SAID THAT MY NIGHTMARE WAS THERE.**

2. Pronoun changes
Pronouns may need to be changed to match the perspective of the reporting clause.
**DARK SEER: "I SEE WHERE THIS ROAD ENDS."
DARK SEER STATED THAT HE SAW WHERE THAT ROAD ENDED.**

3. Reporting verbs
Reporting verbs like said, told, asked, etc., are used to introduce the reported speech.
**LINA: "MY FLAME IS BURNING BRIGHTER."
LINA EXCLAIMED THAT HER FLAME WAS BURNING BRIGHTER.**

The word order of the question changes, and the question mark is replaced by a period.
4. Questions
**SLARK: "IS IT CALLED AN ESCAPE?"
SLARK WONDERED IF IT WAS CALLED AN ESCAPE.**

Modals and others* may need to be changed to match the context of the reporting clause.
5. Modals and other verb changes
**TEMPLAR ASSASSIN: "YOU CAN'T HIDE FROM ME."
TEMPLAR ASSASSIN STATED THAT I COULDN'T HIDE FROM HER.**

Other* verb changes like changing active voice to passive voice may also be required.

The original statement is reported using reporting verbs (such as said, told, asked, etc.) and often requires changes in tense, pronouns, and other elements to match the context of the reporting clause.

INSPIRED BY DOTA 2

Imagine that you are an English teacher. Your pupil comes across difficulties in changing direct speech into indirect. You are to explain him this theme one more time. He is fond of Dota 2. Thus, you worked out an item of illustrative matter so that the theme can be understood more easily. Work in pairs. Student A is an English teacher. Student B is a pupil.

Task 2

Comment on the sequence of tenses in the following sentences. Translate the sentences into Ukrainian.

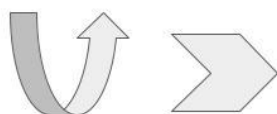
1. He was informed that both his father and mother were out, but that Miss Diny had come up that morning.
2. “I see what I see,” Matilda said. “I see that this is how a leading citizen elects to spend his afternoons, sitting on a rock and –”
3. And for an instant, Isaac didn’t know whether he was really asking her, the mother that last question over and over or whether he was just asking her it over and over inside his head.
4. You’ll remember, all of you, that we returned together.
5. I felt I couldn’t stand it anymore.

Task 3

Read the statements of Mr. Kilroy and Mrs. Lemison who have had a car crash and write the police report according to the model. Write your own 5-10 statements, as if you were a witness of the accident and convert them into indirect speech.



Mr. Kilroy



1. I stopped at the lights.
2. She was driving on the wrong side of the road.
3. She’s a very careless driver.
4. I won’t make her pay if she apologises.

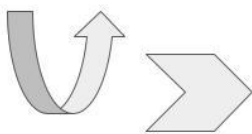
Model:

Mr. Kilroy said ...

Mrs. Lemison said ...



Mrs. Lemison



1. He went through a red light.
2. He was talking on his mobile phone.
3. I won't say anything until I've seen my lawyer.

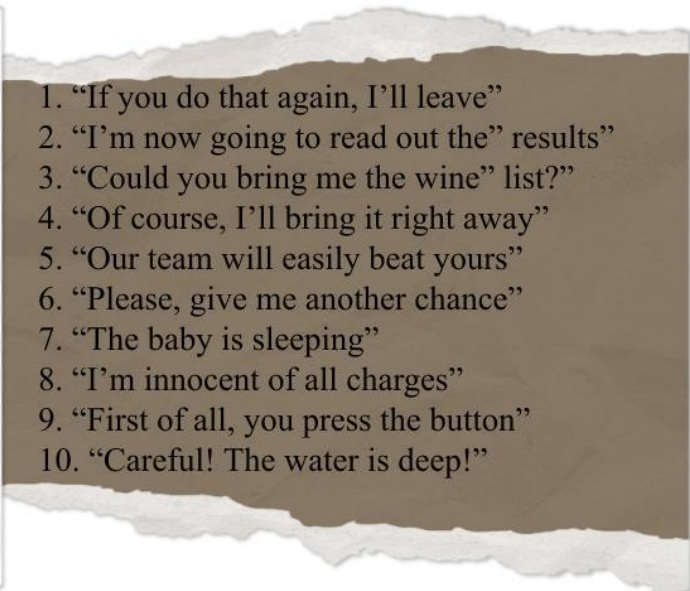
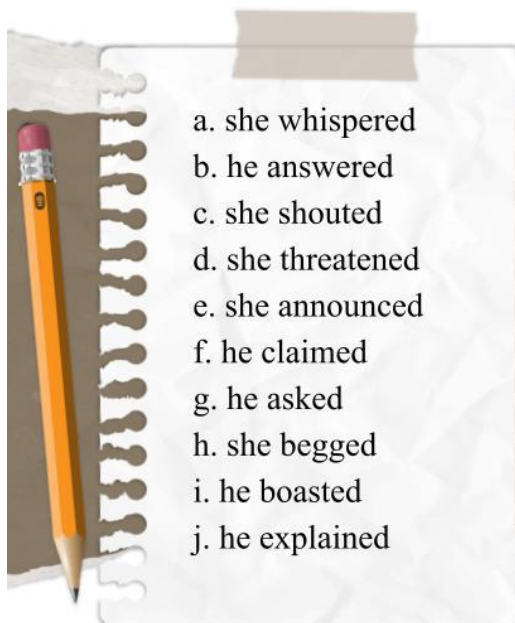
Model:

Mr. Kilroy said ...

Mrs. Lemison said ...

Task 4

Match the first part (1 - 10) with an appropriate reporting verb (a - j). Rewrite the sentences in reported speech making all necessary changes. Choose 2 or 3 sentences and expand them into your own situation.



Task 5

Complete the following letter using the correct form of a verb from the box:

be, buy, make, snow, give, miss, send, cost, have, live, plan, go, love, think,
enjoy

Dear Rose,

I've got lots of news for you this time. We went to see "Titanic". Everyone had said it ... great and that nobody should ... it. There has been a lot of publicity on TV about it recently which told us how much it ... to make it, and Liz and Tony saw it and said they ... it. It was a bit disappointed – I didn't think it ... up to expectations. Anyway, I suggest you ... and see it and ... up your own mind. Ah, yes, I got a call from your uncle in Canada who said he ... you a parcel – have you got it yet? He said it ... there, and everything was white but he added they always a heavy winter. He also told me they ... a new jeep and they ... to travel round the states in it in the summer. He said he ... us a ride in it if we popped over for a holiday. I replied that we ... to go over if he agreed to pay all out expenses! He laughed and said he ... about it and let us know!

Task 6

Re-order these words to make questions, which might be asked at a job interview. Rewrite the questions in reported speech according to the model given below and use them to tell your friend about job interview you had.

Model:

us / you / told / who / about – Who told you about us?

I was asked who told me about them.

1. long / the / take / how / did / journey
2. here / you / lived / long / how / have
3. worked / how / as / editor / long / an / you / have
4. like / your / most / you / what / job / do / about

-
5. good / a / what / manager / are / qualities / the / of
 6. expect / be / much / you / do / how / to / paid
 7. paid / last / in / much / how / you / being / were / job / your

Task 7

Use the appropriate tense form instead of the infinitive in brackets. Pay attention to the rules of the sequence of tenses. Think of situations where you can use these sentences. Choose 2 or 3 sentences and expand them into your own situation.

1. At first, with a darkening brow he thought they (not to meet) before, then his eye cleared.
2. Before I knew what (to happen) she (to sweep) me from the room.
3. She was asked whether she (to want) anything to eat.
4. He assured her that he (to be) in good shape, but she was sure he (not to go) to the doctor.
5. Paul asked Peter if he (to mind) taking a photograph of Dora.
6. I told him I (to wire) to him the date of my actual arrival in England.
7. I hoped that amongst those surroundings, with their recollection of his boyhood, he (to forget) his unhappiness.
8. Well, you said you (to stay) here till the next bus (to come).
9. In the taxi he told her he (to quit) his job already and (to leave) the city soon.
10. The day after my arrival I called up Isabel and asked if she (to give) me a cup of tea if I (to come) along at five.

Task 8

Transform the following sentences from direct into indirect speech. Make all the necessary changes. Use the verbs of reporting from the box:

add, admit, announce, answer, apologise, ask, complain, explain, exclaim,
inquire, promise, realize, remark, remind, reply, say, suppose, think, whisper,
wonder

-
1. "I've been sitting here listening to you. I liked that last piece you played."
 2. "Mr. Hopkins and I struck up an acquaintance on the beach. He's been spending the summer down here for his health."
 3. "Don't interrupt. Or I shall miss what is being said."
 4. "Why are you looking so lovely tonight?! Is there anything I still don't know?"
 5. "He's the man I want to see. I'll have a word with him."
 6. "I'm sorry I've been so long, Martha, have you been very impatient?" – "No, I've been passing the time very pleasantly."
 7. "It doesn't look like a joke. What are you laughing at?"
 8. "You are just in time, Tina. We've been discussing the question of Laura's going to school."
 9. "You are nervous and eager. Am I late or were you early?"
 10. "I need a rest from books now. I've been working from eight to ten hours a day for two days."

Task 9

Paying attention to the sequence of tenses complete the following sentences according to the model with appropriate

A) principal clauses

Model: ... that it was too late

She realized that it was too late

1. ... if I would drop in that evening at six for a cup of tea.
2. ... that we should find him on the top floor.
3. ... that they would come down to the country at the end of June.
4. ... what you had been doing for the last three hours.
5. ... that you could have an appointment with Dr. Stern any time you wanted.
6. ... that I had been invited to that party.
7. ... I wouldn't be disappointed by that letter.
8. ... when the country house had to be sold.

-
9. ... if he had remembered all the shopping.
 - 10... how often they had sat thus, in a small room tilled with the books.

B) subordinate clauses

Model: I was surprised that ...

I was surprised that they had found so much in common.

1. In that minute they both realized without words that ...
2. Even as he dialed he wasn't sure that ...
3. But in any case I didn't doubt that ...
4. Looking at that familiar face I wondered where ...
5. Notwithstanding she told him the whole truth she was still afraid that ...
6. I knew very well from my own experience that ...
7. Under the circumstances I didn't mention where ...
8. The question was why ...
9. Did it surprise you to find out that ...
10. An old friend rang up to ask if ...

Task 10

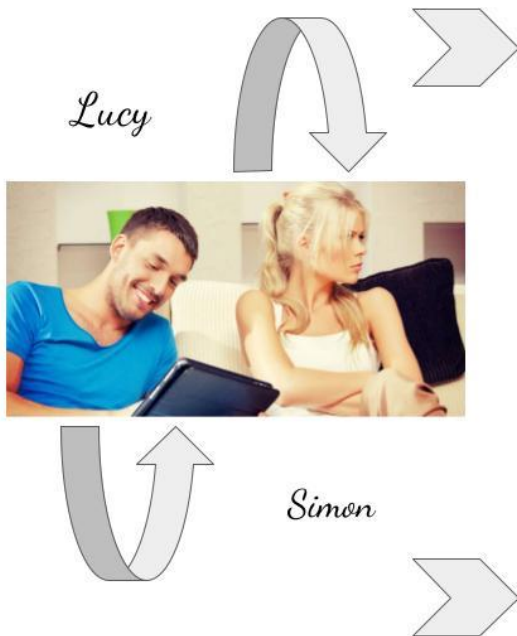
Convert the sentences from indirect into direct speech making all the necessary changes. Classify reported sentences according to the patterns from pp. 16-17.

1. I was rather upset when he told me that Irene had broken her engagement to Larry and was going to leave the town.
2. She asked me what I had been doing during the summer, and with this help I managed to make some conversation till the tea was brought in.
3. She tried to assure everybody that she had done a great deal for him.
4. Later, Larry came to where she was seated on the boat-deck and asked her if she was going to accompany them ashore.
5. Adrian smiled at her and told her that he had passed a comfortable night and was feeling much better then.

Task 11

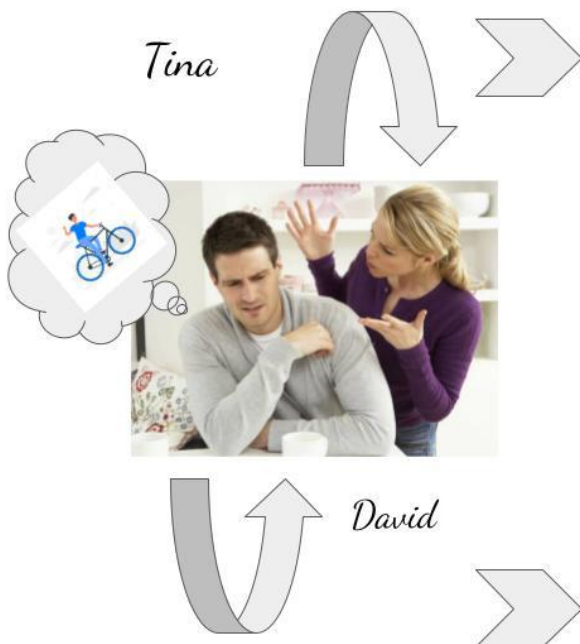
Rewrite the following dialogues in indirect speech. Be ready to retell dialogues A and B as if you were one of the interlocutors. Expand dialogue C and retell it as if you were one of the interlocutors

A)



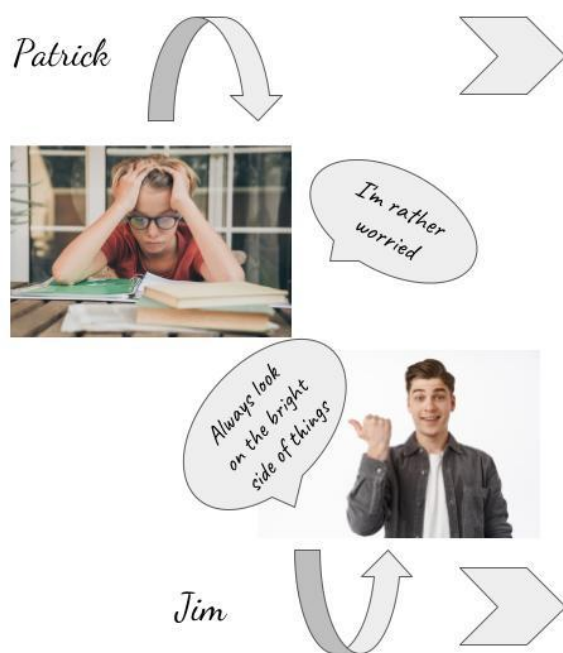
Simon: Isn't that lovely?
Lucy: What a dull picture! There's no colour in it.
S: That a dull picture! Why, it's beautiful, it's perfect, if it had any more colour it would be wrong.
L: But I don't think so. Each to our own opinion, dear Simon.
S: Forgive me, darling. To lose my temper because you didn't like that picture, how childish!
L: Yes, you were funny; I have never seen you like that before, quite a baby, Simon. If I really thought you liked that thing, Simon, I'd begin to wonder at your taste.
S: But I did like it. I haven't seen a picture for years I have liked so much.

B)



Tina: I've made up my mind. We're going to Europe for the holidays.
David: How marvelous!
T: I've got a whole month off this year!
D: A whole month. That's terrific.
T: We'll leave in early June.
D: Good! Are we taking the bicycles?
T: The bicycles? Oh no we're going on a package tour.
D: Oh no!
T: And I thought we'd take aunt Ann with us.
D: Oh heavens! Do we have to?

C)



Jim: What's the matter? You don't look well.

Patrick: I'm rather worried.

J: What about?

P: My exam.

J: Oh! Is that all?

P: I feel very nervous.

J: Don't worry about it. Try to look on the bright side of things.

Task 12

Every summer over 30.000 children in England and Wales attend summer schools to improve their reading, writing and maths. Read the article and report what different people think of summer schools. Mind the sequence of tenses.



“Tomorrow will be just like any other school day for me, even though I'm on holiday”, said ten-year-old Ashley Burton, “Why do I have to give up my holidays?”

“I've had time off this term because I've been ill but I think I'm doing well at school. I don't want to spend the summer doing Mathematics”, said eleven-year-old Flora Briggs.



“How will they cope at secondary school if they are having problems at primary school?” asked twenty-one-year-old William Tyler. “I think summer schools are a good idea!”



“Children have a busy school curriculum and they’re constantly using computers and watching television,” said a parent who disagrees with summer schools. “It’s essential that they can switch off, relax and play outside during the holidays”.

Task 13

*Translate the sentences into English, mind the rules of the sequence of tenses.
Chose 1 or 2 of the sentences and expand them into your own situation.*

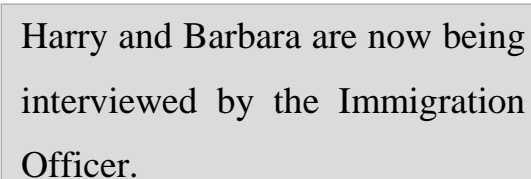
1. Він впізнав мене тільки після того, як я нагадав йому, де ми зустрічалися.
2. Лікар сказав, що змушений посадити мене на сувору дієту.
3. Він сказав, що надішле мейл, якщо не отримає найближчим часом ніяких звісток.
4. Коли Том повернувся, ми постаралися прикинутись, що говорили не про нього, але я не впевнена, що в нас це вийшло.
5. Ми були впевнені, що вони впораються з роботою і без нашої допомоги, якщо постараяться.
6. Мій брат запитав, чи почуваються вони так, ніби сидять на пляжі.
7. Ми чули, що вона захворіла і перебуває у лікарні.
8. Діти поцікавилися, що ми робитимемо весь вечір у гаражі.

9. Як зрозумів детектив, вона не мала жодного уявлення, про що йшлося у розмові її брата з її чоловіком.

10. Дженіс увесь час бурчала, що ми чекаємо на них даремно, і що вони нас обдурили і не прийдуть.

Task 14

Read the following dialogues and rewrite them in indirect speech. Be ready to retell the dialogues as if you were one of the interlocutors.

A) 

Officer: Would you mind telling me the purpose of your visit to England?

Harry: I'm here on business.

Barbara: Not only business, Harry. We've also crossed the Channel to see Peter, our son. We want to see England too. We've heard so much about it.

Officer: Yes, madam. May I see your passports?

Barbara: Of course. I suppose you want to check them and stamp them.

Officer: Yes. Thank you. How long are you staying in England, Mr. Sallis?

Harry: I don't know exactly. Till I finish my business.

Officer: I see. And how much money have you with you?

Harry: Money?

Officer: Yes. How much in foreign currency? Is your money in cash or traveller's cheques?

Harry: Why all these questions? You know, I've traveled all over the world. Up the Rhine. Across the Pyrenees. To the United States. Over the Pacific. And everywhere you officials ask the same questions. It's exasperating!

Officer: I don't think you understand, sir. We have to make sure you have enough money to last you during your stay.

Harry: But why? I thought discretion was the great virtue of the English. Why can't we come and go as we wish?

Officer: You can. But there are so many people in this country already that we must keep some control.

Harry: I'm surprised you don't want to know how many gold teeth I have!

Barbara: He can see without asking, darling!

B) Barbara and Harry are met by Peter, their son, and his girl-friend, Pamela, at Victoria Station.

Barbara: Peter! How wonderful to see you! Oh, what a journey we've had! But being with you for a few days will compensate for everything.

Peter: Thank goodness I arrived in time to meet you. I was delayed in the Tube. I said to myself: "I will get there on time! I must get there!" And somehow I did!

Harry: Well, what are we going to do now? Peter: First, I must introduce a great friend of mine to you. Pamela – my parents. Pamela will help to show you round London.

Pamela: How do you do? Harry: How do you do?

Peter: It's Pamela's birthday today.

Barbara: Oh, many happy returns of the day!

Peter: There really are a lot of things to celebrate! But first, shall we go to the hotel? Porter, will you call a taxi please?

Pamela: Are you tired after the journey?

Harry: Yes, exhausted.

Barbara: Well, darling, if you will have long arguments wherever you go.

Pamela: Arguments?

Barbara: My husband had an argument with the Customs Officer.

Peter: Well, I'll protect you in London, father. You won't get into any trouble while I'm with you. We are going to have the time of our lives. Father will sell

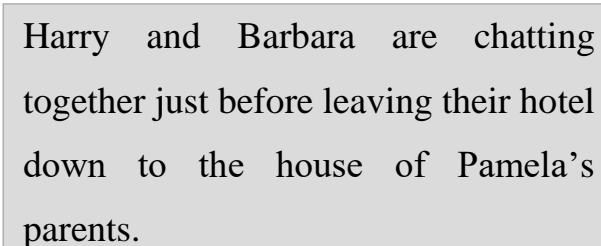
his invention and mother will stand the profits in the shops. We'll see all the sights, and go to all the theatres and the restaurants.

Pamela: What do you think of Victoria Station?

Barbara: What a busy place it is! Everyone seems to be rushing about ignoring everyone else.

Peter: London's like that! You feel very small here at first and then you start rushing about yourself and you grow bigger and bigger and the city goes smaller and smaller!

Barbara: Peter! You talk about London as if it were a big balloon!

C)  Harry and Barbara are chatting together just before leaving their hotel down to the house of Pamela's parents.

Barbara: Have you tipped the maid, Harry?

Harry: Need I? Isn't tipping included in the bill?

Barbara: Yes. But she was very helpful.

Harry: She was, but one has to sensible. As there's a service charge here we needn't give anything more. Otherwise we'll end up paying about fifty per cent extra.

Barbara: But I like giving when I want to!

Harry: Then you should stay at hotels where you don't need to tip.

Barbara: All right. Have you asked the head porter for the hotel strikers?

Harry: Yes, I told him that we needed at least twenty for all your luggage!

Barbara: That's good! And did you leave a forwarding address?

Harry: Yes, sweetheart. I've done everything. And you? Have you forgotten anything?

Barbara: Of course not.

Page: He's here! Harry, you're being called.

Harry: You needn't tell me! I can hear.

Page: Mr. Sallis?

Harry: Yes. What is it?

Page: There's parcel for you here, sir. It's just arrived. As you're leaving –

Harry: Barbara! It's my inflatable umbrella. The Customs have sent it back.

Barbara: Wonderful!

Harry: They apologize. Apparently a gang was trying to smuggle through drugs hidden in umbrellas, and they suspected me!

Barbara: No!

Harry: Well, anyway, I've got it back. (to Page) Here you are!

Page: Thank you very much indeed, sir!

Barbara: Well, that was a good tip! Service is included, you know.

Harry: (Laughs) Yes – you're right. But who cares? Of course I needn't have given him anything. But this calls a celebration!

Task 15

Listen to the street interviews given below and write the report about what people said as if you were a TV interviewer. Mind the sequence of tenses. Give your opinion on the suggested issues.

A)

“What do you do in your free time? Hobbies”: <https://youtu.be/cOWLioX3YEU>

B)

“English speakers describe their daily routine”: <https://youtu.be/2En3olk494g>

C)

“What makes British people happy?”: <https://youtu.be/yb21A3vrsOM>

D)

“What Makes you Happy?”: <https://youtu.be/kl8Pd-k1yxE>

Task 16

Listen to the interview “The New Standards of Beauty” from <https://www.youtube.com/watch?v=mfeynfAY9kw> and summarize it in written form. Mind the sequence of tenses.

Task 17

Work in pairs or in groups of three. Use reported verbs and patterns from pp. 16-17, make your own sentences (reported statements, questions, commands, requests etc.) to each pattern. Use different reporting verbs.

Task 18

Work in groups of three. Make a list (10 sentences) with examples of direct speech (statements, questions, orders, requests, advice etc.). Change direct speech into indirect. Make errors in some of your reported sentences and suggest students of other groups thinking over finding and correcting these errors.

Task 19

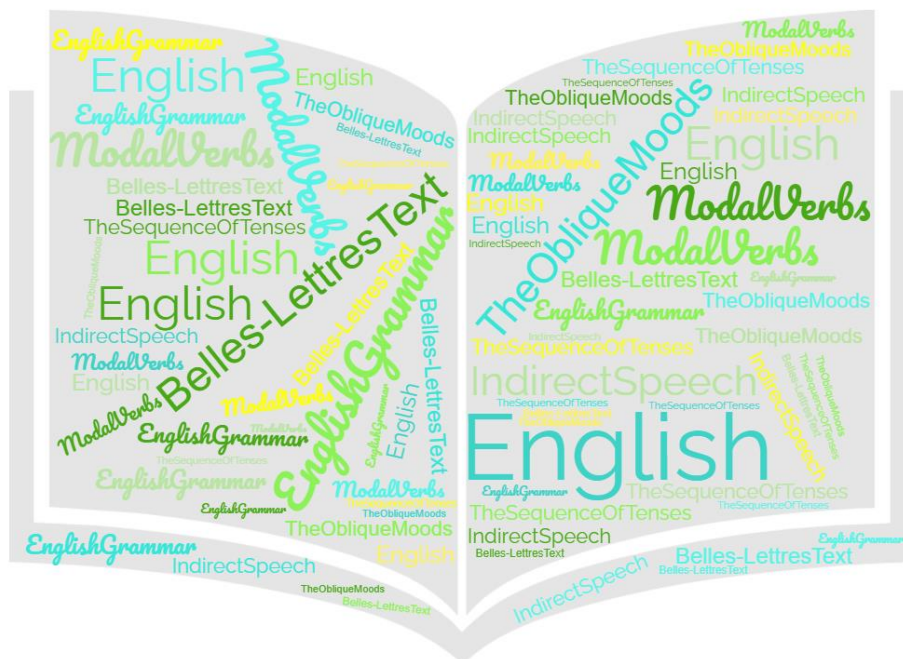
Work in pairs or in groups of three. Pretend you are sitting in the drawing-room of a hotel on a rainy summer’s evening talking to each other about general topics such as weather, holidays, the family, and so on. See how long you can keep up the conversation. Mind the sequence of tenses.

Task 20

Write a short letter giving a brief account of a recent stay at a boarding-house or at a hotel. Pay attention to the forms of verbs you use. Mind the sequence of tenses.

UNIT 2

MODAL VERBS





GRAMMAR RULES

MODAL VERBS

Modal verbs express neither actions nor states. They only show speaker's attitude to the action or state expressed by the main verb in the form of the infinitive which follows the modal verb. The speaker may represent the action as possible or impossible, necessary or unnecessary, certain or doubtful, desirable or undesirable, advisable or obligatory etc.

- **Core modal verbs:** CAN (COULD), MAY (MIGHT), MUST, SHALL, SHOULD, WILL, WOULD, OUGHT
- **Semi-modal verbs:** NEED, DARE
- **Modal expressions:** TO HAVE TO, TO BE TO



! The infinitive following the modal verb is used without the particle "to" except for the verb *ought to* and modal expressions *to have to, to be to*.

Their interrogative and negative forms are built up without the auxiliary *do* (except for the modal expressions).

Modal verbs are not time specific although present and past forms can be identified. Time reference is generally expressed through the form of the infinitive following the modal verb. The reference to the past is shown by the perfect form of the infinitive.

Some of the meanings may be found in all kinds of sentences, others occur only in affirmative or negative or interrogative ones.

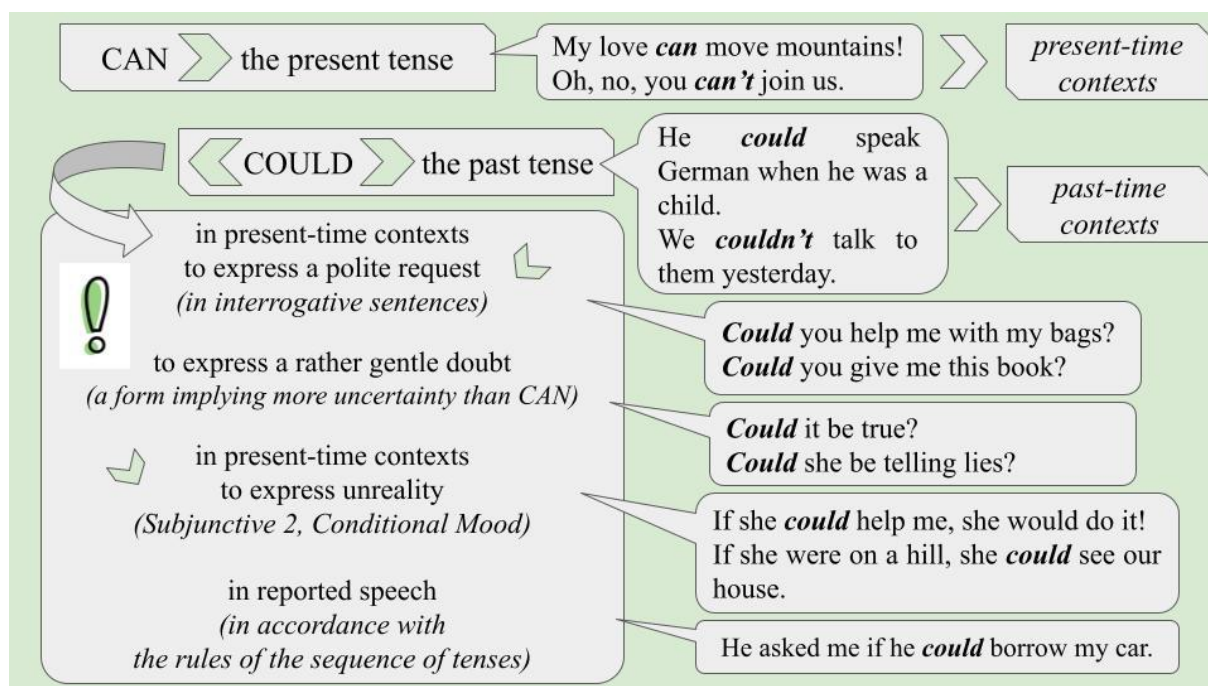
Each modal verb has more than one meaning. Each of these meanings is characterized by a specific usage.

CAN is used to express doubt, uncertainty, disbelief only in interrogative and negative sentences

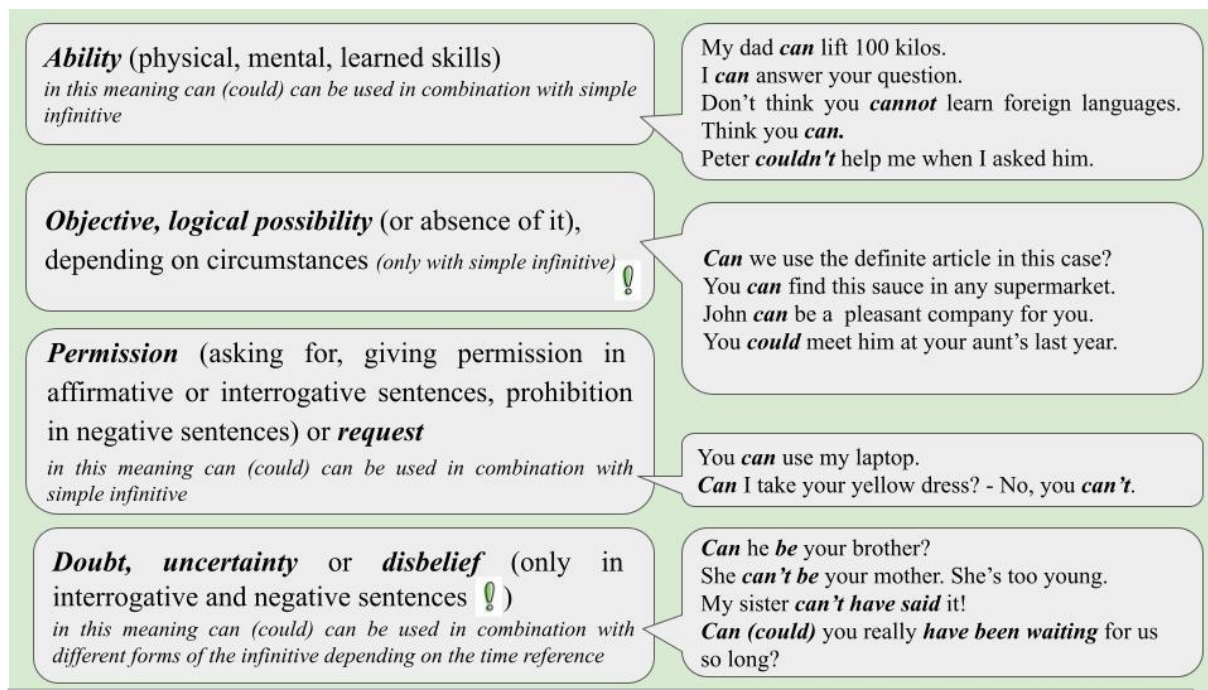
MUST can express duty, obligation, strong supposition, assurance, prohibition

Modal verb can express different shades of meaning depending on a particular context.

CAN (COULD)



CAN (COULD)
is used to express



CAN (COULD) with reference to the present are found in special questions where they are used for emotional colouring (e.g. to express puzzlement, impatience, etc.) and in this meaning can be used in combination with different forms of the infinitive as e.g. *What can (could) she mean? What can (could) she be doing? What can (could) she have done?*

CAN **vs** **TO BE ABLE TO**

CAN and TO BE ABLE are both used to refer to abilities (natural or learned)

He **can** (*he is able to*) run this distance in 3 minutes. (*natural ability*)
 He **couldn't** (*he wasn't able to*) run this distance in 3 minutes when he was a boy. (*general ability in the past*)

TO BE ABLE can be used instead of CAN but CAN is more common in this case

! WAS (WERE) ABLE (not COULD) is used to describe the successful completion of a specific action in the past

He **was able to** (*managed to*) get tickets for the match yesterday. (*managed to* is also possible to use in this case but NOT *could*)

! BUT the negative COULDN'T is possible in all situations

He **couldn't** (*wasn't able to*) get tickets for the match yesterday.

! TO BE ABLE can be used when CAN is unsuitable

CAN has only 2 forms
 can (present) could (past)

I can't do it very well yet, but soon I **will be able to** cope with this perfectly.
 I **haven't been able to** sleep recently.
 Our applicants **must be able to** speak French and German.
 It was awful, **not being able to** come back.

TO BE ABLE is used for other tenses, infinitive forms and ing- forms

The meaning of the possibility can be sometimes expressed by TO BE ABLE which is found in such cases with reference to the future or past as e.g. *I guess, she will be able to get this parcel tomorrow. She was able to receive this parcel yesterday.*

Set phrases with modals
CAN (COULD)

can't (couldn't) help doing She **can't (couldn't)** help crying.
 Вона не може/не могла стримати сліз.

can't (couldn't) but do He **can't (couldn't)** but refuse his sister.
 Йому не залишається/залишалось нічого іншого, як відмовити його сестрі.

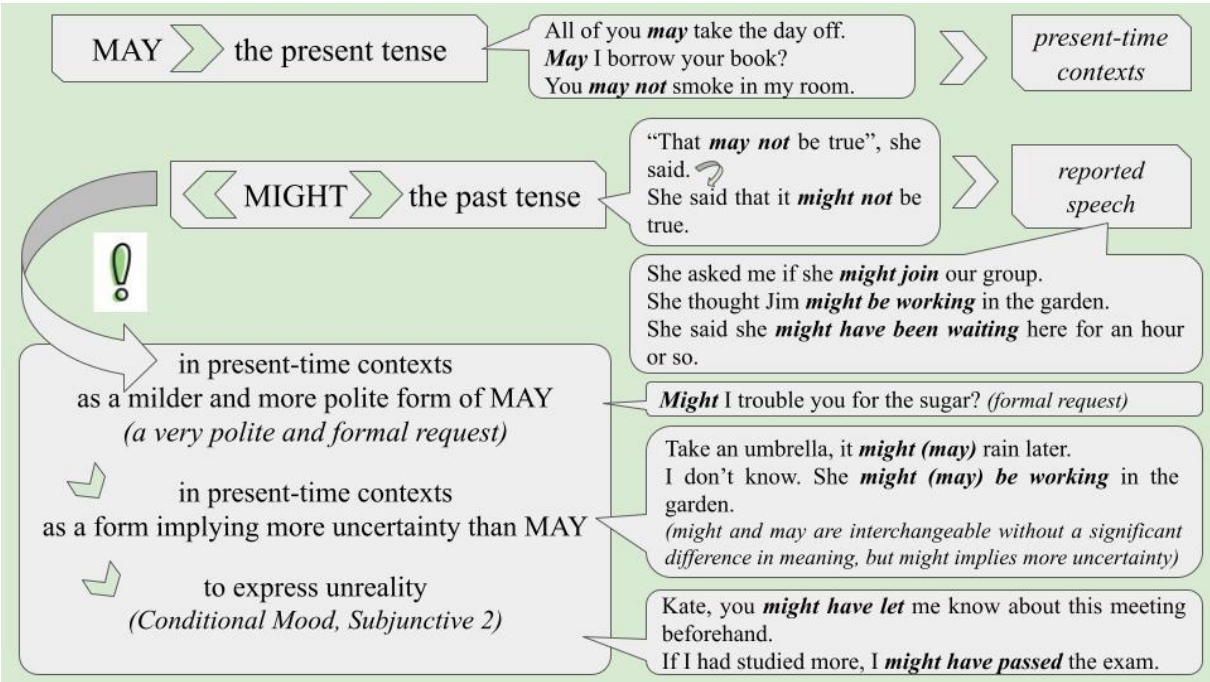
as can (could) be They are (were) as pleased as **can (could)** be.
 Вони дуже задоволені/були дуже задоволені.

can't (couldn't) possibly do I **can't (couldn't)** possibly accept that!
 Я ніяк не можу це прийняти.

couldn't agree more I **couldn't** agree more!
 Я цілком згоден!

couldn't possibly is more formal !

MAY (MIGHT)



MAY (MIGHT) is used to express

Objective or logical possibility (depending on circumstances)

- MAY is followed only by simple infinitive !
- MIGHT in reported speech is used in accordance with the rules of the sequence of tenses
- MIGHT + perfect infinitive indicates that the action was not carried out due to certain circumstances (mentioned or implied)

It **may (might)** snow tomorrow.
 The next earthquake **may (might)** happen tomorrow.
 The next earthquake **may not (might not)** happen for another five years. We can't predict for sure.

Permission (asking for and giving permission)

- MAY (MIGHT) is followed only by simple infinitive !
- MIGHT is used in interrogative sentences to express a very polite and formal request
- MIGHT is used in reported speech
- this meaning also may be rendered by to be allowed/to be permitted

May I smoke here? - No, you **may not** (strict)/you don't (less strict)/you must not (prohibition).
Might I trouble you for the salt? (a very polite and formal request)

Supposition mixed with doubt

- MAY may be followed by all the forms of the infinitive depending on the time-reference expressed and MIGHT only by simple and continuous infinitive !
- MIGHT in reported speech may be followed by all the forms of the infinitive
- MIGHT expresses greater doubt than MAY
- this meaning also may be rendered by perhaps and maybe

John **may not be** there. (present)
 John **may (might)** return soon. (future)
 John **may (might) be working** in the garage now. (present)
 John **may have done** the work. (past)
 John **may have been working** in the garage for hours. (the action began in the past and continued into the moment of speaking)
 She answered that they **might have been** there for an hour. (reported speech)
 We **might catch** him red-handed. (there is almost no possibility to do it)

Reproach, reprimand, mild recommendation

- only MIGHT is used
- MIGHT is followed by simple or perfect infinitive

He **might help** me.
 He **might have helped** me. Now it's too late.

MAY (MIGHT) can weaken its lexical meaning of possibility to a great extent and be used formally in certain cases

- in simple sentences to express **wish** (only MAY)
 - May* you both live a long and happy life.
 - May* the New Year bring you happiness.
- in clauses of purpose
 - Come nearer so that I *may* see you better. (present or future action)
 - She lowered her voice so that he *might not* hear. (past actions)
- in clauses of concession (with reference to the present or future)
 - Whenever he *may* come, he is always welcome.
 - Whenever he *might* travel, he felt lonely without her.
 - Even though I *may* leave you, I 'll always remember these happy days.

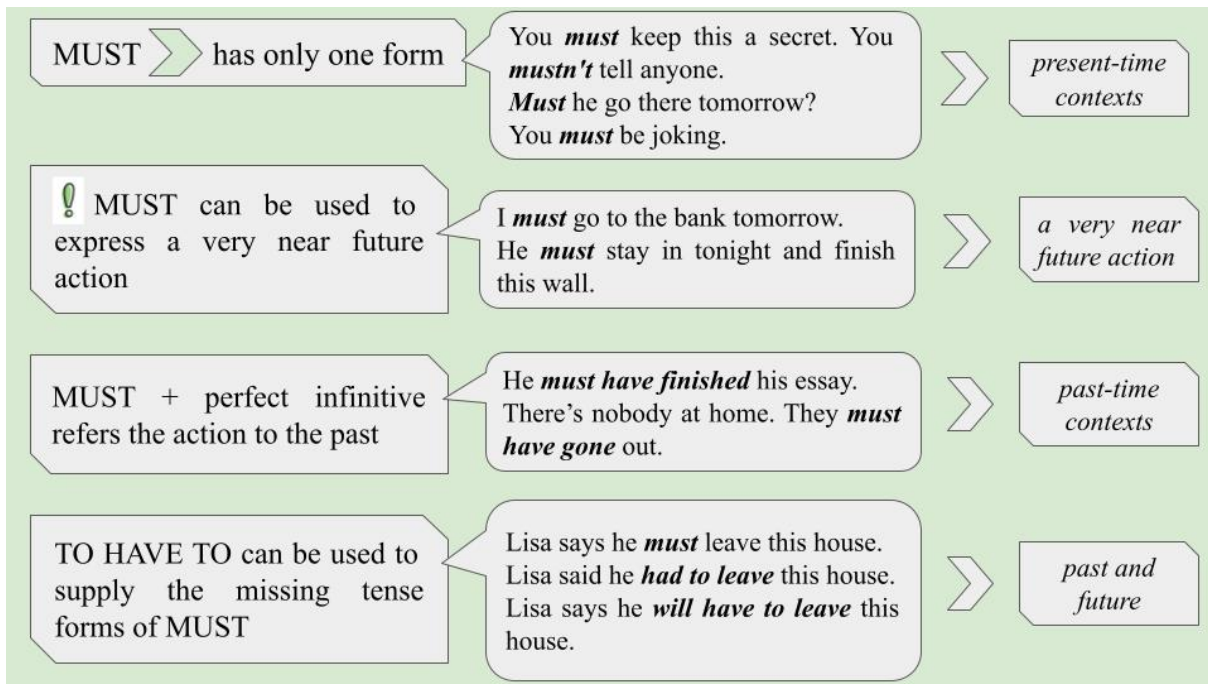
The use of CAN and MAY is parallel only in some meanings

Objective, logical possibility	➤	CAN is more common
Permission, polite request	➤	MAY is more formal, in negative sentences expressing prohibition it is infrequent
Reproach	➤	MIGHT is more common, COULD can be used but rarely

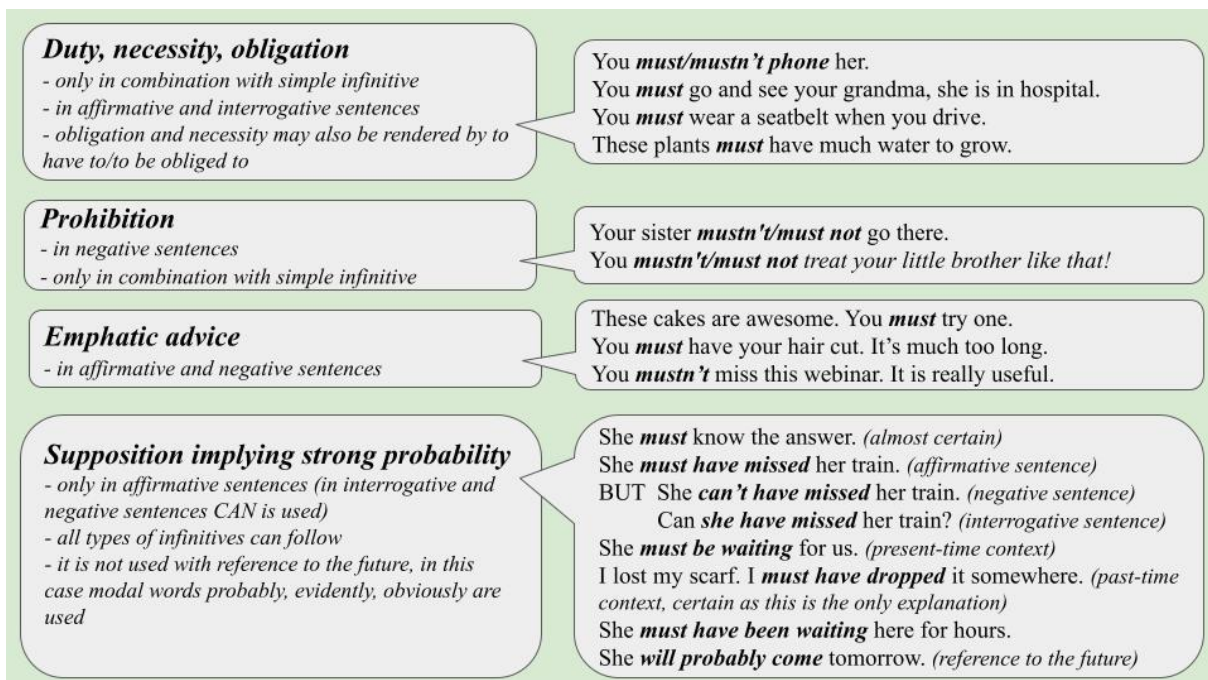
Set phrases with modals
MAY (MIGHT)

may (might) as well	➤	Oh, you <i>may/might as well</i> give him these documents. Відайте, мабуть (можливо), йому ці документи.
might just as well	➤	That won't do; you <i>might just as well</i> not do it at all. Так не піде. Це все одно, що не робити це зовсім. / з таким же успіхом можна не робити зовсім.
... might have been a ...	➤	<i>She might have been a</i> model. Її можна було прийняти за модель.
If I may say so...	➤	<i>If I may say so</i> , he is no gentle lamb. Якщо можна так висловитись, він зовсім не ягнятко.
It might have been worse.	➤	Oh, he has suffered, but <i>it might have been worse</i> . Так, він постраждав, але могло б бути й гірше.

MUST



MUST is used to express



To express supposition implying strong probability with negative meaning it is possible to use such lexical means as follows: *to fail, to misunderstand, to misinterpret, to be unaware, to be unconscious, nobody, never, etc.*, e.g. She **must have failed** to get in touch with your brother.

TO HAVE TO

VS

MUST

TO HAVE TO can be used in the present, past and future tenses

He *has (had/will have) to work* late.
I *haven't had to go* to the doctor for ages.
She said that he *had had to attend* this meeting.

The interrogative and negative forms are made up with the help of auxiliary verb *do (did, will)*

Do (did/will) you have to go there?
I *don't (won't) have to go* to work tomorrow. There's a holiday.
She *doesn't (didn't/won't) have to attend* them.

Common spoken form is
TO HAVE GOT TO

She *has got to ask* for help. or She *has to ask* for help.
When *has John got to go*? or When *does John have to go*?

TO HAVE TO is used to express **obligation** or **necessity** (imposed by circumstances)
- in all kinds of sentences
- in combination with simple infinitive
- in negative sentences denotes **absence of necessity**

They can't repair my laptop, so I'll *have to buy* a new one.
You *don't have to tell* me. I know.
If we were rich, you *wouldn't have to waste* time cooking.

Sorry, I really *must go* now.
Sorry, I really *have to go* now.

MUST and TO HAVE TO are both used to express obligation or necessity

It's later than I thought.
I *must go*. or I *have to go*.

MUST or TO HAVE TO can be used to give your own opinion (when you think it is necessary or recommend someone to do something)

BUT

MUST is used in written rules and instructions.



TO HAVE TO expresses obligation or necessity imposed by circumstances

Don't forget, dear, that in England you *must drive* on the left. (according to the rules)

I *have to try* to lose weight. (the doctor has told me)
She *has to travel* a lot for her work. (circumstances)

MUSTN'T is used when the action is against the rules



DON'T HAVE TO is used if something is not necessary

You *mustn't use* your smartphone at the lesson. (it is not allowed)

You *don't have to use* your smartphone. (it is not necessary)

Yes, yesterday we went to the party together, but Jane *had to leave* early.



TO HAVE TO is used to talk about the past not MUST

TO BE TO

vs

MUST

TO BE TO can be used in the present and past tenses

We **are (were) to have a date** with Ann at the cafe.
Is she **to return** tomorrow?

Forms
am/is/are to
was/were to

TO BE TO is never used in the future
TO HAVE TO is used in this case

We'll **have to meet** the delegation next week.

TO BE TO is used to express

Obligation resulting from the arrangement, a previously arranged plan

- in affirmative and interrogative sentences
- in combination with simple infinitive
- WAS TO + perfect infinitive denotes an unfulfilled plan

We **are (were) to have** this webinar at 5 p.m.
How **was I to know**?
He **was to have met** Mr. Jones at the station.
(the action had been planned but it wasn't carried out)

Orders and instructions, often official (frequently in reported speech)

- in affirmative and negative sentences
- in negative sentences expresses prohibition
- in combination with simple infinitive

Something unavoidable, something which is predestined

- in affirmative and negative sentences
- in combination with simple infinitive
- mainly used in the past-time contexts

Asking for instructions in questions (infrequent)

Mr. Braun said you **were to** visit this conference.

She **was to be** my wife and friend for many years to come.

Am I to go there?
Who **is to ask** this question?

Possibility

- only with the passive infinitive
- in all kinds of sentences

Where **are** these documents **to be found**?
Nothing **was to be done** under the circumstances.

MUST and TO BE TO are both used to express obligation or necessity

You **must** eat all of your vegetables.

Hot compresses **are to be applied** all night.

BUT

MUST indicates obligation or necessity from the speakers' point of view

Well, I **must** be off. *(speaker's opinion)*



TO BE TO expresses obligation or necessity resulting from an arrangement

What's **to be done**? We can't sit around like this the whole day. *(according to the plan)*

MUST has no past tense



The idea of obligation may be absent and TO BE TO expresses only a previous arrangement

We **are to go** shopping today. *(previous arrangement)*

TO HAVE TO and TO BE TO are used to talk about the past

We **had to cross** the river, which we did on the craziest ferry-boat you can imagine.
She remembered the spring at the end of which she and James **were to be married**.

Set phrases with modals
MUST

must needs



She **must needs go** there.
Вона неодмінно повинна (має) туди піти.

I must be going
I must be off



I must be going. / **I must be off.**
Мені час йти.

I must tell you that ...
I must say ...



I must tell you (I must say) that I've loved him all my life.
То ж знайте (маю вам сказати), я кохаю його все моє життя.

You must come and do ...



You must come and stay with us for the weekend.
Обов'язково приїжджайте та залишайтеся з нами на вихідні. / Ви просто повинні прийти й провестися з нами вихідні.



Set phrases with modals
TO BE TO

What am I to do?



What am I to do?
Що мені робити? Як мені бути?

What is to become of me?



What is to become of me?
Що зі мною буде? Що зі мною станеться?

Where am I to go?



Where am I to go?
Куди ж мені піти? Куди ж мені подітися?

You are to be congratulated.



You are to be congratulated.
Вас треба привітати.

It is to be hoped.



It is to be hoped.
Треба сподіватися на це.

SHALL

SHOULD

SHALL

as a modal verb it can express

Promise, threat or warning for the 2nd and 3rd person singular
- in affirmative and negative sentences
- in combination with simple infinitive

He **shall get** the prize.
She **shall answer** for her interference!
You **shall stay** just where you are!

Suggestion, polite request, asking for instructions

Shall we go to the club tonight?
Shall I peel some of your potatoes for you?

Obligation for the 2nd and 3rd person singular
BUT it is very formal and even archaic

The second reading **shall not be opposed**.

SHALL and SHOULD can be either tense auxiliary or modal

SHOULD can also be a mood auxiliary

SHOULD

as a modal verb it can express

Obligation, advisability, desirability

- in all kinds of sentences
- in combination with simple infinitive indicates that an action is generally referred to the future
- in combination with continuous infinitive shows that an action is generally referred to the present
- in combination with perfect infinitive in affirmative sentence shows that a desirable action was not carried out and in negative - that an undesirable action was fulfilled

It's late. You **should go** to bed.
I was alone there. You **should have gone** with me.
Perhaps I **shouldn't have told** you that.

Supposition implying strong probability

- generally in affirmative sentences
- in combination with simple infinitive

Your cake looks wonderful. It **should be** delicious.

SHOULD is also used to express **emotional colouring**

- in rhetorical questions beginning with *why*
- in object clauses beginning with
- in attributive clauses beginning with *why* after the noun *reason*

Why **should I help** him?
I don't see why we **shouldn't make** friends.
I don't see any reason why she **shouldn't be** happy.

Set phrases with modals SHOULD

Why **should/shouldn't** smb. do it?
Why **should/shouldn't** smb. have done it?

Why **should/shouldn't** smb. do it?
Why **should/shouldn't** smb. have done it?
Заради чого...? / З якого дива ...?

How **should I know**?!?

How **should I know**?!
Звідки мені знати?!?

That it **should come to this**!

That it **should come to this**!
До чого тільки дійшли справи!

To think that it **should have happened to me**!

To think that it **should have happened to me**!
Тільки уявіть, що це сталося зі мною!

The door opened and who **should come in but smb himself**!

The door opened and who **should come in but Dean himself**!
Двері відчинилися, і хто б ви думали увійшов? Ніхто інший, як Дін власною персоною!

SHOULD

VS

OUGHT TO

You *should (ought to) read* more.

SHOULD and OUGHT TO are very close in meaning, very often they are interchangeable

SHOULD and OUGHT TO have only one form which is used with the reference to the present or future

Peter, you *should (ought to) be studying* for your exam right now.

BUT

SHOULD is followed by the bare infinitive



OUGHT is followed by the to-infinitive

they both are used to express

Obligation (very often a moral obligation or duty), advisability, desirability

- in all kinds of sentences

- in combination with simple infinitive indicate that an action is generally referred to the future

- in combination with continuous infinitive indicate that an action is generally referred to the present

- in combination with perfect infinitive in affirmative sentence show that a desirable action was not fulfilled and in negative - that an undesirable action was carried out

Should we **help** everyone who is in need? or *Ought* we **to help** everyone who is in need?
You *should (ought to) have informed* me about this accident.
Peter *shouldn't (ought to) have concealed* it from me.

Though SHOULD and OUGHT TO are very often interchangeable

SHOULD is more common

You *should study* more.
You *should be studying* for the test right now.

OUGHT TO is more formal

You *ought to study* more.
You *ought to be studying* for the test right now.

SHOULD is more common in instructions and corrections

You *shouldn't carry* a lot of money with you.
Relevant national authorities *should be* encouraged to do everything possible to facilitate ship crew changes.

OUGHT TO is more often used to express moral obligation or duty

I *ought not to accept* this present.
I felt somehow I *ought to have warned* her.

SHOULD offers stronger advice and conveys greater certainty in prediction

Your hair is too long. You *should get* a haircut.
They *should win* tonight, they are a better team.

OUGHT TO cannot be used instead of the emotional SHOULD

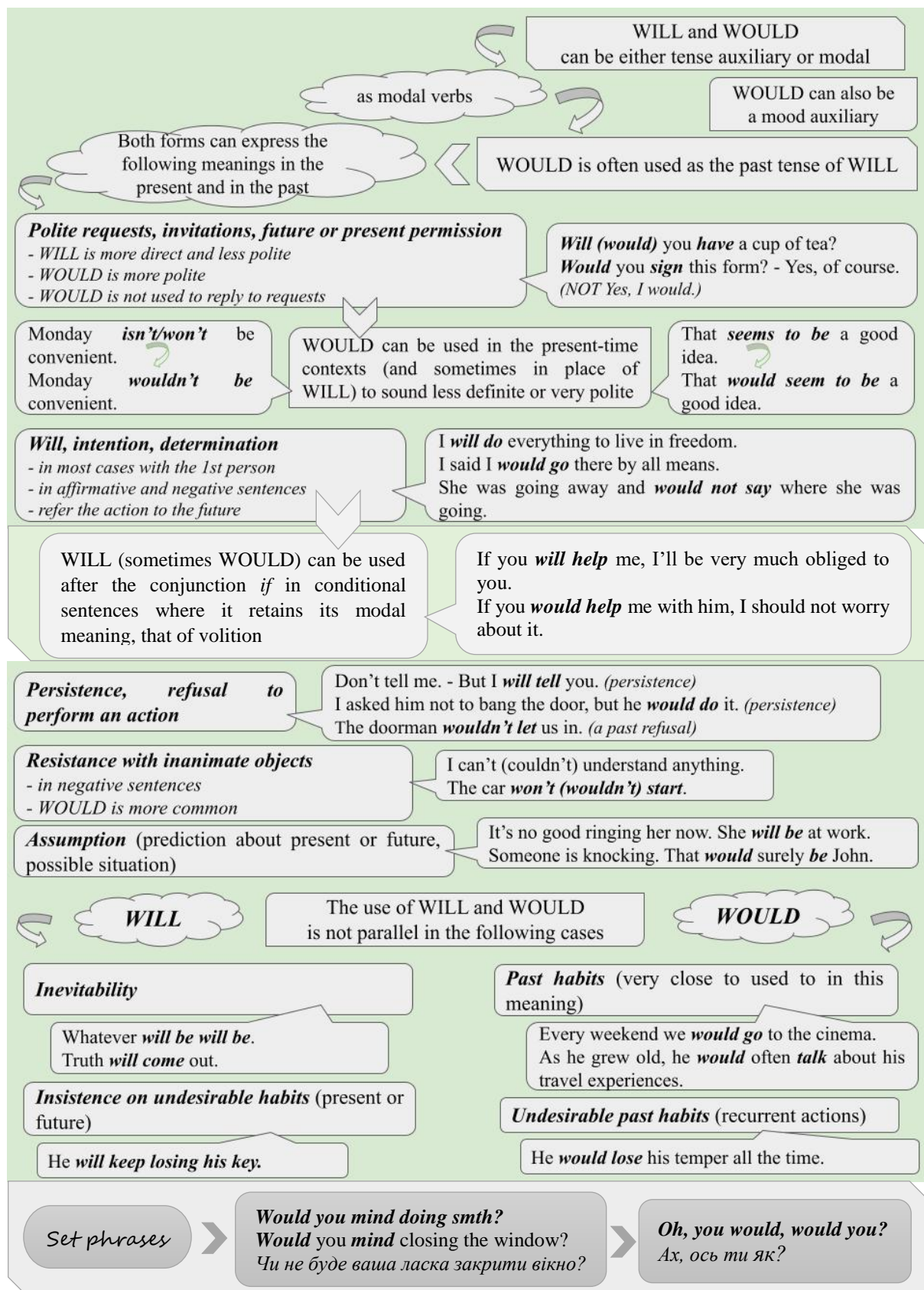
There is a simple reason why it *should be* so.
Why *should I know* anything about them?

To express obligation SHOULD, OUGHT TO and MUST are used, however MUST sounds more forceful in this case

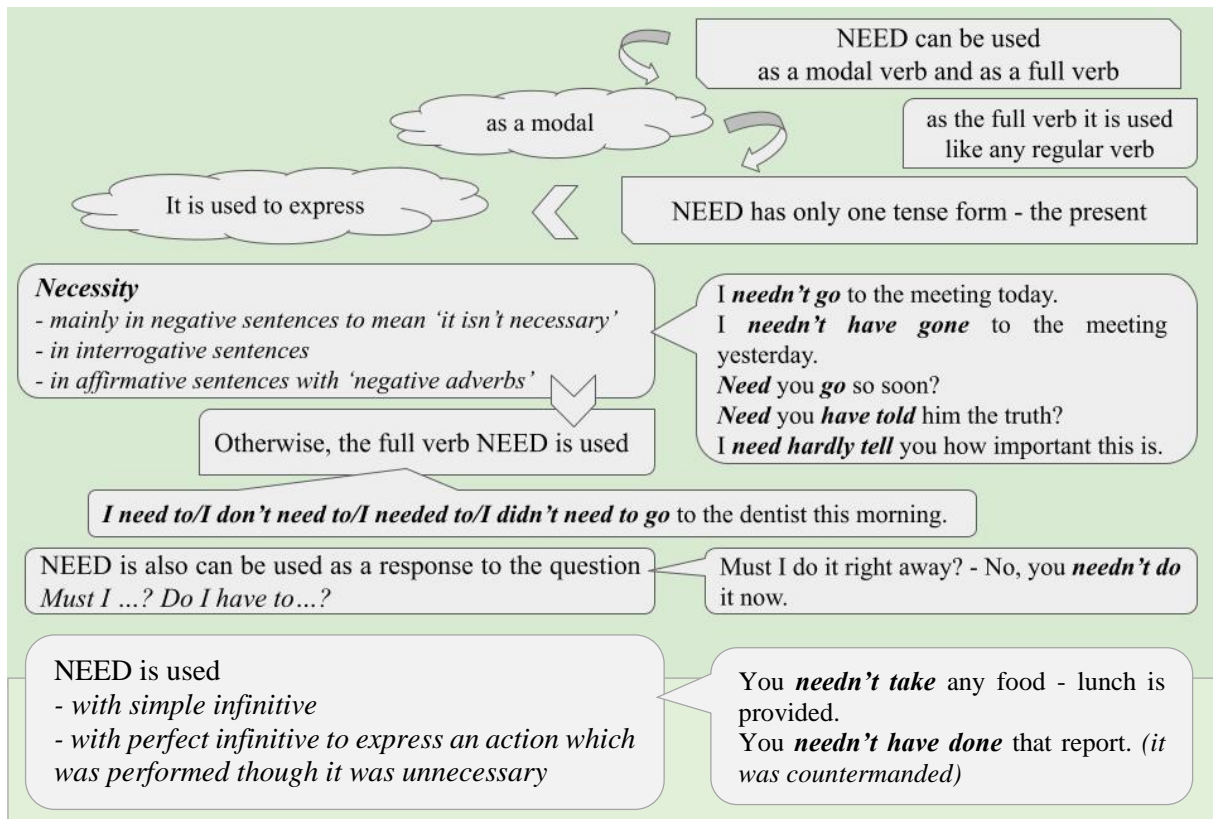
SHOULD, OUGHT TO and MUST serve to express supposition implying strong probability. MUST, however, is more often used than the other two verbs

WILL

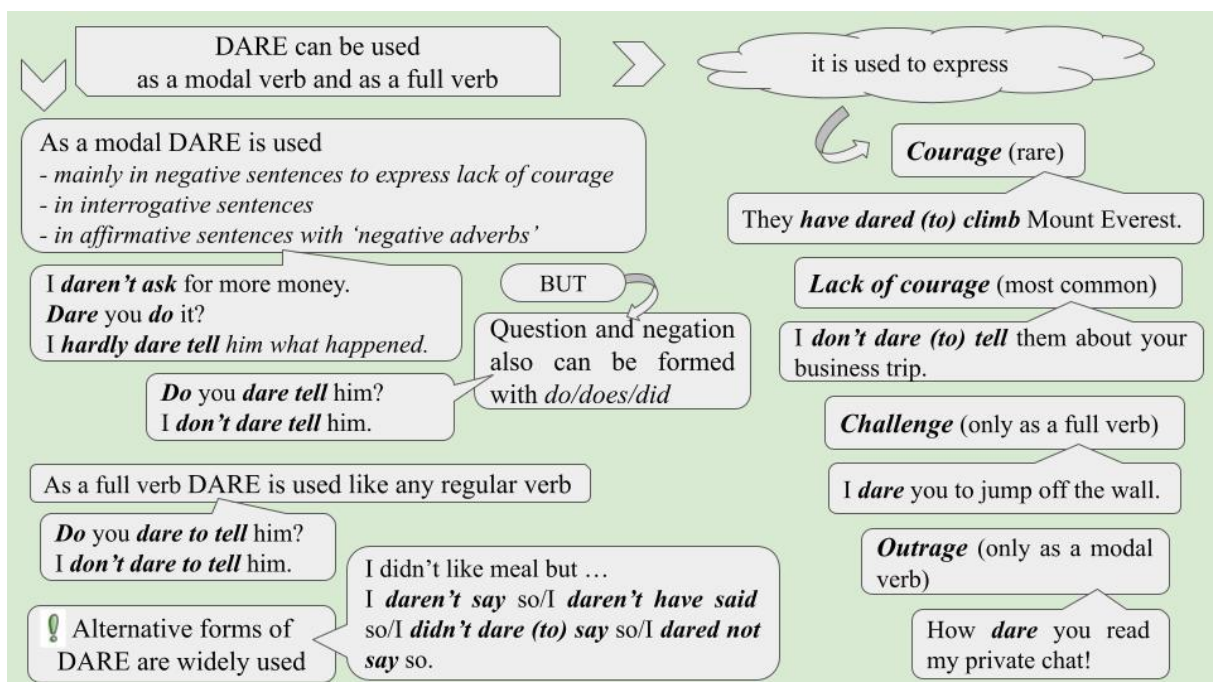
WOULD

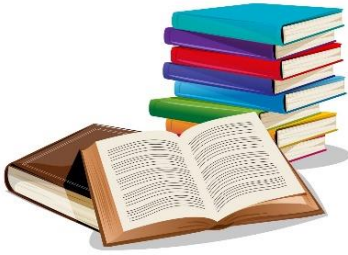


NEED



DARE





TEXT 1

A collage on a green background. On the left is a Polaroid-style photo of a man in a suit. To its right is a white envelope with a red pushpin and the name 'Josef Essberger' written in cursive. Further right is a piece of lined paper with a typed biography of Josef Essberger, held in place by tape.

Josef Essberger is a British-born author who focuses on E-learning through resource provision and teaching of ESL teachers and learners (Selfgrowth.com). As a teacher, he has taught English since 1990 in Europe and Asia. Essberger founded English Club in 1997 for ESL teachers and learners that were reinvented in 2009 with its main focus on publishing and photography. He has also written several articles, short stories and a travel guide book entitled *Monopoly London*.

The Winepress by Josef Essberger

“You don’t have to be French to enjoy a decent red wine,” Charles Jouselin de Gruse used to tell his foreign guests whenever he entertained them in Paris. “But you do have to be French to recognize one,” he would add with a laugh.

After a lifetime in the French diplomatic corps, the Count de Gruse lived with his wife in an elegant townhouse on Quai Voltaire. He was a likeable man, cultivated of course, with a well-deserved reputation as a generous host and an amusing raconteur.

This evening's guests were all European and all equally convinced that immigration was at the root of Europe's problems. Charles de Gruse said nothing. He had always concealed his contempt for such ideas. And, in any case, he had never much cared for these particular guests.

The first of the red Bordeaux was being served with the veal, and one of the guests turned to de Gruse.

"Come on, Charles, it's simple arithmetic. Nothing to do with race or colour. You must've had bags of experience of this sort of thing. What d'you say?"

"Yes, General. Bags!"

Without another word, de Gruse picked up his glass and introduced his bulbous, winey nose. After a moment he looked up with watery eyes.

"A truly full-bodied Bordeaux," he said warmly, "a wine among wines."

The four guests held their glasses to the light and studied their blood-red contents. They all agreed that it was the best wine they had ever tasted.

One by one the little white lights along the Seine were coming on, and from the first-floor windows you could see the brightly lit *bateaux-mouches* passing through the arches of the Pont du Carrousel. The party moved on to a dish of game served with a more vigorous claret.

"Can you imagine," asked de Gruse, as the claret was poured, "that there are people who actually serve wines they know nothing about?"

"Really?" said one of the guests, a German politician.

"Personally, before I uncork a bottle I like to know what's in it."

"But how? How can anyone be sure?"

"I like to hunt around the vineyards. Take this place I used to visit in Bordeaux. I got to know the winegrower there personally. That's the way to know what you're drinking."

"A matter of pedigree, Charles," said the other politician.

“This fellow,” continued de Gruse as though the Dutchman had not spoken, “always gave you the story behind his wines. One of them was the most extraordinary story I ever heard. We were tasting, in his winery, and we came to a cask that made him frown. He asked if I agreed with him that red Bordeaux was the best wine in the world. Of course, I agreed. Then he made the strangest statement.

“ ‘The wine in this cask,’ he said, and there were tears in his eyes, ‘is the best vintage in the world. But it started its life far from the country where it was grown.’ ”

De Gruse paused to check that his guests were being served.

“Well?” said the Dutchman.

De Gruse and his wife exchanged glances.

“Do tell them, *mon chéri*,” she said.

De Gruse leaned forwards, took another sip of wine, and dabbed his lips with the corner of his napkin. This is the story he told them.

At the age of twenty-one, Pierre – that was the name he gave the winegrower – had been sent by his father to spend some time with his uncle in Madagascar. Within two weeks he had fallen for a local girl called Faniry, or “Desire” in Malagasy. You could not blame him. At seventeen she was ravishing. In the Malagasy sunlight her skin was golden. Her black, waist-length hair, which hung straight beside her cheeks, framed large, fathomless eyes. It was a genuine *coup de foudre*, for both of them. Within five months they were married. Faniry had no family, but Pierre’s parents came out from France for the wedding, even though they did not strictly approve of it, and for three years the young couple lived very happily on the island of Madagascar. Then, one day, a telegram came from France. Pierre’s parents and his only brother had been killed in a car crash. Pierre took the next flight home to attend the funeral and manage the vineyard left by his father.

Faniry followed two weeks later. Pierre was grief-stricken, but with Faniry he settled down to running the vineyard. His family, and the lazy, idyllic days under a tropical sun, were gone forever. But he was very happily married, and he was very well-off. Perhaps, he reasoned, life in Bordeaux would not be so bad.

But he was wrong. It soon became obvious that Faniry was jealous. In Madagascar she had no match. In France she was jealous of everyone. Of the maids. Of the secretary. Even of the peasant girls who picked the grapes and giggled at her funny accent. She convinced herself that Pierre made love to each of them in turn.

She started with insinuations, simple, artless ones that Pierre hardly even recognized. Then she tried blunt accusation in the privacy of their bedroom. When he denied that, she resorted to violent, humiliating denouncements in the kitchens, the winery, the plantations. The angel that Pierre had married in Madagascar had become a termagant, blinded by jealousy. Nothing he did or said could help. Often, she would refuse to speak for a week or more, and when at last she spoke it would only be to scream yet more abuse or swear again her intention to leave him. By the third vine-harvest it was obvious to everyone that they loathed each other.

One Friday evening, Pierre was down in the winery, working on a new electric winepress. He was alone. The grape-pickers had left. Suddenly the door opened and Faniry entered, excessively made up. She walked straight up to Pierre, flung her arms around his neck, and pressed herself against him. Even above the fumes from the pressed grapes he could smell that she had been drinking.

“Darling,” she sighed, “what shall we do?”

He badly wanted her, but all the past insults and humiliating scenes welled up inside him. He pushed her away.

“But, darling, I’m going to have a baby.”

“Don’t be absurd. Go to bed! You’re drunk. And take that paint off. It makes you look like a tart.”

Faniry's face blackened, and she threw herself at him with new accusations. He had never cared for her. He cared only about sex. He was obsessed with it. And with white women. But the women in France, the white women, they were the tarts, and he was welcome to them. She snatched a knife from the wall and lunged at him with it. She was in tears, but it took all his strength to keep the knife from his throat. Eventually he pushed her off, and she stumbled towards the winepress. Pierre stood, breathing heavily, as the screw of the press caught at her hair and dragged her in. She screamed, struggling to free herself. The screw bit slowly into her shoulder and she screamed again. Then she fainted, though whether from the pain or the fumes he was not sure. He looked away until a sickening sound told him it was over. Then he raised his arm and switched the current off.

The guests shuddered visibly and de Gruse paused in his story.

“Well, I won't go into the details at table,” he said. “Pierre fed the rest of the body into the press and tidied up. Then he went up to the house, had a bath, ate a meal, and went to bed. The next day, he told everyone Faniry had finally left him and gone back to Madagascar. No-one was surprised.”

He paused again. His guests sat motionless, their eyes turned towards him.

“Of course,” he continued, “Sixty-five was a bad year for red Bordeaux. Except for Pierre's. That was the extraordinary thing. It won award after award, and nobody could understand why.”

The general's wife cleared her throat.

“But, surely,” she said, “you didn't taste it?”

“No, I didn't taste it, though Pierre did assure me his wife had lent the wine an incomparable aroma.”

“And you didn't, er, buy any?” asked the general.

“How could I refuse? It isn't every day that one finds such a pedigree.”

There was a long silence. The Dutchman shifted awkwardly in his seat, his glass poised midway between the table and his open lips. The other guests looked

around uneasily at each other. They did not understand.

“But look here, Gruse,” said the general at last, “you don’t mean to tell me we’re drinking this damned woman now, d’you?”

De Gruse gazed impassively at the Englishman.

“Heaven forbid, General,” he said slowly. “Everyone knows that the best vintage should always come first.”



TASKS

Task 1.1

While reading the story pay attention to the ample amount of modal verbs in the text. Use colours to mark samples of these modal verbs in the story. Comment on their meanings. Can you explain peculiarities of their use in the context without consulting the section “Grammar Rules”?

Task 1.2

Look carefully throughout the story and find the passages with the sentences given below. Analyse the meanings of modal verbs in the given sentences. Categorise them under certain headings according to what they express: e.g. ability, necessity, possibility, obligation, permission, etc. Consider what (if any) alternatives might have been used in the same context and how they might have affected the meanings expressed. Translate the sentences into Ukrainian.

1. “You don’t have to be French to enjoy a decent red wine,” Charles Jouselin de Gruse used to tell his foreign guests whenever he entertained them in Paris. “But you do have to be French to recognize one,” he would add with a laugh.
2. “Come on, Charles, it’s simple arithmetic. Nothing to do with race or colour. You must’ve had bags of experience of this sort of thing. What d’you say?”
3. One by one the little white lights along the Seine were coming on, and from the first-floor windows you could see the brightly lit *bateaux-mouches* passing through the arches of the Pont du Carrousel.
4. “Can you imagine,” asked de Gruse, as the claret was poured, “that there are people who actually serve wines they know nothing about?”
5. “Personally, before I uncork a bottle I like to know what’s in it.” – “But how?”

How can anyone be sure?”

6. Within two weeks he had fallen for a local girl called Faniry, or “Desire” in Malagasy. You could not blame him. At seventeen she was ravishing.

7. The angel that Pierre had married in Madagascar had become a termagant, blinded by jealousy. Nothing he did or said could help. Often, she would refuse to speak for a week or more, and when at last she spoke it would only be to scream yet more abuse or swear again her intention to leave him.

8. She walked straight up to Pierre, flung her arms around his neck, and pressed herself against him. Even above the fumes from the pressed grapes he could smell that she had been drinking.

9. “Of course,” he continued, “Sixty-five was a bad year for red Bordeaux. Except for Pierre’s. That was the extraordinary thing. It won award after award, and nobody could understand why.”

10. “And you didn’t, er, buy any?” asked the general. – “How could I refuse? It isn’t every day that one finds such a pedigree.”

11. “Heaven forbid, General,” he said slowly. “Everyone knows that the best vintage should always come first.”

Task 1.3

Complete the following sentences in your own words, using modal verbs. Reread the text if necessary.

1. Charles Jousselin de Gruse used to tell that ...
2. De Gruse used to visit in Bordeaux, because ...
3. Pierre fell for a local girl called Faniry, or “Desire” in Malagasy, because ...
4. Pierre took the next flight home, because ...
5. In France Faniry was jealous of everyone, because ...
6. It was obvious to everyone that Pierre and Faniry loathed each other, because ...
7. Pierre pushed Faniry away, because ...

-
8. Pierre did not help Faniry, because ...
 9. De Gruse's guests sat motionless, their eyes turned towards him, because ...
 10. There was a long silence, because ...

Task 1.4

Now that you have read the story, answer the following questions. Use the modal verbs in your answers.

1. What is "The Winepress" about?
2. Who is de Gruse and what does he do in the story?
3. What is the story behind the wine that De Gruse serves to his guests?
4. Why does de Gruse tell the story of the wine to his guests?
5. What is the reaction of the guests when they hear the story of the wine?
6. How could you react at the end of the story if you were one of the guests?
7. What can you infer about the author's opinion on good wines from the text?
8. Could de Gruse create that story to scare his guests and make fun of them?

Task 1.5

Find in the story the following short dialogues. React in your own words according to the content of the story, paying attention to the use of modal verbs.

What would you say if you took part in these short dialogues?

1. De Gruse: You don't have to be French to enjoy a decent red wine.

General: ...

2. Guest: But how? How can anyone be sure?

De Gruse: ...

3. De Gruse: That was the extraordinary thing. It won award after award, and nobody could understand why.

Guest: ...

4. De Gruse: How could I refuse? It isn't every day that one finds such a pedigree.

General: ...

Task 1.6

Find the following lines in the text. Develop the sentences into situations: construct at least 3 sentences describing the course of events in the story. Think of the situations where you can use the following sentences. Pay attention to the modal verbs you use and mind the sequence of tenses.

1. But you do have to be French to recognize one.
2. You must've had bags of experience of this sort of thing.
3. Often, she would refuse to speak for a week or more.
4. How could I refuse?
5. Everyone knows that the best vintage should always come first.

Task 1.7

Work in pairs and improvise a small dialogue (about 100 words) after the sentence "Faniry's face blackened, and she threw herself at him with new accusations" to show the quarrel between the man and his wife. The first line has been given to you. In your dialogue use modal verbs, especially the modal verbs CAN (COULD) / MUST / SHOULD / TO HAVE TO / DARE in the appropriate meaning.

... Faniry's face blackened, and she threw herself at him with new accusations.

Faniry: How dare you push me away?!?! ...

Pierre: ...

She snatched a knife from the wall and lunged at him with it. ...

Task 1.8

Now that you have read the story, discuss the following questions:

1. What was the point of the title?

-
2. What did you feel about the characters?
 3. Could you predict the turn of the plot when Faniry came to Pierre to the winery?
 4. Were you surprised by the plot?
 5. What is your opinion on the ending of the story?
 6. How would you have ended the story if you were an author?
 7. What does the story suggest about the nature of love and relationships?
 8. What is the main message or lesson that the author wants to convey through the story?

Task 1.9

What do you think about Charles Jouselin de Gruse? Write a brief account of de Gruse's behavior, using modal verbs.

Task 1.10

What do you think about Pierre as a husband and as a human? Do you think he might have saved his wife? If yes, why did not he do it? Share your opinion, using modal verbs. Pay special attention to the use of the modal verbs MAY (MIGHT) and CAN (COULD).

Task 1.11

You have read about Faniry's behaviour. How necessary is it for a woman to act like this in a marriage? Arrange your answers in that way so to use modal verbs, follow the model:

Model: The woman must / mustn't ...

The woman can / can't ...

The woman may / may not ...

The woman is to / is not to ...

The woman has to / has not to ...

The woman needn't ... etc.

Task 1.12

Discuss the roles of husband and wife within a marriage. Say what a husband and a wife MUST / CAN / MAY / TO HAVE TO / TO BE TO etc. ... and what they MUST NOT / CAN'T / NEEDN'T etc. ... do within a family. Follow the model:

Model: A husband must ...

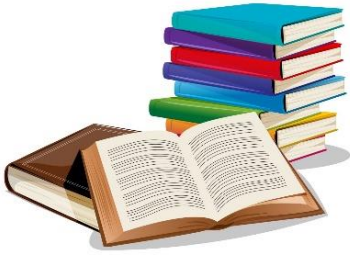
A wife can ...

Task 1.13

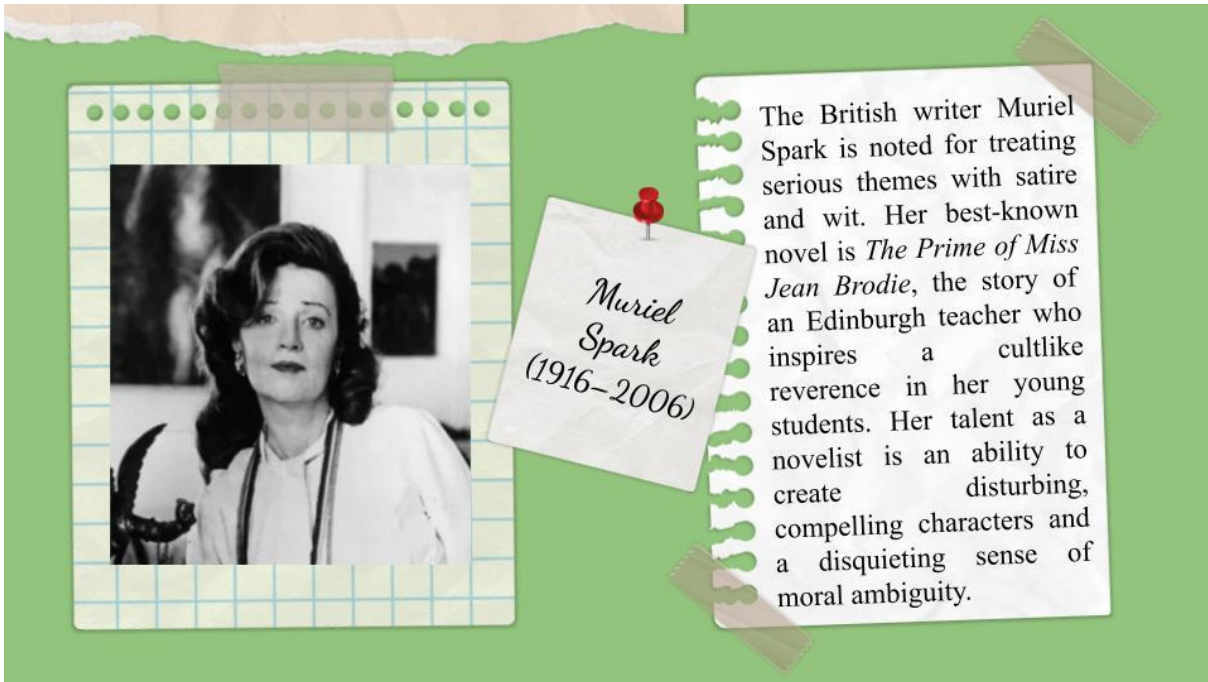
Write a letter-confession from Pierre he could leave dying in which he describes the story of their marriage and her death. Mind the use of modal verbs.

Task 1.14

Work in small groups. Some people believe that expensive wines are not worth the money, while others argue that they offer a unique taste experience. Discuss both views and give your own opinion. Mind the use of modal verbs.



TEXT 2



A Member of the Family by Muriel Spark

“You must,” said Richard suddenly, one day in November, “come and meet my mother.”

Trudy, who had been waiting a long time for this invitation, after au was amazed.

“I should like you,” said Richard, “to meet my mother. She’s looking forward to it.”

“Oh, does she know about me?”

“Rather,” Richard said.

“Oh!”

“No need to be nervous,” Richard said. “She’s awfully sweet.”

“Oh, I’m sure she is. Yes, of course, I’d love –”

“Come to tea on Sunday,” he said.

They had met the previous June in a lake town in Southern Austria. Trudy had gone with a young woman who had a bed-sitting-room in Kensington just below Trudy’s room. This young woman could speak German, whereas Trudy couldn’t.

Bleilach was one of the cheaper lake towns; in fact, cheaper was a way of putting it: it was cheap.

“Gwen, I didn’t realize it ever rained here,” Trudy said on their third day. “It’s all rather like Wales,” she said, standing by the closed double windows of their room regarding the downpour and imagining the mountains which indeed were there, but invisible.

“You said that yesterday,” Gwen said, “and it was quite fine yesterday. Yesterday you said it was like Wales.”

“Well, it rained a bit yesterday.”

“But the sun was shining when you said it was like Wales.”

“Well, so it is.”

“On a much larger scale, I should say,” Gwen said.

“I didn’t realize it would be so wet.” Then Trudy could almost hear Gwen counting twenty.

“You have to take your chance,” Gwen said. “This is an unfortunate summer.”

The pelting of the rain increased as if in confirmation.

Trudy thought, I’d better shut up. But suicidally: “Wouldn’t it be better if we moved to a slightly more expensive place?” she said.

“The rain falls on the expensive places too. It falls on the just and the unjust

alike.”

Gwen was thirty-five, a schoolteacher. She wore her hair and her clothes and her bit of lipstick in such a way that, standing by the window looking out at the ram, it occurred to Trudy like a revelation that Gwen had given up her thoughts of marriage. “On the Just and the unjust alike,” said Gwen, turning her maddening imperturbable eyes upon Trudy, as if to say, you are the unjust and I’m the just.

Next day was fine. They swam in the lake. They sat drinking apple juice under the red and yellow awnings on the terrace of their guesthouse and gazed at the innocent smiling mountain. They paraded – Gwen in her navy-blue shorts and Trudy in her puffy sun-suit – along the lake-side where marched also the lean brown camping youths from all over the globe, the fat print-frocked mothers and double-chinned fathers from Germany followed by their blonde sedate young, and the English women with their perms.

“There aren’t any men about,” Trudy said.

“There are hundreds of men,” Gwen said, in a voice which meant, whatever do you mean?

“I really must try out my phrase-book,” Trudy said, for she had the feeling that if she were independent of Gwen as interpreter she might, as she expressed it to herself, have more of a chance.

“You might have more of a chance of meeting someone interesting that way,” Gwen said, for their dose confinement by the ram had seemed to make her psychic, and she was continually putting Trudy’s thoughts into words.

“Oh, I’m not here for that. I only wanted a rest, as I told you. I’m not –”

“Goodness, Richard!”

Gwen was actually speaking English to a man who was not apparently accompanied by a wife or aunt or sister.

He kissed Gwen on the cheek. She laughed and so did he. “Well, well,” he said. He was not much taller than Gwen. He had dark crinkly hair and a small moustache of a light brown. He wore bathing trunks and his large chest was

impressively bronze. “What brings you here?” he said to Gwen, looking meanwhile at Trudy.

He was staying at a hotel on the other side of the lake. Each day for the rest of the fortnight he rowed over to meet them at ten in the morning, sometimes spending the whole day with them. Trudy was charmed, she could hardly believe in Gwen’s friendly indifference to him, notwithstanding he was a teacher at the same grammar school as Gwen, who therefore saw him every day.

Every time he met them he kissed Gwen on the cheek.

“You seem to be on very good terms with him,” Trudy said.

“Oh. Richard’s an old friend. I’ve known him for years.”

The second week, Gwen went off on various expeditions of her own and left them together.

“This is quite a connoisseur’s place,” Richard informed Trudy, and he pointed out why, and in what choice way, it was so, and Trudy, charmed, saw in the peeling pastel stucco of the little town, the unnecessary floral balconies, the bulbous Slovene spires, something special after all. She felt she saw, through his eyes, a precious rightness in the women with their grey skirts and well-filled blouses who trod beside their husbands and their dean children.

“Are they all Austrians?” Trudy asked.

“No, some of them are German and French. But this place attracts the same type.”

Richard’s eyes rested with appreciation on the young noisy campers whose tents were pitched in the lake-side field. The campers were long-limbed and animal, brightly and briefly dressed. They romped like galvanized goats, yet looked surprisingly virtuous.

“What are they saying to each other?” She enquired of Richard when a group of them passed by, shouting some words and laughing at each other through glistening red lips and very white teeth.

“They are talking about their fast M.G. racing cars.”

“Oh, have they got racing cars?”

“No, the racing cars they are talking about don’t exist. Sometimes they talk about their film contracts which don’t exist. That’s why they laugh.”

“Not much of a sense of humour, have they?”

“They are of mixed nationalities, so they have to limit their humour to jokes which everyone can understand, and so they talk about racing cars which aren’t there.”

Trudy giggled a little, to show willing. Richard told her he was thirty-five, which she thought feasible. She volunteered that she was not quite twenty-two. Whereupon Richard looked at her and looked away, and looked again and took her hand. For, as he told Gwen afterwards, this remarkable statement was almost an invitation to a love affair.

Their love affair began that afternoon, in a boat on the lake, when, barefoot, they had a game of placing sole to sole, heel to heel. Trudy squealed, and leaned back hard, pressing her feet against Richard’s.

She squealed at Gwen when they met in their room later on. “I’m having a heavenly time with Richard. I do so much like an older man.”

Gwen sat on her bed and gave Trudy a look of wonder. Then she said, “He’s not much older than you.”

“I’ve knocked a bit off my age,” Trudy said. “Do you mind not letting on?”

“How much have you knocked off?”

“Seven years.”

“Very courageous,” Gwen said.

“What do you mean?”

“That you are brave.”

“Don’t you think you’re being a bit nasty?”

“No. It takes courage to start again and again. That’s all I mean. Some women would find it boring.”

“Oh, I’m not an experienced girl at all,” Trudy said. “Whatever made you

think I was experienced?"

"It's true," Gwen said, "you show no signs of having profited by experience. Have you ever found it a successful tactic to remain twenty-two?"

"I believe you're jealous," Trudy said. "One expects this sort of thing from most older women, but somehow I didn't expect it from you."

"One is always learning," Gwen said.

Trudy fingered her curls. "Yes, I have got a lot to learn from life," she said, looking out of the window.

"God," said Gwen, "you haven't begun to believe that you're still twenty-two, have you?"

"Not quite twenty-two is how I put it to Richard," Trudy said, "and yes, I do feel it. That's my point. I don't feel a day older."

The last day of their holidays Richard took Trudy rowing on the lake, which reflected a grey low sky.

"It looks like Windermere today, doesn't it?" he said.

Trudy had not seen Windermere, but she said, yes it did, and gazed at him with shining twenty-two-year-old eyes.

"Sometimes this place," he said, "is very like Yorkshire, but only when the weather's bad. Or, over on the mountain side, Wales."

"Exactly what I told Gwen," Trudy said. "I said Wales, I said, it's like Wales."

"Well, of course, there's quite a difference, really. It –"

"But Gwen simply squashed the idea. You see, she's an older woman, and being a schoolmistress – it's so much different when a man's a teacher – being a woman teacher, she feels she can treat me like a kid. I suppose I must expect it."

"Oh well –"

"How long have you known Gwen?"

"Several years," he said. "Gwen's all right, darling. A great friend of my mother, is Gwen. Quite a member of the family."

Trudy wanted to move her lodgings in London but she was prevented from doing so by a desire to be near Gwen, who saw Richard daily at school, and who knew his mother so well. And therefore Gwen's experience of Richard filled in the gaps in his life which were unknown to Trudy and which intrigued her.

She would fling herself into Gwen's room. "Gwen, what d'you think? There he was waiting outside the office and he drove me home, and he's calling for me at seven, and next weekend."

Gwen frequently replied, "You are out of breath. Have you got heart trouble?" – for Gwen's room was only on the first floor. And Trudy was furious with Gwen on these occasions for seeming not to understand that the breathlessness was all part of her only being twenty-two, and excited by the boyfriend.

"I think Richard's so exciting," Trudy said. "It's difficult to believe I've only known him a month."

"Has he invited you home to meet his mother?" Gwen enquired.

"No – not yet. Oh, do you think he will?"

"Yes, I think so. One day I'm sure he will."

"Oh, do you mean it?" Trudy flung her arms girlishly round Gwen's impassive neck.

"When is your father coming up?" Gwen said.

"Not for ages, if at all. He can't leave Leicester just now, and he hates London.'

"You must get him to come and ask Richard what his intentions are. A young girl like you needs protection."

"Gwen, don't be silly."

Often Trudy would question Gwen about Richard and his mother.

"Are they well off? Is she a well-bred woman? What's the house like? How long have you known Richard? Why hasn't he married before? The mother, is she –"

“Lucy is a marvel in her way,” Gwen said.

“Oh, do you call her Lucy? You must know her awfully well.”

“I’m quite,” said Gwen, “a member of the family in my way.”

“Richard has often told me that. Do you go there *every* Sunday?”

“Most Sundays,” Gwen said. “It is often very amusing, and one sometimes see a fresh face.”

“Why,” Trudy said, as the summer passed and she had already been away for several weekends with Richard, “doesn’t he ask me to meet his mother? If my mother were alive and living in London I know I would have ask him home to meet her.”

Trudy threw out hints to Richard. “How I wish you could meet my father. You simply must come up to Leicester in the Christmas holidays and stay with him. He’s rather tied up in Leicester and never leaves it. He’s an insurance manager. The successful kind.”

“I can’t very well leave Mother at Christmas,” Richard said, “but I’d love to meet your father me other time.” His tan had worn off, and Trudy thought him more distinguished and at the same time more unattainable than ever.

“I think it only right,” Trudy said in her young way, “that one should introduce the man one loves to one’s parents” – for it was agreed between them that they were in love.

But still by the end of October, Richard had not asked her to meet his mother.

“Does it matter all that much?” Gwen said.

“Well, it would be a definite step forward,” Trudy said. “We can’t go on being just friends like this. I’d like to know where I stand with him. After all, we’re in love and we’re both free. Do you know, I’m beginning to think he hasn’t any serious intentions after all. But if he asked me to meet his mother it would be a sort of sign, wouldn’t it?”

“It certainly would,” Gwen said.

“I don’t ever feel I can ring him up at home until I’ve met his mother. I’d feel shy of talking to her on the phone. I must meet her. It’s becoming a sort of obsession”.

“It certainly is,” Gwen said. “Why don’t you just say to him, ‘I’d like to meet your mother’?”

“Well, Gwen, there are some things a girl can’t say.”

“No, but a woman can.”

“Are you going on about my age again? I tell you, Gwen, I feel twenty-two. I think twenty-two. I am twenty-two so far as Richard’s concerned. I don’t think really you can help me much. After all, you haven’t been successful with men yourself, have you?”

“No,” Gwen said, “I haven’t. I’ve always been on the old side.”

“That’s just my point. It doesn’t get you anywhere to feel old and think old. If you want to be successful with men you have to hang on to your youth.”

“It wouldn’t be worth it at the price,” Gwen said, “to judge by the state you’re in.”

Trudy started to cry and ran to her room, presently returning to ask Gwen questions about Richard’s mother. She could rarely keep away from Gwen when she was not out with Richard.

“What’s his mother really like? Do you think I’d get on with her?”

“If you wish I’ll take you to see his mother on Sunday.”

“No, no,” Trudy said. “It’s got to come from him if it has any meaning. The invitation must come from Richard.”

Trudy had almost lost her confidence, and in fact had come to wonder if Richard was getting tired of her, since he had less and less time to spare for her, when unexpectedly and yet so inevitably, in November, he said, “You must come and meet my mother.”

“Oh!” Trudy said.

“I should like you to meet my mother. She’s looking forward to it.”

‘Oh, does she know about me?’

‘Rather.’

‘Oh!’

‘It’s happened. Everything’s all right,’ Trudy said breathlessly.

‘He has asked you home to meet his mother,’ Gwen said without looking up from the exercise book she was correcting.

‘It’s important to me, Gwen.’

‘Yes, yes,’ Gwen said.

‘I’m going on Sunday afternoon,’ Trudy said. ‘Will you be there?’

‘Not till supper time,’ Gwen said. ‘Don’t worry.’

‘He said, ‘I want you to meet Mother. I’ve told her alt about you.’

‘All about you?’

‘That’s what he said, and it means so much to me, Gwen. So much.’

Gwen said, ‘It’s a beginning.’

‘Oh, it’s the beginning of everything. I’m sure of that.’

Richard picked her up in his Singer at four on Sunday. He seemed preoccupied. He did not, as usual, open the car door for her, but slid into the driver’s seat and waited for her to get in beside him. She fancied he was perhaps nervous about her meeting his mother for the first time.

The house on Champion Hill was delightful. They must be very comfortable, Trudy thought. Mrs. Seeton was a tall, stooping woman, well dressed and preserved, with thick steel-grey hair and large light eyes. ‘I hope you’ll call me Lucy,’ she said. ‘Do you smoke?’

‘I don’t,’ said Trudy.

‘Helps the nerves,’ said Mrs. Seeton, ‘when one is getting on in life. You don’t need to smoke yet awhile.’

‘No,’ Trudy said. ‘What a lovely room, Mrs. Seeton.’

‘Lucy,’ said Mrs. Seeton.

‘Lucy,’ Trudy said, very shyly, and looked at Richard for support. But he

was drinking the last of his tea and looking out of the window as if to see whether the sky had cleared.

“Richard has to go out for supper,” Mrs. Seeton said, waving her cigarette holder very prettily. “Don’t forget to watch the time, Richard. But Trudy will stay to supper with me, I hope. Trudy and I have a lot to talk about, I’m sure.” She looked at Trudy and very faintly, with no more than a butterfly-flick, winked.

Trudy accepted the invitation with a conspiratorial nod and a slight squirm in her chair. She looked at Richard to see if he would say where he was going for supper, but he was gazing up at the top pane of the window, his fingers tapping on the arm of the shining Old Windsor chair on which he sat.

Richard left at half past six, very much more cheerful in his going than he had been in his coming.

“Richard gets restless on a Sunday,” said his mother.

“Yes, so I’ve noticed,” Trudy said, so that there should be no mistake about who had been occupying his recent Sundays.

“I dare say now you want to hear all about Richard,” said his mother in a secretive whisper, although no one was in earshot. Mrs. Seeton giggled through her nose and raised her shoulders all the way up her long neck till they almost touched her ear-rings.

Trudy vaguely copied her gesture. “Oh yes,” she said, “Mrs. Seeton.”

“Lucy. You must call me Lucy, now, you know. I want you and me to be friends. I want you to feel like a member of the family. Would you like to see the house?”

She led the way upstairs and displayed her affluent bedroom, one wall of which was entirely covered by mirror, so that, for every photograph on her dressing-table of Richard and Richard’s late father, there were virtually two photographs in the room.

“This is Richard on his pony, Lob. He adored Lob. We all adored Lob. Of course, we were in the country then. This is Richard with Nana. And this is

Richard's father at the outbreak of war. What did you do in the war, dear?"

"I was at school," Trudy said, quite truthfully.

"Oh, then you're a teacher, too?"

"No, I'm a secretary. I didn't leave school till after the war."

Mrs. Seeton said, looking at Trudy from two angles, "Good gracious me, how deceiving. I thought you were about Richard's age, like Gwen. Gwen is such a dear. This is Richard as a graduate. Why he went into school mastering I don't know. Still, he's a very good master. Gwen always says so, quite definitely. Don't you adore Gwen?"

"Gwen is a good bit older than me," Trudy said, being still upset on the subject of age.

"She ought to be here any moment. She usually comes for supper. Now I'll show you the other rooms and Richard's room."

When they came to Richard's room his mother stood on the threshold and, with her finger to her hips for no apparent reason, swung the door open. Compared with the rest of the house this was a bleak, untidy, almost schoolboy's room. Richard's green pajama trousers lay on the floor where he had stepped out of them. This was a sight familiar to Trudy from her several weekend excursions with Richard, of late months, to hotels up the Thames valley.

"So untidy," said Richard's mother, shaking her head woefully. "So untidy. One day, Trudy, dear, we must have a real chat."

Gwen arrived presently, and made herself plainly at home by going straight into the kitchen to prepare a salad Mrs. Seeton carved slices of cold meat while Trudy stood and watched them both, listening to a conversation between them which indicated a long intimacy. Richard's mother seemed anxious to please Gwen.

"Expecting Grace tonight?" Gwen said.

"No, darling, I thought perhaps not *tonight*. Was I right?"

"Oh, of course, yes. Expecting Joanna?"

“Well, as it’s Trudy’s first visit, I thought perhaps not –”

“Would you,” Gwen said to Trudy, “lay the table, my dear. Here are the knives and forks.”

Trudy bore these knives and forks into the dining-room with a sense of having been got rid of with a view to being talked about.

At supper, Mrs. Seeton said, “It seems a bit odd, there only being the three of us. We usually have such jolly Sunday suppers. Next week, Trudy, you must come and meet the whole crowd – mustn’t she, Gwen?”

“Oh yes,” Gwen said, “Trudy must do that.”

Towards half past ten Richard’s mother said, “I doubt if Richard will be back in time to run you home. Naughty boy, I daren’t think what he gets up to.”

On the way to the bus stop Gwen said, “Are you happy now that you’ve met Lucy?”

“Yes, I think so. But I think Richard might have stayed. It would have been nice. I dare say he wanted me to get to know his mother by myself. But in fact I felt the need of his support.”

“Didn’t you have a talk with Lucy?”

“Well yes, but not much really. Richard probably didn’t realize you were coming to supper. Richard probably thought his mother and I could have a heart-to-heart –”

“I usually go to Lucy’s on Sunday,” Gwen said.

“Why?”

“Well, she’s a friend of mine. I know her ways. She amuses me.”

During the week Trudy saw Richard only once, for a quick drink.

“Exams,” he said. “I’m rather busy, darling.”

“Exams in November? I thought they started in December.”

“Preparation for exams,” he said. “Preliminaries. Lots of work.” He took her home, kissed her on the cheek and drove off.

She looked after the car, and for a moment hated his moustache. But she

pulled herself together and, recalling her youthfulness, decided she was too young really to judge the fine shades and moods of a man like Richard.

He picked her up at four o'clock on Sunday.

"Mother's looking forward to seeing you," he said. "She hopes you will stay for supper."

"You won't have to go out, will you, Richard?"

"Not tonight, no –"

But he did have to go out to keep an appointment of which his mother reminded him immediately after tea. He had smiled at his mother and said, "Thanks."

Trudy saw the photograph album, then she heard how Mrs. Seeton had met Richard's father in Switzerland, and what Mrs. Seeton had been wearing at the time.

At half past six the supper party arrived. These were three women, including Gwen. The one called Grace was quite pretty, with a bewildered air. The one called Iris was well over forty and rather loud in her manner.

"Where's Richard tonight, the old cad?" said Iris.

"How do I know?" said his mother. "Who am I to ask?"

"Well, at least he's a hard worker during the week. A brilliant teacher," said doe-eyed Grace.

"Middling as a schoolmaster," Gwen said.

"Oh, Gwen! Look how long he's held down the job," his mother said.

"I should think," Grace said, "he's wonderful with the boys."

"Those Shakespearean productions at the end of the summer term are really magnificent," Iris bawled. "I'll hand him that, the old devil."

"Magnificent," said his mother. "You must admit, Gwen –"

"Very middling performances," Gwen said.

"I suppose you are right, but, after all, they are only schoolboys. You can't do much with untrained actors, Gwen," said Mrs. Seeton very sadly.

“I adore Richard,” Iris said, “when he’s in his busy, occupied mood. He’s so –”

“Oh yes,” Grace said, “Richard is wonderful when he’s got a lot on his mind.”

“I know,” said his mother. “There was one time when Richard had just started teaching – I must tell you this story – he ...”

Before they left Mrs. Seeton said to Trudy, “You will come with Gwen next week, won’t you? I want you to regard yourself as one of us. There are two other friends of Richard’s I do want you to meet. Old friends.”

On the way to the bus Trudy said to Gwen, “Don’t you find it dull going to Mrs. Seeton’s every Sunday?”

“Well, yes, my dear young thing, and no. From time to time one sees a fresh face, and then it’s quite amusing.”

“Doesn’t Richard ever stay at home on Sunday evening?”

“No, I can’t say he does. In fact, he’s very often away for the whole weekend. As you know.”

“Who are these women?” Trudy said, stopping in the street.

“Oh, just old friends of Richard’s.”

“Do they see him often?”

“Not now. They’ve become members of the family.”



TASKS

Task 2.1

While reading the story pay attention to the ample amount of modal verbs in the text. Comment on their meanings. If necessary, use materials from your section “Grammar Rules”.

Task 2.2

Look carefully throughout the text and write out the sentences containing modal verbs. Make a list of all modal verbs met in the sentences and specify their meanings. Categorise them under certain headings according to what they express: e.g. ability, necessity, possibility, obligation, permission, etc. Consider what (if any) alternatives might have been used in the same context and how they might have affected the meanings expressed.

Task 2.3

Look carefully throughout the story and find the passages with the sentences given below. Analyse the meanings of modal verbs in the given sentences. Use your notes from previous task. Translate the sentences into Ukrainian.

1. “You must,” said Richard suddenly, one day in November, “come and meet my mother.”
2. This young woman could speak German, whereas Trudy couldn’t.
3. “You have to take your chance,” Gwen said. “This is an unfortunate summer.”
The pelting of the rain increased as if in confirmation.
4. “Oh, do you call her Lucy? You must know her awfully well.”

5. "I really must try out my phrase-book," Trudy said, for she had the feeling that if she were independent of Gwen as interpreter she might, as she expressed it to herself, have more of a chance.

6. "You might have more of a chance of meeting someone interesting that way," Gwen said, for their close confinement by the rain had seemed to make her psychic, and she was continually putting Trudy's thought's into words.

7. Trudy was charmed, she could hardly believe in Gwen's friendly indifference to him, notwithstanding he was a teacher at the same grammar school as Gwen, who therefore saw him every day.

8. They are of mixed nationalities, so they have to limit their humour to jokes which everyone can understand, and so they talk about racing cars which aren't there.

9. You see, she's an older woman, and being a schoolmistress – it's so much different when a man's a teacher – being a woman teacher, she feels she treat me like a kid. I suppose I must expect it.

10. "When is your father coming up?" Gwen said. – "Not for ages, if at all. He can't leave Leicester just now, and he hates London."

11. You must get him to come and ask Richard what his intentions are. A young girl like you needs protection.

12. How I wish you could meet my father. You simply must come up to Leicester in the Christmas holidays and stay with him.

13. "I can't very well leave Mother at Christmas," Richard said, "but I'd love to meet your father some other time."

14. "Well, Gwen, there are some things a girl can't say." – "No, but a woman can."

15. I don't think really you can help me much. After all, you haven't been successful with men yourself, haven't you?

16. If you want to be successful with men you have to hang on to your youth.

17. She ought to be here any moment. She usually comes for supper.

18. It's got to come from him if it has any meaning. The invitation must come from Richard.

19. Next week, Trudy, you must come and meet the whole crowd – mustn't she, Gwen?

20. But he did have to go out to keep an appointment of which his mother reminded him immediately after tea.

Task 2.4

Complete the following sentences in your own words, using modal verbs. Reread the text if necessary.

1. Trudy proposed to move to a slightly more expensive place, because ...
2. Trudy wanted to try out her phrase-book alone, because ...
3. Trudy lied Richard about her age, because ...
4. Trudy wanted Richard to ask her to meet his mother, because ...
5. Trudy didn't ring up at Richard's home, because ...

Task 2.5

Now that you have read the story, answer the following questions. Use appropriate modal verbs in your answers.

1. What do you think of Richard's behaviour?
2. Does anyone see Richard as he really is?
3. What do you think of Richard's attitude to women?
4. Why does Trudy want Richard to ask her to meet his mother?
5. What does it mean for Richard, when he finally takes Trudy to meet his mother?
6. What kind of a woman is Richard's mother?
7. How does Mrs. Seeton regard her son?

Task 2.6

Find in the story the following short dialogues. React in your own words according to the content of the story, paying attention to the use of modal verbs.

What would you say if you took part in these short dialogues?

1. Gwen: You have to take your chance. This is an unfortunate summer.

Trudy: ...

2. Richard: You must come and meet my mother.

Trudy: ...

3. Trudy: I really must try out my phrase-book!

Gwen: ...

4. Trudy: If you want to be successful with men you have to hang on to your youth.

Gwen: ...

5. Trudy: How I wish you could meet my father.

Richard: ...

6. Gwen: ...

Trudy: We can't go on being just friends like this.

7. Gwen: You must get your father to come and ask Richard what his intentions are. A young girl like you needs protection.

Trudy: ...

8. Gwen: ...

Trudy: There are some things a girl can't say.

9. Gwen:

Trudy: The invitation must come from Richard.

10. Gwen: ...

Trudy: But I think Richard might have stayed.

11. Gwen: ...

Trudy: Richard probably thought his mother and I could have a heart-to-heart talk.

12. Trudy: You won't have to go out, will you?

Richard: ...

Task 2.7

Find the following lines in the text. Develop the sentences into situations: construct at least 3 sentences describing the course of events in the story. Think of the situations where you can use the following sentences. Pay attention to the modal verbs you use and mind the sequence of tenses.

1. Richard has to go out for supper.
2. You must call me Lucy, now, you know.
3. One day, Trudy, dear we must have a real chat.
4. Next week, Trudy, you must come and meet the whole crowd.
5. There was one time when Richard had just started teaching – I must tell you the story – he ...

Task 2.8

What part does Gwen play in the story? Do you think Gwen might have helped Trudy to avoid such situation? Share your opinion, using modal verbs. Pay special attention to the use of the modal verb MAY (MIGHT).

Task 2.9

Work in pairs. Suppose Gwen tells Trudy about the real state of things in Richard's family before her first visit to Mrs. Seeton. Make up a dialogue between two girls where Gwen tries to warn Trudy about the possible development of the events and Trudy doesn't believe her. In your dialogue use modal verbs, especially the modal verb CAN (COULD) in the appropriate meaning.

Task 2.10

What role does Richard's mother play in his affairs with women? Write a brief account of Mrs. Seeton's behavior, using modal verbs.

Task 2.11

Now that you have read the story discuss the following questions:

1. What was the point of the title?
2. What did you feel about the characters? How is the contrast between two main women characters – Trudy and Gwen – realised?
3. Why and in what way does Trudy change her personality when she meets Richard?
4. Could you predict the development of the relationship between Trudy and Richard?
5. Were you surprised by the ending?
6. Did you think the ending should have been different? Give your reasons.
7. What would you have done at the end of the story if you were Trudy?
8. How would you have ended the story if you were an author?

Task 2.12

You've read about Trudy's efforts to get Richard to marry her. How necessary is it for a girl to act like this today? Arrange your answers in that way so to use modal verbs, follow the model given below.

Model: The girl must / mustn't ...

The girl can / can't ...

The girl may / may not ...

The girl is to / is not to ...

The girl has to / has not to ...

The girl needn't ... etc.

Task 2.13

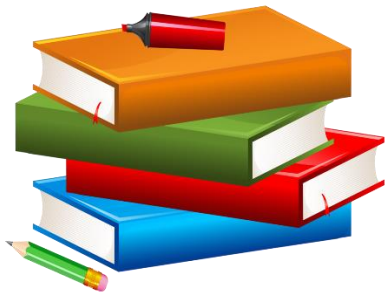
*Discuss the roles of husband and wife within a marriage. Say what a husband and a wife **MUST** / **CAN** / **MAY** / **TO HAVE TO** / **TO BE TO** etc. ... and what they **MUST NOT** / **CAN'T** / **NEEDN'T** etc. ... do within a family. Follow the model given below. Compare your thoughts with those you discussed working over task 1.12 (see Tasks to Text 1 in this Unit).*

Model: A husband must ...

A wife can ...

Task 2.14

*Write a letter from Richard to one of his friends telling the story of his affair with Trudy. Mind the use of modal verbs. Pay special attention to the use of the modal verbs **MUST** and **TO HAVE TO**.*



REVISION TASKS

Task 1

DO YOU REMEMBER HOW TO USE MODAL VERBS?

Can - Can't

- Indicate ability
- Indicate possibility
- Indicate permission (informal)
- Make a request (informal)

1

SORBET SHARK COOKIE **CAN'T** TALK IN HIS COOKIE FORM

KOUIGN-AMANN COOKIE **COULD** WIN THE TOURNAMENT

2

SORBET SHARK COOKIE **CAN'T** TALK IN HIS COOKIE FORM

LATTE COOKIE **MIGHT** HAVE BEEN THE HONOR STUDENT OF HER CLASS

3

CHERRY BLOSSOM COOKIE **MAY** HAVE ANOTHER PICNIC SOON

LATTE COOKIE **MIGHT** HAVE BEEN THE HONOR STUDENT OF HER CLASS

4

MIGHT - MIGHT NOT

- Indicate possibility
- Past form of "may"

MUST - MUSTN'T

- Indicate obligation
- Indicate likelihood

5

CAPSAICIN COOKIE **MUSTN'T** LOSE CONTROL OVER HIS POWERS AGAIN

"I **SHALL NOT** FALTER IN THE FACE OF DANGER"

6

SHALL - SHALL NOT

- Indicate a future action (normally used only with "I" and "we")
- Ask a question (normally used only with "I" and "we")

SHOULD - SHOULDN'T

- Make a suggestion
- Indicate likelihood

7

OYSTER COOKIE **SHOULDN'T** FIGHT ON HER OWN

IT **WON'T** BE EASY TO CATCH A GLIMPSE OF LILAC COOKIE

8

WILL - WON'T

- Indicate a future action or event
- Make a polite request

WOULD - WOULDN'T

- Past form of "will"
- Make a polite request

9

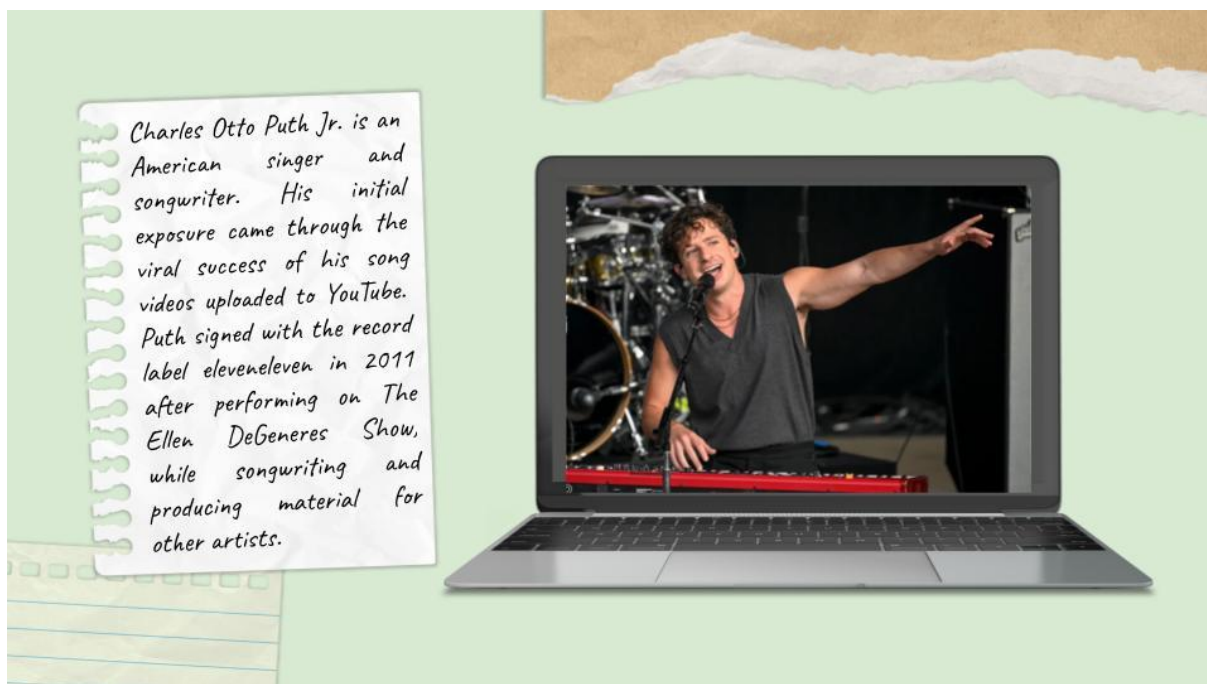
AFFOGATO COOKIE **WOULD** NEVER BETRAY THE KING

USE THESE MODAL VERBS IN YOUR OWN SENTENCES

Imagine that you are an English teacher. Your pupil comes across difficulties in using modal verbs. You are to revise this theme with him one more time. Thus, you worked out an item of illustrative matter so that the theme can be understood more easily. Work in pairs. Student A is an English teacher who is trying to revise the main situations when modal verbs are used with the pupil. Student B is a pupil who can't remember all the rules.

Task 2

Use link <https://youtu.be/Sp6BS-rSr98> and listen to the song “Loser” by Charlie Puth. Write down the sentences with the modal verbs. Define and comment on the meaning of the modal verbs in the following sentences. Categorise them under certain headings according to what they express: e.g. ability, necessity, possibility, obligation, permission, etc. Transfer the lyrics into a short story in prose. Mind the use of modal verbs.



Task 3

Comment on the meaning of the modal verbs in the following sentences. Consult the section “Grammar Rules” if necessary. Translate the sentences into Ukrainian.

1. Suddenly the red light shone out very bright through the tree-trunks not far ahead. “Now it is the burglar’s turn,” they said, meaning Bilbo. “You must go on and find out all about that light, and what it is for, and if all is perfectly safe and canny,” said Thorin to the hobbit. “Now scuttle off, and come back quick, if all is well. If not, come back if you can! It you can’t, hoot twice like a barn-owl and once like a screech-owl, and we will do what we can.” Off Bilbo had to go, before

he could explain that he could not hoot even once like any kind of owl any more than fly like a bat. But at any rate hobbits can move quietly in woods, absolutely quietly.

2. I suppose she got fed up with Paris after five years. She couldn't have had much fun.

3. They can't understand the English language, anyway.

4. That must have been a pretty long time ago.

5. I must have died alone a long, long time ago.

6. "Can I possibly have made a mistake?" she thought.

7. Jenny can't have gone on holiday. I saw her in her garden half an hour ago.

8. It's ten o'clock. They could have arrived by now.

9. Gertrude, what you tell me may be true, but it happened many years ago. Mrs. Cheveley may have changed since then.

10. Give serious consideration to exempting seafarers from any quarantine measures that might be applicable to other passengers arriving by aircraft from other countries.

11. Both of you behaved very badly. You might have given me a little encouragement.

12. "May not the editor have been right in his revision of your Sea Lyrics ...?" she questioned. "Remember, an editor must have proved qualifications or else he would not be an editor."

13. You might have left your textbook at home. Or perhaps you left it on the bus.

14. I have brought back your man – not without risk or danger; but everyone must do his duty.

15. My brother is a lazy boy. I often ask Jerry to help me but he won't do it.

16. Like old ladies caught at their ablutions, the pigeons would flutter from their hiding-place, shocked into silly agitation, and, making a monstrous to-do with their wings, streak away from us above the tree-tops, and so out of sight and sound.

Task 4

Use the required form of the infinitive after modal verbs. Think of situations where you can use these sentences.

1. On the whole there was less said than might (to expect).
2. Her face was quite unlined and she could not (to be) more thirty.
3. The night porter was very good-looking and it must (to take) him a half an hour to comb his hair into such shining black perfection.
4. “Then why on earth all this secrecy?” “One never knows who may (to listen).
5. There “wasn’t anything wrong with tea. There couldn’t (to be).
6. Jack had the feeling that Maurice might one day (to break) down.
7. He had a faint feeling of satisfaction in the thought that Mark must (to wonder) why they had gone off together.
8. I’m wondering if something can (to do) about it.
9. He couldn’t (to hear) the news at dinner because his sister hadn’t arrived yet.
10. He may not (to want) to become a publisher in the first place, but once he had taken it up the profession had appeared to absorb all his interests.
11. “Have you seen anything of Roberta lately?” “Not for ages. I don’t know what she can (to do)”.
12. I must (to sit) there for a quarter of an hour waiting and thinking about it before I saw the letter.
13. I was deeply shocked and worried. “It is no easy matter to find the man,” the doctor said to me. He might (to read) my thoughts.
14. Both sisters must (to be) ashamed of having spoken as they had in front of a third person.
15. Fred knew that the girl’s father was a draper and had four assistants. “He must (to do) well,” he said to her. He doesn’t complain,” said the girl.

Task 5

Complete the conversation using modal verbs. Pay attention to the prompts in


brackets. Follow the model.

Model:

Director: Where's Oliver? This is an important rehearsal!

Assistant: (He / get / your message)

He may not have got your message.



Director: And where are Claudia and Jeremy?
Assistant: They phoned to say they'd left but that the traffic was heavy.
(They / be held up in a traffic jam)

Director: And what about Patrick? He drives like a madman, so he ought to be here by now.
Assistant: Oh, don't say that. (He / have an accident)

Director: And Catherine? At least I've seen her this morning. Where is she?
Assistant: I don't know. She said she needed something to wake her up so (she / go for a coffee)

Director: Gone for a coffee! (She / go for a coffee)

Assistant: She knows there's a rehearsal. Oh, here she is now. But she's not in costume!

Assistant: (She / forget that it is a dress rehearsal)

Director: Typical!

Task 6

Read the archeologists' evidence (a - j) and match them with the corresponding conclusions on the Raparoni people (1 - 10). Complete the conclusions using modal verbs and the correct form of the verbs in brackets.

Evidence

- a. A volcano ended all life on their island around 3,000 years ago.
- b. We have found a lot of gold jewellery in their city.
- c. There are two pictures of a giant fish with a woman's head in a temple.
- d. The doors into their houses are only 1.4 meters high.
- e. We've found large bird cages in some Raparoni houses.
- f. There is no Raparoni writing of any kind on any objects.
- g. Their drawings show the correct position of the earth and moon.

-
- h. We have found many excellent Raparoni boats in the sand near the coast.
 - i. We haven't found many human bones in their city.
 - j. There are only pictures of queens, none of kings.

Conclusions on the Raparoni people.

- 1. The Raparoni ... (be) very rich.
- 2. They ... (be) very tall.
- 3. They ... (study) sky at night.
- 4. Men ... (be) as important as women in their culture.
- 5. They ... (believe) in a fish goddess.
- 6. Their civilization ... (end) around 1,000 BC.
- 7. They ... (be) good sailors.
- 8. They ... (keep) parrots as pets.
- 9. They ... (have) an alphabet.
- 10. They ... (put) people in the sea when they died.

Task 7

Look at the pictures. Suggest your ideas about these people and what they are doing. Use the modal verbs MAY, MIGHT, COULD.

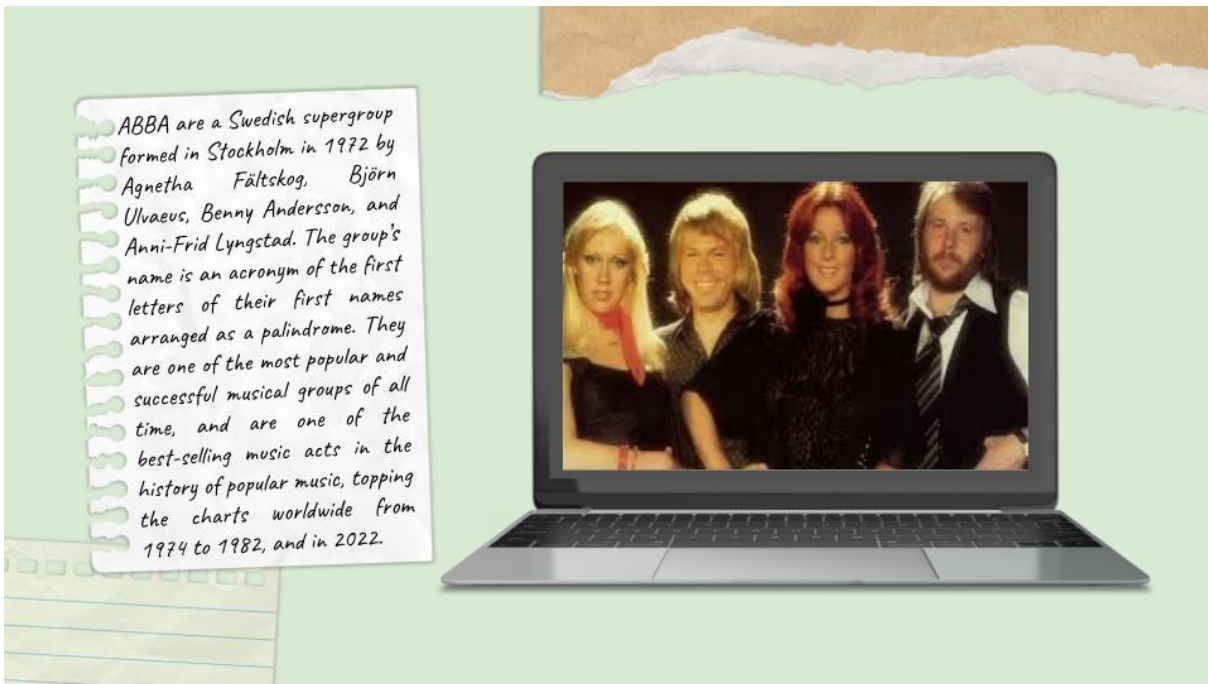


Task 8

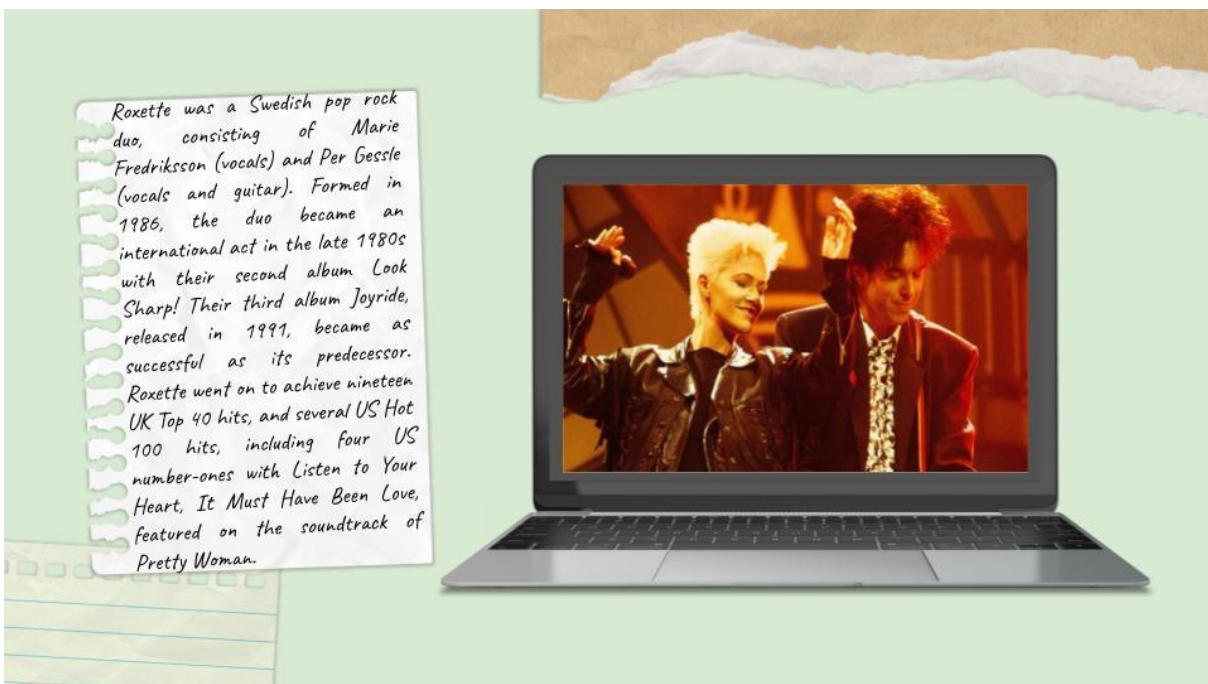
Work in small groups. Listen to a song. Write down the sentences with the modal verb. Define and comment on its use. Transfer the lyrics into a short story in prose. Mind the use of modal verbs.

Group A. Use link <https://youtu.be/1HnOFwqpLRQ> and listen to the song "The

Day Before You Came” by ABBA. In the lyrics of this song a woman is remembering what she did the day before she met the love of her life using modal verb.



Group B. Use link <https://youtu.be/k2C5TjS2sh4> and listen to the song “It Must Have Been Love” by Roxette. In the lyrics of this song a woman is sure it was love in the past but that relationship and feeling of love is finished now, so there is some regret there.



Task 9

Fill in the blanks with the appropriate form of the modal verbs CAN, MAY or MUST. Choose 2 or 3 of them and expand into your own situation.

1. When they told me I was cured and ... go, I ... tell you I was more afraid than glad.
2. But surely he ... have gone to the wrong flat. This is the only possible solution.
3. You ... have noticed that I happen to wear my hair rather long.
4. It ... have been anything serious, or I should have remembered.
5. She ... have been talking to your father, she ... not have been talking to anyone else.
6. He is honest enough, whatever else he ... be.
7. Some astonishment ... have shown itself on his face, for she looked at him and paused.
8. He now felt so tired he ... not understand how a moment ago he ... have been capable of swimming.
9. Perhaps he went to the beach by another way, I ... have missed him.
10. He was a nice-looking young fellow with a touch of graying hair at the temples though he ... not have been much over thirty.
11. I strolled across the lawn to the house, aware that they ... be watching me still from a chink in the shutters.
12. I was driving along when I spotted a telephone box and thought I ... as well give you a call.
13. You ... have noticed he was not himself at lunch.
14. She ... never remember clearly what came after.
15. I ... have been the first person to put on that mackintosh since the handkerchief was used.
16. What you tell me ... be true, but it happened many years ago.
17. He chose an inside table against the black wall where he ... look over the other tables to the people walking in the street.

-
18. She turned on the light as though it ... warm her.
 19. Yes, it was awful, but ... I do? – You ... have asked my advice!
 20. Harry ... often be seen sitting on the porch with a pipe in his mouth.

Task 10

To justify the use of the modal verbs, paraphrase the following sentences using CAN, MAY or MUST. Think of situations where you can use these sentences.

1. I don't believe you took three hours to write an essay – it's very short.
2. I'm sure she was miserable when they broke up.
3. Is it possible that we are out of wrapping paper?
4. It was some special occasion, I'm sure.
5. Maybe it was the dog, which ate our sandwiches.
6. I don't believe he has been meaning to do it.
7. I wonder what it is that you have brought in this box.
8. It is possible that she was asleep and didn't hear the telephone.
9. I wonder what it is that he is doing here.
10. Evidently his car is undergoing repairs.

Task 11

Analyse the meaning of the modal verbs TO HAVE TO and TO BE TO in the following sentences. Consult the section "Grammar Rules" if necessary. Think of situations where you can use these sentences. Translate the sentences into Ukrainian.

1. Speaking to Jeremy Vine on Monday, Dr. Sarah Jarvis said the expert's warning is to be taken seriously.
2. Your mother arranged that she was to come down from London and that I was to come over from Dover to be introduced to you.
3. I didn't save a penny last year and so I had to come here for the summer. That's why I have to put up with my sister's husband. And he has to put up with me.

Surely, he must have told you how he hates me.

4. Let's go for a walk. I don't have to go to the shop as my mother has already bought everything.

5. The typewriter people were again clamoring for money, insistently pointing out that according to the agreement rent was to be paid strictly in advance.

6. Eliza, you are to live here for the next six months, learning how to speak beautifully, like a lady in a florist's shop.

7. And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected.

8. I had made arrangements so as not to have to come to the office again for a little while.

9. There are some things that have to be said sooner or later, and I rather hear them from you than from anybody else.

10. It is the best we have at the moment, and we have to act on information as we have it because this is now spreading very fast.

Task 12

Fill in the blanks with the appropriate form of the modal expressions TO HAVE TO or TO BE TO. Think of situations where you can use these sentences.

1. He made all arrangements for the marriage, which ... take place on the day of his mother's arrival.

2. He is almost giddy with anger, and ... steady himself on the chair.

3. We ... see her tonight, if that boy doesn't forget his appointment.

4. When I got home I found I had left my olive oil in front of the notice-board and I ... return in the afternoon to collect it.

5. At nightfall the ship put in at a small port where they ... load three hundred bags of coffee.

6. He felt a terrible joy at the thought that someone else ... share his secret.

7. Every time I sat on the edge of his bed to listen to him talking or reading to me, I ... fight back my tears.

7. Uncle Nick's things ... be moved out of his room so that it could be re-let.

8. He confided to me that all the dramatic critics were in conspiracy against him, and that they ... be bought.

10. ... I asked what time the attack ... be and they said as soon as it was dark.

Task 13

Step 1. Make a list of things you ARE TO, MUST, MUSTN'T do (a) as a student, (b) as a teacher, (c) as a parent.

Step 2. Discuss your notes with your fellow-students.

Task 14



Look at the photo. Suggest your ideas about the things this woman WAS TO do, HAD TO do, or DIDN'T HAVE TO do to win the beauty contest.

Task 15

Comment upon the meaning of the modal verbs SHALL, SHOULD, OUGHT TO and NEED in the following sentences. Consult the section "Grammar Rules" if necessary. Translate the sentences into Ukrainian.

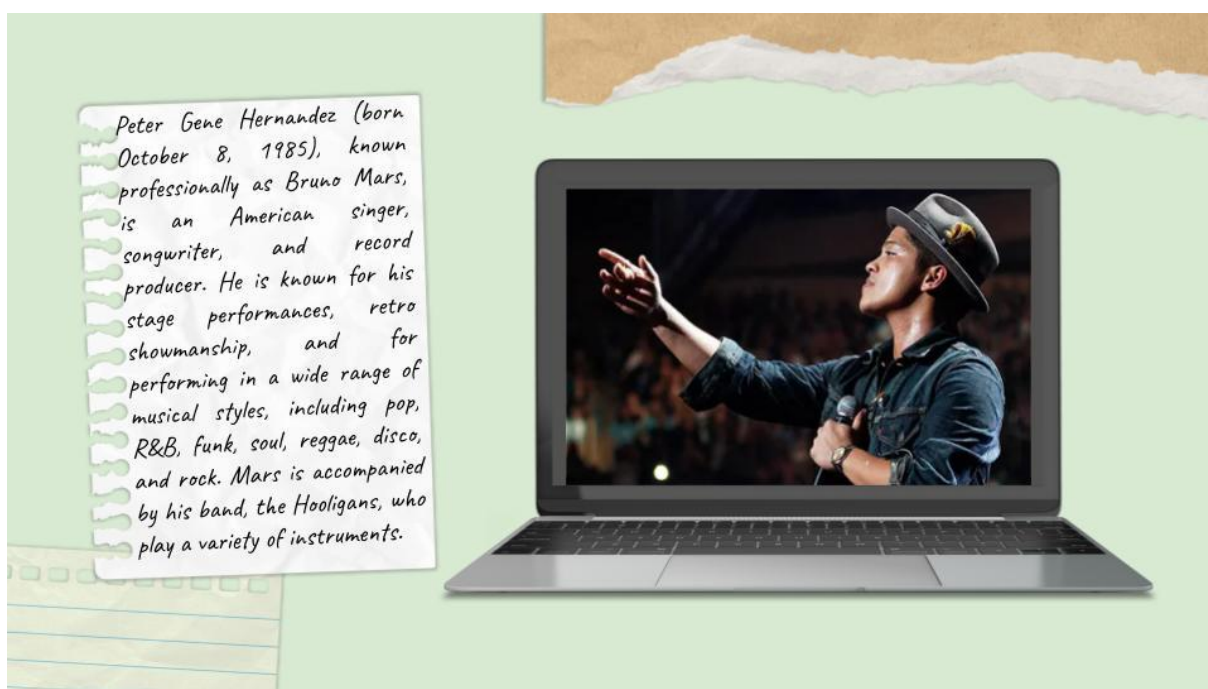
1. All disputes and disagreements which may arise due to this Contract or in connection with it shall be settled through friendly negotiations between the parties. Disputes and disagreements that cannot be settled by parties through negotiations are subject to settlement.

2. Swallowing her pride she turned to Charley Paulson and plunged. "Do you think I ought to bob my hair, Mr. Charley Paulson?"

-
3. It isn't the sort of thing one should talk of in private.
 4. I did something – a certain thing – something I shouldn't have done – but couldn't help it!
 5. You need not meet him unless you like.
 6. And of course you should have introduced us long ago.
 7. Rosa reflected, as the train was leaving Naples, that perhaps she ought not to have left Hunter alone.
 8. Now I see I needn't have worried.
 9. I learned something from him that I should have known myself.
 10. And I should have known better // To lie to one as beautiful as you // Yeah, I should have known better // To take a chance on ever losin' you // But I thought you'd understand // Can you forgive me.

Task 16

Use link <https://youtu.be/ekzHIouo8Q4> and listen to the song “When I Was Your Man” by Bruno Mars. Write down the sentences with the modal verb **SHOULD**. Define and comment on its use. Transfer the lyrics into a short story in prose. Mind the use of modal verbs.



Task 17

Read the text extracts given below and complete them with the appropriate modal verbs. Explain your choice.

We also agree that this agreement ... be governed by English Law and the High Court of Justice, London ... have exclusive jurisdiction over any dispute arising out of this agreement, and each party ... irrevocably submit to the jurisdiction of the English Court.

A

B

All disputes and disagreements which may arise due to this Contract or in connection with it ... be settled through friendly negotiations between the parties. Disputes and disagreements that ... not be settled by parties through negotiations are subject to settlement.

C

The basis of contribution to general average of the property involved ... be the values on delivery at original destination unless sold or otherwise disposed of short of that destination; but where none of her cargo is carried forward in the vessel she ... contribute on the basis of her actual value on the date she completes discharge of her cargo.

Task 18

Read the fire safety instruction and rewrite the sentences using modal verbs.

Model: Do not put papers close to heaters.

Papers must not / should not be put close to heaters.

-
- ✓ Turn off electrical equipment before you go out.
 - ✓ Do not put lit cigarettes in the bin.
 - ✓ In case of a small fire, put it out if possible
 - ✓ Shut doors and do not open the windows.
 - ✓ Get everyone out of the building and call the fire brigade.
 - ✓ If caught in a fire, don't panic and put a damp cloth over your mouth.

Task 19

Read the text extract from "Wizard's First Rule" by Terry Goodkind given below and complete it with CAN, SHALL, SHOULD, and MUST. Explain your choice.

... we be wasting our resources, preparing to do battle with a people we have been long separated from, a people who were the ancestors to many of us here? ... we be ready to do violence to our brothers and sisters simply because we don't know them? What a waste! Our resources ... be spent eliminating the real suffering around us. When the time comes, maybe not in our lifetime, but it will come, we ... be ready to welcome our long-separated brothers and sisters. We ... not join only the two lands, but all three! For someday, just as the boundary between Westland and the Midlands will fade away, so too will the second boundary between the Midlands and D'Hara, and all three lands ... be one! We ... look to a day when we ... share the joy of reunion, if we have the heart! And that joy will spread from here, today, in Hartland!

Task 20

You are a foreign language teacher and you are asked to give some advice how to learn a foreign language well. Share your opinion, using modal verbs. Pay special attention to the use of the modal verbs CAN / MAY / SHOULD.

Task 21

Step 1. Complete the following sentences. Use modals MUST, NEED, or TO HAVE TO in their negative forms if possible.

Step 2. Work in pairs. Choose 2 or 3 sentences and expand them into mini dialogues.

1. You ... put salt in any of his dishes. Salt is very bad for him.
2. When you buy something on the installment system you ... pay the whole price at once.
3. He ... go on working. He had already reached retiring age.
4. You ... drive fast. There is a speed limit here.
5. Candidates ... bring books into the examination room.
6. Did you know enough English to ask for your ticket? – I ... say anything. I bought my ticket at a machine.
7. Our plane was delayed so we had lunch at the airport. But we ... pay for it. The airline gave it to us.
8. We ... make any noise or we'll wake the baby.
9. I want this letter typed but you ... do it today. Tomorrow will do.
10. He repaired my old watch so I ... buy a new one after all.

Task 22

Write about something that

- ✓ you (or somebody imaginary) should have done but didn't do it
- ✓ you (or somebody imaginary) shouldn't have done but did it
- ✓ you (or somebody imaginary) needn't have done but did it
- ✓ something might be doing soon

Task 23

Make short dialogues using modal verbs and the words in brackets. Follow the model given below.

Model:

A: You took the lift, I suppose? (walk up the stairs)

B: No, I walked up the stairs.

A: You needn't have walked up the stairs. You could have taken a lift.

1. You went by bus, I suppose? (walk).
2. You borrowed the books, I suppose? (buy).
3. You went second class, I suppose? (go first class).
4. You left your heavy case at the station, I suppose? (take it with us)
5. You sent the linen to the laundry, I suppose? (wash it myself)

Task 24

To justify the use of the modal verbs, respond to the following statements using modal verbs CAN, MAY, and MUST. Follow the model.

Model: I wonder why she didn't greet me.

She might not have noticed you. There are so many people here.

She couldn't have seen you. She was too far away from here.

She must have been hurrying and just didn't notice anything around.

1. I haven't seen our neighbours for ages.
2. I wonder how the fire started.
3. Do you think it was an accident?
4. I must admit I am hungry.
5. I wonder why she didn't answer the phone.

Task 25

Read the dialogue and complete it with CAN, COULD, MIGHT, SHOULD, and NEED. Explain your choice in each case.

Laura: Hey Dad, ... you help me with my homework?

Dad: Of course, sweetie. What do you need help with?

Laura: It's this word problem in math. I just ... not get my head around it.

Dad: Let me have a look. Ah, okay. So the train leaves London at 10 o'clock and arrives in Manchester at 2 p.m. And then what does it say? The return journey...
... take how long?

Laura: It says it ... take longer because of delays on the tracks.

Dad: Right. Well, in that case, we ... work out when the train is due back in London if the delay is two hours...

Laura: Hmm, I think I see where you're going with this.

Dad: Good. Now let's tackle this together.

Laura: Done! Thanks for your help, dad.

Dad: No problem, Laura. You did really well there. Say, do you want me to make dinner tonight, or would you like to try cooking something yourself?

Laura: Actually, I'd love to give it a go myself.

Dad: Sure thing. Just remember, if you burn anything, don't worry, we ... always order pizza instead!

Laura: Haha, thanks, Dad. That makes me feel better.

Dad: Anytime, sweetheart. Oh, by the way, I was thinking maybe next weekend we ... visit your grandparents. They haven't seen us for ages.

Laura: Yeah, that's a great idea. Do you think we ... bring them something?

Dad: Yes, we definitely Maybe we ... bake some cookies or a cake?

Laura: Sounds good to me! We ... not have too much trouble, right? We've done it before!

Dad: Absolutely not. And hey, even if we mess up the recipe, we ... always say that it was on purpose!

Laura: Haha, you're right. We have nothing to lose!

Dad: That's the spirit!

Task 26

Read the text and complete it with CAN, MAY, MIGHT, SHOULD, MUST, TO BE TO, TO HAVE TO, and NEED. Explain your choice in each case.

Family life is an important aspect of our lives. It ... be both rewarding and challenging at the same time. As a parent, you ... to juggle many responsibilities and make decisions that affect your children's well-being. There are certain things that you ... do to make family life more enjoyable and fulfilling.

One thing that you ... do ... to set clear boundaries for your children. You ... explain what they ... and ... not do, and what is expected of them. This will help them understand their roles and responsibilities within the family. You ... also use the word "... " when giving them instructions. For example, you ... tell them that they ... clean up their room before going out to play.

Another important aspect of family life is communication. You ... communicate with your children regularly and effectively. You ... use the word "... " to ask them if they ... talk about their feelings or problems. You ... also use the word "... " to give them permission to do something, such as watching TV after finishing their homework. Additionally, you ... use the word "... " to suggest different options or solutions to a problem.

It's also important to remember that family life doesn't ... to be perfect. You don't ... to do everything perfectly, and your children don't ... to be perfect either. You ... use the phrase "... " to remind yourself and your children that it's okay to make mistakes and learn from them. You ... also use the phrase "... " to tell them that they ... be perfect, but just try their best.

However, there are certain things that you ... do as a parent. For example, you ... provide your children with food, shelter, and clothing. You ... use the word "... " to emphasize these important responsibilities. On the other hand, there are also things that you ... not do, such as physically or emotionally abusing your children. You ... use the word "...n't" to make it clear that such behavior is unacceptable.

In conclusion, family life can be challenging but also rewarding. By setting clear boundaries, communicating effectively, and understanding your responsibilities as a parent, you ... create a positive and nurturing environment for your children. Remember that it's okay to make mistakes and learn from them, and that you ... be perfect to be a good parent.

Task 27

Translate the following sentences into English using modal verbs. Choose 2 or 3 of them and expand into your own situation.

-
1. “Мені йти до дошки?” запитав учень.
 2. Я заплатила гроші і я тут залишуся!
 3. Даремно ти з нею розмовляв у такому тоні, вона тепер плаче в саду.
 4. Замок не закривається! Ти міг би полагодити його, зрештою!
 5. Коли я дізнався, що поїзд уже прибув, мені довелося взяти таксі і поспішити додому, оскільки сестра не мала ключа від квартири.
 6. Томас стояв з іншого боку каміна і, мабуть, не чув їхніх слів.
 7. Не може бути, щоб ви втратили ключ. Ви, мабуть, залишили його в кишені пальта.
 8. Вам слід було взяти до уваги всі деталі, коли ви обговорювали це питання.
 9. Мабуть, вони щось запідозрили. Він сказав мені, що я маю чекати його тут.
 10. Він рухався так тихо, що не міг би потурбувати сон найчутливішої людини.
 11. Мабуть, у його розпорядженні ще ніколи не було так багато грошей.
 12. Як це ви примудрилися втратити документи? Ви ж мали покласти їх у портфель. Тепер вам доведеться їх відновлювати.
 13. Вона ніколи не розповідала про своє дитинство, і на те, мабуть, була якась причина.
 14. Ви не повинні були залишати горіти газ, такими речами не можна жартувати, адже могла статися пожежа!
 15. Його офіс був так близько, що навіть Кріс, яка терпіти не могла ходити пішки, погодилася, що не треба брати машину.
 16. Мені спало на думку, що він таємно пишався своїм сином, хоча він, можливо, і не усвідомлював цього.
 17. Джек, мені знову потрібна твоя допомога – двері не відчиняються. – Не може такого бути! Я ж їх вже ремонтував.
 18. Не може бути, щоб він вже повернувся, адже він учора тільки-но поїхав. Ви, мабуть, помилилися.

19. Тоні був настільки безграмотним, що він просто не міг би написати жодного слова цієї доповіді.

20. Позавчора я повинен був зустрічати свою сестру, але мій годинник, мабуть, відстав, і я спізнився.

Task 28

Step 1. What would you say if you took part in the following short dialogues?

Step 2. Work in pairs. Choose one of the dialogues, expand it, using modal verbs, and act out your dialogue to your fellow students.

1. A: You might have got us into trouble.

B: ...

2. A: ...

B: You mustn't say that!

3. A: ...

B: Oh, really. She can't put up with that.

4. A: ...

B: How should I know? It's no business of mine!

5. A: I wonder if I might ask you advice.

B: ...

6. A: ...

B: Why should I tell you a lie?

Task 29

Step 1. Work in pairs. Together think of a real or imaginary problem. Mind the use of modal verbs. Look at the model below which is given as an example.

Model: I'd like to speak English fluently. What shall I do?

Step 2. Now work in small groups with one from the pair in different groups. Ask each student in your group for advice about your problem, and give them advice about theirs, using modal verbs.

Step 3. Go back to your partner you worked with at Step 1 and compare the advice you have been given. Decide who gave the best advice.

Task 30

Work in pairs. Each student is to make a job list without telling the partner what is in the list. Describe each job in your list, using modal verbs. Your partner should guess the job.

Task 31

Work in pairs (or in groups of 3). Think of the situations where you can use the following sentences.

1. Can she be your real mother?
2. You might have changed your mind about them.
3. I confess I ought to have thought of that.
4. She can't possibly have done it.
5. I suppose you must be serious sometimes.
6. I can't help thinking about this man.
7. You should have come a bit earlier.
8. I may (might) as well give you a lift.
9. You needn't have walked there.
10. I cannot but ask her for help.

Task 32

Step 1. Think over and make notes what you would say in case ...

- ✓ you asked your parents' permission to get a pet
- ✓ you asked your friend's permission to borrow his/her laptop
- ✓ you asked your friend for advice what to do this weekend
- ✓ you asked somebody to help you with something
- ✓ you refused to do something


-
- ✓ you apologised for something you had done
 - ✓ you advised your friend not to do something dangerous / inappropriate
 - ✓ somebody blamed you for doing / not doing something

Step 2. Work in pairs (or in groups of 3). Tell your partner(s) about these things.


Mind the use of modal verbs.

Task 33


Work in small groups and give advice (instruction) using appropriate modal verbs. Surf the Internet if necessary.

Group A. 


How to deal with a tick bite.

Group B. 

How to deal with a snake bite.

Group C. 

How to avoid shark attack.

Group D. 

How to deal with a bee/wasp bite.

Task 34

Step 1. Look at the following pictures and make notes what the characters may be talking about.

Step 2. Work in pairs. Tell your partner about these things. Mind the use of modal verbs.

Step 3. Work in pairs. Make up a dialogue of your own and act it out.

A



B



C



D



Task 35

Read the text that follows. Beginning and ending paragraphs are given to you. Amplify this narrative text with the title and main body. Try to use as many modal verbs as possible. Compare linguistic features of the given and new information.

Sport and exercise are essential for maintaining good health, but many people struggle to find the motivation to get moving. However, it is important to remember that physical activity doesn't have to be a chore. In fact, there are many ways to make it enjoyable and even fun.

.....

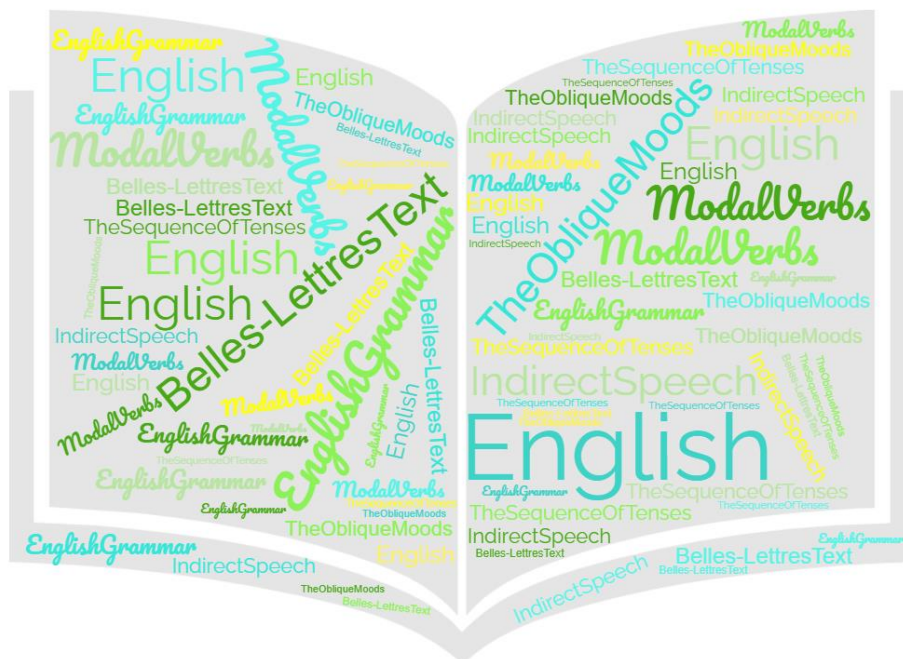
In conclusion, exercise and physical activity are essential for maintaining good health and wellbeing. By reframing our excuses and taking ownership of our choices, we can make exercise a regular part of our lives and enjoy all the benefits that come with it. So next time you're tempted to make an excuse, remember that you have the power to choose a different mindset and prioritize your health.

Task 36

Use link <https://www.brainyquote.com/> and find up to 5 quotes with modal verbs you consider motivational or interesting. Comment on each of them.

UNIT 3

OBLIQUE MOODS





GRAMMAR RULES

MOOD

Mood is a grammatical category which expresses the character of connection between the process denoted by the verb and the actual reality, either representing the process as a fact that really happened, happens or will happen, or treating it as imaginary phenomenon, i.e. the subject of a hypothesis, speculation, desire.

- **The Indicative Mood** expresses facts, that is the speaker represents the action as a real fact.
- **The Imperative mood** expresses the will of the speaker in the form of commands and requests.
- **Oblique Moods** represent the action as unreal.



OBLIQUE MOODS

- Subjunctive I**: It is necessary that James help him.
- Subjunctive II**: I wish I had never seen you. He felt as if he were a student again.
- Suppositional Mood**: It is necessary that you should help him.
- Conditional Mood**: But for his help they wouldn't have coped with this task. I wouldn't believe this liar.

THE SUPPOSITIONAL MOOD

SUBJUNCTIVE I

The Suppositional Mood and Subjunctive I represent the action as problematic, but not contradicting to reality.

These moods represent the action as desirable or undesirable, suggested, advised, etc.

They are used to express necessity, advice, supposition.

Subjunctive I

It is imperative that the play **begin** at once. (necessity)

Suppositional Mood

I suggest that he **should work** full time in the future. (suggestion)

The Suppositional Mood is formed with the help of auxiliary verb **should** for all the persons singular and plural and the infinitive of the notional verb in the appropriate form without the particle to.

It has two forms

Non-perfect

I
he/she/it
we
you
they

should do
(be doing; be done)

It is used to express simultaneousness in the present or in the past, or refers the action to the future.

It is (was) important that everybody **should watch** this video.

Perfect (it is used rather seldom)

I
he/she/it
we
you
they

should have done
(have been done)

It is used to express prior actions or situations.

It is (was) impossible that you **should have failed** to sign this contract.

Subjunctive I is close to the Suppositional Mood in its meaning, but its form is different. The infinitive of the notional verb without the particle to is used for all the persons singular and plural.

It is mostly used in official documents, in some set expressions, in belles-lettres texts and in the American variant of the English language.

I
he/she/it
we
you
they



do; be
(be doing)

It is used with reference to any time.

It has only one form

It is (was) important that everyone *meet* there.
I insist you *return* there in time.
I suggest that he *work* full time in the future.

The Suppositional Mood and Subjunctive I are used in simple sentences with optative meaning and in complex sentences in subordinate clauses

So be it!

1

The subject clauses

The Suppositional Mood and Subjunctive I are used in subject clauses after the principal clause denoting subjective appraisal of the action or situation described in the subordinate clause.

It is > necessary > obligatory > (un)important > advisable > (im)possible > strange > doubtful > annoying > a shame > that > do smth > smb should do smth > should have done smth

Subjunctive I
It is important that he go there.
Suppositional Mood
It is important that he should go there.

The subject in the principal clause is usually “it”, the predicate is compound nominal and includes adjectives (or nouns) with modal meaning (necessary, obligatory) or giving estimation of the action/situation (strange, annoying).

2

The object, predicative, and attributive clauses

The Suppositional Mood and Subjunctive I are used in object, predicative, and attributive clauses after the principal clause with the verbs (nouns) denoting suggestion, demand, recommendation, request, order.

to suggest
to insist
to demand
to request
to advise
to order
to propose
suggestion
advice



that



smb do smth
should do smth

Subjunctive I

He insisted that we take part in the conference.

Suppositional Mood

He insisted that we should take part in the conference.

3

The object, predicative, and attributive clauses

The Suppositional Mood and Subjunctive I are used in object, predicative, and attributive clauses after the principal clause with the verbs, nouns or expressions denoting fear with conjunctions **lest**, **in case (that)**.

to fear
to dread
to be afraid
to be terrified
to be anxious
to worry
fear
worry



lest

in case (that)



do smth
smb should do smth
should have done smth

Subjunctive I

I fear lest you be found guilty.

Suppositional Mood

I fear lest you should be found guilty.

4

The adverbial clauses of purpose

The Suppositional Mood and Subjunctive I are used in adverbial clauses of purpose after the conjunctions **lest**, **in case**, **so that**, **in order that**.

do smth



lest
in case
so that
in case that



smb do smth
should do smth

Subjunctive I

Write down the word
lest you forget it.

Suppositional Mood

Write down the word
lest you should forget it.

THE CONDITIONAL MOOD

The Conditional Mood denotes an unreal action the unreality of which is due to the absence of necessary conditions.

It is used in sentences and clauses of implied condition.

But for his hint we **wouldn't have avoided** this trap.
 We were lucky that she was with us. Otherwise we **would have put off** this meeting.
 I **wouldn't go** there. It may be dangerous.
 If I were him, I **wouldn't stay** there either.
 Even if he were living there, he **wouldn't join** us.

The Conditional Mood is formed with the help of auxiliary verb **would** for all the persons singular and plural and the infinitive of the notional verb in the appropriate form without the particle to. Auxiliary verb **should** also may be used for the first person singular and plural but mostly in literature. According to the context **could** or **might** may be used instead of **would**.

It has two forms

<p style="text-align: center;">Non-perfect</p> <p>I he/she/it we you they</p> <p style="text-align: center;">➤ would do (be doing; be done)</p> <p>It is used to refer the action to the present or the future. It expresses simultaneousness.</p> <p>But for this charming colour the room would look quite nice.</p>	<p style="text-align: center;">Perfect</p> <p>I he/she/it we you they</p> <p style="text-align: center;">➤ would have done (have been done)</p> <p>It is used to express priority.</p> <p>I would have never recognised him. He has changed a lot.</p>
---	---

The use of Conditional Mood

1

The Conditional Mood is used in sentences and clauses of implied condition after the combination **but for**, the conjunctive adverb **otherwise** or when the condition is implied by the context.

But for	➤	I he/she/it we you they	➤	would do (be doing; be done) would have done (have been done) could/might + the infinitive
Otherwise	➤		➤	

But for the climate this place would be just my dream.
But for his smile one might have thought he was a little bit crazy.

It was really persuasive.
Otherwise, nobody would have known who was right.

I he/she/it we you they	➤	would do (be doing; be done) would have done (have been done) could/might + the infinitive
-------------------------------------	---	--

I wouldn't believe that.
I wouldn't have believed that. But I saw it with my own eyes.
The weather is nice. I think we we could go for a swim.

2

The Conditional Mood is used in the principal clause of complex sentences with adverbial clauses of unreal condition and concession. Mind that in the subordinate clause Subjunctive II is used. Sentences with the adverbial clauses of condition are usually called "Conditional" sentences*.

If Unless Even if (though)	➤	➤	I he/she/it we you they	➤	would do (be doing; be done) would have done (have been done) could/might + the infinitive
subordinate clause			principal clause			

If I were you, I would take the money.
If he were really giving up his house, he could be moving in with his girlfriend.
Even if the car were cheaper, they couldn't afford to buy it.
If he hadn't been revising all night, he wouldn't have passed the test.

* There are four types of Conditional sentences (or "Conditionals"):
1st Conditional is used to talk about a possible future (real condition).
2nd Conditional is used to talk about an unlikely present or future (unreal condition).
3rd Conditional is used to talk about the past consequence of an unrealistic action or situation in the past (unreal condition).
It's possible to combine the 2nd and the 3rd conditionals ➡ it is the 4th Conditional (unreal condition).
Information about Conditionals you can read below.

SUBJUNCTIVE II

Subjunctive II represents the action as unreal, as contrary to reality.

It is used in sentences and clauses to express a wish, advice or preference, a condition that is contrary to fact (not true), and a condition of uncertainty (it may be true or not true).

I wish I **were** a pop star. (wish)
 If only you **knew!** (wish)
 You **had better not do** it! (advice)
 If I **were** you, I would give up these music lessons. (contrary to fact)
 He felt as if he **were** an old man. (contrary to reality).



It has two forms

Non-perfect		Perfect
<p>I he/she/it we you they</p> <p style="text-align: right;">></p> <p>were went could might were doing</p>	<p>Use WERE as a special subjunctive form of the verb be for all the persons singular and plural*.</p>	<p>I he/she/it we you they</p> <p style="text-align: right;">></p> <p>had been had done had been asking could have done might have done</p>
<p>It is used to express simultaneous actions referring to the present or the past or actions referring to the future.</p> <p>If she were more friendly, she wouldn't be alone. He felt as if he were young again. I wish he could come.</p>	<p>It is used to express priority. It is used to express actions which were not fulfilled.</p> <p>If you had taken his advice, you would have won. It seems as if this house had been broken into. I wish I had known him before.</p>	

*Is it correct to use "was" instead of "were" in case the action is represented as unreal?
 It's not grammatically wrong to use "If he was here, ..." or "I wish she was ...". Many native speakers, esp. American use it. However, many people think that this is incorrect because it is so informal.

The use of Subjunctive II

1

The subjunctive mood is used independently of other clauses to express

wish

If only >> smb >> were
 did smth
 Oh, if >> had done smth
 could do smth
 could have done smth

If only he **were** not so difficult to deal with!
 If only they **had been** happy when they were married!

advice

I >> had better do smth
 he/she >> had better not do smth
 we
 you
 they

It's getting dark, you **had better go** home.

preference

I >> would rather (sooner) do smth
 he/she >> would rather (sooner) not do smth
 we
 you
 they

I **would rather stay** at home alone.

2

The subjunctive mood is used in object clauses after the verb **to wish** to express an unreal desired action or regret

I wish >> smb >> were
 I wished >> had been
 did smth
 had done smth
 could do smth
 could have done smth

I wish I **were** at the beach right now. (It's not true and I regret this now)
 I wish you **had been** there with us yesterday. (I regret about smth in the past)
 I wish I **could stay** longer (but I can't, it's unreal desired action)
 I hear your party was great. I wish I **could have visited** it. (but I couldn't, it's unreal desired action)

If the desired action refers to the future the forms *would + infinitive* and *could + infinitive* may be used after the verb *to wish*

!!! *would + infinitive* only in case if the subjects in the main clause and in the subordinate clause are different and if we deal with actions and changes, not situations

I wish *Jane would come back*.
 but I wish *she were* here with us.
 I wish *parents would buy* me a car.
 but I wish *I had* a car.

I wish smb would ... is often used to complain about the situation.

I wish you would do something instead of playing computer games.

I wish smb wouldn't ... is often used to complain about things that people do repeatedly.

I wish he wouldn't keep interrupting me with his silly questions.

3

The subjunctive mood is used in the predicative clauses after the link verbs of being and seeming

The conjunctions *as if* and *as though* are used to connect the principal and the predicative clause

to be
to feel
to look
to sound
to seem



as if
as though



smb



were
had been
did smth
had done smth

He felt as if he were a student again.
She looks as if she knew it to be lie.
It seems as though they had been tellin lies all long.
It's not as if you had known her before.

4

The subjunctive mood is used in the adverbial clauses

in adverbial clauses of comparison after the conjunctions *as if, as though*

He smiled *as if* he *were amused* by my joke.
She behaved *as though* nothing extraordinary *had happened*.

in adverbial clauses of concession after the conjunctions *even if, even though*

Even if your father *were* free, he wouldn't go with us.
Even if he *had come* there earlier, he wouldn't have met Jane.

in adverbial clauses of purpose after the conjunctions *so that, in order that, in case, lest*
In this type of clauses *could* and *might* are most often used.

Put down my number *so that* you *could get in touch* with me whenever you want.

5

The subjunctive mood is used in the adverbial clauses of condition

Mind that in the subordinate clause Conditional Mood is used. Sentences with the adverbial clauses of condition are usually called "Conditional" sentences.

Subjunctive II is used in adverbial clauses of condition after the conjunctions *if, on condition, in case*

If I *weren't* so busy, I would do it for you.
I wouldn't have been so depressed if I *had known* how common this feeling is.

If I *were* free, I should join you. –
Were I free, I should join you.

If the subject of the adverbial clause is followed by the verbs *to be, to have* or *modal verbs* in subjunctive mood, the word order may be inverted; in such cases the conjunction is dropped.

CONDITIONAL SENTENCES

2nd type

Sentences of **unreal condition referring to the present or the future**. In such sentences **the non-perfect forms** of the Conditional Mood and Subjunctive II are used in the principal clause and in the adverbial subordinate clause of condition correspondingly.

1st type

Sentences of **real condition**, where the Indicative Mood is used both in the principal clause and in the subordinate clause.

4 types

4th type

Mixed conditional sentences.

Sentences of **unreal condition**.

They are combinations of sentences of type 2 and type 3, that is, one of the clauses refers to the present or future, while the other refers to the past.

3rd type

Sentences of **unreal condition referring to the past**. In such sentences **the perfect forms** of the Conditional Mood and Subjunctive II are used in the principal clause and in the adverbial subordinate clause of condition correspondingly.

2nd type

If I **were** a good cook, I **wouldn't need** your lessons.

If he **came** into this room now, I **would recognize** him at once.

1st type

I'm not tired. If I **go to bed** now, I **will not sleep**.

If it **is** hot tomorrow, I **will go** to the beach.

4 types

4th type

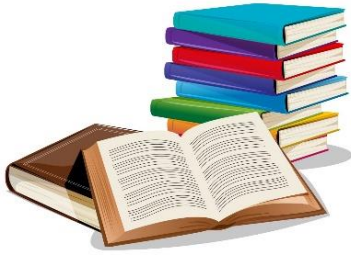
If they **had paid** the bill last week, they **wouldn't have** such problems now.

If Tom **were** more patient, he **wouldn't have been fired**.

3rd type

If she **had worked** hard, she **would have finished** the work long ago.

If you **could have seen** him, you **would have laughed** too.



TEXT 1



Death by Scrabble *by Charlie Fish*

It's a hot day and I hate my wife.

We're playing Scrabble. That's how bad it is. I'm 42 years old, it's a blistering hot Sunday afternoon and all I can think of to do with my life is to play Scrabble.

I should be out, doing exercise, spending money, meeting people. I don't think I've spoken to anyone except my wife since Thursday morning. On Thursday morning I spoke to the milkman.

My letters are crap.

I play, appropriately, BEGIN. With the N on the little pink star. Twenty-two points.

I watch my wife's smug expression as she rearranges her letters. Clack, clack, clack. I hate her. If she wasn't around, I'd be doing something interesting right now. I'd be climbing Mount Kilimanjaro. I'd be starring in the latest Hollywood blockbuster. I'd be sailing the Vendee Globe on a 60-foot clipper called the New Horizons – I don't know, but I'd be doing something.

She plays JINXED, with the J on a double-letter score. 30 points. She's beating me already. Maybe I should kill her.

If only I had a D, then I could play MURDER. That would be a sign. That would be permission.

I start chewing on my U. It's a bad habit, I know. All the letters are frayed. I play WARMER for 22 points, mainly so I can keep chewing on my U.

As I'm picking new letters from the bag, I find myself thinking – the letters will tell me what to do. If they spell out KILL, or STAB, or her name, or anything, I'll do it right now. I'll finish her off.

My rack spells MIHZPA. Plus the U in my mouth. Damn.

The heat of the sun is pushing at me through the window. I can hear buzzing insects outside. I hope they're not bees. My cousin Harold swallowed a bee when he was nine, his throat swelled up and he died. I hope that if they are bees, they will fly into my wife's throat.

She plays SWEATIER, using all her letters. 24 points plus a 50-point bonus. If it wasn't too hot to move, I would strangle her right now.

I am getting sweatier. It needs to rain, to clear the air. As soon as that thought crosses my mind, I find a good word. HUMID on a double-word score, using the D of JINXED. The U makes a little splash of saliva when I put it down. Another 22 points. I hope she has lousy letters.

She tells me she has lousy letters. For some reason, I hate her more.

She plays FAN, with the F on a double-letter, and gets up to fill the kettle

and turn on the air conditioning.

It's the hottest day for ten years and my wife is turning on the kettle. This is why I hate my wife. I play ZAPS, with the Z doubled, and she gets a static shock off the air conditioning unit. I find this remarkably satisfying.

She sits back down with a heavy sigh and starts fiddling with her letters again. Clack clack. Clack clack. I feel a terrible rage build up inside me. Some inner poison slowly spreading through my limbs, and when it gets to my fingertips I am going to jump out of my chair, spilling the Scrabble tiles over the floor, and I am going to start hitting her again and again and again.

The rage gets to my fingertips and passes. My heart is beating. I'm sweating. I think my face actually twitches. Then I sigh, deeply, and sit back into my chair. The kettle starts whistling. As the whistle builds it makes me feel hotter.

She plays READY on a double-word for 18 points, then goes to pour herself a cup of tea. No I do not want one.

I steal a blank tile from the letter bag when she's not looking, and throw back a V from my rack. She gives me a suspicious look. She sits back down with her cup of tea, making a cup-ring on the table, as I play an 8-letter word: CHEATING, using the A of READY. 64 points, including the 50-point bonus, which means I'm beating her now.

She asks me if I cheated.

I really, really hate her.

She plays IGNORE on the triple-word for 21 points. The score is 153 to her, 155 to me.

The steam rising from her cup of tea makes me feel hotter. I try to make murderous words with the letters on my rack, but the best I can do is SLEEP.

My wife sleeps all the time. She slept through an argument our next-door neighbours had that resulted in a broken door, a smashed TV and a Teletubby Lala doll with all the stuffing coming out. And then she bitched at me for being moody the next day from lack of sleep.

If only there was some way for me to get rid of her.

I spot a chance to use all my letters. EXPLODES, using the X of JINXED. 72 points. That'll show her.

As I put the last letter down, there is a deafening bang and the air conditioning unit fails.

My heart is racing, but not from the shock of the bang. I don't believe it – but it can't be a coincidence. The letters made it happen. I played the word EXPLODES, and it happened – the air conditioning unit exploded. And before, I played the word CHEATING when I cheated. And ZAP when my wife got the electric shock. The words are coming true. The letters are choosing their future. The whole game is – JINXED.

My wife plays SIGN, with the N on a triple-letter, for 10 points.

I have to test this.

I have to play something and see if it happens. Something unlikely, to prove that the letters are making it happen. My rack is ABQYFWE. That doesn't leave me with a lot of options. I start frantically chewing on the B.

I play FLY, using the L of EXPLODES. I sit back in my chair and close my eyes, waiting for the sensation of rising up from my chair. Waiting to fly.

Stupid. I open my eyes, and there's a fly. An insect, buzzing around above the Scrabble board, surfing the thermals from the tepid cup of tea. That proves nothing. The fly could have been there anyway.

I need to play something unambiguous. Something that cannot be misinterpreted. Something absolute and final. Something terminal. Something murderous.

My wife plays CAUTION, using a blank tile for the N. 18 points.

My rack is AQWEUK, plus the B in my mouth. I am awed by the power of the letters, and frustrated that I cannot wield it. Maybe I should cheat again, and pick out the letters I need to spell SLASH or SLAY.

Then it hits me. The perfect word. A powerful, dangerous, terrible word.

I play QUAKE for 19 points.

I wonder if the strength of the quake will be proportionate to how many points it scored. I can feel the trembling energy of potential in my veins. I am commanding fate. I am manipulating destiny.

My wife plays DEATH for 34 points, just as the room starts to shake.

I gasp with surprise and vindication – and the B that I was chewing on gets lodged in my throat. I try to cough. My face goes red, then blue. My throat swells. I draw blood clawing at my neck. The earthquake builds to a climax.

I fall to the floor. My wife just sits there, watching.



TASKS

Task 1.1

While reading the story pay attention to the ample use of Oblique Moods in the text. Use colours to mark samples of Oblique Moods in the story. Do you easily recognise samples of Oblique Moods while reading the text? Can you explain peculiarities of their use in the context without consulting the section “Grammar Rules”?

Task 1.2

Look carefully throughout the story and find the passages with the sentences given below. Analyse the use of Oblique Moods in the sentences. Explain use of “was” instead of “were” in sentences 1, 3, 4. Translate the passages into Ukrainian.

1. If she wasn't around, I'd be doing something interesting right now. I'd be climbing Mount Kilimanjaro. I'd be starring in the latest Hollywood blockbuster. I'd be sailing the Vendee Globe on a 60-foot clipper called the New Horizons – I don't know, but I'd be doing something.

2. If only I had a D, then I could play MURDER. That would be a sign. That would be permission.

3. She plays SWEATIER, using all her letters. 24 points plus a 50-point bonus. If it wasn't too hot to move, I would strangle her right now.

4. My wife sleeps all the time. She slept through an argument our next-door neighbours had that resulted in a broken door, a smashed TV and a Teletubby Lala doll with all the stuffing coming out. And then she bitched at me for being moody the next day from lack of sleep. If only there was some way for me to get rid of

her.

5. Stupid. I open my eyes, and there's a fly. An insect, buzzing around above the Scrabble board, surfing the thermals from the tepid cup of tea. That proves nothing. The fly could have been there anyway.

Task 1.3

Look carefully throughout the passages from the text. Transform these sentences into ones with the same idea but using other words. Use Subjunctive II and Conditional Mood. Try to make more than one sentence in each case. Mind the story content. Reread the text if necessary. Follow the model given below.

Model:

If she wasn't around, I'd be doing something interesting right now. –

(a) The absence of her presence would have led me to scale the rocky heights of Mount Kilimanjaro.

(b) I wonder what adventure I'd be embarking on if she weren't in my life.

1. If she wasn't around, I'd be doing something interesting right now. I'd be climbing Mount Kilimanjaro. I'd be starring in the latest Hollywood blockbuster. I'd be sailing the Vendee Globe on a 60-foot clipper called the New Horizons – I don't know, but I'd be doing something.

2. She plays SWEATIER, using all her letters. 24 points plus a 50-point bonus. If it wasn't too hot to move, I would strangle her right now.

Task 1.4

Find the following sentences in the story and translate them. Paraphrase the sentences using Subjunctive Mood to express preference or wish. Follow the models.

Models:

I think we ought to stop now. – We had better stop now.

Do you prefer to walk or to ride? – Would you rather walk or ride?

I want so much it to be true! – If only it were true!

1. We're playing Scrabble. That's how bad it is. I'm 42 years old, it's a blistering hot Sunday afternoon and all I can think of to do with my life is to play Scrabble.
2. I should be out, doing exercise, spending money, meeting people.
3. The heat of the sun is pushing at me through the window. I can hear buzzing insects outside. I hope they're not bees.
4. My cousin Harold swallowed a bee when he was nine, his throat swelled up and he died. I hope that if they are bees, they fly into my wife's throat.
5. Another 22 points. I hope she has lousy letters.
6. I need to play something unambiguous. Something that cannot be misinterpreted. Something absolute and final. Something terminal. Something murderous.

Task 1.5

Look at the story and find the following sentences in the text. Transform the sentences into ones with object clauses after the verb TO WISH using the appropriate form of Subjunctive Mood. Follow the models given below.

Models:

I start chewing on my U. It's a bad habit, I know. – I wish I didn't have such a habit.

I'm sorry I didn't know that. – I wish I had known that.

1. All the letters are frayed. I play WARMER for 22 points, mainly so I can keep chewing on my U.
2. It's the hottest day for ten years and my wife is turning on the kettle. This is why I hate my wife.
3. I try to make murderous words with the letters on my rack, but the best I can do is SLEEP.
4. That doesn't leave me with a lot of options. I start frantically chewing on the B.
5. I am getting sweatier. It needs to rain, to clear the air.

6. My rack is ABQYFWE. That doesn't leave me with a lot of options.

Task 1.6

Read the following situations. Find them in the text. Transform the situations into the sentences of unreal condition according to the content of the story. Mind the 2nd and the 3rd conditionals. Follow the model.

Model:

My cousin Harold swallowed a bee when he was nine, his throat swelled up and he died. – If my cousin Harold hadn't swallowed a bee when he was nine he wouldn't have died.

1. As I'm picking new letters from the bag, I find myself thinking – the letters will tell me what to do. If they spell out KILL, or STAB, or her name, or anything, I'll do it right now. I'll finish her off.
2. I hope that if they are bees, they will fly into my wife's throat.
3. My wife sleeps all the time. She slept through an argument our next-door neighbours had that resulted in a broken door, a smashed TV and a Teletubby Lala doll with all the stuffing coming out. And then she bitched at me for being moody the next day from lack of sleep.
4. Maybe I should cheat again, and pick out the letters I need to spell SLASH or SLAY.
5. If only there was some way for me to get rid of her.
6. If only I had a D, then I could play MURDER.

Task 1.7

To justify the use of Oblique Moods, complete the following sentences with the appropriate principal clauses in your own words according to the story content. Reread the text if necessary.

1. But for cheating, the man ...
2. But for chewing on the letter for Scrabble, the man ...

-
3. But for the thought about the rain ...
 4. If the man had not been overwhelmed with his feelings, he ...
 5. If the woman had not played JINXED, the man ...
 6. If the woman had not turned on the air conditioning, she ...

Task 1.8

What could be if the man in the story were more restrained, more thoughtful and understanding? Read the text below to know it. Complete the text with the verbs in brackets. The verbs may be in negative form. Mind the use of Oblique Moods.

It's a scorching hot day and I'm stuck playing Scrabble with my wife. It's a sad state of affairs for a 42-year-old like myself. I should be out there, living life to the fullest, meeting new people, and exploring the world. Instead, I'm cooped up in our house, trying to find words to place on a board. I wish (to be).

If it for my wife, I something far more interesting right now (to be, to do). Perhaps Mount Kilimanjaro, or in the latest Hollywood blockbuster (to climb, to star). Maybe I around the world in a 60-foot clipper named the New Horizons (to sail). The possibilities are endless.

But here I am, playing Scrabble, feeling miserable and trapped. The heat is making it even worse. I can feel the sweat trickling down my back.

If only I of this house (to get out).

Oh, no it sounds as if this house a jail for me (to be), as if we happy together (to be, to be). It's not true.

I know I shouldn't blame my wife for my current predicament. If only I this (to do).

No, I shouldn't blame my wife for my current predicament! After all, she didn't force me to play Scrabble with her. But it's hard not to feel resentful when I see how content she is, placing tiles on the board and racking up points. Maybe if she so content, I feel so resentful (to look, to feel).

Maybe I'm just being selfish. Maybe I should try to enjoy this moment with

my wife, even if it's not exactly what I had in mind. After all, isn't that what marriage is all about? Compromise and making the best of things?

I take a deep breath and look at the board. Maybe I can come up with a word that will impress my wife and earn me some much-needed points. I say to myself: "Come up with the word lest you at this game (to lose)". Who knows, maybe I'll even start to enjoy this game. Stranger things have happened.

Task 1.9

Work in pairs and improvise a small dialogue (about 100 words) after paragraph 16 which will intensify the tension between the man and his wife before they return to the scrabble board. The first line has been given to you. Pay attention to the use of Oblique Moods.

... She plays FAN, with the F on a double-letter, and gets up to fill the kettle and turn on the air conditioning.

The husband: What? Are you quitting?

The wife: ...

It's the hottest day for ten years and my wife is turning on the kettle. This is why I hate my wife. I play ZAPS, with the Z doubled, and she gets a static shock off the air conditioning unit. I find this remarkably satisfying. ...

Task 1.10

Find the following lines in the text. Develop the sentences into situations. You are to construct at least 3 sentences describing the course of events in the story. Think of the situations of your own where you can use the following sentences. Pay attention to the use of Oblique Moods.

-
1. My letters are crap.
 2. She's beating me already. Maybe I should kill her.
 3. As I'm picking new letters from the bag, I find myself thinking – the letters will tell me what to do.
 4. She plays SWEATIER, using all her letters.
 5. I feel a terrible rage build up inside me.
 6. My wife plays DEATH for 34 points, just as the room starts to shake.

Task 1.11

If you were the wife, how would you react to the events that unfold in the story? Think of what you would think, what you would say and what you would do in the corresponding situations in the story.

Task 1.12

Imagine that all events described the main character saw in a dream. Suddenly he woke up sitting in an armchair in front of the table with the scrabble board on it – the episode “... We're playing Scrabble ...”. Write a brief account on the possible events. Use Oblique Moods.

Task 1.13

What is the author's intention in writing this text? Did you find the end predictable? Do you like stories with an ending like that? Would you have ended it differently if you were an author? Mind the use of Oblique Moods in your answer.

Task 1.14

The story “Death by Scrabble” by Charlie Fish is rather controversial. The moral of the story may be that people should be careful with their wishes. Express your opinion on the point in the opinion essay “Our wishes can be dangerous”.

The first paragraph has been given to you. Expand it into an essay. To remember the structure of this type of essay read the information given below. Useful phrases for writing an opinion essay you can find in Appendix (p. 212).

An opinion essay is a written work in which the writer expresses an opinion and supports that opinion with facts and examples. Unlike other types of essays, the opinion essay does not necessarily need to rely on hard facts; it can, instead, rely on the writer's opinion only, provided the writer can support his or her opinions with compelling arguments. Most essay writers should avoid using phrases such as "I think" or "I believe," but the opinion essayist is free to use such terms.

OUTLINE: OPINION ESSAY

Paragraph 1
Introduction
Explain the title and give your initial opinion (clearly without using too many personal opinion words)

Paragraph 2-3(4)
Give the points supporting your opinion

Paragraph 4(5)
Give the opposing argument and state why it is wrong

Paragraph 5(6)
Conclusion
Re-state your opinion using different words

One way of writing the introduction to an opinion essay is to describe the current situation as you see it and then restate the question in your own words

Our wishes can be dangerous

It is often said that we should be careful what we wish for, as we might just get it. This saying is a reminder that sometimes, the things we think we want may not bring us the happiness or satisfaction we expect. In fact, our desires can often lead us down a path of disappointment and regret. ...

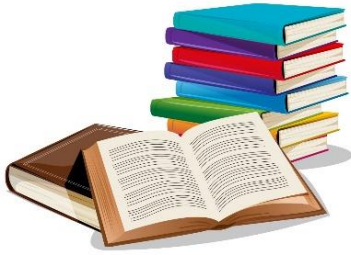
Task 1.15

Work in small groups. Discuss the following questions:

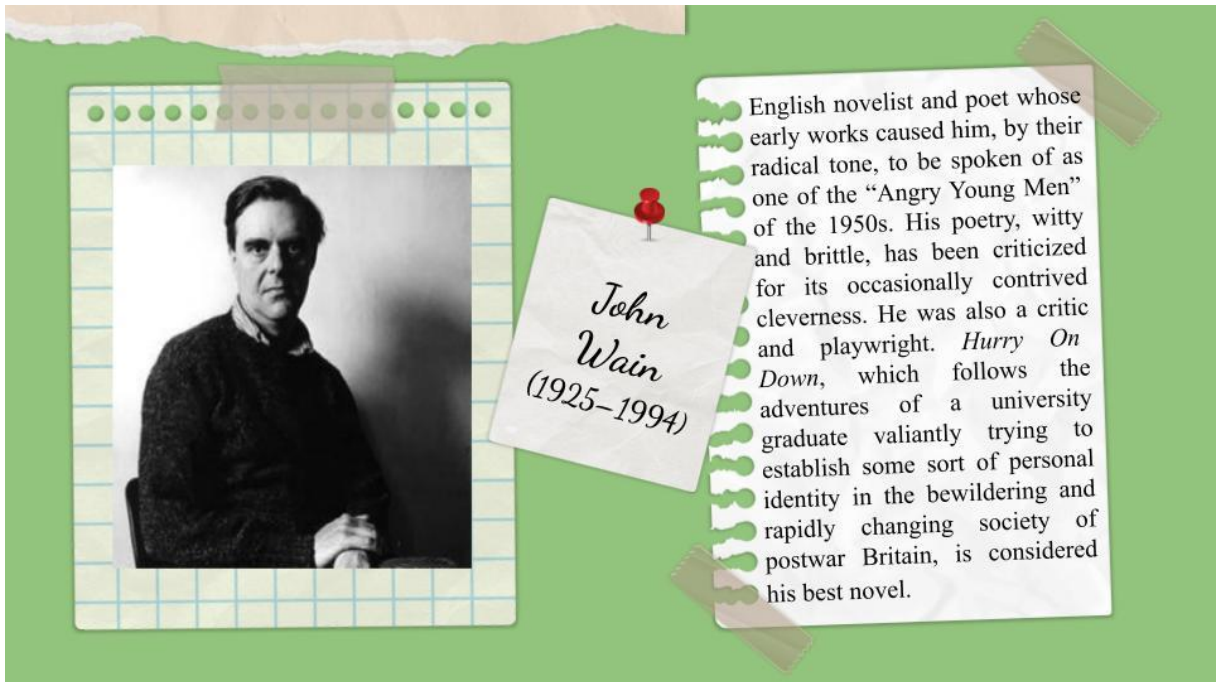
1. How does the game determine reality?
2. Do you think the main character's fate was predetermined or did he affect it

by the words he and his wife played?

3. Is it true that our words, thought and wishes determine reality?



TEXT 2



The Valentine Generation

by John Wain

Quarter to eight on a Monday morning, well into April but still pretty fresh, and I'm off to a fair start with the collecting. I may be getting on towards retiring age, but I can still get round the boxes as quick as any of them and quicker than most. The secret is to get a move on in the early stages. Get round as many as you can by nine o'clock. After that, the traffic sets in heavy and slows you down so much that you can pretty well reckon to take double time over everything.

This morning I've got one of the light vans and it looks as if I'm getting away easy, I'm round the South-West Fifteen area, the other side of the river. Nice

quiet suburban streets, with trees in fresh bloom. Like a trip to the country. So of course I let myself be lulled into feeling optimistic. Forty years with the Post Office and I *still* haven't got into my head that trouble always hits you when you've got your guard down.

I'm coming up to the third box and even as I drive up to it I can see this girl standing there on the pavement. She's only a couple of yards away from the pillar-box, but my early warning system still doesn't go off: I think perhaps she's waiting for somebody to come out of one of the houses, some girlfriend she travels to work with or her little brother that she's seeing to school. Funny joke.

I get out of the van and go over to the box with my bunch of keys and my bag at the ready. And straight away I see that she's watching me. I try to take no notice, but her eyes are boring two holes in the back of my neck.

I open the box and there are the letters. Not many, because most people who post on a Sunday manage to catch the five o'clock collection. About a couple of dozen in all. I'm just sweeping them into the bag when the girl takes a step towards me. I see her out of the corner of my eye and I straighten up. For a moment I wonder if I'm going to be coshed or something. There's a kind of desperation about her. But she's alone, a nice-looking girl, about twenty, good class, well dressed. She's very unhappy, I can see that. All stirred up about something. But it's no business of mine. On the collecting, you've no time to spare before nine o'clock. After that, you might just as well slacken off, that's what I always tell them.

I turn to go back to the van, but she's speaking to me. I don't quite catch what she's saying. She's too confused, the sounds just tumble out over one another.

"Anything wrong, miss?" I say to her, but as I speak I'm opening the van door. She's not going to hold me up, whatever she wants.

"Yes," she says. "There's something terribly wrong. But you could put it right for me in a minute, if you'd be very kind."

I don't like the sound of that, but she's waiting for me to say something, so I decide to give her one minute of my time. Just one minute. She's in trouble, and I've got daughters of my own.

"What is it I can do for you?" I say, "It'd better be something I can do within sixty seconds, because on this job, it's all a question of how much you can do before nine-"

She doesn't let me finish. She's all over me, reaching out as if she wants to grab hold of my arm. "You can, you can easily do it straight away," she says. "It's just that – I've posted a letter that I ought never to have posted. And I want to get it back. If it goes it'll do terrible harm that I could never do anything about. You will give it me, won't you? Please?"

It's a funny thing, but as I stand there listening to her I have a kind of 'This-is-where-I-came-in' feeling. All those years ago, when I first joined the Post Office, I used to wonder if anybody would ever come up to me when I was on collecting and ask me if they could have a letter back. And now at last it's happened. Of course I've always known I couldn't do it.

"Sorry, miss," I say, shaking my head. "Firmest rule in the book. Once a thing's posted, it's in the care of the Post Office until it reaches the party it's addressed to."

She draws a deep breath and I can see she's getting ready to work hard. "Look," she begins. But I'm too quick for her. "No, you look," I say to her. "Forty years I've worked for the Post Office, and all through those forty years it's been my living. A job to do, a wage, pension at the end of it, social club, met most of my friends through it one way and another. It's like being married. Forty years and you don't even want a change. You find you can't even imagine it any more."

"Being married!" she says, gulping, as if I'd said something that really hurt her. "I wouldn't know. I've never been married yet, and if you're going to stand on those regulations of yours and refuse to give just one little letter back, just *once* in forty years, I don't suppose I ever shall be."

It's not that I'm heartless, but at that I just have to laugh. "Oh, come *on*," I say to her. "A pretty young thing like you. Never married, that's a laugh!"

"Oh, you're so clever," she says, sad and angry at the same time. "You know everything, don't you? All right, probably if my entire happiness is ruined, I'll get over it one day, enough to marry somebody just for the sake of having a normal life and family. But I shan't be happy."

"We've all had it," I say. "Nobody in the world's good enough except just one person."

"Don't you believe in love?" she asks.

"Well, as a matter of fact I do," I say. "I got married myself, soon after I joined the Post Office, and I can't believe I'd have been so happy with anyone else as I have with my wife. I did all right when I picked her out. But that was back in the days when marriages were made to last. Everything's different with you young people today."

"You think so?" she says. "Really different?"

"Course it is," I say. "All the romance has gone out of it. Well, look at it. Sex, sex, sex from morning to night and never a bit of sentiment."

"What's wrong with sex?" she says, looking stubborn.

"Nothing," I say, "only in my day we didn't try to build a fire with nothing but kindling."

I turn away, thinking I'll leave her to hew that one over. I'm just getting the van door open when suddenly she's there, grabbing at my wrist.

"Please," she says. "*Please*. You've got a kind face. I know you'd help me if only you knew."

"Well, I haven't got time to know," I say, trying to get free. "I thought you said it would be sixty seconds."

"I wrote a letter to the man I'm in love with," she says, speaking very quickly and holding on to my wrist. "A horrible, hurtful letter telling him I didn't want any more to do with him, and saying a lot of horrible things that weren't

even true. Things I just made up to try to hurt him – to make him suffer.”

“And now you’re sorry for him,” I say. “Well, write him another letter and tell him it was all a pack of lies.”

“You don’t understand,” she says. “It isn’t that I’m sorry for him, it’s just that I want him back. And he’ll never, *never* come back to me if he reads that letter. He’ll never forgive me.”

“He will if he loves you,” I say.

“Oh, it’s hopeless,” she says with a kind of groan. “You talk as if love was so simple.”

“Well, so it is,” I tell her. “If two people love each other, they want to be nice, and help each other, and make things easy. I know there are lovers’ quarrels, but they’re soon patched up. Why, that’s all part of the fun of being in love. You’ll find out when the real thing comes along.”

“The real thing!” she groans again. “I tell you this is the real thing, all the way through. Look, why don’t you believe me and let me take my letter back?”

“I’ve told you why,” I say. “Forty years with the Post Office and you want me to start ignoring regulations?”

“All right,” she says, speaking very low and looking at me fiercely. “Go ahead and keep your regulations. But think about it sometimes in the middle of the night. How you sacrificed somebody’s happiness for the whole of their life, rather than break a regulation.”

“I’ve told you before, you’re being silly,” I say. “Look, I’ll prove it to you. Number one, you don’t really love this bloke.”

“Don’t love him!” she wails. “How can you possibly tell that?”

“Well, does it look like it?” I say. “You get your rag about something, and straight away you write him such a stinking letter, full of insults and things that aren’t true, that you daren’t go near him once he reads it.”

“That doesn’t prove I don’t love him,” she says. “All it proves is that I was desperate. Look, let me tell you what happened.”

“All right,” I say, “but make it fast. And don’t kid yourself that I’ll give you the letter when you’ve finished. I meant it, too. Regulations mean a lot after forty years.”

“I usually spend Saturday evening with Jocelyn,” she begins. *Jocelyn*. I don’t like the sound of that. “And blast Saturday, that’s the day before yesterday, he brings up and tells me he can’t do it. He’s got to look after his aunt who’s coming up from the country. So when my brother and sister-in-law happened to look in and see me, I said I’d go out with them for the evening. We went up to the West End and I said I’d show them a nice little restaurant I know. So we went into this place and the very first person I saw was Jocelyn.”

“With his aunt from the country,” I say.

“With his aunt from the country,” she says, nodding and looking very grim. “About twenty years old with a lot of red hair and a dress cut very low. And there was Jocelyn, leaning towards her the way he does when he’s really interested in a girl.”

“What a surprise for him,” I say.

“No surprise,” she says. “He never saw me. I knew at once I wouldn’t be able to stand it. I wasn’t going to have a show-down with him there and then, and as for sitting down and watching the performance and trying to eat my dinner, with my brother and his wife there on top of everything else, well.”

“So you ducked out quick, and came home and wrote him a nasty letter,” I say. Nine o’clock’s creeping up and I’m ruddy nowhere with my collecting.

“If only I could have come straight home,” she says. “But I have my brother and his wife to cope with. He’s always saying I can’t look after myself. I wasn’t going to talk about it to him. So I looked around quickly and said sorry, this was the wrong place and I’d made a mistake. They said it looked all right and they’d like to try it anyway, but I said no, I was so keen to show them this special place. So there we were, out in the street, with them waiting for me to guide them and me with no idea where to go. We wandered about for ages, and my brother was

in a filthy temper, and then I took them into a place and pretended that was it and it was awful. Oh, it was all so utterly, utterly awful I couldn't even talk. I could only say yes and no when they seemed to expect me to say something. I expect they thought I was mad."

"So after *that* you wrote him a letter," I say, trying to move her along even though the collections have now gone for a dead Burton.

"After that," she says, "I go home and spend a completely sleepless night. I don't even close my eyes, because every time I close them I see Jocelyn's face as he leans towards this girl."

"All right, let him lean," I say. "If he's the type that runs after every bit of skirt he sees, he won't make you happy anyway."

"But he *does* make me happy," she says. "He's absolutely ideal for me. He makes me feel marvelous. When I'm with him I'm really glad about being a woman."

"Even if you can't trust him?" I ask.

"Casual infidelities don't matter," she says. "It's the really deep communication between a man and woman that matters."

I can see this is getting out of my league altogether, so I make one more effort to brush her off. "All right," I say. "If your Jocelyn is in the deep-communication business, he won't be put off by a nasty letter. He'll see straight away that you only wrote it because you were angry or desperate or whatever it is."

"You're wrong," she says, looking at me very steadily. "There are some insults a man can't forgive. Listen, I wrote that letter on Sunday afternoon. I'd been crying nearly all morning, and every time I sat down to write I was just crying too much to see the paper. By the time I got down to it I was feeling murderous. I wrote things that I knew he'd find absolutely unforgivable, I laughed at him, I told him he hadn't been adequate for me, that I'd had other lovers all the time we'd been together. I must have been mad. I wrote so many details he'll

never believe it isn't true."

"You say you love him?" I ask.

"I love him and need him utterly," she says.

"Rubbish," I say. The whole thing is beginning to get me down. "If that's love, so is the boxing match. It's just vanity and sex, that's all it is. There's no love anywhere."

"Well, perhaps that's not a bad definition," she says, as if I've got all day to stand there and discuss it. "I mean, one's need for another person is partly vanity isn't it? It's bound up with one's own belief in oneself."

"One this and one that," I say. "You're just hair-splitting. If you love anybody, you care for them, don't you? You want them to be happy."

"That's chocolate-boxy idea of love," she says. "I mean it's not what happens when real people get involved with each other. You may have been able to live your life by those ideas, but in that case you've been very lucky. You've never had to face reality."

Reality! From a chit of a girl like this I'm learning about reality!

"Oh, I'm sure you've had lots of reality in your life," she says. "I know you've had all sorts of responsibilities and everything. It's just that your personal relationships must have been unreal. You wouldn't talk about love in that sort of Royal Doulton way if they hadn't been."

All at once I understood. She's not giving me her own opinions. She's just parroting what this Jocelyn's been teaching her. Deep communication between man and woman! I can just see his idea of it. Especially if he's got her trained so that she doesn't even count the other girls he runs after. And Royal Doulton! That's not the sort of thing she'd think up for herself.

"Listen to me, miss," I say. "Take an old man's advice and leave that letter where it is. If it puts an end to this business between you and this Jocelyn bloke, believe me, you'll live to be grateful."

At that she stares at me as if she's caught me doing something so horrible

she can't trust her own eyesight.

"It's unbelievable," she says at last. "If anybody had told me that – that ordinary human beings were capable of such stupidity and cruelty, yes, *cruelty*, I wouldn't have believed them." And she begins to cry, quite silently, with the tears running down her nose.

"Which one of us is cruel?" I ask her. "Me, or Jocelyn?"

"You, of course," she says, so cross at what she thinks is check on my part that she stops crying. "You're making me miserable *for ever* just so that you won't have to admit that your ideas about love are out of date and wrong."

"Whereas Jocelyn is sweetness and kindness himself, eh?" I put in.

"No, of course not," she says. "He's capable of hardness and aggressiveness and he can be cruel himself at times. That's all part of his being a real man, the sort of man who can make a girl feel good about being feminine." That's another bit of Jocelyn's patter, if I'm any judge. "A man who was sweetness and kindness itself," he goes on, bringing out the words as if they're choking her, "wouldn't be capable of making a woman feel fulfilled and happy. He's got to have a streak of – of –"

"Of the jungle in him?" I say, trying to help her out.

"If you like, yes," she says, nodding and looking solemn.

"Well, I don't like," I say, letting it rip for once. "I think you're a nice girl, but you're being very silly. You've let this Jocelyn stuff your head full of silly ideas, you've taken his word for it that he can chase every bit of skirt he meets, tell lies to you, string you along every inch of the way, and it all doesn't matter because he's going to make you feel happy and relaxed, he's Tarzan of the flipping Apes. No, listen to me," I tell her, because I can see she's trying to stick her oar in, "I've stood here and listened to your story and made myself so late that the collections won't be right for the whole of today, and now I'm going to tell you what you ought to do. You're a nice girl. Cut this Jocelyn out of your life like the rotten thing he is. Go and find some young man who'll tell you that as a woman

you deserve to be cherished and taken care of. Who'll love you enough to tell you the truth and play fair with you. Even if he isn't an animal out of the Zoo. Make do with an ordinary human being," I say to her. "You'll find it cheaper in the long run."

Instead of answering, she just stands there crying. All right, I think to myself, let her get on with it. I've given her the right advice and that's the end.

I get into the van and press the self-starter. I'd left the engine running but it doesn't idle enough on these rip mornings, and it'd stalled. So anyway, I start it up and I'm just going to engage gear and move off when, for some reason, I can't do it. My foot comes off the accelerator and I look out of the window. There she is, still crying. Now's your cue to call me a sentimental old fool.

So I get out of the van again and go back to where she's standing, crying her eyes out.

"Look, miss," I say, "it's the best thing, you know. He wouldn't have been any good for you."

"Why..." she begins, but she's crying too much to talk. I wait a bit and she has another go and this time it comes out. "Why are you so sure that you know best and that I must be wrong?" she asks me.

"Well, it's simple," I say. "I've had a happy marriage for nearly forty years. So naturally I know how they work. I know what you have to do."

"But love *changes!*" she says, bringing it out as if she's struggling for words that'll convince me. "I'm sure you've been happy, but you're wrong if you think that your way of being happy would work for young people of today. You belong to a different generation."

"And that makes me not human?" I ask. "Look, I've been happy with May for forty years and we've had three children. That's not done without love."

"Your kind of love," she says. "Your generation's kind. I'll bet you used to send each other Valentines with sentimental rhymes on them."

That gets my rag out. "Yes, so we damn well did." I say. "And not only

that. We used to give one another keepsakes. Listen, the first time we ever went for a walk in the country, when we were courting, I picked some flowers for May and she took them home and pressed them between the leaves of a book – and she’s still got them today! *Can you understand that?* I wanted to love her and take care of her because she was a woman – that was the way I made her feel good, not telling her a lot of stuff about deep communication and keeping one eye out for the next little piece that came in sight. Valentines!” I say, and I must be speaking quite loud, because some people on the other side of the road stop and stare at me, “yes, we sent each other Valentines, big ones made of lace paper, shaped like hearts, some of ’em. That’s something else you wouldn’t understand. Try talking to Jocelyn about hearts.”

That’s done it. I’ve got carried away and now I’m as upset as she is. I’m ready to burst out crying myself. And me forty years with the Post Office. At this rate nobody’ll get any letters at all.

“You think I don’t know what love is, don’t you?” the girl says. “You’re quite sure that whatever I feel for Jocelyn, it’s not love.”

“Not what I’d call love,” I tell her. “But you’ve got to excuse me. I don’t know what love’s supposed to be nowadays. I come from the wrong generation.”

“The Valentine generation,” she says and all of a sudden she’s smiling at me, yes, *smiling*.

“Weren’t there women in your generation,” she says, “who loved men and went on loving them even if they didn’t treat them right? Didn’t they sometimes love husbands who got drunk or stayed away all night?”

“I’ve known the type,” I say.

“And what did you think about them?” she goes on. “Did you think they were just fools who didn’t know what they were doing?”

“That was different,” I say. “A woman might go on loving a husband who mistreated her. But at least she didn’t say that she loved him *because* he mistreated her. She loved him *in spite* of it.”

“Are you sure?” she says. “Was it always as clear as that just why she loved him?”

“What are you getting at?” I ask.

“I’m trying to get you to admit,’ she says, ‘that other people might know what love is besides you.”

“I’m quite sure they do,” I say. “All I’m telling you is that you’re wrong if you think you love this Jocelyn. You can’t love a man who brings you so low.”

“And you’re not even going to let me try,” she says, not crying now but just looking steadily into my face.

“Look,” I say, just to finish it. “Let’s have a bargain. You tell me what you think love is, and if I agree with you I’ll give you your letter back.”

“Just that?” she says. “Just tell you what I think love is?”

“Yes,” I say. I’m quite certain that whatever she says it’ll be Jocelyn’s angle.

“If I agree with what you say, yes,” I say.

“Well,” she says, without even stopping to think, “it’s – wanting to be with somebody all the time.”

“All the time? You’re sure?” I ask her.

“It’s wanting to wake up with the same person every morning and do everything together and tell each other everything,” she says.

“You know that, do you?” I say.

“Yes,” she says. “I know that.”

I go over to the van and get the bag out. If anybody sees this, I can be sacked, forty years or no forty years. But there’s hardly anybody about, and a bargain’s a bargain.

“I’ll be very quick,” she says, rummaging away. She shuffles the envelopes like a pack of cards and in no time at all she’s found her letter and it’s away, safe and sound, in her handbag.

“Bless you,” she says. “I knew you’d want to help me really.”

“I did want to help you,” I say, “and still think I’d have helped you more if I’d hung on to that letter.”

“Don’t worry about me,” she says smiling.

“Just tell me one thing,” I say as I’m opening the van door. “Your idea of love. Would you say it was the same as Jocelyn’s?”

“No,” she says, as chirpy as a sparrow. “It’s quite different.”

“What’s going to happen, then,” I ask her, “if you’ve both got different ideas about love?”

“I’ll take care of that,” she says. I can see she’s not worried at all. “It’s what I feel for him that matters, not what he feels for me. I just want him around, that’s all.”

I get into the van and this time I drive away. The collections are up a big, tall gum tree. I have plenty of time stuck in traffic jams and I keep thinking of her and Jocelyn. How she doesn’t care what he is or what he thinks or even what he *does*, so long as she has him. Doesn’t sound like happiness to me. But all at once, the thought comes to me, well, she’ll probably get what she wants. I mean to say, it didn’t take her long to get me to break a Post Office regulation I’d never broken in forty years. She twisted me round her little finger, so it could be she’ll twist him.

But then, of course, I’m soft-hearted compared with a chap like that. The Valentine generation, I wonder what May’d say. Not that I’ll ever know. There are some things a man keeps to himself. “Was she pretty?” I can hear her asking. “Must have been, for you to stand there talking to her and get behind with your collections and finish up with risking a sack, and no provision for our age.” No, the only way to get an idea would be to imagine May at that girl’s age. She was a real woman. Not much Royal Doulton there.

I wonder.



TASKS

Task 2.1

While reading the story pay attention to (1) the ample use of Subjunctive Mood in the dialogues, (2) the unusual use of the present tense throughout the story.

Task 2.2

Look carefully throughout the story and find the passages with the sentences given below. Analyse the use of the Oblique Moods in the sentences. Translate the sentences into Ukrainian.

1. There's something terribly wrong. But you could put it right for me in a minute, if you'd be very kind.
2. "What is it I can do for you?" I say. "It'd better be something I can do within sixty seconds, because on this job, it's all a question of how much you can do before nine."
3. She doesn't let me finish. She's all over me, reaching out as if she wanted to grab hold of my arm.
4. "Being married!" she says, gulping, as if I had said something that really hurt her. "I wouldn't know. I've never been married yet, and if you're going to stand on those regulations of yours and refuse to give just one little letter back, just *once* in forty years, I don't suppose I ever shall be."
5. Please. You've got a kind face. I know you'd help me if only you knew.
6. "Oh, it's hopeless," she says with a kind of groan. "You talk as if love were so simple."
7. "If only I could have come straight home," she says. "But I have my brother and his wife to cope with."

8. “Well, perhaps that’s not a bad definition,” she says, as if I had got all day to stand there and discuss it.

9. It’s just that your personal relationships must have been unreal. You wouldn’t talk about love in that sort of Royal Doulton way if they hadn’t been.

10. At that she stares at me as if she had caught me doing something so horrible she can’t trust her own eyesight.

11. “It’s unbelievable,” she says at last. “If anybody had told me that- that ordinary human beings were capable of such stupidity and cruelty, yes, *cruelty*. I wouldn’t have believed them.”

12. “A man who was sweetness and kindness itself,” she goes on, bringing out the words as if they were choking her, “wouldn’t be capable of making a woman feel fulfilled and happy.”

13. “Look, miss,” I say, “it’s the best thing, you know. He wouldn’t have been any good to you.”

14. “But love changes!” she says, bringing it out as if she were struggling for words that would convince me.

15. “I did want to help you,” I say, “and I still think I’d have helped you more if I’d hung on to that letter.”

Task 2.3

Find the following sentences in the story and translate them. Paraphrase the sentences using Oblique Moods to express advice, preference or wish. Follow the model.

Model:

I think we ought to stop now. – We had better stop now.

Do you prefer to walk or to ride? – Would you rather walk or ride?

I want so much it to be true! – If only it were true!

1. “Well, I haven’t got time to know,” I say, trying to get free. “I thought you said it would be sixty seconds.”

-
2. It's just that – I've posted a letter that I ought never to have posted. And I want to get it back.
 3. "And now you're sorry for him," I say. "Well, write him another letter and tell him it was all a pack of lies."
 4. "You don't understand," she says. "It isn't that I'm sorry for him, it's just that I want him back.
 5. And he'll never, never come back to me if he reads that letter. He'll never forgive me.
 6. Look, why don't you believe me and let me take my letter back?
 7. "After that," she says, "I go home and spend a completely sleepless night. I don't even close my eyes, because every time I close them I see Jocelyn's face as he leans towards this girl."
 8. I can see this is getting out of my league altogether, so I make one more effort to brush her off.
 9. "You're wrong," she says, looking at me very steadily. "There are some insults a man can't forgive."
 10. "Listen to me, miss," I say. "Take an old man's advice and leave that letter where it is."
 11. Cut this Jocelyn out of your life like the rotten thing he is.
 12. Go and find some young man who'll tell you that as a woman you deserve to be cherished and taken care of. Make do with an ordinary human being.

Task 2.4

Look at the story and find the following sentences in the text. Transform the sentences into ones with object clauses after the verb TO WISH using the appropriate form of Subjunctive Mood. Follow the model given below.

Model:

I'm sorry I didn't know that. – I wish I had known that.

1. I don't quite catch what she's saying. She's too confused, the sounds just

tumble out over one another.

2. I don't like the sound of that, but she's waiting for me to say something, so I decide to give her one minute of my time.

3. I've posted a letter that I ought never to have posted. And I want to get it back.

4. "Sony, miss," I say, shaking my head. "Firmest rule in the book".

5. "Well, I haven't got time to know," I say, trying to get free. "I thought you said it would be sixty seconds."

6. "I wrote a letter to the man I'm in love with," she says, speaking very quickly and holding on to my wrist.

7. I wrote a horrible, hurtful letter telling him I didn't want any more to do with him, and saying a lot of horrible things that weren't even true. Things I just made up to try to hurt him – to make him suffer.

8. I can see this is getting out of my league altogether, so I make one more effort to brush her off.

9. "It's unbelievable," she says at last. "If anybody had told me that- that ordinary human beings were capable of such stupidity and cruelty, yes, *cruelty*. I wouldn't have believed them."

10. "He's capable of hardness and aggressiveness and he can be cruel himself at times."

11. "Well, I don't like," I say, letting it rip for once. "I think you're a nice girl, but you're being very silly.

12. "I'm trying to get you to admit," she says, "that other people might know what love is besides you."

13. I've got carried away and now I'm as upset as she is. I'm ready to burst out crying myself.

14. "But you've got to excuse me. I don't know what love's supposed to be nowadays. I come from the wrong generation."

15. "And you're not even going to let me try," she says, not crying now but just looking steadily into my face.

Task 2.5

Read the following situations. Mind that the sentences are of real condition. Find the situations in the text. Transform the situations into the sentences of unreal condition according to the content of the story. Follow the model.

Model:

Let's have a bargain. You tell me what you think love is, and if I agree with you I'll give you your letter back. – If the postman agreed with the girl he would give her the letter back.

1. If it goes it'll do terrible harm that I could never do anything about.
2. I've never been married yet, and if you're going to stand on those regulations of yours and refuse to give just one little letter back, just once in forty years, I don't suppose I ever shall be.
3. All right, probably if my entire happiness is ruined. I'll get over it one day, enough to marry somebody just for the sake of having a normal life and a family. But I shan't be happy.
4. He'll never, never come back to me if he reads that letter.
5. He'll never forgive me. - He will if he loves you.
6. If two people love each other, they want to be nice, and help each other, and make things easy.
7. That's all part of the fun of being in love. You'll find out when the real thing comes along.
8. If he's the type that runs after every bit of skill he sees, he won't make you happy anyway.
9. If your Jocelyn is in the deep-communication business, he won't be put off by a nasty letter. He'll see straight away that you only wrote it because you were angry or desperate or whatever it is.
10. You're just hair-splitting. If you love anybody, you care for them, don't you? You want them to be happy.
11. If it puts an end to this business between you and this Jocelyn bloke, believe

me, you'll live to be grateful.

12. "And you'll give me the letter back?" she says. – "If I agree with what you say, yes," I say.

Task 2.6

Look carefully throughout the text and find the following situations. Construct the sentences of unreal condition from the given situations in accordance with the content of the story. Follow the model given below. Translate the constructed sentences into Ukrainian.

Model:

You went to bed very late last night and you feel tired now. – If you had not gone to bed very late last night you wouldn't feel tired now.

1. I open the box and there are the letters. Not many, because most people who post on a Sunday manage to catch the five o'clock collection.
2. I don't quite catch what she's saying. She's too confused, the sounds just tumble out over one another.
3. I don't like the sound of that, but she's waiting for me to say something, so I decide to give her one minute of my time. Just one minute. She's in trouble, and I've got daughters of my own.
4. He's got to look after his aunt who's coming up from the country. So when my brother and sister-in-law happened to look in and see me, I said I'd go out with them for the evening.
5. We went up to the West End and I said I'd show them a nice little restaurant I know. So we went into this place and the very first person I saw was Jocelyn.
6. "If only I could have come straight home," she says. "But I have my brother and his wife to cope with."
7. I go home and spend a completely sleepless night. I don't even close my eyes, because every time I close them I see Jocelyn's face as he leans towards this girl.
8. But he does make me happy. He's absolutely ideal for me. He makes me feel

marvellous. When I'm with him I'm really glad about being a woman.

9. I can see this is getting out of my league altogether, so I make one more effort to brush her off.

10. He'll see straight away that you only wrote it because you were angry or desperate or whatever it is.

11. I'd been crying nearly all morning, and every time I sat down to write I was just crying too much to see the paper.

12. I laughed at him, I told him he hadn't been adequate for me, that I'd had other lovers all the time we'd been together. I must have been mad. I wrote so many details he'll never believe it isn't true.

13. You're making me miserable for ever just so that you won't have to admit that your ideas about love are out of date and wrong.

14. Now's your cue to call me a sentimental old fool. So I get out of the van again and I go back to where she's standing, crying he eyes out.

15. Well, it's simple. I've had a happy marriage for nearly forty years. So naturally I know how they work. I know what you have to do.

16. I must be speaking quite loud, because some people on the other side of the road stop and stare at me

17. I don't know what love's supposed to be nowadays. I come from the wrong generation.

18. "Was she pretty?" I can hear her asking. "Must have been, for you to stand there talking to her and get behind with your collections and finish up with risking the sack, and no provision for our old age."

Task 2.7

Now that you have read the story, complete the following sentences in your own words according to the story content. Reread the text if necessary. Furnish the following sentences with appropriate

A) adverbial clauses of condition

-
1. The young girl wouldn't have come to the postman with such a request, if ...
 2. The girl and her brother with his wife wouldn't have looked for another restaurant, if ...
 3. The young lady wouldn't have written such a disastrous letter, if ...
 4. The girl wouldn't have tried to hint Jocelyn, if ...
 5. The postman wouldn't have been ready to burst out crying himself at some moment, if ...
 6. The postman wouldn't have given the letter back, if ...

B) principal clauses

1. ... if Jocelyn didn't make her feel really marvellous.
2. ... if she hadn't seen the Jocelyn with a young lady at the restaurant.
3. ... if the girl I hadn't been angry and desperate.
4. ... if the postman didn't belong to a different generation.
5. ... if somebody had seen the girl shuffling the envelopes.
6. ... if the postman hadn't made a bargain with the girl.
7. ... if the postman had told the story to his wife.

Task 2.8

To justify the use of Subjunctive Mood and Conditional Mood in conditional sentences complete the following sentences with the appropriate principal clauses in your own words according to the story content. Reread the text if necessary.

1. I hit for the traffic jams after 9 o'clock, the postman ...
2. But for the rule of the Post Office, the postman ...
3. But for the eyes boring two holes in the back of his neck, the postman ...
4. But for the engine of his car at some moment, the postman ...
5. But for the "Valentine Generation", the girl ...

Task 2.9

Find in the story the following short dialogues. React in your own words

according to the content of the story, paying attention to the use of Oblique Moods. What would you say if you took part in these short dialogues?

1. The postman: ...

The girl: There's something terribly wrong. But you could put it right for me in a minute, if you'd be very kind.

2. The girl: ...

The postman: It had better be something I can do within sixty seconds!

3. The girl: I know you'd help me if only you knew.

The postman: ...

4. The girl: Oh, it's hopeless. You talk as if love were so simple.

The postman: ...

5. The postman: ...

The girl: If only I could have come straight home!

6. The girl: ...

The postman: I did want to help you, and I still think I'd have helped you more if I'd hung on to that letter.

7. The postman: ...

The girl: It's unbelievable. If anybody had told me that – that ordinary human beings were capable of such stupidity and cruelty, I wouldn't have believed them.

The postman: ...

Task 2.10

Find the following lines in the text. Develop the sentences into situations. You are to construct at least 3 sentences describing the course of events in the story. Think of the situations of your own where you can use the following sentences. Pay attention to the use of Oblique Moods.

1. Nobody in the world is good enough except one person.

2. In my day we didn't try to build a fire with nothing but kindling.

3. That's all part of the fun of being in love.

-
4. All it proves is that I was desperate!
 5. When I'm with him I'm really glad about being a woman!
 6. Casual infidelities don't matter!
 7. If that's love so is a boxing match.
 8. That's a chocolate-boxy idea of love.
 9. She didn't say that she loved him because he mistreated her. She loved him in spite of it.
 10. It's what I feel for him that matters, not what he feels for me.

Task 2.11

Think of what you would say and what you would do in the corresponding situations in the story if you were ...

- ✓ the postman
- ✓ Jocelyn
- ✓ May, the wife of a postman
- ✓ the brother of the main heroine
- ✓ the girl who accompanied Jocelyn

Task 2.12

Imagine that the letter really went to Jocelyn after all. Write a brief account on the possible events. Use Oblique Moods. Try and write a further letter to Jocelyn explaining your feelings as the postman suggested.

Task 2.13

Do you like stories with an ending like that? Would you have ended it differently if you were an author? Mind the use of Oblique Moods in your answer.

Task 2.14

Compare the relationship between the postman and his wife and the girl and

Jocelyn. Which comes closer to your personal idea of love?

Task 2.15

People are often talking about generation gap. What do they mean by it? Do you think it really exists? Think of any ways of bridging the gap.



REVISION TASKS

Task 1

Analyse the form of the Oblique Moods in the following sentences. Consult the section “Grammar Rules” if necessary. Translate the sentences into Ukrainian.

1. It is strange that we should help Peter.
2. If only one had time to look at these flowers long enough, time to get over the sense of novelty and strangeness, time to know them.
3. You had much better dine with your Aunt Augusta.
4. I insist that you should not interfere with our new project!
5. “Why don’t you change your mind, and go with them to Italy?” – “I would sooner remain solitary to the end of my days,” he cried, with sudden vehemence.
6. If only Richard had left him alone, without interference, simply left him alone.
7. It is absolutely obligatory that students here should wear uniform.
8. Then, after more than an hour, it was pitch dark already, nobody came and I decided I’d better not wait any more and started down.
9. But personally, I’d rather help Mr. Brawn than Mr. Peterson.
10. It’s only right that the government achieve international recognition.
11. Isn’t it high time Lisa gave up on that idea?
12. It was recommended that the tutor should inform students about their progress.
13. Even though they had offered this contract with changes, we would not never have agreed.
14. Is it possible that the painting should have been stolen? I really doubt it!
15. It’s time the child were to bed.
16. The man turned away from the window lest anyone see him.

Task 2

Work in pairs. Explain the expressions in Subjunctive I and think of situations where you can use them (do not use less than 10 sentences).

1. God bless you!
2. So be it!
3. Heaven (God) forbid!
4. Long live the Queen!
5. Success attend you!
6. Far be it from me to conceal the truth.
7. Truth be told ...
8. Suffice it to say ...
9. Be that as it may ...
10. Come what may ...
11. Perish the thought!
12. May you be happy!
13. Be ours a happy journey!
14. Confound your ideas!

Task 3

Finish off the following sentences to justify the use of Subjunctive I and/or Suppositional Mood in complex sentences with subject, object and attributive clauses to express advice, preference and wish. Think of situations where you can use these sentences.

1. It is unbelievable for a five-year-old girl ...
2. It is requested ...
3. It was my suggestion that ...
4. I'm positively shocked that ...
5. It's odd ..., isn't it?
6. Isn't it surprising ...?

-
7. The police ordered ...
 8. The doctors were anxious ...
 9. I consider it highly doubtful that ...
 10. Do you find it essential ...?

Task 4

Paraphrase the following sentences using Oblique Moods to express advice, preference or wish, follow the model. Translate the sentences into Ukrainian. Think of situations where you can use these sentences.

Model:

I think we ought to stop now. – We had better stop now.

Do you prefer to walk or to ride? – Would you rather walk or ride?

I want so much it to be true! – If only it were true!

1. She would prefer not to tell you what happened.
2. It is not advisable for you to eat so much sweet.
3. It's such a pity she didn't realize how important it is.
4. My great wish is to be somewhere at the seaside now.
5. The ice is too thin yet. You ought not to allow children to skate on the lake.
6. I wanted so much to be able to tell her everything.
7. She says she prefers not to speak about such unpleasant things.
8. You should not speak to her in such tone.
9. It's such a pity she didn't come earlier.
10. Would you like to go to the concert or to listen to it at home on the radio?

Task 5

Complete the following sentences using the elements in brackets. Use Oblique Moods to express advice, preference and wish. Follow the model given below.

Model:

He said in a low voice: ... (to have, to the party, better, we, to get back)

He said in a low voice: “We had better get back to the party.”

1. And now (rather, home, I, will, to go), I have to get up early in the morning.
2. “I think we should be able to keep together if,” he faltered, “if only (I, a little, can, to have, longer, you).
3. (better, I, to start, to have, immediately), sir, or the shop will be closed.
4. Everything he had longed for all his life was here, ready to his hand, if only (to reach out, and, he, it, to take, will).
5. If Aunt Poly is going back to Atlanta (to have, her, to stay, better, to go back, we, and, with), Scarlett,” said Melanie, interrupting her train of thought.
6. I think, if you don’t mind (will, I, to go away, rather).
7. He is in the dining-room (to come, and, you, better, to see, to have, him).
8. I have been looking at you and thinking that if you feel so strongly (to learn, you, to have, to hide, it, better).

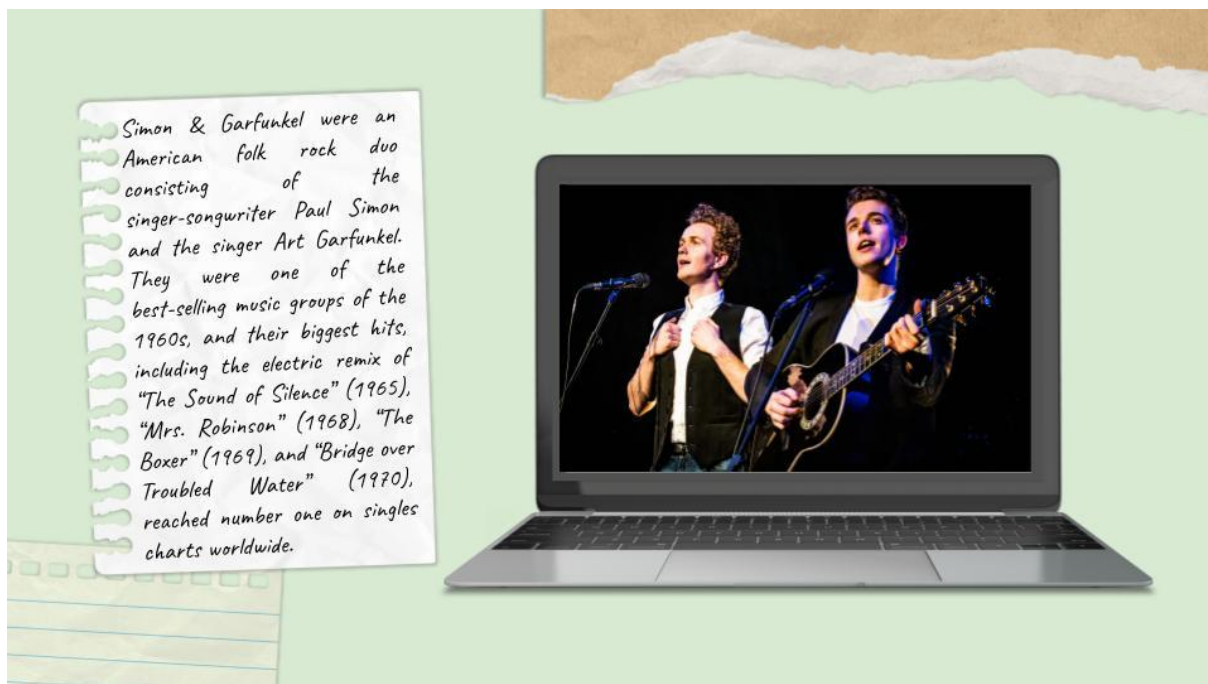
Task 6

Finish off the following sentences to justify the use of Oblique Moods to express necessity, suggestion, advice and supposition. Think of situations where you can use these sentences.

1. I think you had better ...
2. If only I could tell her ...
3. You had better not say that ...
4. If only they had been happy when ...
5. If you don’t mind we’d better clear out ...
6. If it is not too much trouble, I’d rather ...
7. If only my teachers at school/University ...
8. You’d rather stop worrying ...
9. If only she had not faced these problems ...
10. If only he could help us ...

Task 30

Use link <https://youtu.be/i6d3yVq1Xtw> and listen to the song “El Condor Pasa” by Simon & Garfunkel. Write down and comment on the form of Subjunctive Mood and Conditional Mood in the song lyrics. What would you rather be? Why?



Task 7

Work in pairs. Respond to the following sentences using Subjunctive Mood. Use **HAD BETTER** to express advice, **WOULD RATHER (SOONER)** to express preference, **IF ONLY** to express wish. Follow the model given below.

Model:

Never put off till tomorrow what you can do today. – If only I had a little more time!

1. I'm going to say what's in my mind, and please don't get angry with me.
2. What do you intend to do?
3. What's the good about talking it now?
4. You know all there is to know.
5. You are going to make me think I didn't make a mistake.

-
6. I don't want you to take too much to heart what I said.
 7. It would be a waste of time.
 8. To go there was your fatal mistake!
 9. I've never heard such a lot fuss about nothing.
 10. There was something wrong somewhere.

Task 8

Step 1. Analyse the use of Subjunctive Mood in the following sentences. Pay attention to the form of Subjunctive Mood in object clauses, in predicative clauses and in adverbial clauses of comparison. Translate the following sentences into Ukrainian.

Step 2. Work in pairs. Choose 1 or 2 of the sentences (you can take more) and expand it/them into a mini dialogue.

1. I was afraid something was going to happen, and I wished I hadn't spoken.
2. I wish you would offer me a large reward.
3. I wish something nice could happen sometimes.
4. She sounded as though she were threatening him.
5. He looks as though he had an awful temper, doesn't he?
6. You treat me as if I were a piece of furniture, you think I don't notice what goes under my nose.
7. Harry lay flat on his back, breathing hard as though he had been running.
8. She was a pleasant little thing with a high colour on her cheekbones as though they had been rubbed with brickdust, bright brown eyes, and a fringe of black hair.
9. Harry felt as though an ice cube had slipped down into his stomach at the very thought ...
10. Actually, Mr. Black, I'd prefer to speak to you in person.
11. I was surprised. The old lady passed by as if not recognizing me.
12. Paxman wrote about Prince Harry: "Personally, I wish he would just shut up

and get on with his life as a terrifically privileged young person.”

Task 9

Work in small groups. Use the links given below and listen to the song lyrics. The lyrics of these songs include multiple examples of Subjunctive II used in object clauses after the verb *TO WISH*. Write down these examples. Define and comment on the form of Subjunctive Mood and Conditional Mood in these sentences.

Listen to her song
"I Wish You Would"

Taylor Alison Swift is an American singer-songwriter. Recognized for her genre-spanning discography, songwriting, and artistic reinventions, Swift is a prominent cultural figure who has been cited as an influence on a generation of music artists.

Eunice Kathleen Waymon (1933-2003), known professionally as Nina Simone, was an American singer, songwriter, pianist, and civil rights activist. Her music spanned styles including classical, folk, gospel, blues, jazz, R&B, and pop.

Listen to her song
"I Wish I Knew How It Would Feel To Be Free"

Group A is to listen to the song "I Wish You Would" by Taylor Swift:

https://youtu.be/2GzTA_v84NM

Group B is to listen to the song "I Wish I Knew How It Would Feel To Be Free" by

Nina Simone: <https://youtu.be/HDqmJEWJRI>

Within the groups answer the following questions: Why do the singers use Subjunctive II in their songs? What do they want to express in their songs? In your opinion, what might the singer (singer-songwriter) feel writing/singing the song? What does the singer want to share with others? What could encourage this lady to sing the song? How the singer's (singer-songwriter's) personality is displayed in the song? What do you feel while listening to the song? Be ready to present your conclusions to other students.

Task 10

Transform the following sentences into ones with object clauses after the verb TO WISH using the appropriate form of Subjunctive Mood. Follow the given model.

Model:

I'm sorry I didn't know that. – I wish I had known that.

1. It's a pity road accidents take place so frequent in our town.
2. I'm sorry that his lectures didn't attract large audience.
3. I regret I've been rude to her.
4. It's a pity the girl puts on airs.
5. It's a pity he was in a bad mood that night.

Task 11

Complete the following sentences adding object clauses. Mind the use of Subjunctive Mood. Choose 2 or 3 of them and expand into your own situation.

1. I don't want to see him ever again! I wish ...
2. I was afraid something was going to happen. I wished ...
3. How angry I am. I wish ...
4. I stood for a moment, having noticed the gaiety of the day. I wished ...
5. At last we have arrived at some conclusion. I wish ...
6. I foresaw it would be difficult to go there. I wish ...
7. When the door was closed behind him she thought irritably, "I wish ..."
8. With all my heart I wished ...
9. I have a terrible headache! I wish ...
10. It's a pity you didn't see his last show. I wish ...

Task 12

Think about things you wanted to do last week/year but didn't do. To justify the use of Subjunctive Mood in the object clauses make a list of 10 sentences

beginning with “I WISH” according to the model.

Model:

I wish I hadn't forgotten my friend's birthday.

I wish I hadn't gone to this awful party!

Task 13

Use the appropriate form of Subjunctive Mood instead of the infinitive in brackets in the following sentences. Pay attention to the use of Subjunctive Mood in

A) predicative clauses

1. When I went back to him, it was as if by silent mutual agreement, we (to decide) to drop the subject.
2. The eyes narrowed again. Her energy was less apparent. It was as though she (to withdraw) into a shell.
3. He awakened feeling as though everything and everyone (to move) out of his flat and he (to be) left alone.
4. His short hair looked as though it (to be trimmed).
5. It seemed to him as if most of his later life (to be spent) in that room.

B) adverbial clauses of comparison

1. She saw what this was leading to, but looked at him with a bright sympathetic smile on her lips, as though she (to have) no notion.
2. He spoke in a matter-of-fact, business-like voice with as little emotion as if he (to be discussing) some dry matter of business.
3. The boy accompanied her and launched out into a description of the accident as though he (to be) an actual witness of it.
4. She looked at me thoughtfully for a while as if she (to be thinking) about something far removed from what I'd been saying, and then jumped up abruptly.
5. His wife went on as if she (not to hear) him, his daughter noisily turned over a leaf and continued to read as if she (to be) pleasantly interested and (to know) no interruption.

Task 14

To justify the use of Subjunctive Mood in principal and subordinate clauses complete the following sentences adding

A) predicative clauses

1. It seemed, somehow, just a little unreal, as though this young woman ...
2. I have just had my hair done. Do I look as if ...
3. It's very quiet in the room. It's exactly as though ...
4. The sun was shining, the birds were singing, it was almost as if ...
5. She was indifferent to him as though ...

B) adverbial clauses of comparison

1. She hesitated, looking him up and down as though ...
2. He laughed light-heartedly as though ...
3. She was holding an open book as though ...
4. She looked at me with a bright smile on her lips as though ...
5. She burst into the room as if ...

C) principal clauses

1. ... as though he had not said enough.
2. ... as if he were at a loss.
3. ... as though she had not slept a wink that night.
4. ... as though the words were forced out of him.
5. ... as though she avoided looking at him.

Task 15

Complete the following sentences adding adverbial clauses of purpose. Consult the section "Grammar Rules" if necessary. Mind the use of Oblique Moods.

1. Peter closed the door so that ...
2. She has made a copy for you lest there ...
3. Professor spoke loudly and clearly so that he ...
4. Rewrite your task lest you ...

5. James locked the door lest somebody ...

Task 16

Analyse the use of Oblique Moods in the following sentences. Translate the following sentences into Ukrainian. Choose 2 or 3 sentences and expand them into your own situation.

1. If I were you I should give the whole thing a miss.
2. What would these two self-immersed girls think if they knew what I know?
3. How should I have seen them if they hadn't been there?
4. If it hadn't been for your friend Ronny, I don't suppose I should ever have got what you call "mixed up" in this thing.
5. I would not have spoken to you if I were not quite certain and quite determined.
6. Would she have broken off her marriage if her husband were not so stingy?
7. If he had been sent down there on some errand by his grandmother, he would not move like that.
8. It would have been terrible if any cloud had come across a friendship like ours, would it not?
9. If your brother were more patient, he wouldn't have had problems with his workers.
10. Had she a better sense of timing, she would have coped with this task in time.
– Oh, she might have underestimated how long it would take her to complete the task.

Task 17

Have you ever wondered what it would be like to have wings? To be able to soar above the clouds and feel the wind rushing through your feathers? It's a dream that many of us have had at some point in our lives.

Step 1. Read the poem "Wings" by Pie Corbett and comment on the forms of Subjunctive Mood and Conditional Mood in it.



Pie Corbett (born 3 April 1954) is an English educational trainer, writer, author and poet who has written more than two hundred books. He is now best known for creating the Talk for Writing approach to learning, which is widely used within UK primary schools.

If I had wings
I would touch the fingertips of clouds
And glide on the wind's breath.

If I had wings
I would listen to the clouds of sheep bleat
That graze on the blue

If I had wings
I would breathe deep and sniff
The scent of raindrops

If I had wings
I would gaze at the people
Who cling to the earth's crust

If I had wings
I would dream of
Swimming the deserts
And walking the seas.

Step 2. Transfer this poem into a prosaic version (see Appendix for guiding hints p. 215). Mind the use of the Oblique Moods. Compare the two texts. What does the narrative variant lack as compared to the poem? Comment on the difference between the poem and its prose variant in terms of its lexico-grammatical

structure and punctuation.

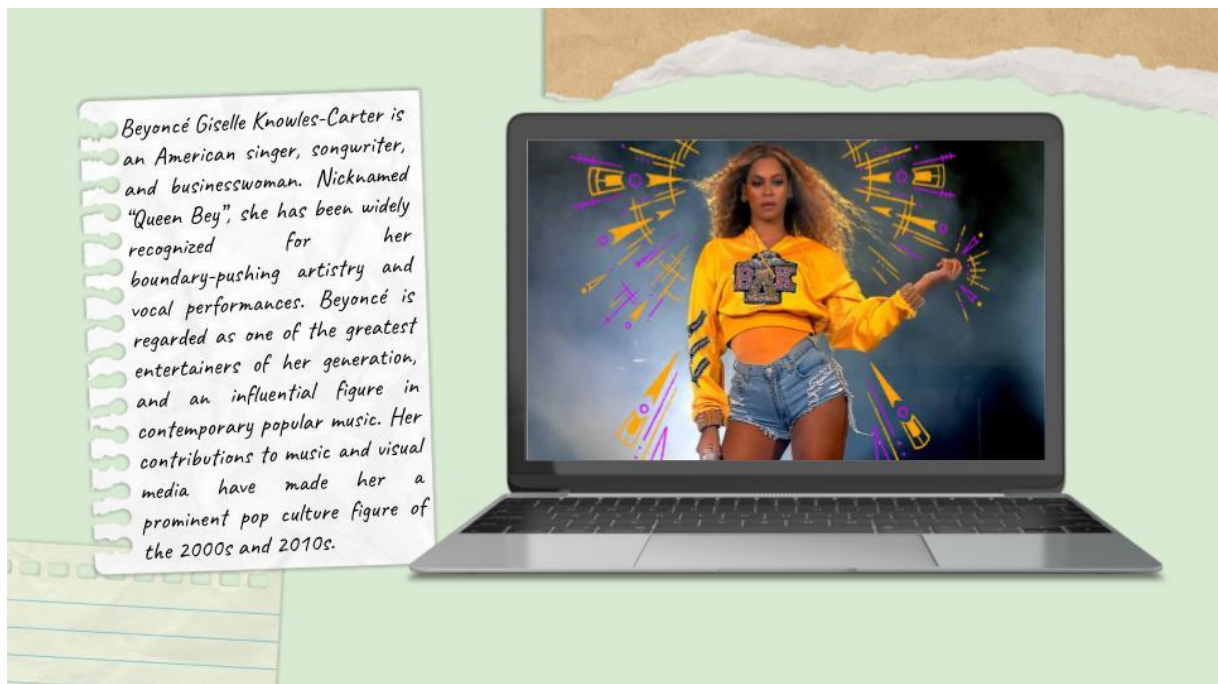
Step 3. What would you do if you had wings? Make a list of 10 coherent sentences according to the model.

Model:

If I had wings, I would fly high above the mountains and over the oceans. I would feel the sun on my face and the cool breeze in my hair. I would explore every corner of the world and see things that most people can only imagine. I would visit the Amazon rainforest and see all the exotic animals that live there. I would fly over the Great Barrier Reef and marvel at its beauty. I would soar over the Sahara Desert and feel the sand whipping past me. But having wings wouldn't just be about exploring the world. It would also give me a sense of freedom that I've never experienced before. I would no longer be bound by the limitations of gravity or the constraints of society. I could go wherever I wanted, whenever I wanted.

Task 18

Use link <https://youtu.be/AWpsOqh8q0M> and listen to the song "If I Were a Boy" by Beyoncé for the first time. What is it about?



The song contains multiple samples of sentences of unreal condition describing the many ways Beyonce's life would be different if she were a boy. Listen the song for the second time and fill in the gaps. Define and comment on all the forms of Subjunctive Mood and Conditional Mood in the song lyrics.

If I were a boy even just for a day
I'd in the morning
And throw on what I wanted and go
Drink beer with the guys
And chase after girls
I'd with who I wanted
And I'd for it.
'Cause they'd stick up for me.

[Chorus 1]
If I were a boy
I think I how it feels to love
a girl
I swear I'd be a better man.
I'd to her
'Cause I know how it hurts
When you lose the one you wanted
'Cause he's taken you for granted
And everything you had got
destroyed

[Chorus 1]
If I were a boy
I think I
How it feels to love a girl
I swear I'd be a better man.
I'd listen to her
'Cause I know how it hurts
When you lose the one you wanted
'Cause he's taken you for granted
And everything you had got
destroyed

If I were a boy
I would my phone
Tell everyone it's broken
So they'd think that I was sleeping
alone
I'd
And make the rules as I go
'Cause I know that she'd be faithful
Waiting for me to come home

It's a little too late for you to come
back
Say it's just a mistake
Think I'd forgive you like that
If you I for you
You thought wrong

[Chorus 2]

But you're just a boy
You don't understand
Yeah, you don't understand, oh
How it feels to love a girl someday
You wish you were a better man
You don't listen to her
You don't care how it hurts
Until you lose the one you wanted
'Cause you've taken her for granted
And everything you had got
destroyed

But you're just a boy

Task 19

Chain game. Use one of the following beginnings or suggest your own and expand it into the story "If I" / "If it". Follow the given model.

Model:

If it were winter now, I would go to the resort. If I went to the resort, I would ski every day and enjoy the beautiful scenery. If I ski every day, I would improve my skills and feel more confident on the slopes. ...

- ✓ If I knew many languages ...
- ✓ If I met my younger self ...

- ✓ If I found a suitcase full of money ...
- ✓ If it were up to me ...
- ✓ If pigs might fly ...
- ✓ If we lived in a magic world ...
- ✓ If weather weren't bad today ...

Task 20

Use link <https://youtu.be/LHacDYj8KZM> and listen to the song "If I had a million dollars" by Barenaked Ladies.



There are 14 examples of sentences of unreal condition in the song lyrics. Write down these examples. Define and comment on the form of Subjunctive Mood and Conditional Mood in these sentences. What would you do if you had a million dollars? Do you have the same ideas as Barenaked Ladies suggested in their song lyrics?

Task 21

Think of all the things you would be able to do and which you would have to do if you were one of the persons enumerated below. Construct your sentences according to the model.

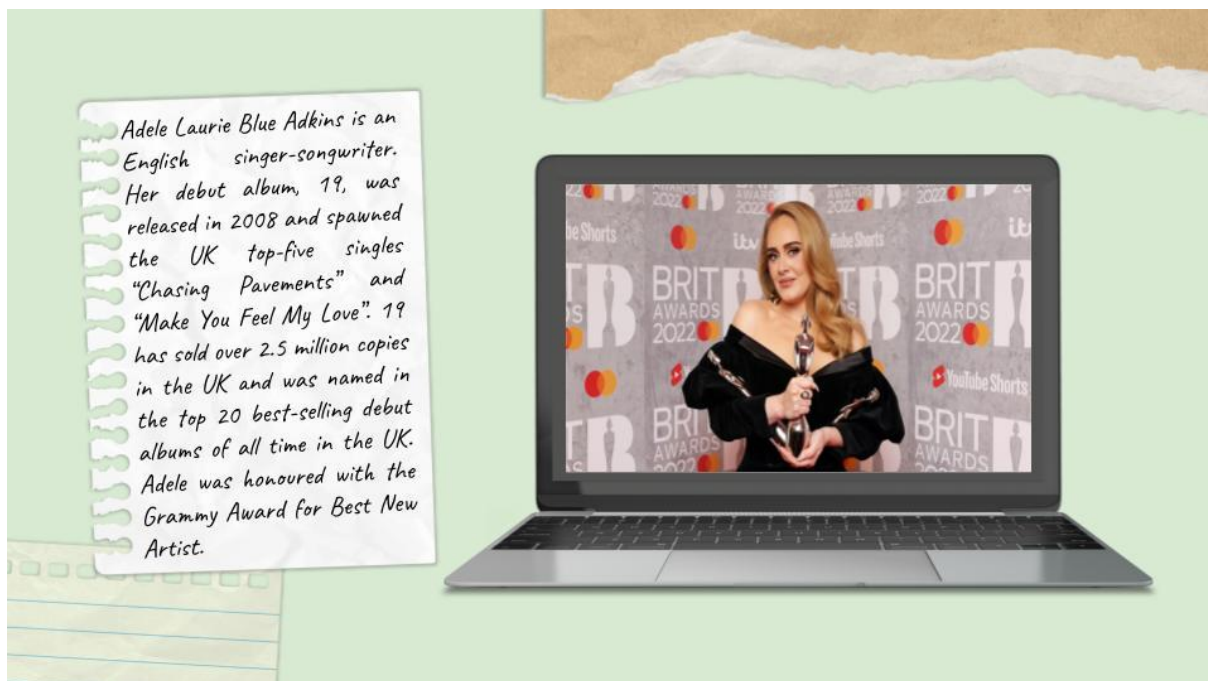
Model:

If I were a famous actor, I would use my platform to raise awareness about important issues and make a positive impact on the world. I would also get to play interesting characters and work with talented people in the film industry. However, I would have to deal with the pressure of fame and constantly being in the public eye.

- ✓ a millionaire
- ✓ a king / queen
- ✓ a pop singer
- ✓ a successful entrepreneur
- ✓ a surgeon
- ✓ a robber
- ✓ a president of the country you live
- ✓ a president of some foreign country
- ✓ a famous politician
- ✓ a waiter / waitress
- ✓ a hotel-keeper
- ✓ a winner of the beauty contest
- ✓ your choice

Task 22

Use link <https://youtu.be/cpN11Df6fSg> and listen to the song “If it hadn’t been for love” by Adele.



There are a lot of examples of sentences of unreal condition in the song lyrics.

Write down these examples. Define and comment on the form of Subjunctive Mood and Conditional Mood in these sentences. Answer the questions given below.

1. What is the significance of the lyrics “Never would’ve hitchhiked to Birmingham If it hadn’t been for love”?
2. How does the song describe the impact of love on the singer’s life?
3. What is the singer’s attitude towards the trouble they are in?
4. What do you think is meant by “Nobody knows it better than me I wouldn’t be wishing I was free”?
5. How does the song describe the singer’s journey to find love?
6. What do you think is meant by “If it hadn’t been for love”?

Task 23

Supply the correct mood form instead of the infinitives in brackets in the following sentences of unreal condition.

1. I can only tell you that, if anyone (to suggest) to me yesterday that John was a traitor, I (to laugh) in his face.
2. We are foolish and sentimental and melodramatic at twenty-five. But if we (not to be) perhaps we (to be) less wise at fifty.
3. I (not to mind) if he (to say) my pictures were bad, but he said nothing.
4. Your manners are all right. I (not to bring) you here if they (not to be).
5. I (to be) twenty-seven again I suppose I (to be) as big a fool as I was then.
6. She hated to show her feelings, and found it difficult, yet wanted to tell Bertha that if she (to be) ever in difficulties she always (to find) in her an old friend and a true one.
7. Supposing – how it (to be) if you (to come) to us for a time?
8. If she (to be) clever enough, she (to say), “What masterpieces!” But her cleverness lay in other fields.
9. If she (to have) anything to do with the running of the place, that basket (to be emptied) the night before.

10. But he didn't know what to say. He only knew what he (to do) if he (to have) courage: run away.

Task 24

Change the following sentences into ones of unreal condition. Pay attention to the form of Subjunctive Mood and Conditional Mood in conditional sentences.

Model:

You went to bed very late last night and you feel tired now. – If you had not gone to bed very late last night you wouldn't feel tired now.

1. She is so stubborn, that's why she argued with you yesterday.
2. I have a job which kept me in the country, so it was difficult for me to get in touch with you earlier.
3. I was going to buy that blouse, but it didn't match the skirt.
4. She is not you, she behaves in her own way.
5. She had changed greatly and I didn't recognize her.
6. Nick fell off his bicycle yesterday because he was driving too fast.
7. Under different circumstances your proposal would be most welcome.
8. That would have been useful a month ago.
9. Another person would have acted differently.
10. He was a good mixer. I think that was the reason he had made so many friends.

Task 25

Make up sentences using the following elements. Think of situations where you can use them.

1. But for bad weather ...
2. But for his strange behavior ...
3. But for his cribs ...
4. But for his constant lack of money ...
5. But for her absent-mindedness ...

Task 26

Look at the newspaper headlines about people who have done heroic acts. Write about them with the help of sentences with adverbial clauses of condition using the words provided. Follow the model.

Model:

TIM BRAUN SAVED FAMILY FROM FIRE

not hear their cries

not find them

If he hadn't heard their cries, he wouldn't have found them.

1. CONSTABLE WILLIAMS PULLED WOMAN FROM EXPLODING CAR

arrive one minute later

be too late

2. TINA JEFFERSON SAVED CAT FROM TREE

not find a ladder

not be able to save it

3. TOM CONNORY WARNED POLICE OF HOLD-UP

Walkman not stop working

not hear the thieves' plan

4. LISA FERGUSON FOUND LOST CHILD

not go jogging

not find the child

5. ANN HOLLAND WARNED MOTORISTS OF COLLAPSED BRIDGE

not walk along the river

not see the bridge

6. VICTORIA O'CONNEL SAVED MAN FROM DROWNING

not take a first aid course

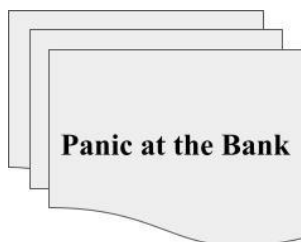
not know what to do

Task 27

Step 1. Read the story given below and make as many true sentences of unreal condition as you can according to the model given below.

Model:

If the manager hadn't been having coffee, he might have noticed the robber coining into the bank.



It was a quiet morning at the bank in Little Rissington. The cashiers were counting money, there were only two customers in the bank and the manager was having a cup of coffee. Suddenly a robber ran in. He was carrying a gun.



One of the customers, an old lady, screamed and tried to run out of the bank. She slipped and fell over. The other customer tried to pull the robber to the floor. The cashier rang the alarm bell and the manager was able to telephone the police. The robber panicked and jumped out of the window. When a police officer arrived, he first helped the old lady and then he chased the robber, but the criminal managed to escape.



Step 2. Think of what you would have done if you had been the manager, the cashier, one of the customers, the robber, the old lady, the police officer, a passer-by, and write down the sentences according to the model.

Model:

If I had been the manager, I ...

Task 28

Step 1. To justify the use of Subjunctive Mood in different types of conditional sentences furnish the following sentences with appropriate

A) adverbial clauses of condition

1. She wouldn't have glanced at him twice if ...
2. I wouldn't mind so much if ...

-
3. He would scarcely have given a thought to the matter if ...
 4. It would all be perfectly simple and natural if ...
 5. What would it mean to you if ...
 6. He wouldn't have asked her to help him if ...

B) principal clauses

1. If I refused pointblank ...
2. After all – if it had been the other way round ...
3. If she had had charm ...
4. If she had been asked ...
5. If he had any sense of humour ...
6. If I were you ...

Step 2. Work in pairs. Choose 3 sentences from each part and expand them into mini dialogues.

Task 29

Work in pairs. Respond to the following statements using conditional sentences of different types. Follow the model given below.

Model:

It's pouring. Now we shall get wet to the bone.

Student A: If I were you I should have taken my umbrella with me.

Student B: If you had not turned off the radio we would have listened to the weather forecast yesterday.

1. It seemed to us a mere harmless slip of the tongue.
2. I think she overheard a good deal of what had been said there.
3. He had no intention of taking anyone into confidence.
4. I think you are wrong.
5. Are you sure it was Nick she was talking to?
6. They say that when you are on the stage you are oblivious of the audience as individuals.

-
7. Life is full of surprises.
 8. You see? We've come too late!

Task 30

Expand the following sentences into situations. Read the suggested sentence. Then construct at least one sentence with Subjunctive Mood to specify, prove or refute the given one. Follow the model given below.

Model:

If he could have fixed his TV set himself he would have watched the TV programme last night. – If he could have fixed his TV set himself he would have watched the TV programme last night. He would have seen the film we are going to discuss now and would take part in our discussion.

You'd better see how he's getting on. – You'd better see how he's getting on. If only you could see it by yourself. I wish you had a little more time.

1. She walked through the streets as if nothing had happened.
2. If your words had not offended her she wouldn't have burst into tears.
3. If only you had left her alone.
4. I think we'd better get what we can out of it.
5. I wish I knew what I did.
6. If he were experienced, he would spend less time on his work.
7. It was as though she wanted to drop the subject.
8. I wished I could express myself with so much force and aptness.
9. You should have made up your mind earlier if you wanted to go with us.
10. He came up to my table as if we had not had that quarrel.

Task 31

Translate the sentences into English. Choose 2 or 3 sentences and expand them into your own situation.

1. Було б жахливо, якби хоч якась хмарка затъмарила таку дружбу, як наша.

-
2. Я про це нікому не розповідала; скажу вам чесно, боялася. Я думала, я краще притримаю язик за зубами.
 3. Безперечно, якби щось трапилося, нас поінформували б.
 4. «Ах, якби я тільки могла зізнатися у всьому», вигукнула вона.
 5. Хто знає, як він зробив би, якби почув про це раніше!
 6. Як шкода, що ви були не обережні. Цього не трапилося б, якби ви послушали поради наших друзів.
 7. Погляньте, він сидить і читає газету, ніби нічого особливого не сталося.
 8. Як шкода, що я не можу як слід описати вам сцену, яка потім була.
 9. У мене таке відчуття, ніби ви нікуди й не виїжджали.
 10. Якби не серйозний вираз його обличчя, ми прийняли б це за жарт.

Task 32

Make up sentences using the following elements. Think of situations where you can use them and expand these sentences into situation(s) of your own.

1. You had better not let ...
2. You'd better keep ...
3. I would sooner remain ...
4. I would rather not ...
5. If only she had been ...
6. If only one had ...
7. I wish for your own sake ...
8. But for his slight accent ...

Task 33

What would you say if you took part in these short dialogues? Work in pairs. Expand the dialogues using Oblique Moods. Use at least 10 sentences.

1. A: I am afraid you'd better go home now.
B: ...

2. A: I wish you believed me.

B: ...

3. A: ...

B: Oh, my dear, if you only could manage that.

4. A: You look as though you have a toothache.

B: ...

5. A: ...

B: You had better mind your own business.

6. A: ...

B: Is that a polite way of telling me that I had better take myself off?

7. A: I wish I had never mentioned it!

B: ...

Task 34



Gustave Flaubert wrote: “Oh, if I had been loved at the age of seventeen, what an idiot I would be today. Happiness is like smallpox: if you catch it too soon, it can completely ruin your constitution”. How do you understand his words? Do you agree with him? Why? Why not? Comment on the use of Oblique Moods in the quotation.

Task 35

Read the text that follows. It has no title, beginning and ending paragraphs. Amplify this narrative text with the title, beginning and ending paragraphs. Compare linguistic features of the given and new information. Mind the use of Oblique Moods.

.....

One thing I would love to do is to travel back in time and witness some of

the most important events in history. Imagine being able to see firsthand the construction of the pyramids in Egypt or watch as the first humans landed on the moon. I would also like to use my powers to help people in need by making their problems disappear. For example, I could make food and clean water appear in places where there is famine or drought.

Another possibility would be to use my magic to explore the universe. I could travel to distant planets and galaxies that are beyond our reach with current technology. Who knows what kind of amazing discoveries I could make?

But being a magician would also come with great responsibility. I would have to be careful not to use my powers for personal gain or to harm others. I would need to be mindful of the consequences of my actions and make sure that I am using my magic for good.

.....

Task 36

Read a cute love poem by Courtney Kuchta and use it as an inspiration for writing an opinion essay “What would you wish if you could with just one wish?”. To remember the structure of this type of essay read the information given in Appendix (pp. 212-214).

If I could have just one wish,
I would wish to wake up everyday
to the sound of your breath on my neck,
the warmth of your lips on my cheek,
the touch of your fingers on my skin,
and the feel of your heart beating with mine...
Knowing that I could never find that feeling
with anyone other than you.

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APPENDIX

OPINION ESSAY*

An opinion essay is a written work in which the writer expresses an opinion and supports that opinion with facts and examples. Unlike other types of essays, the opinion essay does not necessarily need to rely on hard facts; it can, instead, rely on the writer's opinion only, provided the writer can support his or her opinions with compelling arguments. Most essay writers should avoid using phrases such as "I think" or "I believe", but the opinion essayist is free to use such terms.

Outline: Opinion essay

Paragraph 1

Introduction Explain the title and give your initial opinion (clearly without using too many personal opinion words) 
one way of writing the introduction to an opinion essay is to describe the current situation as you see it and then restate the question in your own words

Paragraph 2-3(4) Give the points supporting your opinion

Paragraph 4(5) Give the opposing argument and state why it is wrong

Paragraph 5(6)

Conclusion Re-state your opinion using different words

First and last paragraph techniques

In order to grab the reader's attention and make them want to continue reading, the first paragraph should:

- ✓ State a strong, firm opinion.
- ✓ Make reference to a strange scene or situation.

-
- ✓ Address the reader directly.
 - ✓ Start with a quotation or rhetorical question.
 - ✓ Start with a problem that needs a solution.

The last paragraph should:

- ✓ State a personal opinion.
- ✓ Give the reader something to consider.
- ✓ Summarize the article.
- ✓ End with a quotation or rhetorical question.

Useful language

Opening paragraph:

Some people believe/claim that... However, others think/maintain that... First of all, I'd like to say that... We should acknowledge from the start that... I'd like to start by... The question we need to answer is...

Restating the questions:

The key question is... What it comes down to is... What needs to be decided is... Many people are starting to wonder whether...

Describing the current situation:

Newspapers are full of stories about... Over the past few decades, ... We have now reached a point where... In some countries... while in others...

Presenting the points supporting your opinion:

Firstly, it's important to state that... It seems clear that... On the one hand, ... It is clear that... In my view/opinion, ... It is sometimes argued that... To my mind, ... I firmly believe that...

Presenting the opposing argument:

On the other hand, ... However, ... Having said that, ... Some people take the opposite view, and claim/maintain that... And yet, ...

Introducing additional points:

Furthermore, ... Moreover, ... What is more, ... It is also worth bearing in mind that ... Similarly, ... We should also remember that...

Acknowledging an argument and restating your opinion:

To that extent, it's true that ... While it's true to say that..., I really do think... It's hard to deny that... Even though some people maintain that..., I nevertheless believe that.. There's some truth in the view that... . Nevertheless, it doesn't alter my view that...

Conclusion:

Despite... I feel that... To sum up, I would say that ... In conclusion, ... It can be argued that However, the truth of the matter is ... On balance, ... Even though ... I would still maintain that... However, on balance, I believe that ...

*From Єременко Т.Є., Негривода О.О., Слободянюк Г.А. Writing in English. A Book of Practice: методичні рекомендації. Університет Ушинського : Одеса, 2020. 92 с.

HINTS FOR GUIDANCE: TRANSFERRING POETRY**

- ✓ *Read the given poetic text attentively once or twice. Be certain that you have made out the message of the poem.*
- ✓ *Mind that your aim is to turn the poem into a prose text without evaluating or addressing the author's hidden messages or underlying themes.*
- ✓ *Preserve the author's point of view and time representation.*
- ✓ *Do not begin with the words: "The poet says that ...".*
- ✓ *Do not add redundant information (the writer's name, the circumstances under which the passage was written, etc.).*
- ✓ *Add the necessary parts of speech, such as articles, prepositions, conjunctions, or relative pronouns that have been omitted for the sake of the metre.*
- ✓ *Rearrange, if necessary, the sentential organization in the order commonly used in prose.*
- ✓ *For all constructions that are uncommon in prose, but common in poetry, substitute the forms used in ordinary prose.*
- ✓ *For words or phrases that are archaic or uncommon, substitute words or phrases commonly used in modern English.*
- ✓ *Cancel stylistic devices (e.g. epithets) that contribute nothing to the purport of the sentence, but merely conduce to poetic ornament, or merely suit the necessities of the metre or the rhyme.*
- ✓ *Make no unnecessary changes of diction. It is not necessary to find a prose equivalent for any and every word used in the poem, so long as the latter is suited to prose.*
- ✓ *Compare your transferred text with the original one to make sure that your version accurately renders all the essential information in a prose form.*

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Навчальне видання

Т. Є. Єременко, І. О. Лук'янченко

НАВЧАЛЬНИЙ ПОСІБНИК

LEARNING GRAMMAR IN CONTEXT

Part 1

Sequence of Tenses

Modal Verbs

Oblique Moods

*для здобувачів
першого (бакалаврського) рівня вищої освіти
спеціальності
014.02 Середня освіта
(Мова і зарубіжна література (англійська))*

Авторська редакція