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ПРАГМАТИЧЕСКОЕ УПОТРЕБЛЕНИЕ СОСЛАГАТЕЛЬНОГО НАКЛОНЕНИЯ В СОВРЕМЕННОЙ АНГЛИЙСКОЙ ДИАЛОГИЧЕСКОЙ РЕЧИ

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Аннотация. Рассматривается прагматическое употребление такой грамматической категории как сослагательное наклонение в современной английской диалогической речи. Результаты, полученные в ходе проведенного исследования, позволяют утверждать, что различные формы вышеупомянутого наклонения встречаются в четырех основных видах речевых актов, а именно: экспрессивном, директивном, информативном, комиссивном. Показано, что чаще всего формы сослагательного наклонения используются в экспрессивном виде речевых актов, который включает следующие его типы: сожаление, желание, негодование, обида, раздражение, недовольство, неверие, страх, решительность, благодарность, извинение, комплимент, упрек. Директивный вид охватывает такие речевые акты как убеждение, предложение-рекомендация, совет, просьба, угроза, ободрение, отказ. Речевые акты объяснения и предположения относятся к информативному виду. Исследуемые формы реже всего встречаются в комиссивном виде речевых актов: обещание, предложение.

Ключевые слова: прагматика, речевой акт, сослагательное наклонение, диалогическая речь.

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PHILOLOGY

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Original article

Pragmatic use of the subjunctive mood in modern English dialogue speech

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Abstract. The article considers the pragmatic use of such a grammatical category as the subjunctive mood in modern English dialogical speech. The results obtained in the course of the conducted research allow us to assert that various forms of the aforementioned mood are found in four main types of speech acts, namely: expressive, directive, informative, and commissive. It is shown that most often the forms of the subjunctive mood are used in the expressive form of speech acts, which includes the following types: regret, desire, indignation, resentment, irritation, discontent, disbelief, fear, determination, gratitude, apology, compliment, reproach. The directive type covers such speech acts as persuasion, suggestion-recommendation, advice, request, threat, encouragement, refusal. The verbal acts of explanation and assumption are informative. The studied forms are least often found in the commissive form of speech acts: promise, proposal.

Key words: pragmatics, speech act, the subjunctive mood, dialogue speech.

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Introduction

The category of the subjunctive mood has often been the object of many linguists' study. Mostly they focused on the grammatical forms of the mood and very little attention has been given to its pragmatic use. It is important that the role of the forms of the subjunctive mood play in rendering of the communicative intentions of the speaker be thoroughly investigated. There are four main types of communicative acts: expressive, directive, informative, commissive in which the forms of the subjective mood can be involved. Most often they are employed in expressive speech acts which are keyed to render a wide range of speakers' psychological states, their feelings and emotions or their evaluation of a situation or another person. It is worth mentioning that in the majority of cases the feelings and emotions are negative.

Discussion

Such feeling as regret about one's own or somebody else's actions or a situation itself in the past comes first in frequency. When conveying the feeling speakers resort to various forms of the subjunctive mood, with the most typical of them being the verb *would* and the perfect form of the infinitive in an objective subordinate clause after *wish*. Regret can also be expressed with the help of the modal verb *could* or the auxiliary verb *would* plus the perfect form of the infinitive. *Serena to William (her father): Sometimes I wish she'd (her mom) have let you take us away when you wanted to* [3, 31]. *Cyrus: You are a good mother. Eleanor: I could have been better* [3, 18]. *Louis's sister: We were so close ... She (their mother) would have never forgiven him (her brother). It would have been perfect* [5, 2]. Regret can be combined with hatred in a conditional clause of a complex sentence. For example: *Thorpe: If I'd known in time that this company was going up for sale, I would've bought it cheap, dismantled it for parts and hosted a fire sale* [4, 12]. The feeling under consideration may refer to a situation in the present. In an objective subordinate clause after *wish* the form of the past simple is mostly used. For example: *Dan: What happened? Serena: I don't know, but I really wish I did because then maybe I could explain it to everyone* [4, 10]. *I wish it wasn't true but it sounds a lot like the Serena I used to know* [4, 10]. *Chuck: you're lying. Russell: I wish I were* [4, 17]. In more rare cases regret may be expressed in simple sentences starting with *if only* and containing the form of the past simple. For example: *Charlie to Serena: I've never been to a black tie affair before. If only I had something to wear* [4, 21]. *If I could only get her to go out with me* [2, 4].

The forms of the subjunctive mood are often employed by the speaker with the aim of expressing such complex psychological state as wish. The wish that starts with the modal verb *may* sounds quite official and solemn in an appropriate situation but when said in an informal dialogue it may acquire a sarcastic ring. For example: *Cyrus says a toast to Blair and Louis: May your life be as full of love as the skies of birds* [4, 21]. *Dan to Eric (in an informal friendly conversation): May both our fortunes change for the better* [4, 15]. A strong wish may also be rendered by the modal verb *would* in an objective clause after wish. For example: *Serena to Blair: I just wish that they (photographers) would leave me alone* [3, 1]. A wish can be conveyed by the verb *would* and an adjective with a positive connotation or the verbs *want* and *love*. For example: *It would be nice if I were the one deciding, not her* [4, 2]. *Jenny: Nothing would make me happier then go to Brooklyn forever* [3, 21]. *Lily to her family: I wouldn't want to be in his shoes. I can tell you that* [4, 22]. *Dad to Nate: I'd love the chance to talk to her (his wife) so she could see for herself how much I've changed* [4, 10]. The intensity of a wish may be emphasized by the pronoun *anything.* For example: *Dan: I would do anything to be a freshman again* [1, 15]. The combination *would rather* expresses a wish bordering on preference. For example: *I have ways of swaying the court. There are certain dalliances that they would rather not have exposed* [4, 21]. *Rufus: If it's about Chuck, I'd rather not know*.

Quite often the subjunctive mood can help to render such emotion as indignation. For example: *Blair to Dorota: The girls are spoiled, stupid and ungrateful. Without me they'd never see the inside of a fashion tent* [2, 5]. Indignation may be combined with irritation: *Lily to Charlie: I would hope that on a day like today you would be able to give me some measure of peace* [6, 6]. *Chuck to his mom: You're right because my real mother could never have done to me what you did* [3, 16]. *A woman at the pink party: She (Lily) is an embarrassment. As if we'd want to be associated with a*

criminal [4, 19]. Such emotions as anxiety and offence can also be conveyed. For example: *Lily to Rufus: I just wish she (Charlie, Lily's niece who's left without saying anything) had said goodbye* [3, 4]. Annoyance and displeasure may also be rendered by the forms of the Subjunctive Mood. For example: *Lily on seeing Jenny: That's the kind of surprise I like. Serena: I wish I could say the same* [4, 9]. *Nate to Serena: I wish I could say I was happy to see you* [3, 21]. A very unpleasant surprise may be expressed with the forms of the mood under study. For example: Dan about Georgina coming with the baby and ruin a party: *Who could have seen this coming?* [4, 1]. *What are you doing here? I could say the same to you* [4, 7].

Forms of the subjunctive mood are used to convey such psychological states as doubt and disbelief. For example: *If that was true, you wouldn't have lied* [4, 4]. *If you really cared about her (Serena), you wouldn't make her choose between you and them* [4, 14]. *Blair to Jack (when he tells her about her beloved's treachery): Chuck would never do this to me* [3, 17].

Such emotion as fear can be rendered by the set expression *God forbid* containing the form of the present subjunctive. For example: *Jenny to Eleanor (a designer): Your show will get so much press it'll drive Marc Jacobs to drink. God forbid! Every time he goes to rehab, his sales soar* [2, 5]. The speaker expresses her fear that her competitor might get a higher profit.

The present subjunctive can convey such emotional state as determination. For example: *Louis to Blair: Are you ready to go public, my family be damned?*

Utterances containing the clauses *if it were / was not for* can express gratitude. For example: *Dan to Vanessa: If it weren't for you, I would have let Serena destroy my friendship with Nate* [3, 5]. *If it wasn't for you I'd never have gotten better* [4, 10]. The principal clause contains the perfect form of the infinitive after *would*. The reason for the speaker's being grateful can be focused on with the help of the modal verb *could* plus the preposition *without* or the auxiliary verb *would* and the perfect infinitive. For example: *Blair to Serena: Thank you, S. I couldn't do it without you by my side* [4, 20]. *Jenny to Nate: I really just wanted to say thank you again for last week. I don't know what would've happened* [3, 17].

The speaker may resort to the forms of the subjunctive mood while apologizing for something. For example: *Charlie to her boyfriend: I'm sorry. I wish I could explain better (the reason for her leaving him). But I can't* [5, 2]. *Chuck to Blair: I can't be your friend right now as much as I wish I could* [4, 10]. *Rufus to Lily: Hey, sweetie, I wish I didn't have to tell you this, but Serena's in hospital* [4, 10]. *Louis to Blair: Thank you for this. I just wish you didn't have to go these lengths for me to stay* [4, 19]. As is obvious from the examples, the forms of the subjunctive mood come in the object clause after the verb *wish.*

The grammatical form under study can be used in an utterance expressing a compliment. It usually involves the use of a complex sentence with a clause of condition. For example: *Louie to Blair: But even if you were in a sack, you'd be the most enchanting girl in the room* [4, 20]. *Eva: What do you think of this dress? Chuck: If I answered out loud, I'd probably be asked to leave the store* [4, 4]. The speakers admire the appearance of the girls. *You know if you are stuck around here, we would all be working for you in a week* [4, 9]. The speaker praises the professional skills of the person he's talking to.

Negative evaluation of the interlocutor's behavior which is rendered with the help of the subjunctive mood may be embodied in reproach. For example: *Lily to Chuck: If we had stuck on this together, we would've won* [4, 15]. In most cases the time reference is to the past.

The grammatical form under study can help to render resignation. For example: *Georgina: But if it's come to this, then so be it* [4, 1].

Directive speech acts that involve the use of the subjunctive mood come second in frequency. The speaker most often resorts to the use of the its forms in such speech act belonging to the above mentioned type as persuasion. There are two variations of the speech act. In the first one the speaker tries to talk his interlocutor into performing some action. For example: *Nate to his mother: If you talked to him (his father), you wouldn't feel that way* [4, 10]. *Ben was a good man before all this happened, and if you kept an open mind, you'd see that he still is.* [4, 14]. Complex sentences with a

conditional clause are resorted to. In the second type of the speech act under consideration the speaker tries convince the interlocutor of something. For this purpose he may employ various emphatic means. For example: *Chuck to Blair: You know I'm all talk. I would never really hurt you* [3, 12]. *Carter to Serena: I would have stayed all summer with you* [3, 1]. The speaker tries to prove his loyalty and care to Serena. *Blair: I don't know what I would do if anything happened to her (her friend)* [4, 10]. The forms of the subjunctive mood help express deep concern about her friend's well-being. *Blair: Obviously you don't think my career is important at all. Serena: That's not true. I couldn't be more proud of your job at "W"* [4, 15]. *Blair to Chuck: I went there for you. I would've done anything to help you* [3, 17]. The speaker is eager to persuade the interlocutor that what she did was solely for his benefit. *Serena: So, what does it say about Chuck? Blair: I couldn't be less interested.* Blair tries to convince Serena of her indifference hence the emphatic form. One can often come across the persuasion based upon one's knowledge of somebody's character. For example: *Eva: Some of what she said made sense. Chuck: That's Blair. She wouldn't waste her breath hurling insults if she didn't think they'd land* [4, 3]. *Dan to Blair: Juliet wouldn't be at a party like this, let alone host it* [4, 11]. *Blair to Chuck: And I don't think that great man you're talking about wanting to be … is a coward. I think he would face up to what he did.* [4, 2].

Quite often the form of the present subjunctive is employed to express suggestion and it comes in an objective subordinate clause after the verb *to suggest*. The suggestion is in the majority of cases bordering on a command. The above mentioned verb makes it sound less categorical. For example: *Rufus to Serena's father: I suggest you leave* [4, 17]. *And unless you wanna help her deal with these (consequences), I suggest you step out of the way so that I can* [4, 10]. However a pure direct suggestion is also found. *For example: Then I suggest you see if he needs an assistant* [4, 2].

The forms under study can render suggestion or recommendation. For example*: Lily to Dean Reuther: I hope you'll let our family make it up to you with an endowment. Maybe you could use it to build a moat around the school, keep out the press* [4, 9]. In the example some degree of sarcasm is implied. Suggestion may also be combined with irritation. For example: *Blair to Serena: Hey, maybe you could ask Lou Doillon to be your new best friend … because I'm done* [4, 1].

The subjunctive mood is often used to express advice as a speech act the main purpose of which is to induce the interlocutor to do something. Most often it is conveyed by the utterances containing the conditional subordinate clauses with *if I were you*. For example: *Chuck to Russell: I would follow her if I were you* [4, 17]. *Lily: We (she and Ben) seem to have resolved our issues. Chuck: I'd make sure if I were you* [4, 17]. Advice may be combined with criticism or even insult. For example: *Blair to Eva: If I were you, I'd wanna accessorize with some gloves. Not even a manicure can mask those peasant hands* [4, 3]. Less explicit advice can be observed in the same type of utterances but without the above mentioned conditional clause. For example: *Blair to Serena: Maybe you'd feel better if you moved back in with your mum* [1, 2]. *Jack to Chuck: If you still had Blair, things would be different* [4, 21]. Advice can also be found in utterances with *I would rather* in the principal clause. For example: *Nate: Raina's decided she wants to keep looking for her mother. Chuck: I'd really rather she didn't* [4, 20].

A very persuasive and polite request can be expressed with the forms of the subjunctive mood. For example: *I'd consider it a personal favor if you'd have him fired* [4, 13]. *Lily to Rufus: I would appreciate it if you would just give them both a chance* [4, 3]. *Thorpe to Jack: It would mean the world to me if I could have those things for myself* [4, 2]. The request may be made in an interrogative form. For example: *Eleanor to Jenny: Would you take care of this right away?* [2, 5]. *Jenny to an assistant: Would you mind putting this in the back for me?* [2, 5]. The request starting with the modal verb *could* in some cases conveys such emotion as irritation. For example: *Eleanor to Blair (her daughter) Could you just spare me the dramatics for one day?* [2, 5]. *Dan*: *But when you do speak to her Serena, could you do me a favor ... and not say anything about this? I wanna break this news* [4, 1].

A threat as a speech act with a definite aim can be rendered by the grammatical category under study. For example: *Chuck to Lily: You almost cost me my company. You better not have cost me Raina* [4, 15]. A conditional subordinate clause with *were to* often conveys a threat. For example: *I*

think with both know how he'd (her father) respond to your dealing, if someone were to tell him [4, 13]. *Damien to Eric: Perjury is a felony. Lily could be spending a lot of time in jail, if, say, I were to tell everybody* [4, 15]. A threat may be contained in an object clause. For example: *Thorpe to Charles Bass: If Reina ever found out I don't know what I'd do* [4, 2].

The forms of the subjunctive mood can play a significant part in rendering reassurance. This speech act is aimed at removing doubts or fears of a person. For example: *Raina: It's surreal. Everything that's happening to Nate and Lily is because of my dad and I kinda feel like it's all my fault. Nate: Look, it would have happened sooner or later anyway* [4, 18]. *Dan: And I sent the wrong one (play) with my Tisch application? Vanesa: They would've loved you anyway*. [3, 17].

In rare cases the forms under study are employed in rendering refusal. For example: *Dan to Georgina (to her offer of help): If I was top of something, and I'm not saying that I am, the last thing I would want is Georgina Sparks getting involved* [4, 22].

The subjunctive mood is quite often employed in such informative speech act as explanation. Most frequently the speaker explains the motive or reason for his own actions in the past: why he did or didn't do something, in many instances trying to justify his behavior. For example: *I wouldn't have said anything if you hadn't lied about that text* [4, 2]. (= I said it because you lied). *Vanessa to Dan: I would have never applied if I'd known they were only taking one transfer from NYU* [3, 19]. (= I applied because I didn't know). *Blair: All you had to do was ask. Chuck: If I asked, it wouldn't have worked. He would have known* [3, 17]. As is seen from the examples, the speech act involves the use of complex sentences that contain a subordinate clause of condition. There are cases when the speaker explains the reason for his actions in the present. The same type of sentences is employed, but in the subordinate clause one comes across the past simple (not the past perfect), and in the principal clause the simple and not the perfect infinitive after *would.* For example: *It wouldn't be like this, if it wasn't my father's legacy. I wouldn't bother you if it wasn't serious* [4, 2]. *Chuck to Blair: Your world would be easier if I didn't come back* [4, 2]. An evaluation of a situation may first be presented and then an explanation for it given. For example: *Brea to Nate: It's even better my car got a flat on their way to Heathrow and I missed the plane I was supposed to be on. Otherwise, I would have been sitting in seat 3B of an entirely different plane* [4, 22]. The speaker may provide his opinion about someone else's actions. In such cases he first introduces the opinion and then gives his reasons for it. For example: *Chuck: He's fishing. If he had proof, he would've made that play by now* [4, 17]. *Serena: A lot has changed since we used to hang out, Georgie. Georgina: I know. I get it. Serena: No, you don't get it, or you wouldn't have sent me all those so-called gifts in the first place* [1, 15]. *Chuck to Lily: Maybe your emotions clouded your judgment. It wouldn't be the first time* [4, 15]. Sometimes the speaker may describe his emotional state or feelings and then provide the reason why he finds the situation contradictory or simply lays emphasis on the contradiction or dilemma. The use of a concessive clause is involved. For example: *I'm dreading this. As much as the truth might be a relief it is also the toughest thing he'll ever have to face* [4, 3]. *Chuck to Dan: Though this be madness, yet there is some method in it* [5, 2]. The utterance may contain an explanation why a person is not willing to do something. For example: *Raina: So can I see your hiding place? Chuck: It wouldn't be so secret if I just showed it to you* [4, 14]. *Lily: It would be a lot easier not to panic if someone had heard from him (Chuck) or he had been paying the Empire bills* [4, 1].

Possibility or supposition is one of the speech acts which may involve the use of the forms of the subjunctive mood. The modal verbs *could, can* or *might* and the simple or perfect form of the infinitive are mostly employed. For example: *Bart to Lily: It is my job to protect this family from anything that could be used against us* [2, 5]. *Lily: I think he might be in trouble* [4, 1]. *Blair to Serena: I love how it never has occurred to you ... that someone might not wanna see you every day* [4, 1]. *If he is who I think he is he could be in a lot of trouble. We may have called attention to a larger problem that could have been much worse* [4, 10].

The forms of the subjunctive mood are least often used in comissive speech acts. Most often they express an offer. The speaker offers his interlocutor to do something together or offers his assistance. For example: *Chuck to his father: I remembered you were flying in tonight. I wondered if we*

could have a drink [2, 5]. *Rufus to Ben: I have an extra room at my loft and I'd love if you moved in* [4, 13]. *Vanessa to Dan: I could move in, and we could work it out the same way you were gonna do it with Georgina* [4, 3].

Another comissive speech act, namely promise which is kept upon accomplishment of a certain condition can be conveyed by the forms of the grammatical form under study. For example: *Blair: So, if I could get through. Her boss: I'd recommend Stefano consider your trial period over* [4, 15].

Conclusions

The forms of the subjunctive mood in modern English dialogue speech occur in the following main types of speech acts: expressive, directive, informative, comissive. As dialogue speech possesses an expressive character, it is quite understandable that most often one comes across the grammatical forms under study in expressive speech acts. Practically all forms of the subjunctive mood may be employed, however those forms that are specific for complex sentences with a clause of condition are more widely used and can be found in many speech acts.

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