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Faculty of Graduate Studies

English Department



*The Use of English Conditional Sentences in Major Barbara, The Death
of a Salesman and The Glass Menagerie*

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Dedication

I dedicate this thesis to my dear husband who has always been there for me to help, to my mother and to my father whose support has made me a stronger person. I will forever be thankful, to my children, to my grandfathers and my grandmothers whom which I couldn't complete my thesis without their prayers.

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Abstract

In this study, the researcher investigates the use and the frequency of English conditional sentences : Type "0" , Type "1" , Type "2" , Type "3" , Mixed types and Real conditionals by analyzing texts of three plays: *Major Barbara* by George Bernard Shaw, *The Glass Menagerie* by Tennessee Williams and *The death of a Salesman* by Arthur Miller.

The research aims at knowing the most and the least frequent types of English conditional sentences in the three plays. It also aims to see whether the uses\functions of English conditional sentences in the mentioned plays match or mismatch the use\function of English conditionals in the teaching materials, and English for Palestine "12" which is used as a model for comparison.

This study has two research questions: 1- What is the frequency of using each type of conditionals in the three plays *Major Barbara* by George Bernard Shaw, *The Glass Menagerie* by Tennessee Williams and *The death of a Salesman* by Arthur Miller ? 2- How do the uses of conditionals in the plays match or mismatch those in the grammar books for teaching?

The results of the study shows that the frequency of using English conditional occurrences in the three plays are ordered from the highest to lowest as follows: Type "1" with 24.7%, Type "0" with 21.6%, Type "2" with 17.2%, Mixed type with 6.2% , type "3" with 4.0% and Real conditionals with 3.1%. The number of instances of the expression "as if" is 23 with a percentage of 10.0% in all plays.

Findings also indicate that the use of English conditionals type "0" in the three plays doesn't match the use\function in English for Palestine "12". While it shows a match within other types such as type "1" , "2" and "3".

Chapter one

1.0. Introduction

Motivated by the importance of conditionals as a part of English Grammar in learning English as EFL, the researcher investigates the English conditionals in three plays to see the uses and the frequency of using conditionals.

The problem is that students in schools and universities learn the issue of conditionals in a way that may not match the way of using conditionals by native speakers. Students may have also to learn some types of conditionals that may not be used or very rarely used by native speakers.

In this study, the researcher explores the use of conditionals in English literature by analyzing three modern English plays. Search will be made to find out if the uses of the conditionals by native speakers of English match or mismatch the uses of conditionals used in EFL teaching. The researcher will analyze the texts of the plays to investigate the frequencies and the uses of conditionals in such authentic texts. The frequency and the instances of the conditionals will be classified in tables based on theoretical analysis for each instance in its context .

The aim of investigating the frequency and the use of all types of conditionals is to know which types of conditionals are more used than others and to see whether the uses of conditionals in classrooms match or mismatch the uses of conditionals in such authentic texts representing near real life situations.

It is expected that type "0" and "1" are more used than type "2" and "3". It is hypothesized that what teachers focus on in classrooms is missing in the repertoire of native speakers. In addition to that , it is anticipated that the way teachers teach conditionals doesn't match the way native speakers use conditionals.

1.1. Statement of the Problem

In both Schools and universities in Palestine, students are taught all types of conditionals part of which may not be used or very rarely used by native speakers. Some types of conditionals are complex , consequently they have a misleading effect on the students' understanding . It could be noted that conditionals are used by native speakers in different ways than the ways EFL have. In a sense what teachers and students focus on is actually missing in the repertoire of native speakers. The researcher will investigate the issue of conditionals in modern literature by analyzing three plays, in order to take results into consideration when designing English learning materials.

1.2. Significance of the Research

The researcher investigates conditionals by analyzing three plays: *Major Barbara* by George Bernard Shaw, *The Glass Menagerie* by Tennessee Williams, and *The Death of a Salesman* by Arthur Miller to see the instances and occurrences of the conditionals. It is assumed that Plays are a reflection of real life and they are also a reflection of real use of English language by its native speakers. The plays are modern which reflect modern English. The aim of the study is to investigate the uses and the frequencies of conditionals by the native speakers of English in modern situations, in order to see what types are more used than others. The results of the analysis will provide implications for teaching conditionals. So If , for example, type 3 of conditional is not used or rarely used by native speakers , why do we spend much time and effort teaching it in classes. Language is used according to certain condition \ situation.

1.3. Purpose of the Study

The purpose of this study is to investigate the frequency and the use of Conditionals in modern English literature by analyzing the three mentioned plays. In addition to that, the study aims at developing teaching grammar and specially conditionals by designing better materials for learning English taking into consideration the level and the age of students in Palestine.

1.4. Research Questions

- 1- What is the frequency of using each type of conditionals in the three plays *Major Barbara* by George Bernard Shaw, *The Glass Menagerie* by Tennessee Williams and *The Death of a Salesman* by Arthur Miller ?
- 2- How do the uses of conditionals in the three plays match or mismatch those in the grammar books and *English for Palestine 12*?

1.5. Hypotheses

- 1- It is hypothesized that type 2 is less used by native speakers than types "0" and "1".
- 2- It is hypothesized that type "3" has the least frequency of use.
- 3- Its predicted that the uses of the conditionals in the plays don't match their uses in the classrooms.

1.6. Methodology

The researcher will search for the conditional instances in each of the three plays. Literature in the plays is a reflection of authentic dialogues. The researcher will analyze the plays to see the frequencies and the uses of conditionals in the plays as they are considered a reflection of real life of native speakers and real use of English language. The analysis of the plays will take two dimensions: The first one is the

frequency of using all types of conditionals, in order to see which types are more commonly used than others by native speakers. The second is to see the uses of conditional and whether they match or mismatch the teaching of conditionals that students have in schools and universities.

1.6.a. Instrument

The researcher will read the texts of the three plays and find out instances of the English conditionals. The researcher will also see the frequencies of using all types of conditionals. The instances of conditionals will be classified into four main categories each of which is one type. The researcher will also see the frequency of each type of the conditionals by putting them in tables

1.6.b. Data collection

A computer search will be made for each type of conditionals in each of the three plays. Then each instance will be analyzed within its own context to make sure of the meaning for each structure.

1.6.c Analysis

The researcher will look at the uses and frequencies of conditionals for the sake of developing new trend in teaching conditionals. If native speakers don't use some types of conditional or rarely use other types, so why do we waste much time and effort teaching them in classes Palestine. If native speakers use conditionals in a way that is not consistent with the rules that are written by grammarians, so why teachers teach such rules for structures that are not commonly used. To study the function of instance, the semantic element in the context will be considered.

1.7. Results

The results of the analysis will show how many times each type of the conditionals is used by native speakers and so supporting or not teaching some types. The results will show how those types are used in real context and if they are used in the same way students have in classrooms and so creating a new way of teaching conditionals in real contexts.

Chapter two

Literature review

2.0 Introduction

This chapter reviews previous research talking about conditional sentences in English. This literature review discusses the issue of conditionals along seven dimensions: Literary discourse, conditionals in English, semantics and semiotics, types of conditionals, frequency and use of conditionals, grammatical problems faced by Arab learners, conditional problems facing Arab learners, and teaching conditionals.

2.1 Literary Discourse Analysis

Analysis of literary discourse has been a tradition to find out certain linguistic aspects.

Taylor and Francis (2010) conducted a research about literary discourse analysis talking about its emergence and taking into consideration the "evolution of the relationship between literature and linguistics throughout the twentieth century". Analyzing literary texts is called "Literary Discourse Analysis" and it is considered vital part of discourse analysis.

Campel (1990) conducted a study analyzing literature texts. He analyzed the responses of Gawain to the Lady in the play of *Sir Gawain and the Green Knight*. The aim of the study is to analyze the poems to study directives and politeness strategies for non-compliance responses.

Brown and Gilman (1989) conducted a research analyzing Shakespeare's plays *Hamlet, King Lear, Macbeth, and Othello* to search for politeness strategy. They

claimed that " dramatic texts provide the best information on colloquial speech of the period" (P.70). They believe that soliloquies can provide necessary politeness theory .

This is some support that literature and particularly plays are analyzed for the sake of learning aspects of English language, since literature is considered a reflection of use of English language. It is also important to add that some modal verbs in conditional sentences are used for politeness strategies and not to mark tense.

2.2 Conditionals in English

There are different definitions for the conditionals but all definitions agree that it is "something that has to be fulfilled before something else can happen. If, normally means provided that, is sometimes followed by then. If then is not stated, it is implied: If X happens (then)Y follows" (Alexander, 1988:273).

A conditional sentence has two main clauses: the first one is the condition clause and the second one is the subsequent clause which depends on the other. Most of these statements are introduced by " if ". A conditional clause is a kind of adverbial clauses. It presents a direct condition (Graver, 1986:89).

2.3 Semantics and Semiotics

Before talking about semantics and semiotics , a definition for each should be given . Semantics is "The branch of linguistics and logic concerned with meaning". The two main areas are logical semantics that is concerned with matters such as sense and reference and presupposition and implication. Lexical semantics is concerned with the analysis of word meanings and relations between them. While semiotics is The study of signs and symbols and their use or interpretation, as stated in *Oxford Dictionaries*.

"The semantics of conditional sentences has always been a topic that attracted the attention of many linguists, philosophers as well as psychologists and computer scientists" (Schulz, 2012: p1).

Schulz (2012) conducted a study which concentrated on a known problem for a compositional approach to the semantics of conditionals: the puzzle of Fake Tense (FT). This idea points out that in specific constructions of a wide area of languages the past tense marker seems not to be interpreted. He concluded that "the mood markings are simply not interpreted in the sub-sentence bearing the marker itself, but by the modal operator binding the world variable of the sub-clause"(p.20).

" The complexity of expressing conditional sentences lies in the dependence of one circumstance on the occurrence of another. .." (Norris, 2003:p.1).

Semantically, the clauses have a marginal function in the sentence, because they impute the primary proposition to the fact that the utterance is performed. It is important to know that the semantics of some examples of conditionals seem to be accounted by the pragmatic theory of relevance. This theory shows the interpretation of some examples and explains the unifying effect of this principle of relevance to account for all the examples of conditionals.

Celce-Murcia and Larsen-Freeman (1999) say that English conditional sentences have three types of semantic relationships. The first one is the factual conditional relationships and the second is future conditional relationships and the third is imaginative conditional relationships. Each one of these three types has its sub-types.

Factual conditionals relationships have four sub-types: generic, habitual, implicit inference, and explicit inference. Future conditionals relationships are also

called predictive conditionals relationships and have future plans or contingencies. The normal utterance has the simple present in the "if" clause and the future "will" in the result clause. Imaginative conditionals relationships include two subsets: hypothetical and counterfactual conditionals (Norris, 2003).k2

2.4. Types of Conditionals

"There is about 324 distinct tense-modal sequences of conditionals. Those different types show the considerable varieties of conditional expressions" (Hill,1960. Cited in Al-khawalda, 2013:P.196).

ESL textbooks and grammars usually show the same three types, which do not include the complexity and variety of English conditional forms and meanings (Celce-Murcia and Larsen-Freeman, 1999).

Gramley and Patzold (2004) stated that English Conditional sentences are four types. The first one is Real Conditional Clause in which *will* is used and it refers to the future time. The second type is the Unreal Conditional Sentences in which the past tense is used to refer to less probability as a marker of remoteness. The third type is Counterfactual Conditional Sentences, in which you say something about the past for a "hypothetical state of affairs" and they express probability of something given the right conditions in the past". The fourth type of conditional sentences is the Implicational Conditionals. They are to be true for an actual condition and the truth is never known (as cited in Zawahreh, 2013).

According to Celce-Murcia and Larsen- Freeman (1999) Conditional sentences are three types. The first type is called factual conditionals which includes two: timeless and time-bound. The second type is future predictive conditional sentences. They are classified into two categories: strong condition and result, and weakened condition or result. The third type of the conditional which is considered

the most difficult is imaginative conditional sentences. It is classified into two types: hypothetical and counterfactual.

The four types of conditionals are : the first one is The Zero Conditional: This type is used to talk about universal statements such as facts, rules, and certainties. In this condition , we use the simple present in both clauses . The second one is The First Conditional: This condition is called "potential or indicative conditional". It describes a hypothetical statement which is usually true, but the truth is unverified. The third one is The Second Conditional: It usually expresses less probable sentences and preferences and imaginary situations. The fourth one is The Third Conditional: It is used to convey impossible events in the past (Sultan, 2011).

2.5. Frequency of Using English Conditionals

There are some shortcomings of ELT typology, the first one is that there is no considerable difference between type Zero and type One. The second shortcoming is that the mixed types are very infrequent, and are an arbitrary selection of possible combinations (Gabrielatos, 2006).

Various studies have reported that the ELT typology doesn't succeed to account for a large number of attested if-conditionals, and provides learners with a limited and in-accurate view of if-conditionals (Hwang, 1979; Maule, 1988; Fulcher, 1991; Wang, 1991; Ferguson, 2001).

Hwang (1979) found that seven patterns accounted for about two-thirds of the conditional sentences in her spoken and written corpora. The frequency ranking for Hwang's (1979) corpora is shown below.

Structure	Type	(266 conditionals)	Writing (948 conditionals)
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A. If + pres., pres.	Generic factual	51 (19.2%)	156 (16.5%)
B. If + pres., { will/be going to }	Future (predictive)	29 (10.9%)	118 (12.5%)
C. If + past, { would/might/could }	Present hypothetical or counterfactual	27 (10.2%)	95 (10%)
D. If + pres., { should/must/can/may }	Explicit inference factual or future with weakened result	24 (9%)	114 (12.1%)
E. If + { were/were to }, { would/could/might }	Present or future hypothetical or present counterfactual	23 (8.6%)	57 (6%)
F. If + { had + -en/have + -en }, { would/could/ might } + have + -en	Past counterfactual	10 (3.8%)	31 (3.3%)
G. If + pres., { would/could/might }	Future with weakened result	7 (2.6%)	58 (6.1%)
H. If + past, { would/could/might } + have + -en	Past counterfactual	less than 2%	21 (2.2%)

It could be seen that type 0 and 1 have about 29% of written corpora and type 2 has 10% , while type 3 has less than 2 % . These percentages should lead teachers and those who create materials for learning English to pay more attention to these numbers and to consider them the base in teaching conditionals.

Fulcher's (1991) written corpus study of sentence forms using "if," most of which were conditional, identified 20 different "if" forms. The Corpus was in academic, narrative, and journalistic writing. The aim of the study was to know if there were any differences in the frequency rate of "if" sentence forms. If so, it should

give some help regarding the issue of teaching conditionals depending on students' need and purpose.

In his study, Fulcher found that the traditional types 1, 2, and 3 accounted for 61 (or 20.4%) of the 299 occurrences of "if" forms. The traditional type 3 conditional (*if + past perfect, would have + -en*) accounted for only nine (or 3%) of the total.

Some of Fulcher's (1991) "if" Sentence Forms.

Type	Number/%
1. If + present simple, will (traditional 1st conditional)	31 (10.37%)
2. If + past simple, would (traditional 2nd conditional)	30 (10.03%)
3. If + past perfect, would have (traditional 3rd conditional)	9 (3.01%)
4. If + present simple, present simple/present continuous	77 (25.75%)
5. If + present simple, imperative	14 (4.68%)
6. If + present simple, present modal	44 (14.72%)
7. As if	21 (7.02%)
8. If + past simple, past simple	24 (8.03%)
9. Used in an interjection, such as: "if you like"; "if possible"	6 (2.01%)
10. If + past simple, present simple	7 (2.34%)
11. If + present simple, going to	4 (1.34%)
12. If + present perfect, present simple	8 (2.68%)
13. If + modal, modal	4 (1.34%)

14. If + past modal, present simple	12 (4.01%)
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Gabrielatos (2006) conducted a study of conditional sentences in the British National Corpus and tests the representation of the typology which is used in many English language teaching (ELT) course books. He found that ELT materials provides students with an incomplete picture of if conditionals, in terms of their morphosyntactic patterns and modality marking, and the link between morphosyntax and the semantic/pragmatic relation between the clauses. He also found that those texts books expose students to lists of exceptions.

In his study (2009) , Novogradec discussed the effects corpora have on the use of specific grammatical forms in course books and grammar textbooks. He found that conditional sentences forms (If I was/were) were used in different ways across the registers. He said "results might be applied to the pedagogical materials in order to make students' learning more natural and interesting" (P.63).

In both Vovogradec' and Gabrielatos' papers the writers examined "if conditional sentences" in English pedagogical materials and compared them with corpus analysis. They both found that texts books need to be developed in a way that matches students' needs, taking into consideration corpus analysis results.

2.6. Grammatical Problems Faced by Arab Learners of English

Since EFL learners face language problems including grammatical conditionals, it is important to look into such problems.

Lado (1957) concluded that teaching grammar is an important issue. knowing how, when, and what to teach is not an easy task. The question is not whether

grammar should be taught to students or not, but it is how it should be taught (as cited in Basaeed, 2013).

English language and Arabic language are not from the same linguistic family, they show grammatical differences. Actually, some aspects in English grammar are not found in Arabic. This is why Arab students face many difficulties in these aspects, specially the use and function of the verbs be, do, and have and using the present perfect tense appropriately and properly (Basaeed, 2013).

Fromkin (2007) concluded that it is obvious from research that the first language has either a positive or a negative impact on learning a second language, particularly at the beginning of acquiring L2. Learning a new language relies on the grammar of the first language. Lado thinks that learners transfer forms, meaning and culture of their first language to the foreign language and culture. Moreover, negative transfer is the negative influence of the native language L1 on the performance of the target English language learner, This effect depends on the differences or similarities between the two languages (as cited in Basaeed, 2013).

Most of the errors due to linguistic interference from Arabic into English are in the area of spelling, pronunciation and some syntactic features. Mainly, there are two distinctive types of errors: competence errors and performance errors. Performance errors considered not serious because they are made when students are tired or hurried. However, competence errors are considered more serious than performance errors as they show inadequate learning. Competence can be defined as the ability to speak and understand a language. Performance can be defined as the real application of this ability in language behavior (Chomsky,1965 as cited in Ali, 2007).

2.7. Conditional Problems Faced by Arab Learners of English

English Conditional sentences are a serious problem to overcome for both teachers and learners of English in both ESL/EFL contexts. Conditional sentences are linguistically and cognitively complicated and they show a different meanings which are understood through different forms, and are used for different discourse functions (Norris, 2003).

" In his survey of the most serious teaching problems encountered by ESL teachers in the Los Angeles area, Covitt (1976) found that conditional sentences ranked fifth" (Covitt, 1976 as cited in Al-khawalda, 2013: p.195).

There is little written literature about conditional sentences from a linguistic dimension. In addition to that, the problems which non-native speakers face when they deal with conditionals are ignored. This is why conditional sentences should be treated as one of the most difficult topics for non-native speakers of English (Al-khawalda, 2013).

Conditionals are one of the most difficult aspects of grammar for nonnative speakers of English. They are considered an obstacle for students and teachers. The problems of conditionals come from having two clauses to express meaning using complex structure (Al-khawalda, 2013).

Conditional sentences is a weighty topic in language acquisition. But there is little research about it, which explains the question of why conditionals are considered confusing topic to Arab learners of English. Learning the three main types of conditionals is supposed to be not a complicated job, but it seems that the differences with attention to both semantics and pragmatics creates great difficulties (Al-khawalda, 2013).

Conditionals express the cause-and-effect or temporal sequences of two events. The typical structure of conditionals is antecedent clause and a consequent. They usually take the logical meaning of 'if p, then q' and perform different functions, for example, reasoning, making inferences and imaging correlations...etc (Traugott et al.,1986 as cited in Al-khawalda, 2013).

The fact that verbs in conditional sentences do not retain the normal references to time leads to complexity. Gordon (1985:85) states that "the past is used to represent improbability in the present or future, and the past perfect is used to refer to impossible events that didn't happen in the past". Moreover, the present is used to refer to the future in the 'if' clause of future predictive conditionals (Al-khawalda, 2013).

Kharama and Hajjaj (1997) suggest that the difficulty of conditionals is due to that "the forms of the two verbs in the two clauses which depend on each other" (p.137). They add that three main things must be emphasized in teaching conditionals: "forms of the verbs, the time reference of the verbs, and the meaning of the condition in each of the patterns" (p.140).

Previous studies investigate the complexity of conditionals because of the integration between tense, verb form, mood and semantics. This leads to the difficulty to find a systematic method to understand conditionals by learners of English (Al-khawalda, 2013).

Schulz (2012) wrote a paper that aimed at developing an explanation of modal of what he called "Fake Tense" in conditionals in English language. His paper explains Fake Tense in English conditional sentences as it is considered as a clear example of ambiguity. He said "The past tense morphology can signal the presence of

a temporal operator, but it can also mark the specific modal operator. The ambiguity is proposed to be the result of re-categorization" (p.1).

Sultan (2011) conducted a study aimed at showing one of the most vital problems Iraqi students face in translation which is the translation of English conditional clauses into Arabic. He used samples of twenty-two English sentences to be translated into Arabic in sixty-six minutes by Iraqi students. He found that the most essential conclusion of the study was that the students committed specific mistakes in translation of English conditional clauses into Arabic. These mistakes vary from most influential such as in the coordinating conjunction 'and' to the least influential such as in 'place and time clauses.

Romoli (2012) suggested that conditional sentences had three main problems. The first problem is that they don't have presuppositions. The second problem is that they contrast between sentences and the initial conditionals. The third problem is that they expect logical condition in a wrong way. He proposed that the best solution for these problems "is that the presupposition is nonetheless locally accommodated in the antecedent and furthermore that the sentence is also interpreted exhaustively, which gives rise to a non-presuppositional and non-tautological meaning analogous... Furthermore, I argue that the degraded status of the sentence-initial case is an independent fact rooted in the topic-focus structure of sentence-final conditionals. Finally, the present proposal can also be extended to treat related non-presuppositional cases.." (p.20).

The problems of English conditional sentences are considered one of the most serious problems in English Grammar for native speakers, nonnative speakers, students and teachers. Difficulty of English conditional sentences comes from: complex structure, complex meaning, semantic and pragmatic meaning, tense

integration, and translation to Arabic. The issue of English conditional sentences needs to be discussed and searched to find the best solutions to such problems.

2.8. Teaching Conditionals

It is obvious from findings that first language has a positive or negative impact on learning a second language, especially at early stages of acquiring\learning the target language. Teaching a new language is based on the grammar of the first language, that's why learners tend to transfer both forms and meanings of their native language and culture to the target language (Basaeed,2013).

In his study 2009, Novogradec concluded that the aim of his article was not to advise teachers how to teach specific forms of English conditional sentences, but the aim was to encourage those who design materials for teaching to take corpora into consideration when creating materials.

Research has been conducted to improve hypotheses about the issue of second language acquisition. This will help in analyzing learners' errors by using specific techniques. In addition, they attribute a cause to each error and find out if, for example, L1 interference, or teaching techniques or problems in the target language are the main cause of learners' error. Therefore, Error Analysis deals with errors done by students who learn a second language. Error analysis makes learners alert to the significance of communication in language learning (Ali, 2007).

Grammar can be taught in different ways. This means that there is no best way that suits all aspects of grammar (Basaeed,2013).

It is known that there is no one method of teaching that guarantees successful results. Many learners find grammar interesting when it is applied in authentic, clear, and simple context. Moreover, students like learning grammar that is used in real life.

It is also important that this grammar includes all skills of language (listening, speaking, reading, and writing) (Franz, 2004 as cited in Basaeed, 2013).

Teaching a foreign or a second language is not an easy task. However, it should be taught effectively with patience and hard work. For this, a teacher needs to study the problems and difficulties that Arab learners face in the process of learning English. When the problems and difficulties are discovered, the process of teaching becomes easier (Ali, 2007).

A happy learner has a competent teacher while learning a second language. When a student begins learning a second or foreign language, he/she faces many problems. At this level the teacher is essential for rescue (Ali, 2007).

The traditional grammar method of teaching English oversimplified conditionals into three types, but learning only these three main types of conditional sentences which are generally part of school curriculum, doesn't lead to mastering conditionals in general because conditionals are not limited to these three types. Other types of conditional sentences are really ignored (Al-khawalda, 2013).

Maule (1988) thinks that simplistic method of teaching type 1, 2, and 3 conditionals has a harmful effect rather than a good one. If learners are taught only simplified forms, they will not be equipped enough to use the different variety of forms in the English language. They will not have the ability to produce acceptable conditional forms (Al-khawalda, 2013).

One important limitation of the ELT materials is that it distinguishes types based on modality marking and time orientation. For example, The difference between the first type and the zero type proves that it is not important and confusing, because the difference between them has nothing to do with modalization in the two parts of the sentence (Basaeed, 2013).

Holmes (1988) searched for modality in ESL textbooks and compared it with corpus. He found that several textbooks present an unjustifiably attention to modal verbs while they should pay more attention to alternative linguistic strategies (O’Keeffe, McCarthy and Carter 2007, 21-2, cited in Novogradec, 2009).

Novogradec (2009) conducted a study to compare pedagogical materials (grammar textbooks and course books) with the real (authentic) language use in the corpora, with a focus on a particular feature. Searching a corpus that consists of sentences used in real life situations can help the writers of pedagogical materials to see whether their examples of particular grammatical structures are in accordance with their presented materials.

It could be noted that most of English textbooks are written in the same way following one method for teaching conditionals which is simplification. It could be realized that writers of English textbooks don’t take into consideration written or spoken corpora when they design courses. This study will help those who create materials to take literature analysis into consideration when designing materials for teaching, because plays are considered authentic materials written and spoken by native speakers.

Successful Teaching needs successful teacher, successful student and reliable materials. Teaching Conditionals is not an easy task. Problems of English conditionals need to be solved and the gap between authentic texts and teaching materials needs to be disappeared.

2.9. About the Plays

2.9.1. Major Barbara

George Bernard Shaw was born in Catholic Dublin in 1856. His writing began simultaneously with his political career. *Major Barbara* was written in London in early 1900s. It is known as one of "discussion plays" and it consists of three acts (81 pages). The climax comes when Undershaft purchases the salvation army and Barbara. *Major Barbara* primarily talks about morality, religion, and social engineering . Mainly the themes include issues about the crime of poverty, the ideal community, arms and the man and the will to killing. The major characters in the play are: Andrew Undershaft who is the great arms industrialist. Barbara who is the play's savior and she begins the play as a major for the Salvation Army. Adolphus Cusins who casts as the poet within the play and he joins the Salvation Army. Lady Britomart Undershaft who is a very typical managing woman of the upper class, Stephen Undershaft who is Lady Britomart's only son and he takes himself of morality very seriously (Major Barbara, 2015).

2.9.2. The Death of a Salesman

Arthur Miller was born in New York City in 1915. He began his job as a playwright while he was a student at the University of Michigan. *Death of a Salesman* was written in 1949 and it is one of Miller's most famous work. It addresses the painful conflicts within one family. The play consists of two acts and requiem (43 pages). The themes of the play mainly talk about American national values and the cost of blind faith in the American Dream, abandonment, and betrayal. The Major characters in the play are: Willy Loman who is an insecure and self-deluded traveling salesman and he believes in the American Dream of easy success and

wealth. Biff Loman who is Willy's old elder son and he led a charmed life in high school as a football star. Linda Loman who is Willy's loyal and loving wife and she suffers through Willy's dreams and self-delusions. Happy Loman who is Willy's younger son and he has lived in Biff's shadow all of his life. Charley who is Willy's neighbor and he owns a successful business. Ben who is Willy's wealthy older brother and he has recently died and appears only in Willy's "daydreams (The Death of a Salesman, 2015)

2.9.3. The Glass Menagerie

Tennessee Williams was born in Columbus in 1911. *The Glass Menagerie* is a memory play, and its action is drawn from the memories of the narrator, Tom Wingfield. The play is 56 pages. *The Glass Menagerie* was written between 1941–1943. The themes of the play are: The difficulty of accepting reality and the impossibility of true escape. The main characters in the play are: Amanda Wingfield who is Laura and Tom's mother and she is a proud, vivacious woman. Laura Wingfield who is Amanda's daughter and Tom's older sister. Tom Wingfield who is Amanda's son and Laura's younger brother and he is an aspiring poet (*The Glass Menagerie*, 2015).

Chapter Three

Methodology

3.0 Introduction

Research has been conducted about conditionals which mainly talked about teaching conditionals and problems pupils have in learning conditionals. Researches also concentrated on comparing types of conditionals with each other in respect of form and function.

Searching for conditionals through discourse methodology will help to investigate conditionals in respect of frequency and use in modern English literature. The researcher will analyze the texts of three English plays considered a reflection of real use of English. The texts of these plays are authentic because they include conversations among native speakers of English. The first play is *Major Barbara* by George Bernard Shaw who is known in using everyday language. The second play is the *Death of a Salesman* by Arthur Miller who is considered one of the most successful and enduring playwrights. The third play is *The Glass Menagerie* by Tennessee Williams.

3.1 Methodology

The methodology is based on computer search for conditionals in *Major Barbara*, *The Glass Menagerie* and *The Death of a Salesman* plays. The researcher analyzes the plays to see the frequencies and the uses of conditionals in situations in the plays as they are considered a reflection of life of native speakers.

The analysis of the plays focuses on two dimensions: The first one is the frequency of using all types of conditionals, in order to see which types are more commonly used by native speakers. The second dimension is to see the uses of

conditionals and their functions to see whether they match or mismatch the teaching of conditionals that students have in Palestinian schools and universities.

The methodology In this study is divided into three subsections in details as follows:

3.1.a. Instrument

The researcher collects background information about the three plays using libraries and websites. The second step is reading three plays and finding out instances of the English conditionals. The researcher also works out the frequencies of using all types of conditionals. The instances of conditionals are classified into four main categories each of which is one type. The researcher classifies the frequency of each type of the conditionals by putting them in tables.

3.1.b. Data Collection

Data collection is one of the most important steps in methodology. The data of this thesis come from *Major Barbara*, *The Glass Menagerie* and *The Death of a Salesman*. In this Thesis, the researcher analyzes Conditionals based on frequency and use.

After finding out the frequency of the instances of the conditionals and having them in tables, the researcher provides the theoretical analysis. Each instance of the conditional types is analyzed in its context. The researcher will see if those uses of conditional sentences in all types match or mismatch the grammatical uses of conditionals that our students have in classrooms.

Then, tables are being made to show the percentages of conditionals based on their types and functions in the three plays. Then, the results of the study are being

compared with those in EFL to investigate the impact of such analysis on the practice of teaching grammar in EFL context .

3.1.c. Data Analysis

Two different types of analyses are used: The first analysis includes the frequency of English conditionals in the English plays and the second is related to the use of conditionals.

The researcher will look at the uses and frequencies of conditionals for the sake of developing new trend in teaching conditionals. If native speakers don't use some types of conditionals or rarely use other types , so why do we waste much time and effort teaching them in our classes. If native speakers use conditionals in a way that contrasts the rules that are written by grammarians, so why teachers teach grammatical rules that are not used. The researcher also analyzes the various semantic context where each type is used.

This thesis is considered a quantitative study because the researcher uses the analytical approaches in analyzing conditionals with respect to frequency and use. In addition to that, the researcher uses statistical analysis in percentage. Every type of conditionals is calculated as follows:

Number of types and uses of C

$$\text{-----} \times 100 = \text{-----}\%$$

Total number of types and uses of C

No. of C

$$\text{-----} \times 100 = \text{----}\%$$

Σ Total no. of C

3.2. Summary

The methodology presented in this chapter consists of three major components: The first section is instrument, and the second section is data collection. The third and the final section is Data Analysis. The following chapter presents a full description of the results and discussion.

Chapter Four

Results and Discussion

4.0. Introduction

This chapter analyses the occurrences of English conditional sentences, each one in its context. It also shows the frequencies and the percentages of occurrences of each type of English conditionals in three English plays: *Major Barbara* by George Bernard Shaw, *The Glass Menagerie* by Tennessee Williams and *The Death of a Salesman* by Arthur Miller. The aim of the analysis is to see whether the uses of English conditional sentences in the literature match or mismatch the uses of conditionals in the teaching materials in Palestinian curriculum. *English for Palestine 12* will be used as a model in the analysis to be compared with instances of English conditionals in the three plays. The analysis also aims at knowing the frequency of using each type of English conditionals in order to suggest implications for teaching them. This chapter is divided into three main parts, each one talks about one of the mentioned plays. Each part also contains occurrences of if conditionals with analysis and percentages. In addition to that, this chapter presents categorizations of English conditionals instances into six main types : type "0", type "1", type "2", type "3", mixed types and real conditional sentences.

4.1. The Use and The Frequency of English Conditional Sentences in Major Barbara

Checking the instances of all conditional types in the three plays selected for this study, the following table presents the frequency and the percentage of each type in each play. This table will be the reference in discussing the examples later in the chapter.

Frequency /Percentage	Major Barbara		The Glass Menagerie		The Death of a Salesman		All plays	
	F	P	F	P	F	P	F	P
Type "0"	30	23.1%	10	16.9%	9	23.7%	49	21.6%
Type "1"	34	26.2%	16	27.1%	6	15.8%	56	24.7%
Type "2"	23	17.7%	7	11.9%	9	23.7%	39	17.2%
Type "3"	6	4.6%	2	3.4%	1	2.6%	9	4.0%
Mixed types	9	6.9%	4	6.8%	1	2.6%	14	6.2%
Real conditionals	4	3.0%	1	1.7%	2	5.3%	7	3.1%
" as if"	13	10.0%	3	5.1%	7	18.4%	23	10%
Unfinished sentences	11	8.5%	16	27.1%	3	7.9%	30	13.2%
Total	130	100%	59	100%	38	100%	227	100%

Checking the instances of conditional types in the English for Palestine 12 (work book), the following table presents the frequency and the percentage of each type.

English for Palestine 12 (Work book)	Frequency	Percentage
Type "0"	6	22.22%
Type "1"	6	22.22%
Type "2"	6	22.22%
Type "3"	9	33.34%
Mixed Types	0	0
Real Conditionals	0	0
"As if"	0	0
Unfinished Sentences	0	0
Total	27	100%

It is important to take these numbers and percentages into consideration and compare them with percentages of plays analysis. It is clear that type "3" is given more attention in *English for Palestine 12*, while it has the least percentage in the plays compared with types "0", "1" and "2".

4.1.1. If Type "0"

Type "0" and type "1" refer to the same type of conditional sentences in some sources. Type "0" is categorized into two types: Generic and Habitual. Generic conditional sentences are used to express situations that are true and unchanging. The structure of this type takes simple present in both parts of a conditional sentence. This

type is usually used in scientific writings. Habitual conditional sentences are used to express a habit. The structure of habitual conditional sentences takes past or present situations that are true (Celce-Murcia and Larsen-Freeman, 1999).

In *English for Palestine 12*, students are taught that if Conditional sentences type "0" is used for things that are considered generally or always true, such as scientific laws. One example of type "0" : "if it does not rain all year, Aswan still supplies water" (Rammal et al, 2008).

If type "0" is meant to be used to talk about general truths such as laws and scientific facts as mentioned in the Celce-Murcia's and Larsen-Freeman's book and in *English for Palestine 12*.

Looking at the instances of English conditional sentences of type "0" in *Major Barbara*, it will be realized that only one instance of these examples is used to talk about general truths, laws or even scientific facts which is instance "1". In other words, the use of English conditional sentences type "0" that we actually have in Palestinian teaching materials and in the Celce-Murcia's and Larsen-Freeman's book doesn't match the use of conditionals type "0" in *Major Barbara*. All of the instances are formed in type "0" to talk about events and situations in the present or future.

Knowing that modals usually express a range of certainty degrees from high certainty to low certainty which is equivalent to a fact depending on the condition in the if clause.

The percentages of using English Conditionals type "0" is 23.1% of all conditional sentences. It seems that If type "0" is an important type to be considered and taught in schools and universities.

4.1.1.a. Instances of English Conditional Sentences Type "0" in Major Barbara

1) STEPHEN. All this simply bewilders me, mother. People may differ about matters of opinion, or even about religion; but how can they differ about right and wrong? Right is right; and wrong is wrong; *and if a man cannot distinguish them properly, he is either a fool or a rascal*:that's all.

LADY BRITOMART (touched). That's my own boy (she pats his cheek)!
Your father never could answer that...

This example of type "0" in *Major Barbara* is meant to be a general fact. Stephen claims that if a man can't distinguish between right and wrong, he is either a fool or rascal which could be acceptable by many as a truth.

2) LADY BRITOMART. *I see nothing to laugh at in that; nor should you if you are really converted.*

CUSINS (sweetly). You were not present. It was really funny, I believe.

By reordering this example of type "0", the sentence will be: If you are really converted, you shouldn't laugh. It is acceptable to start with a condition clause or a result clause in a conditional sentence.

3) LADY BRITOMART (turning with ominous suavity to Cusins).

Adolphus: you are a professor of Greek. Can you translate Charles Lomax's remarks into reputable English for us?

CUSINS (cautiously). *If I may say so, Lady Brit, I think Charles has rather happily expressed what we all feel.* Homer, speaking of Autolycus, uses the same phrase. Pukinondomonelthein means a bit thick

Type "0" is used here to talk about real situation in the present. The expression :
If I may say so, is used as asking permission to say something. It is a polite way in
which Cusins talks to his mother assuming his mom would agree.

4) LOMAX (handsomely). *Not that I mind, you know, if Sarah
dout.*

LADY BRITOMART (crushingly). Thank you. Have I your permission,
Adolphus, to invite my own husband to my own house?

5) SARAH. Do you mean that he is coming regularly to live here?

LADY BRITOMART. Certainly not. *The spare room is ready for him if
he likes to stay for a day or two and see a little more of you;* but there are
limits.

This is an open conditional sentence in which the speaker is giving a
choice.

6) UNDERSHAFT. I do not find it an unpleasant subject, my dear.
It is the only one that capable people really care for.

LADY BRITOMART (looking at her watch). Well, *if you are
determined to have it, I insist on having it in a proper and respectable
way.* Charles: ring for prayers. (General amazement. Stephen rises in
dismay.)

7) LADY BRITOMART. Sarah: *if you want to go, go.* Anything's
better than to sit there as if you wished you were a thousand miles away.
(will be discussed later)

SARAH (languidly). Very well, mamma. (She goes.) Lady Britomart,
with a sudden flounce, gives way to a little gust of tears.

Imperative verb form can be used in the result clause in type "0" of conditional sentences. In *English for Palestine 12*, using imperative verb form is overlooked, even though it is used in natural English as given in the text.

8) LADY BRITOMART. You need not do anything, Andrew. You are one of the family. You can sit with us and enjoy yourself...

LADY BRITOMART (outraged). Charles Lomax: *if you can behave yourself, behave yourself-*

9) *-If not, leave the room.*

This sentence of conditionals type "0" is perceived with another conditional sentences. "If not" means: if you can behave yourself.

Saying "if not" is used here with deleting the rest of the condition assuming it is understood from previous context.

10) RUMMY. You wont be let drink, though.

PRICE. I'll take it out in gorspellin, then. *I dont want to drink if I can get fun enough any other way.*

11) BARBARA. (calmly making a note). Afraid to give his name. Any trade?

BILL. Who's afraid to give his name? (Doggedly, with a sense of heroically defying the House of Lords in the person of Lord Stevenage.) *If you want to bring a charge agen (against) me, bring it...*

12) BARBARA. Someone you dont believe in. But youll be glad afterwards.

BILL (slinking off). I'll go to Kennintahn to be out o the reach o (of) your tongue..., *selp (help) me Gawd if I don't!*

13) BILL (with a heartbreaking attempt at devil-may-care cheerfulness). I aint miserable. (He sits down again, and stretches his legs in an attempt to seem indifferent.)

BARBARA. *Well, if youre happy, why dont you look happy, as we do?*

Barbara here claims that she is happy while actually she is not.

The meaning of this sentence is if you are happy, be happy.

14) BARBARA. *Why dont you laugh if you want to Cholly? It's good for your inside.*

The meaning of this conditional sentence is if you want to laugh , laugh.

LADY BRITOMART. Barbara: you have had the education of a lady. Please let your father see that; and dont talk like a street girl. .

15) JENNY. God give me strength

BILL (striking her with his fist in the face). *Go and shew (show) her that, and tell her if she Rants one like it to come and interfere with me...*

16) LOMAX (cunningly). Not as a drummer, though, you know. You are a very clearheaded brainy chap, Cholly; and it must have been apparent to you that there is a certain amount of tosh about—

LADY BRITOMART. Charles: *if you must drivel, drivel like a grown-up man and not like a schoolboy.*

17) UNDERSHAFT. Thats just it: all the foundlings I can find are exactly like Stephen.

LADY BRITOMART. Andrew!!

UNDERSHAFT. I want a man with no relations and no schooling...*and if he shews the least ability, he is fastened on by schoolmasters...*

18) UNDERSHAFT (stopping him). Yes, yes, yes, yes: that's all right, Stephen. She won't interfere with you any more: your independence is achieved...

LADY BRITOMART (who has pulled herself together strongly). I quite understand, Stephen. *By all means go your own way if you feel strong enough...*

Conditional sentence can be started with a condition clause, or with a result clause. So it is one way to say "go your own way if you feel strong enough" or "if you feel strong enough, go your own way". But it is essential to remember that when you start with conditional clause, you have to use comma between the two clauses. It must be noticed that in *English for Palestine 12*, is mentioned the possibility of writing a condition clause in the two different ways.

19) STEPHEN. Well, I cannot help thinking that all this provision for every want of your workmen may sap their independence and weaken their sense of responsibility...

UNDERSHAFT. Well you see, my dear boy, when you are organizing civilization you have to make up your mind whether trouble and anxiety are good things or not. *If you decide that they are, then, I take it, you simply don't organize civilization; and there you are, with trouble and anxiety enough to make us all angels!...*

20) CUSINS (with sudden heat, his spectacles twinkling with mischief);. A thousand! You dare offer a miserable thousand to the son-in-law of a millionaire! No, by Heavens, Machiavelli! you shall not cheat me. You cannot do without me; and I can do without you. I must have

two thousand five hundred a year for two years. At the end of that time, *if I am a failure, I go...*

21) CUSINS. What on earth is the true faith of an Armorer?

UNDERSHAFT. To give arms to all men who offer an honest price for them, without respect of persons or principles... The first Undershaft wrote up in his shop IF GOD GAVE THE HAND, LET NOT MAN WITHHOLD THE SWORD.....The sixth, my master, was the best of all. He wrote up *NOTHING IS EVER DONE IN THIS WORLD UNTIL MEN ARE PREPARED TO KILL ONE ANOTHER IF IT IS NOT DONE*. After that, there was nothing left for the seventh to say. So he wrote up, simply, UNASHAMED.

22) BILL. Rotten drincken whisky it is too.

MRS. BAINES. Dear Barbara: Lord Saxmundham has a soul to be saved like any of us. *If heaven has found the way to make a good use of his money, are we to set ourselves up against the answer to our prayers?*

23) UNDERSHAFT. Not necessarily. Remember the Armorer's Faith. I will take an order from a good man as cheerfully as from a bad one. *If you good people prefer preaching and shirking to buying my weapons and fighting the rascals, dont blame me...*

24) LOMAX (springing up). Oh I say! You dont mean that this thing is loaded, do you? My ownest: come off it.

SARAH (sitting placidly on the shell). *If I am to be blown up, the more thoroughly it is done the better*. Dont fuss, Cholly.

25) UNDERSHAFT. Ought, ought, ought, ought, ought! Are you going to spend your life saying ought, like the rest of our moralists?... Have you the courage to embrace it, Barbara?

LADY BRITOMART. Barbara, I positively forbid you to listen to your father's abominable wickedness. And you, Adolphus, ought to know better than to go about saying that wrong things are true. *What does it matter whether they are true if they are wrong?*

26) UNDERSHAFT. *What does it matter whether they are wrong if they are true?*

LADY BRITOMART (rising). Children: come home instantly. Andrew: I am exceedingly sorry I allowed you to call on us. You are wickeder than ever. Come at once.

27) BARBARA (following him). Don't be frightened. (She pins the badge on and steps back towards the table, sheaving him to the others.) There! It's not much for £5000, is it?

MRS. BAINES. *Barbara: if you wont come and pray with us, promise me you will pray f o r us.*

28) UNDERSHAFT (deprecatory). Go away!

LADY BRITOMART. Yes: go away. *If you will do nothing for Stephen, you are not wanted here.* Go to your foundling, whoever he is; and look after him.

29) MRS. BAINES. *I hope we shall have enough to keep an the shelters open. Lord Saxmundham has promised us five thousand pounds...*

MRS. BAINES. -- *if five other gentlemen will give a thousand each to make it up to ten thousand.*

To make the conditional sentence obvious , restructuring of the main clause and if clause will be as follows: If five other gentlemen will give a thousand each to make it up to ten, we shall have enough to keep the shelters open

30) LADY BRITOMART. But Sarah does; and Barbara does. That is, Charles Lomax and Adolphus Cusins will cost them more. So I must put my pride in my pocket and ask for it, I suppose. *That is your advice, Stephen, is it not?*

STEPHEN. No.

LADY BRITOMART (sharply). Stephen!

STEPHEN. *Of course if you are determined –*

To make a clear conditional sentence, the restructuring will be as follows: If you are determined, it is your advice. In this conditional sentence of type "0", the main clause and the result clause are separated with conversations. But when combining the two parts together , a complete and full sentence is created.

4.1.2. If Type "1"

Type"1" is future or predictive conditional sentences. This type is used to talk about plans in future or contingencies. The structure of this type is usually present simple in the condition clause, and future time in the result clause. It is also acceptable to use modals of prediction such as , may, should, etc (Celce-Murcia and Larsen-Freeman, 1999).

In English for Palestine students are taught that If type One is used to talk about something that may/will happen if something else happens. For example, "If you travel south from Cairo, you will reach Aswan" (Rammal et al, 2008).

English conditional sentences type "1" is used 34 times in *Major Barbara*. The English conditionals type "1" is used to talk about events and situations that will/may happen if something else happens as it is mentioned in the Celce-Murcia's and Larsen-Freeman's book and in *English for Palestine 12*. The possibility of the situation or the event to happen is limited by the modal which is used in the result clause. It seems that the use of English conditionals type "1" in *Major Barbara* matches the use of English Conditionals type "1" in Celce-Murcia's and Larsen-Freeman's book and in the teaching materials such as *English For Palestine 12*. The percentages of using English conditional type "1" is 26.1% of all instances.

4.1.1.b. Instances of English Conditional Sentences Type "1" in Major Barbara

1) LADY BRITOMART. You cannot go now, Andrew: it would be most improper. Sit down. What will the servants think?

UNDERSHAFT. My dear: I have conscientious scruples. May I suggest a compromise? *If Barbara will conduct a little service in the drawingroom, with Mr. Lomax as organist, I will attend it willingly.--*

2) *--I will even take part, if a trombone can be procured.*

3) UNDERSHAFT (accepting the chair). That is not what embarrasses me, Mr. Lomax. My difficulty is *that if I play the part of a father, I shall produce the effect of an intrusive stranger; and--*

4) *-- if I play the part of a discreet stranger, I may appear a callous father.*

LADY BRITOMART. There is no need for you to play any part at all, Andrew. You had much better be sincere and natural.

5) ;BARBARA. No. Will you let me try?

UNDERSHAFT. Well, I will make a bargain with you. *If I go to see you to-morrow in your Salvation Shelter, will you come the day after to see me in my cannon works?*

BARBARA. Take care. It may end in your giving up the cannons for the sake of the Salvation Army.

6) STEPHEN. But this so frightful to me, mother. To have to speak to you about such things!

LADY BRITOMART. It's not pleasant for me, either, *especially if you are still so childish that you must make it worse by a display of embarrassment...*

To make the context obvious, the restructuring of the condition and the result clause will be as follows: if you are still so childish, this is frightful to me.

7) LADY BRITOMART. I will not be disobeyed by everybody.
Adolphus: sit down. Charles: you may go. You are not fit for prayers:
you cannot keep your countenance.

LOMAX. Oh I say! (He goes out.)

LADY BRITOMART (continuing). But you, Adolphus, can *behave yourself if you choose to*. I insist on your staying.

8) STEPHEN (going to her). Mother: whats the matter?

LADY BRITOMART (swishing away her tears with her handkerchief).
Nothing. Foolishness. *You can go with him, too, if you like*, and leave me with the servants.

It is important here to say that if two sentences followed the if clause, the first one is considered the result clause. That is why this sentence is considered type "1" and not type "0". "You can go with him" is the result clause and not "leave me with the servants".

9) SHIRLEY (looking at it ravenously but not touching it, and crying like a child). I never took anything before.

JENNY (petting him). Come, come! the Lord sends it to you: he wasn't above taking bread from his friends; and why should you be? Besides, *when we find you a job you can pay us for it if you like.*

10) JENNY. That makes me so happy. When you say that, I feel wicked for loitering here. I must get to work again. She is hurrying to the shelter, when the newcomer moves quickly up to the door and intercepts her. ..

BILL. I know you. You're the one that took away my girl. You're the one that set eragen me. Well, I'm goin to aver out. Not that I care a curse for her or you: see?... She'll know what that means; *and if she keeps me waitin it'll be worse...*

11) BILL. Wot! I cant, cant I? Wots that you say (threatening him)?
SHIRLEY (not budging an inch). *Will you box TodgerFairmile if I put him on to you? Say the word.*

12) BILL (slinking off). I'll go to Kennintahn to be out o the reach o your tongue. (Suddenly turning on her with intense malice.) *And if I dont find Mog there, I'll come back and do two years for you,..*

13) BARBARA. Dolly! (indignant, in her mother's manner.)

CUSINS. Yes, my dear, it's very wearing to be in love with you. *If it lasts, I quite thinly I shall die young.*

14) UNDERSHAFT. *I think, my friend, that if you wish to know, as the long days go, that to live is happy, you must first acquire money enough for a decent life, and power enough to be your own master.*

This conditional sentences type "1" is separated with another sentence which starts with "as". So the conditional sentence is: if you wish to know, you must first acquire money enough for a decent life.

15) UNDERSHAFT (cold and sardonic). Have you ever been in love with Poverty, like St. Francis? Have you ever been in love with Dirt, like St. Simeon? Have you ever been in love with disease and suffering, like our nurses and philanthropists?...

CUSINS. Well, *I can only say that if you think you will get her away from the Salvation Army by talking to her as you have been talking to me, you don't know Barbara.*

16) BARBARA. Put it back in your pocket. You can't buy your Salvation here for twopence: you must work it out.

UNDERSHAFT. Is twopence not enough? *I can afford a little more, if you press me.*

17) BARBARA. Two million millions would not be enough...*The General says we must close this shelter if we can't get more money. I force the collections at the meetings until I am ashamed: don't I, Snobby?*

18) BILL. I don't want to be forgiven by you, or by anybody. Wot I did I'll pay for. I tried to get me own jawr broke to settisfaw you --

JENNY (distressed). Oh no --

BILL (impatiently). Tell y'I did: cawnt you listen to wots bein told you? All I got be it was bein made a sight of in the public street for me pains. *Well, if I cawntsettisfaw you one way, I can another.* Listen ere! I ad two quid saved agen the frost; an Ive a pa;hnd of it left...

19) UNDERSHAFT. Well, it assists the doctor: that is perhaps a less questionable way of putting it..

MRS. BAINES. Barbara: *will there be less drinking or more if all those poor souls we are saving come tomorrow and find the doors of our shelters shut in their faces?* Lord Saxmundham gives us the money to stop drinking -- to take his own business from him.

20) UNDERSHAFT. Good. Now, as to money! I propose to treat you handsomely from the beginning. You shall start at a thousand a year.

CUSINS (with sudden heat, his spectacles twinkling smith mischief). A thousand! You dare offer a miserable thousand to the son-in-law of a millionaire!... At the end of that time, *if I am a failure, I go. But if I am a success, and stay on, you must give me the other five thousand.*

21) LADY BRITOMART. Andrew: dont be aggravating. And dont be wicked. At present you are both.

UNDERSHAFT. This conversation is part of the Undershaft tradition, Bidy. Every Undershaft's wife has treated him to it ever since the house was founded. It is mere waste of breath. *If the tradition be ever broken it will be for an abler man than Stephen.*

22) LADY BRITOMART (rising and interposing). Stephen: I cannot allow you to throw away an enormous property like *this*.

STEPHEN (stiffly). Mother: *there must be an end of treating me as a child, if you please.* (Lady Britomart recoils, deeply wounded by his tone.)...

The expression "if you please" is an idiom, used to express exclamation, astonishment, indignation, etc. It is used in the play only for one time (Dictionary.com, 2014).

23) SARAH. Are you coming, Stephen?

STEPHEN. Well, I am rather busy -- er -- (Magnanimously.) Oh well, yes: I'll come. *That is, if there is room for me.*

By restructuring the conditional sentence, it will be as follows: if there is a room for me, I'm coming.

24) SARAH. The carriage for me, thank you. Barbara doesnt mind what shes seen in.

LOMAX. I say, Dolly old chap: do you really mind the car being a guy? Because of course *if you do I'll go in it. Still --*

CUSINS. I prefer it.

25) UNDERSHAFT. Well you see, my dear boy, when you are organizing civilization you have to make up your mind whether trouble and anxiety are good things or not. If you decide that they are, then, I take it, you simply dont organize civilization; and there you are, with trouble and anxiety enough to make us all angels! *But if you decide the other way, you may as well go through with it...*

26) LOMAX (lecturing to the company generally). You know, these high explosives dont go off like gunpowder, except when theyre in a gun...Did you know that, Undershaft? Have you ever tried?

UNDERSHAFT. Not on a large scale, *Mr. Lomax. Bilton will give you a sample of gun cotton when you are leaving if you ask him.* You can experiment with it at home. (Bilton looks puzzled.)

27) UNDERSHAFT. It does not belong to me. I belong to it. It is the Undershaft inheritance.

LADY BRITOMART. It is not. Your ridiculous cannons and that noisy banging foundry may be the Undershaft inheritance; but all that plate and linen, all that furniture and those houses and orchards and gardens belong to us. They belong to me: they are not a man's business. I won't give them up. You must be out of your senses to throw them all away; *and if you persist in such folly, I will call in a doctor.*

28) UNDERSHAFT. It shocked the men at first, I am afraid. But now they take no more notice of it than of the ten commandments in church.

LADY BRITOMART. Andrew: you are trying to put me off the subject of the inheritance by profane jokes... Why should not Adolphus succeed to the inheritance? I could manage the town for him; *and he can look after the cannons, if they are really necessary.*

29) LADY BRITOMART. Your ideas are nonsense. You got on because you were selfish and unscrupulous.

UNDERSHAFT. Not at all. I had the strongest scruples about poverty and starvation. Your moralists are quite unscrupulous about both: they make virtues of them. I had rather be a thief than a pauper. I had rather be a murderer than a slave. I don't want to be either; *but if you force the*

alternative on me, then, by Heaven, I'll choose the braver and more moral one...

30) UNDERSHAFT. Come! choose, man, choose.

CUSINS. But perhaps *Barbara will not marry me if I make the wrong choice.*

BARBARA. Perhaps not.

31) CUSINS. And leave me!

BARBARA. Yes, you, and all the other naughty mischievous children of men. But I cant. I was happy in the Salvation Army for a moment. I escaped from the world into a paradise of enthusiasm and prayer and soul saving;... *if we turn from the churches they build, we must kneel on the stones of the streets they pave...*

32) CUSINS. My good Machiavelli, I shall certainly write something up on the wall; only, as I shall write it in Greek, you wont be able to read it. But as to your Armorer's faith, *if I take my neck out of the noose of my own morality I am not going to put it into the noose of yours...*

33) BILL (bitterly). I know. It aint enough. Me an me few shillins is not good enough for you. Youre a earl's grendorter, you are. Nothin less than a underdpahnd for you.

UNDERSHAFT. Come, Barbara! you could do a great deal of good with a hundred pounds. *If you will set this gentleman's mind at ease by taking his pound, I will give the other ninety-nine...*

34) LADY BRITOMART (complacently). Yes: I have made a very good match for Sarah. Charles Lomax will be a millionaire at 35. But that

is ten years ahead; and in the meantime his trustees cannot under the terms of his father's will allow him more than £800 a year.

STEPHEN. But the will says also *that if he increases his income by his own exertions, they may double the increase.*

4.1.3. If type "2"

If type "2" is used 24 times in *Major Barbara*. Conditional sentences type "2" are problematic. There are two kinds of conditional sentences type "2": hypothetical and counterfactual. Hypothetical conditional sentences are used to talk about situations that still have possibility to happen. Counterfactual conditional sentences talk about situations that are impossible to happen. The students have problems in type "2" because past tense is used to refer to present time and past perfect tense is used to refer to past time (Celce-Murcia and Larsen-Freeman, 1999).

In English conditional type "2" , in casual conversations, "was" can be used instead of "were". In this case the situation is considered very informal writing (Oliver, 2007)

In the Conditional sentences, both real and unreal, modal auxiliaries -not only in the main clause, but also in the conditional clause. The modals that are commonly used in American English are can, could, may, might, must, should, will, would, has to and have to (Oliver, 2007).

Would is possible in the conditional clause, if it means willingness as in polite requests (Woodham, 2013).

Could is also can be used in the condition clause. When could is used in the condition clause in present and future unreal conditionals, it express permission or ability (Oliver, 2007).

Type "2" is used to talk about something unreal or imaginary now or in the future. Such as, "If the ancient Egyptians could return and see the High Dam, they would be amazed" (Rammal et al, 2008).

Looking at these examples of conditionals type "2" in *Major Barbara*, it can be realized that all instances of type "2" are used to talk about imaginary situations or events. It is clearly noted in the Celce-Murcia's and Larsen-Freeman's book and in *English for Palestine 12* that type "2" is used to talk about imaginary and not real situations in present or future. It is also clear that there are different past modals can be used in the result clause such as would, could and should.

It is noted that there is an absence of other past modals such as might and had to. The use of type "2" in *Major Barbara* matches the use of conditional type "2" in the teaching materials.

What is absent in English for Palestine is the use of singular verb to be with plural pronouns such as examples 4 and 7. It is also listed above the use of plural verb to be "were" with singular nouns and pronouns such as examples 1, 2, 13, 17, 19, and 20. These rules are considered ungrammatical if they are produced by learners in Palestinian classrooms. The percentages of using Conditionals type "2" is 17.7% of all instances. This means that conditionals type "2" is used less than conditionals types "0" and "1".

4.1.3.c Instances of English Conditional Sentences Type "2" in Major Barbara

1) STEPHEN. I am not sulking, mother. What has all this got to do with -- with -- with my father?

LADY BRITOMART. My dear Stephen: where is the money to come from?... You know how poor my father is: he has barely seven thousand

a year now; and really, *if he were not the Earl of Stevenage, he would have to give up society...*

It is against teachers understanding to use the verb to be "were" for both singular and plural subjects, but it grammatical to use it in conditional sentences type "2".

2) LADY BRITOMART. What things, pray?

CUSINS. Well, you would have to say before all the servants that we have done things we ought not to have done, and left undone things we ought to have done, and that there is no health in us... I shouldnt dare to marry Barbara -- *I couldnt look you in the face -- if it were true*. So I must go to the drawingroom.

3) The man, a workman out of employment, is young, agile, a talker, a poser, sharp enough to be capable of anything in reason except honesty or altruistic considerations of any kind. The woman is a commonplace old bundle of poverty and hard-core humanity. She looks sixty and probably is forty-five. *If they were rich people, gloved and muffed and even wrapped up in furs and overcoats, they would be numbed and miserable*; for it is a grindingly cold, raw, January day; and a glance at the background of grimy warehouses and leaden sky visible over the whitewashed walls of the yard would drive any idle rich person straight to the Mediterranean.....

4) PRICE. Wot! Oh Rummy, Rummy! Respectable married woman, Rummy, gittin rescued by the Salvation Army by pretendin to be a bad un. Same old game!

RUMMY. What am I to do? I cant starve. Them Salvation lasses is dear good girls; but the better you are, the worse they likes to think you were before they rescued you. Why shouldnt they av a bit o credit, poor loves? theyre worn to rags by their work. *And where would they get the money to rescue us if we was to let on we're no worse than other people?* You know what ladies and gentlemen are.

It is only acceptable in American

5) RUMMY. Thatswhats so unfair to us women. Your confessions is just as big lies as ours...

PRICE. Right! *Do you spose the Army 'd be allowed if it went and did right?...*

6) SHIRLEY (looking down on him with unfathomable disdain). Y o u box! Slap an old woman with the back o your hand! You hadnt even the sense to hit her where a magistrate couldnt see the mark of it, you silly young lump of conceit and ignorance... *Yah! I'd set about you myself if I had a week's feedin in me instead o two months starvation...*

7) BARBARA. Ive seen it hurting you when you went against it.

BILL (with compressed aggravation). *If you was my girl and took the word out o me mahthlawkthet, I'd give you suthinkyoud feel urtin*, so I would. (To Adolphus.) You take my tip, mate. Stop erjawr; or you die afore your time. (With income expression.)...

8) BARBARA. Weve just had a splendid experience meeting at the other gate in Cripps's lane. Ive hardly ever seen them so much moved as they were by your confession, Mr. Price.

PRICE. *I could almost be glad of my past wickedness if I could believe that it would elp to keep hathersstright.*

9) BARBARA. Oh Snobby, if you had given your poor mother just one more kick, we should hare got the whole five shillings!

PRICE. *If she heard you say that, miss, she'd be sorry I didnt. But I'm glad. Oh what a joy it will be to her when she hears I'm saved!*

10) UNDERSHAFT. There is nothing left to give him. So the five thousand, I should think, is to save his soul.

MRS. BAINES. Heaven grant it may! Oh Mr. Undershaft, you have some very rich friends. Cant you help us towards the other five thousand? We are going to hold a great meeting this afternoon at the Assembly Hall in the Mile End Road. *If I could only announce that one gentleman had come forward to support Lord Saxmundham, others would follow...*

11) UNDERSHAFT (aside to him, as he takes the trombone). The trumpet in Zion! (Cusins rushes to the drum, which he takes up and puts on. Undershaft continues, aloud) I will do my best. *I could vamp a bass if I knew the tune.*

12) LOMAX. That was rather fine of the old man, you know. Most chaps would have wanted the advertisement.

CUSINS. *He said all the charitable institutions would be down on him like kites on a battle field if he gave his name.*

13) UNDERSHAFT. Thats just it: all the foundlings I can find are exactly like Stephen.

LADY BRITOMART. Andrew!!

UNDERSHAFT. I want a man with no relations and no schooling: *that is, a man who would be out of the running altogether if he were not a strong man*. And I cant find him...

To make this context obvious, restructuring is needed. The conditional sentence is : if he were not a strong man, he would be out of the running.

14) STEPHEN (keeping his temper with difficulty). You are pleased to be facetious. I pretend to nothing more than any honorable English gentleman claims as his birthright (he sits down angrily).

UNDERSHAFT. Oh, thats everybody's birthright. Look at poor little Jenny Hill, the Salvation lassie! *she would think you were laughing at her if you asked her to stand up in the street and teach grammar or geography or mathematics or even drawingroom dancing*; but it never occurs to her to doubt that she can teach morals and religion. You are all alike, you respectable people...

15) UNDERSHAFT (shocked -- to Barbara). You dont think I am mocking, my love, I hope.

BARBARA. No, of course not; *and it wouldnt matter if you were*: half the Army came to their first meeting for a lark. (Rising.) Come along. Come, Dolly, Come, Cholly. (She goes out with Undershaft, who opens the door for her. Cusins rises.)

16) UNDERSHAFT. In separate little sheds, like that one. When one of them blows up, it costs very little; and only the people quite close to it are killed...

LOMAX (with studied coolness). My good fellow: you neednt get into a state of nerves. Nothing's going to happen to you; and I *suppose it wouldnt be the end of the world if anything did...*

17) LADY BRITOMART. Andrew: you are trying to put me off the subject of the inheritance by profane jokes...

UNDERSHAFT. *I should ask nothing better if Adolphus were a foundling.* He is exactly the sort of new blood that is wanted in English business. But hes not a foundling; and theres an end of it.

18) BARBARA. All right. Coming. (Snobby goes back into the shelter, followed by Barbara.)

RUMMY (stealing across to Bill and addressing him in a subdued voice, but with intense conviction). *I'd av (have) the lor (lord) of you, you flat eared pignosedpotwalloper, if she'd let me...*

19) UNDERSHAFT. From the moment when you become Andrew Undershaft, you will never do as you please again. Dont come here lusting for power, young man.

CUSINS. *If power were my aim I should not come here for it. Y o u have no power.*

20) CUSINS (gasping). Middle cl---! A snub! A social snub to m e! from the daughter of a foundling!

BARBARA. That is why I have no class, Dolly: I come straight out of th_ *It makes life bearable to millions of people who could not endure their existence if they were quite sober e heart of the whole people. If I were middle-class I should turn my back on my father's business; and we*

should both live in an artistic drawingroom, with you reading the reviews in one corner,...

21) BARBARA. It does nothing of the sort.

UNDERSHAFT. Well, it assists the doctor: that is perhaps a less questionable way of putting it. *It makes life bearable to millions of people who could not endure their existence if they were quite sober.* It enables Parliament to do things at eleven at night that no sane person would do at eleven in the morning...

22) BARBARA (at the window). You came yesterday to see my salvation factory. I promised you a return visit.

LOMAX (coming forward between Sarah and Undershaft). You'd find it awfully interesting. I've been through the Woolwich Arsenal; and it gives you a ripping feeling of security, you know, *to think of the lot of beggars we could kill if it came to fighting.* (To Undershaft, with sudden solemnity)..

23) UNDERSHAFT. Never mind, my dear. He thinks I have made you unhappy. Have I?

BARBARA. Do you think I can be happy in this vulgar silly dress? I! who have worn the uniform...I will never forgive you that. If I had a child, and you destroyed its body with your explosives -- if you murdered Dolly with your horrible guns -- *I could forgive you if my forgiveness would open the gates of heaven to you.* But to take a human soul from me, and turn it into the soul of a wolf! that is worse than any murder.

4.1.4. If Type "3"

Conditional sentences type "3" talks about past events that didn't happen. These situations involve real events. Affirmative sentences imply the corresponding negative sentences. The structure of this type is past perfect in the condition clause and would + past participle in the result clause. It is also possible to use other modals instead of would such as, could and should (Atawneh, 1991).

If type "3" is used to talk about an imaginary situation in the past. Such as, "If Egypt had not built the Dam, the country would not have been able to develop as fast as it has" (Rammal et al, 2008).

There are only 6 instances of conditional type "3" in *Major Barbara*. All Examples of conditional type "3" are used to talk about an unreal situation that did not happen in the past . The use of conditional type "3" in *Major Barbara* matches the use of the same type conditionals in teaching materials, such as *English for Palestine 12*.

The percentage of using English conditionals type "3" is only 4.6% which means the least percentage. Conditionals type "3" is used less than type "0", "1" and "2".

4.1.4.D Instances of English Conditional Sentences type "3" in Major Barbara

1) STEPHEN. Then it was on my account that your home life was broken up, mother. I am sorry.

LADY BRITOMART. Well, dear, there were other differences. I really cannot bear an immoral man... *You would all have grown up without principles, without any knowledge of right and wrong, if he had been in the house.* You know, my dear, your father was a very attractive man in some ways.

2) BILL (subsiding with a slouch). I'll stand up to any man alive, if he was ten Todger Fairmiles. But I dont set up to be a perffessional.

SHIRLEY (looking down on him with unfathomable disdain). Y o u box! Slap an old woman with the back o your hand!... *If Todger Fairmile'd done it, she wouldnt a (have) got up inside o ten minutes, no more than you would if he got on to you...*

It is important here to say that this sentences is type "3", so past perfect is used in the condition clause. The result clause is "She would a got up". The "a" letter in this sentence means "have", it is written in this way because it is daily life conversation.

3) BARBARA. So it will, Snobby. How much, Jenny?

JENNY. Four and ten pence, Major.

BARBARA. Oh Snobby, *if you had given your poor mother just one more kick, we should hare (have) got the whole five shillings!*

4) CUSINS. Your orders are already obeyed, Lady Brit.

BARBARA. Dolly: were you ever really in earnest about it? *Would you have joined if you had never seen me?*

5) CUSINS. Barbara: I am going to accept this offer.

BARBARA. I thought you would.

CUSINS. You understand, dont you, thatk I had to decide without consulting you. *If I had thrown the burden of the choice on you, you would sooner or later have despised me for it.*

6) CUSINS (gasping). Middle cl---! A snub! A social snub to m e! from the daughter of a foundling!

BARBARA. That is why I have no class, Dolly: I come straight out of the heart of the whole people... *Do you know what would have happened if you had refused papa's offer?*

CUSINS. I wonder!

4.1.5. Mixed Types

Sometimes it is accepted to use different types of conditionals, such as present, past and future conditional verb forms. In other words, We can form mixed conditionals if the context permits. This can be done by combining the condition clause from one type with a main clause from another (All types of conditionals and wish, 2014).

Mixed conditional sentence is used to talk about actions, situations or an event that didn't take place in the past, but it is imagined in the present. Or actions, situations or events that don't take place in the present, but it can be imagined in the past (All types of conditionals and wish, 2014).

Mixed types of conditional sentences are used in *Major Barbara*, but then seems to be totally ignored and overlooked in teaching Materials. In *English for Palestine 12* which is considered the highest and the most advanced level , mixed types of conditionals are overlooked. The reason behind that could be the difficulty of the structure, since one part of the conditional sentence is from tense which differs from the tense in the other part of the same conditional sentence. This type of conditional sentences is behind students level.

The percentage of using mixed types is 6.9% of all conditional sentences. Mixed types are used more than Conditionals type "3" while type "3" is taught in the English for Palestine but Mixed type are ignored.

4.1.5.e. Instances of Mixed Types English Conditional Sentences in Major Barbara

1) LADY BRITOMART. No: it's n o t of course. I want something much more than your everyday matter-of-course attention. I am going to speak to you very seriously, Stephen. I wish you would let that chain alone.

STEPHEN (hastily relinquishing the chain). *Have I done anything to annoy you, mother? If so, it was quite unintentional.*

LADY BRITOMART (astonished). Nonsense! (With some remorse.) My poor boy, did you think I was angry with you?

2) SHIRLEY (not budging an inch). Will you box Todger Fairmile if I put him on to you? Say the word.

BILL (subsiding with a slouch). *I'll stand up to any man alive, if he was ten Todger Fairmiles. But I dont set up to be a perfessional.*

3) SHIRLEY. Teetotaller. Never out of a job before. Good worker. And sent to the knackers like an old horse!

BARBARA. *No matter: if you did your part God will do his.*

SHIRLEY. (suddenly stubborn). My religion's no concern of anybody but myself

4) BARBARA (raising her head). I didnt take y o u r money, Bill.
(She crosses the yard to the gate and turns her back on the two men to
hide her face from them.)

BILL (sneering after her)... *Blame me if Jenny Ill didnt take it arter all
(after all)!*

5) BARBARA. Yesterday I should have said, because I was in the
*?... If your old religion broke down yesterday, get a newer and a better
one for tomorrow* power of God. (She resumes her self-possession,
withdrawing her hands from his with a power equal to his own.) But you
came and she wed me that I was in the power of Bodger and
Undershaft...

UNDERSHAFT. Come, come, my daughter! dont make too much of
your little tin pot tragedy... Whats the result,

6) BARBARA. Is there no higher power than that (pointing to the
shell)?

CUSINS. Yes: but that power can destroy the higher powers just as a
tiger can destroy a man: therefore man must master that power first. I
admitted this when the Turks and Greeks were last at war.... *The blood
of every Turk he shot -- if he shot any -- is on my head as well as on
Undershaft's.* That act committed me to this place for ever...

Using if in this mixed sentence means uncertainty. The speaker is not sure
about what he is talking about.

7) CUSINS. What on earth is the true faith of an Armorer?

UNDERSHAFT. To give arms to all men who offer an honest price for
them, without respect of persons or principles: The first Undershaft wrote

up in his *shop* *IF GOD GAVE THE HAND, LET NOT MAN WITHHOLD THE SWORD...*

8) LADY BRITOMART. Now dont tease, Stephen. Come! you see that it is necessary that he should pay us a visit, dont you?

STEPHEN (reluctantly). *I suppose so, if the girls cannot do without his money.*

To make the conditional sentence obvious, restructuring will be as follows: if the girls cannot do without his money , he should pay us a visit. It is also important to explain that should here is a kind of obligation for Undershaft to come.

9) LADY BRITOMART. Andrew!!

UNDERSHAFT. I want a man with no relations and no schooling. *If you want to keep the foundry in the family, you had better find an eligible foundling and marry him to Barbara.*

Sometimes had better is not a past tense and it indicates future time. It refers to the future and it is used to give a strong advice. In other words it can be used instead of must, ought to or should (Woodham, 2013).

The expression "had Better" is used only for 1 time in *Major Barbara*. It is considered a frozen expression. The percentage of using this expression is 0.8 % which means less than 1%.

4.1.6 Real Conditional sentences

There are two types of real conditional sentences. The first one is present real conditional sentences which talks about what you normally do in real life. The second type is past real conditional sentences which talk about what you did in real life situations (Joshi, 2014).

Real conditional sentences are used only 4 times. The percentage of using real conditional sentences in *Major Barbara* is 3.0%.

4.1.6.f. Instances of Real English Conditional Sentences in Major Barbara

1) BARBARA (raising her head). I didnt take your money, Bill.
(She crosses the yard to the gate and turns her back on the two men to hide her face from them.)

BILL (sneering after her) *ElLOW! If you aint took it summun else az. Weres it gorn ... (Hello, if you haven't took someone else as, where has it gone?)*

This sentence is written in an informal way with incomplete words. The sentence is: If you haven't took it something else as, where has it gone? This sentence is considered of real conditionals because present is used in both clauses without modals in the result clause.

2) BILL (subsiding with a slouch). I'll stand up to any man alive, if he was ten TodgerFairmiles. But I dont set up to be a perffessional.
SHIRLEY (looking down on him with unfathomable disdain). Y o u box! Slap an old woman with the back o your hand!.. If TodgerFairmile'd done it, she wouldnt a got up inside o ten minutes, *no more than you would if he got on to you.* ...

3) JENNY. Oh, I couldnt take it, Mr. Walker. *But if you would give a shilling or two to poor Rummy Mitchens! you really did hurt her;* and shes old. onths starvation. (He returns to the table to finish his meal.)

4) LADY BRITOMART. Rubbish! (Morrison comes in.) What is it?

MORRISON. *If you please, my lady, Mr. Undershaft has just drove up to the door.*

The expression "if you please" is used to ask permission, so Morrison wants to say to Barbara (If you please me to tell you that Mr. Undershaft has arrived).

4.1.7 As If

"If" is used in a different way rather than using it in the form of the main four types. The word "if" is used with fixed expression and in an unconditional situations in *Major Barbara*, such as "as if".

This expressions is used in the play 13 times, but it seems that this expressions is not used or mentioned in *English for Palestine 12*.

One of the expressions that is used with if to talk about unconditional situation is " as if ". As if is a conjunction which is used in informal conversations. It is used to talk about an imaginary situation or a situation that may not be true, but that is possible. It is also used to express how something looks from the information known. It has the same meaning of the word "like", and it can be used in the same way "as though" is used (Grammar – As If : A conjunction and Exclamation, 2014).

The percentage of using the expressing "as if " in *Major Barbara* is 10.0%. Although the percentage of this expression is more than the percentage of type "3" , it is still ignored in *English for Palestine 12*. It seems that the expression "as if" should be given more attention in teaching materials. This expression seems to be very common in language use and it functions " as likening something", so it has to be given some attention in teaching materials.

4.1.7.g Instances of "As If " in Major Barbara

1) RUMMY. Try a prayer for just two minutes. You'll work all the better after.

JENNY (her eyes lighting up). Oh isn't it wonderful how a few minutes prayer revives you! ...*I was able to go on as if I had only just begun.* (To Price.) Did you have a piece of bread? .

2) Lady Britomart is a woman of fifty or thereabouts, well dressed and yet careless of her dress, well bred and quite reckless of her breeding,... limited in the oddest way with domestic and class limitations, *conceiving the universe exactly as if it were a large house in Wilton Crescent,* though handling her corner of it very effectively on that assumption...

3) *All four look as if they had been having a good deal of fun in the drawingroom. The girls enter first, leaving the swains outside. Sarah comes to the settee. Barbara comes in after her and stops at the door.*

4) LOMAX. Oh I say! there's nothing to be exactly proud of, don't you know.

LADY;⁸ BRITOMART. *Well, try and look as if there was.*

5) Lomax: I am obliged to you for making the usual excuse for my trade; but I am not ashamed of it...

STEPHEN (coldly -- almost sullenly). *You speak as if there were half a dozen moralities and religions to choose from, instead of one true morality and one true religion.*

6) BARBARA. It's too melancholy. You get saved, Cholly; and you'll pass hence, my brother, without making such a fuss about it.

LADY BRITOMART. Really, Barbara, *you go on as if religion were a pleasant subject. Do have some sense of propriety.*

7) BILL. Who's afraid to give his name?...

BARBARA (*as if the name were familiar: trying to remember how*). Bill Walker? (Recollecting)..

8) BARBARA. It's quite lovely now, because she wears a new look in her eyes with it. It's a pity you're too late. The new bloke has put your nose out of joint, Bill.

BILL. I'll put his nose out of joint for him. Not that I care a curse for her, mind that. *But I'll teach her to drop me as if I was dirt...*

9) BARBARA (*enjoying it frankly*). Nonsense! of course it's funny. Served you right, Bill! You must have done something to him first.

BILL (*doggedly*). I did wot I said I'd do. I spit in his eye... *and then e called me Brother, an dahned me as if I was a kid and e was me mother washin me a Setter danawt...*

10) STEPHEN. I have no intention of becoming a man of business in any sense....

UNDERSHAFT (*rising*). My dear boy: this is an immense relief to me. And I trust it may prove an equally good thing for the country. I was afraid you would consider yourself disparaged and slighted. (*He moves towards Stephen as if to shake hands with him.*)

11) BARBARA. You may be a devil; but God speaks through you sometimes. (*She takes her father's hands and kisses them.*) You have

given me back my happiness: I feel it deep down now, though my spirit is troubled.

UNDERSHAFT. *You have learnt something. That always feels at first as if you had lost something.*

12) CUSINS (with unruffled sweetness). Dont tell on me. (He goes out.)

LADY BRITOMART. Sarah: if you want to go, go. *Anything's better than to sit there as if you wished you were a thousand miles away.*

13) UNDERSHAFT. I fancy you guess something of what is in my mind, Mr. Cusins. *(Cusins flourishes his drumsticks as if in the act of beating a lively rata plan, but makes no sound.)* Exactly so. But suppose Barbara finds you out!.

4.1.8. Unfinished Conditional Sentences

There are some examples of conditional sentences in *Major Barbara* that are unfinished. The meaning of these instances can be understood from the context. These instances will be rejected in the analysis. The meaning of unfinished sentences is that the main clause is not followed by a result clause.

Looking at instances where by the if clause is not followed by result clause, it shows that this kind of English use is common in language. However, school books for teaching conditionals don't have such examples because it is beyond their scope.

4.1.8.h. Instances of Unfinished English Conditional Sentences in Major Barbara

1) BARBARA. Hooray!

JENNY. Glory!

MRS. BAINES. -- *if* --

2) BARBARA. "*If!*" --

3) -- *If what?*

4) BARBARA. Who is Lord Saxmundham? I never heard of him...About half past twelve, Bill. And he pinched your pound at a quarter to two. I know. Well, you cant afford to lose it. I'll send it to you.

BILL (his voice and accent suddenly improving). *Not if I was to starve for it.* I aint to be bought.

5) BARBARA (urgently). Yes, yes: you must talk to me. Tell me about Tom Paine's books and Bradlaugh's lectures. Come along.

SHIRLEY. *Ah, if you would only read Tom Paine in the proper spirit, Miss!* (They go out through the gate together.)

6) UNDERSHAFT. Never mind, my dear. He thinks I have made you unhappy. Have I?

BARBARA. Do you think I can be happy in this vulgar silly dress?... But when we took your money he turned back to drunkenness and derision. (With intense conviction.) I will never forgive you that. *If I had a child, and you destroyed its body with your explosive*

7) *if you murdered Dolly with your horrible guns ..*

8) BARBARA (angered by his levity). Take care, Dolly, take care. Oh, if only I could get away from you and from father and from it all! *if I could have the wings of a dove and fly away to heaven!*

The expected result of this unfinished sentence is " I would Be Happy".

9) UNDERSHAFT. You will alarm the shelter.

CUSINS. Oh, they are accustomed to these sudden ecstasies of piety.

However, if the drum worries you(he pockets the drumsticks; unhooks the drum; and stands it on the ground opposite the gateway).

10) BARBARA. It's all right, mother. Cholly is quite correct nowadays. Are they to come in?

The expected result of this conditional sentence is " they are coming".

LADY BRITOMART. *Yes, if they will behave themselves.*

11) BARBARA (angered by his levity). Take care, Dolly, take care.

Oh, if only I could get away from you and from father and from it all! if I could have the wings of a dove and fly away to heaven!

There could be some explanation about not teaching this kind of "unfinished Conditionals". First, it is only used in the spoken mode. Second, it seems too advanced for high school students whose teachers want to follow fixed rules for ease of teaching. Third, the syllabus does not allow for flexibility and maneuvering in creative use of conditionals. Teachers like to follow mechanical drills and exercises away from culture related materials.

4.2. The Use and The frequency of English Conditionals in The Death of a Salesman

4.2.1. If Type "0"

These are the 10 instances of English conditional sentences type "0" in *The Death of a Salesman*. Only one instance of all examples is used to talk about general truth which is instance 4. No instances of if type "0" in *The Death of a Salesman* is used to talk about laws or even scientific facts. Instances 1 and 5 of type "0" are used to talk about things that are true under certain conditions.

In other words, the use of English conditional sentences type "0" that we actually have in Palestinian teaching materials and in the Celce-Murcia's and Larsen-Freeman's book doesn't match the use of conditionals type "0" in *The Death of a salesman* . 8 instances out of 11 of are formed in type "0" to talk about events and situations in the present or future. Knowing that modals usually express a range of certainty degrees from high certainty to low certainty which is equivalent to a fact depending on the condition in the if clause.

Only 3 instances out of 11 are used to talk general truth and things that are true under certain conditions, the uses of these instances (numbers : 1, 4 , and 5) match the use of English conditional sentences in the Celce-Murcia's and Larsen-Freeman's book and *English for Palestine 12*. The Percentage of using type "0" in *The Death of a salesman* is 10 examples out of 59 in the whole play which comes to 16.9%.

4.2.1.a Instances of English Conditional Sentences Type "0" in The Death of a Salesman

1) HAPPY: Sure, Oliver is very big now. You want to work for him again?, *Biff, if you ever need anything, come to me*

BIFF: No, but when I quit he said something to me. He put his arm on my shoulder, and he said

2) LINDA: Willy, dear, he just decided...

WILLY (to Biff): *If you get tired hanging around tomorrow, paint the ceiling I put up in the living room.*

3) BIFF: Just take it easy, Pop. Good night. (He turns to go.)

WILLY (unable to resist): *And if anything falls off the desk while you're talking to him — like a package or something — don't you pick it up.*

They have office boys for that.

4) WILLY: Oh, Ben, how did you do it? What is the answer? Did you wind up the Alaska deal already?

BEN: *Doesn't take much time if you know what you're doing.* Just a short business trip. Boarding ship in an hour. Wanted to say good-by.

In this example , type"0" is used to talk about general truth. It is usually true that if someone knows what he does, it doesn't take time.

5) WILLY: Who the hell do you think you are, better than everybody else? You don't know everything, you big, ignorant, stupid...

Put up your hands!

WILLY (offstage): What are you walking away for? Don't walk away! *If you're going to say something say it to my face!*

6) BERNARD: Well, don't get sore.

WILLY: What are you trying to do, blame it on me? *If a boy lays down is that my fault?*

It noted that that simple present is used in the main clause of conditional sentences type "0". Present simple can be affirmative or negative sentence or question.

7) CHARLEY: My salvation is that I never took any interest in anything. There's some money — fifty dollars. I got an accountant inside.

WILLY: Charley, look... (With difficulty.) I got my insurance to pay. *If you can manage it — I need a hundred and ten dollars.*

8) WILLY (angrily, taking them from her): I won't have you mending stockings in this house! Now throw them out! (Linda puts the stockings in her pocket.)

BERNARD (entering on the run): *Where is he? If he doesn't study!*

WILLY (moving to the forestage, with great agitation): You'll give him the answers!

9) LINDA: Just try to relax, dear. You make mountains out of molehills.

WILLY: I won't fight with him anymore. *If he wants to go back to Texas, let him go.*

10) LINDA: Well, you owe him three and a half. And odds and ends, comes to around a hundred and twenty dollars by the fifteenth.

WILLY: A hundred and twenty dollars! *My God, if business don't pick up I don't know what I'm gonna do!*

4.2.2. If Type "1"

English conditional sentences type "1" is used 16 times out of 59 in *The Death of a Salesman*. The English conditionals type "1" is used to talk about events and situations that will/may happen if something else happens as it is mentioned in the *English for Palestine 12*. The possibility of the situation or the event to happen is limited by the modal which is used in the result clause. It seems that the use of English conditionals type "1" in *The Death of a Salesman* matches the use of English Conditionals type "1" in the Celce-Murcia's and Larsen-Freeman's book and in teaching materials such as *English For Palestine 12*.

The percentages of using English conditional type "1" 27.1% of all instances. This means that type "1" is used more than type "0".

4.2.2.b. Instances of English Conditional Sentences Type "1" in The Death of a Salesman

1) WILLY (worried and angered): There's such an undercurrent in him. He became a moody man. Did he apologize when I left this morning?

LINDA: He was crestfallen, Willy. You know how he admires you. *I think if he finds himself, then you'll both be happier and not fight any more.*

WILLY: How can he find himself on a farm? Is that a life? A farmhand?

2) WILLY: Sure. Certain men just don't get started till later in life. Like Thomas Edison; I think. Or B. F. Goodrich. One of them was deaf. (He starts for the bedroom doorway.) I'll put my money on Biff.

LINDA: And Willy — *if it's warm Sunday we'll drive in the country.* And we'll open the windshield, and take lunch..

3) HAPPY (to Biff): Jesus, maybe he smashed up the car again!

LINDA (calling after Willy): Be careful on the stairs, dear! The cheese is on the middle shelf. HAPPY (getting out of bed): *He's going to get his license taken away if he keeps that up.* I'm getting nervous about him, y'know, Biff?

4) HAPPY (tauntingly, spinning Bernard around): Let's box, Bernard! BERNARD: Biff! (He gets away from Happy.) Listen, Biff, I heard Mr. Birnbaum say that *if you don't start studyin' math he's gonna flunk you*, and you won't graduate. I heard him!

WILLY: You better study with him, Biff. Go ahead now.

5) BERNARD (backing quietly away and out): Mr. Birnbaum says he's stuck up. WILLY: Get outa here!

BERNARD: *If he doesn't buckle down he'll flunk math!* (He goes off.)

LINDA: He's right, Willy, you've gotta...

6) CHARLEY: I put the ace...

WILLY: *If you don't know how to play the game I'm not gonna throw my money away on you!*

CHARLEY (rising): It was my ace, for God's sake

7) HAPPY (as he and Biff run off): I lost weight, Pop, you notice?

(Charley enters in knickers, even before the boys are gone.)

CHARLEY: *Listen, if they steal any more from that building the watchman'll put the cops on them!*

8) LINDA (frightened of Ben and angry at him): Don't say those things to him! Enough to be happy right here, right now. (To Willy,

while Ben laughs.) Why must everybody conquer the world? You're well liked, and the boys love you, and someday

— (To Ben) — why, old man Wagner told him just the other day *that if he keeps it up he'll be a member of the firm, didn't he, Willy?*

9) WILLY: Sure, sure. I am building something with this firm, Ben, *and if a man is building something he must be on the right track, mustn't he?*

BEN: What are you building? Lay your hand on it. Where is it?

10) CHARLEY: When the hell are you going to grow up?

WILLY (furiously): You big ignoramus, *if you say that to me again I'll rap you one!* I don't care how big you are! (He's ready to fight.) (Pause.)

11) BIFF: I'm not going there.

WILLY: *Heh? If I can't get him to change that mark you'll make it up in summer school.* You've got all summer to —

12) WILLY (erupting fiercely). He put his arm around... ?

BIFF: Dad, you're never going to see what I am, so what's the use of arguing? *If I strike oil I'll send you a check.* Meantime forget I'm alive.

13) WILLY (to Linda): Spite, see? *May you rot in hell if you leave this house*

WILLY: Well, this is the way you're going. Good-by. (Biff looks at him a moment, then turns sharply and goes to the stairs.)

14) WILLY: Howard...

HOWARD: And when you feel better, come back, *and we'll see if we can work something out.*

WILLY: But I gotta earn money, Howard. I'm in no position to...

15) HAPPY: He admires Pop.

LINDA: Biff, dear, *if you don't have any feeling for him, then you can't have any feeling for me.*

BIFF: Sure I can, Mom

16) HAPPY: Yeah, but I cover myself!

LINDA: Boys!

HAPPY: *If I'm going to take a fade the boss can call any number where I'm supposed to be and they'll swear to him that I just left. I'll tell you something that I hate so say, Biff, but in the business world some of them think you're crazy.*

4.2.3. If type "2"

If type "2" is used 6 times in *The Death of a Salesman*. The instances of English conditional sentences type "2" in *The Death of a Salesman* are used to talk about imaginary situations or events. Some of these instances talk about future time while others present time. It is clearly stated in *English for Palestine 12* that type "2" is used to talk about imaginary and not real situations in present or future. It is also obvious throughout instances that there are different past modals in the result clause: such as would, could and should.

It is noted that there is an absence of many past modals such as might, should and had to. The use of type "2" in *The Death of a Salesman* matches the use of conditional type "2" in the teaching materials, specially *English for Palestine 12* as it used as a model to be compared with. The percentages of using Conditionals type "2"

is 11.9% of all instances. This means that conditionals type "2" is used less than conditionals types "0" and "1".

4.2.3.c Instances of English Conditional Sentences Type "2" in The Death of a Salesman

1) BIFF: I'm tellin' you, kid, *if you were with me I'd be happy out there.*

HAPPY (enthused): See, Biff, everybody around me is so false that I'm constantly lowering my ideals...

2) HAPPY: I remember that. That sounds good.

BIFF: I think I'll go to see him. *If I could get ten thousand or even seven or eight thousand dollars I could buy a beautiful ranch.*

HAPPY BIFF: Oh, he keeps congratulating my initiative all the time, Pop.

3) WILLY: That's because he likes you. *If somebody else took that ball there'd be an uproar.* So what's the report, boys, what's the report? I bet he'd back you. Cause he thought highly of you, Biff.

4) WILLY: Your father came to me the day you were born and asked me what I thought of the name of Howard, may he rest in peace.

HOWARD: I appreciate that, Willy, but there just is no spot here for you. *If I had a spot I'd slam you right in,* but I just don't have a single solitary spot.

5) WILLY: Million-dollar...

HAPPY: And you wouldn't get fed up with it, Biff. It'd be the family again. There'd be the old honor, and comradeship, *and if you wanted to*

go off for a swim or somethin' — well, you'd do it! Without some smart cooky gettin' up ahead of you!

6) HOWARD: Oh, yeah, yeah. I remember. Well, I couldn't think of anything for you, Willy.

WILLY: I tell ya, Howard. The kids are all grown up, y'know. I don't need much anymore. *If I could take home — well, sixty five dollars a week, I could swing it.*

HOWARD: Yeah, but Willy, see I...

7) BIFF: *Baby, together we'd stand up for one another, we'd have someone to trust.*

HAPPY: *If I were around you...*

BIFF: Hap, the trouble is we weren't brought up to grub for

In this instance of type "2" the condition clause and the result clause are not said from one person. Biff is saying the result clause and Happy is saying the condition clause.

4.2.4. If Type "3"

Only 2 instances of English conditional sentences type "3" are in *The Death of a Salesman*. Both examples of conditionals type "3" are used to talk about an unreal situation that did not happen in the past. So it is obvious that the use of conditional type "3" in *The Death of a Salesman* matches the use of the same type of conditionals in teaching materials, such as *English for Palestine 12*.

The percentage of using English conditionals type "3" is only 3.4%. Conditional sentences type three rank the least of all types. Conditionals type "3" is used less than type "0", "1" and "2".

4.2.4.d. Instances of English Conditional Sentences type "3" in *The Death of a Salesman*

1) BEN: I must make a tram, William. There are several properties I'm looking at in Alaska.

WILLY: Sure, sure! *If I'd gone with him to Alaska that time, everything would've been totally different.*

CHARLEY: Go on, you'd froze to death up there.

2) YOUNG BERNARD: Mrs. Loman!

WILLY (furiously): *If you hadn't flunked you'd've been set by now!*

BIFF: Now, look, I'm gonna tell you what happened, and you're going to listen to me.

4.2.5. Mixed Types

Mixed types of conditional sentences are used in *The Death of a Salesman*, but mixed types seem to be totally ignored in teaching Materials. In *English for Palestine 12* which is considered the highest and the most advanced level, mixed types of conditionals are overlooked

The percentage of using mixed types in *The Death of a Salesman* is 6.8% of all conditional sentences. Mixed types are used more than Conditionals type "3" while type "3" is taught in the *English for Palestine* but Mixed type are ignored. This point should be considered.

4.2.5.e Instances of Mixed Types English Conditional Sentences in The Death of a Salesman

1) LINDA (taking the jacket from him): Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.

WILLY: *If old man Wagner was alive I'd a (have) been in charge of New York now!* That man was a prince, he was a masterful man. But that boy of his, that Howard, he don't appreciate.

It is essential to explain that in this sentence "I'd a been" means "I'd have been".

2) LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.

WILLY (with wonder): I was driving along, you understand? And I was fine. I was even observing the scenery... And then all of a sudden I'm goin' off the road! I'm tellin'ya, I absolutely forgot I was driving. *If I'd've gone the other way over the white line I might've killed somebody.* So I went on again — and five minutes later I'm dreamin' again, and I nearly....

3) LINDA: I'm just wondering if Oliver will remember him. You think he might?

WILLY (coming out of the bathroom in his pajamas): Remember him? What's the matter with you, you crazy? *If he'd've stayed with Oliver he'd be on top by now!* Wait'll Oliver gets a look at him. You don't know the average caliber any more....

4) HAPPY: Oh, he probably forgot that long ago. It's almost ten years. You're too sensitive. Anyway, he didn't really fire you.

HOWARD (moving away, to the right): That's just the thing, Willy.

WILLY: *If I had forty dollars a week — that's all I'd need.* Forty dollars, Howard.

4.2.6. Real conditional sentences

The use of real conditional sentences seems to be overlooked in *English for Palestine 12*. The percentage of using real conditional sentences in *The Death of a Salesman* is only 1.7%. An important point that should be remembered that in past real conditional sentences is that no modal verbs are used in the result clause.

4.2.6.f. Instances of Real English Conditional sentences in The Death of a Salesman

1) BIFF (cutting him off violently): Shut up! (Without another word, Happy goes upstairs.)

LINDA: *You! You didn't even go in to see if he was all right!*

BIFF (still on the floor in front of Linda, the flowers in his hand; with self-loathing)...

4.2.7. As If

The percentage of using the expression "as if" in *The Death of a Salesman* is 5.1%. Although the percentage of this expression is more than the percentage of type "3", "as if" is still ignored and overlooked in *English for Palestine 12*. It seems that the expression "as if" should be given more attention in teaching materials.

This expression seems to be very common in language use and it functions "as likening something", so it has to be given some attention in teaching materials.

4.2.7.g. Instances of "As If " in The Death of a Salesman

1) BIFF: Come on! (He pulls again, and Willy tries to pull away.)

WILLY (highly nervous): No, no, I don't want to see her.

BIFF (tries to look into Willy's face, *as if to find the answer there*): Why don't you want to see her?

2) LINDA (calling): Willy, you coming up?

WILLY (*uttering a gasp of fear, whirling about as if to quiet her*): Sh!

3) LINDA (calling): Willy, you coming up?

WILLY (*uttering a gasp of fear, whirling about as if to quiet her*): Sh! (*He turns around as if to find his way; sounds, faces, voices, seem to be swarming in upon him and he flicks at them, crying.*) Sh! Sh! (Suddenly music, faint and high, stops him.

This expression is used in the play 3 times, but it seems that this expression is not used or mentioned in *English for Palestine 12*.

4.2.8. Unfinished Conditional Sentences

There are some examples of conditional sentences in *The Death of a Salesman* that are unfinished. The meaning of these instances can be understood by the context. These instances will be rejected in the analysis. The meaning of unfinished sentences is that the main clause is not followed by a result clause.

Looking at instances where by the if clause is not followed by result clause, it shows that this kind of English use is common in language. However, school books for teaching conditionals don't have such examples because it is beyond their scope.

4.2.8.h. Instances of Unfinished English Conditional Sentences in The Death of a Salesman

1) WILLY: Walk away?

BERNARD: That's right.

WILLY: *But if you can't walk away?*

BERNARD (after a slight pause): I guess that's when it's tough.

(Extending his hand.) Good-by, Willy

2) WILLY: You shoulda seen the lumber they brought home last week. At least a dozen six-by-tens worth all kinds a money.

CHARLEY: *Listen, if that watchman...*

WILLY: I gave them hell, understand. But I got a couple of fearless characters there.

3) WILLY: You nervous, Biff, about the game?

BIFF: *Not if you're gonna be there.*

WILLY: What do they say about you in school, now that they made you captain?

4) WILLY: Lick the world! You guys together could absolutely lick the civilized world.

BIFF: I'll see Oliver tomorrow. *Hap, if we could work that out...*

LINDA: Maybe things are beginning to...

5) HOWARD: Seven years old. Get that tone.

WILLY: *Ts, ts. Like to ask a little favor if you...*

(The whistling breaks off, and the voice of Howard's daughter is heard.)

6) CHARLEY: Then what're you walkin' in here every week for?

WILLY (getting up): *Well, if you don't want me to walk in here...*

CHARLEY: I'm offering you a job.

The if clause can be used without the result clause, because it is understood from the context.

7) CHARLEY: Willy, when're you gonna realize that them things don't mean anything?

WILLY: I've always tried to think otherwise, I guess. I always felt *that if a man was impressive, and well liked, that nothing...*

8) BIFF (at the table, now audible, holding up a gold fountain pen):... so I'm washed up with Oliver, you understand? Are you listening to me?

WILLY (at a loss): Yeah, sure. *If you hadn't flunked...*

BIFF: Flunked what? What're you talking about?

9) BEN: A perfect proposition all around.

WILLY: Did you see how he cried to me? *Oh, if I could kiss him, Ben!*

BEN: Time, William, time

10) BERNARD: Yeah, I'm going. (He takes the bottle.) Thanks, Pop. (He picks up his rackets and bag.) Good-by, Willy, and don't worry about it. You know, *»If at first you don't succeed...*

WILLY: Yes, I believe in that.

11) LINDA: Well, it served its purpose.

WILLY: What purpose? Some stranger'll come along, move in, and that's that. *If only Biff would take this house, and raise a family...*(He starts to go.) Good-by, I'm late

12) BIFF: Never mind. Just don't lay it all to me.

HAPPY: *But I think if you just got started — I mean — is there any future for you out there?.*

13) BIFF: No, with a ranch I could do the work I like and still be something. I just wonder though. *I wonder if Oliver still thinks I stole that carton of basketballs.*

This sentence is considered unfinished because the word "think" takes a complement that may be expressed in the present or in the past.

14) BIFF (driven): Well, it was kind of...

WILLY: *I was wondering if he'd remember you.* (To Happy.)

Imagine, man doesn't see him for ten, twelve years and gives him that kind of a welcome!

15) WILLY (from the bathroom): All of a sudden everything falls to pieces. Goddam plumbing, oughta be sued, those people. I hardly finished putting it in and the thing... (His words rumble off.)

LINDA: *I'm just wondering if Oliver will remember him.* You think he might?

The word "I'm wondering" or "I wonder" is usually used as a polite way.

16) GIRL: Well, I am... but I could make a phone call.

HAPPY: Do that, will you, honey? *And see if you can get a friend.* We'll be here for a while. Biff is one of the greatest football players in the country.

4.3.The Use and The frequency of English Conditional Sentences in The Glass Menagerie

4.3.1. If Type "0"

The instances of English conditional sentences of type "0" in *The Glass Menagerie* are not used to talk about general truths, laws or even scientific facts except two instances which are instance "3" and "9". In other words, the use of English conditional sentences type "0" that we actually have in Palestinian teaching materials and in the Celce-Murcia's and Larsen-Freeman's book doesn't match the use of conditionals type "0" in *The Glass Menagerie*. All of the instances are formed in type "0" to talk about events and situations in the present or future.

The percentages of using English Conditionals type "0" is 23.7% of all conditional sentences. It seems that If type "0" is an important type to be considered and taught in schools and universities since it is used in authentic speech by native speakers.

4.3.1.a. Instances of English Conditional Sentences Type "0" in The Glass Menagerie

1) TOM: Coming, Mother. [He bows slightly and withdraws, reappearing a few moments later in his place at the table.]

AMANDA [to her son]: Honey, don't push with your fingers. *If you have to push with something, the thing to push with is a crust of bread.* And chew !chew! Animals have sections in their stomachs which enable them to digest food without mastication,...

2) TOM: I guess she's the type that people call home girls.

AMANDA: *There's no such type, and if there is, it's a pity !* That is unless the home is hers, with a husband !

3) TOM: I see. Plans and provisions.

AMANDA: You are the only young man that I know of who ignores the fact that the future becomes the present, the present the *past, and the past turns into everlasting regret if you don't plan for it!*

4) TOM: How about - supper?

A M A N D A: Honey, *you go ask Sister if supper is ready !* You know that Sister is in full charge of supper! Tell her you hungry boys are waiting for it.

5) JIM -. How about here on the floor? Any objections?

LAURA-No.

JIM: I'll spread a newspaper under to catch the drippings. I like to sit on the floor. *Mind if I do?*

6) JIM: I'm not right sure I know what you're talking about What kind of glass is it?

LAURA: Little articles of it, they're ornaments mostly I Most of them are little animals made out of glass, the tiniest little animals in the world. Mother calls them A glass menagerie ! *Here's an example of one, if you'd like to see it* I This one is one of the oldest. It's nearly thirteen...

7) LAURA: Little articles of it, they're ornaments mostly I Most of them are little animals made out of glass, the tiniest little animals in the

world. Mother calls them A glass menagerie !.. Oh, be careful - *if you breathe, it breaks !*

JIM: I'd better not take it. I'm pretty clumsy with things.

8) JIM: Poor little fellow, he must feel sort of lonesome.

LAURA [smiling]: Well, *if he does he doesn't complain about it*. He stays on a shelf with some horses that don't have horns and all of them seem to get along nicely together.

9) AMANDA: It really wasn't anything at all.

J I M: I hope it don't seem like I'm rushing off. But I promised Betty I'd pick her up at the Wabash depot, an' by the time I get my jalopy down there her train'll be in. *Some women are pretty upset if you keep 'em waiting*.

4.3.2. If Type "1"

English conditional sentences type "1" is used 6 times in *The Glass Menagerie*. The English conditionals type "1" is used to talk about events and situations that will/may happen if something else happens as it is mentioned in the *English for Palestine 12*. The possibility of the situation or the event to happen is limited by the modal which is used in the result clause. It seems that the use of English conditionals type "1" in *The Glass Menagerie* matches the use of English Conditionals type "1" in Celce-Murcia's and Larsen-Freeman's book and in the teaching materials such as *English For Palestine 12*.

The percentages of using English conditional type "1" is 15.8% of all instances. This means that type "0" is used more than type "1" in *the Glass Menagerie*.

4.3.2.b. Instances of English Conditional Sentences Type "1" in The Glass Menagerie

1) TOM: She won't to me. It's her that started not speaking.

LAURA: *If you just say you're sorry she'll start speaking.*

2) LAURA: I'm all right. I slipped, but I'm all right.

AMANDA [peering anxiously after her]: *If anyone breaks a leg on those fire-escape steps, the landlord ought to be sued for every cent he possesses !* [She shuts door. Remembers she isn't speaking and returns to other room.]

3) AMANDA: I want to ask you some things.

TOM: *If you're going to make such a fuss, I'll call it off, I'll tell him not to come !*

4) AMANDA: He didn't say so. I think he just got to know him at the warehouse.

LAURA: There was a Jim O'Connor we both knew in high school - [Then, with effort.] *If that is the one that Tom is bringing to dinner - you'll have to excuse me, I won't come to the table.*

5) JIM: What do you think?

TOM: Well

JIM: *You're going to be out of a job if you don't wake up.*

6) JIM: I judge you to be an old-fashioned type of girl. Well, I think that's a pretty good type to be. Hope you don't think I'm being too personal - do you?

LAURA [hastily, out of embarrassment]: *I believe I will take a piece of gum, if you - don't mind.* [Clearing her throat.] Mr O'Connor, have you - kept up with your singing?

4.3.3. If type "2"

All these examples of conditionals type "2" in *The Glass Menagerie* are used to talk about imaginary situations or events in present or future. It is clearly noted in the *English for Palestine 12* that Conditional sentences type "2" is used to talk about imaginary and not real situations in present or future. It is also clear that there are different past modals used in the result clause such as would, could and should.

It is noticed that there is an absence of other past modals such as might, had to and should. The use of type "2" in *The Glass Menagerie* matches the use of conditional type "2" in the teaching materials. The percentages of using Conditionals type "2" is 23.7% of all instances.

4.3.3.c. Instances of English Conditional Sentences Type "2" in The Glass Menagerie

1) TOM: Don't you remember asking me to fetch one?

AMANDA: I remember suggesting *that it would be nice for your sister if you brought home some nice young from the warehouse.* I think that I've made that suggestion more than once.

This means that there is still a chance for Tom to bring one.

2) TOM [submitting grimly to the brush and the interrogation]:

This young man's position is that of a shipping clerk, Mother.

AMANDA: Sounds to me like a fairly responsible job, *the sort of a job you would be in if you just had more get-up*. What is his salary? Have you any idea?

There is possibility for Tom to get up early and get such a job.

3) AMANDA: What sort of nonsense is this?

LAURA: *You asked me once if I'd ever liked a boy*. Don't you remember I showed you this boy's picture?

4) AMANDA: Laura, Laura, were you in love with that boy?

LAURA: I don't know, Mother. *All I know is I couldn't sit at the table if it was him!*

5) LAURA: In what respect am I pretty?

JIM: In all respects - believe me ! Your eyes - your hair are pretty! Your hands are pretty !... Laura, you know, *if I had a sister like you, I'd do the same thing as Tom*. I'd bring out fellows and - introduce her to them. The right type of boys of a type to - appreciate her.

6) A M A N D A: Ida Scott? This is Amanda Wingfield! We missed you at the D.A.R. last Monday! I said to myself: She's probably suffering with that sinus condition !.... Oh, honey, it's something that you can't miss !You remember how 'Gone With the Wind' took everybody by

storm? *You simply couldn't go out if you hadn't read it.* All everybody talked was Scarlet O'Hara.

7) TOM: Shall I call him up and ask him right this minute?

AMANDA: The only way to find out about those things is to make discreet inquiries at the proper moment. *When I was a girl in Blue Mountain and it was suspected that a young man drank, the girl whose attentions he had been receiving, if any girl was, would sometimes speak to the minister of his church,*

8) *or rather her father would if her father was living, and sort of feel him out on the young man's character.* That is the way such things are discreetly handled to keep a young woman from making a tragic mistake !

These two instances 7 and 8 of type two need to be reconstructed: 1- if any girl was, she would sometimes speak to the minister of his church. 2- if her father was living, he would speak to the minister of his church.

9) AMANDA: What right have you got to jeopardize your job - jeopardize the security of us all? *How do you think we'd manage if you were –*

4.3.4. If Type "3"

Conditional sentences type "3" is used only once in *The Glass Menagerie*. This instance of conditional type "3" is used to talk about an unreal situation that did not happen in the past . The use of conditional type "3" in *The Glass Menagerie*

matches the use of the same type of conditionals in teaching materials, such as *English for Palestine 12* as it is used as a model to be compared with in this study.

The percentage of using English conditionals type "3" is only 2.6% which means the least percentage. Conditionals type "3" is used less than type "0", "1" and "2".

4.3.4.d. Instances of English Conditional Sentences Type "3" In The Glass Menagerie

1) TOM . No! No, thank you, I want it black.

AMANDA: I know, but it's not good for you. We have to do all that we can to build ourselves up. In these trying times we live in, all that we have to cling to is - each other. . . . That's why it's so important to - Tom, ! - I sent out your sister so I could discuss something with you. *If you hadn't spoken I would have spoken to you.*

4.3.5. Mixed types

The percentage of using mixed types is 2.6% of all conditional sentences. Mixed types are used more than Conditionals type "3" while type "3" is taught in the *English for Palestine* but Mixed type are ignored.

4.3.5.e. Instances of Mixed Types English Conditional Sentences in The Glass Menagerie

1) TOM: Listen !You think I'm crazy about the warehouse? ...'But I get up. I go! For sixty-five dollars a month I give up all that I dream of doing and being ever! And you say self - selfs' all I ever think of. Why, listen, *if self is what I thought of, Mother, I'd be where he is -G O N E !*

4.3.6. Real Conditional Sentences

The use of real conditional sentences seems to be ignored in *English for Palestine 12*. The percentage of using real conditional sentences in *The Glass Menagerie* is only 5.3%.

4.3.6.f. Instances of Real English Conditional Sentences in The Glass Menagerie

1) TOM: And so the following evening I brought Jim home to dinner. I had known Jim slightly in high school... I knew that Jim and Laura had known each other at Soldan, and I had heard Laura speak admiringly of his voice. *I didn't know if Jim remembered her or not.*

2) In high school Laura had been as unobtrusive as Jim had been astonishing. *If he did remember Laura, it was not as my sister*, for when I asked him to dinner, he grinned and said, 'You know, Shakespeare, I never thought of you as having folks !' He was about to discover that I did.

4.3.7. As If

The percentage of using the expression "as if " in *the Glass Menagerie* is 18.4%. Although the percentage of this expression is more than the percentage of type "3" , it is still ignored in *English for Palestine 12*. It seems that the expression "as if" should be given more attention in teaching materials.

This expression seems to be very common in language use and it functions " as likening something", so it has to be given some attention in teaching materials.

4.3.7.g. Instances of "As if " In The Glass Menagerie

1) Downstage is the living-room, which also serves as a sleeping-room for Laura, the sofa is unfolding to make her bed. Up stage, centre, and divided by a wide arch or second pro-scenium with transparent faded portières (or second curtain), is the dining-room... It is the face of a very handsome young man in a doughboy's First World War cap. *He is gallantly smiling, ineluctably smiling, as if to say 'I will be smiling forever'.*

2) AMANDA: I don't believe that lie !

TOM [crouching toward her, over towering her tiny figure. She backs away, gasping]: I'm going to opium dens !... *It strikes against the shelf of Laura's glass collection, there is a tinkle of shattering glass. LAURA cries out as if wounded.]*

3) L A U R A [shrilly] : My glass ! - menagerie. . . . [She covers her face and turns away.]...

AMANDA [in an awful voice]: I won't speak to you - until you apologize! ... TOM stares at her stupidly for a moment. *Then he crosses to shelf. Drops awkwardly on his knees to collect the fallen glass, glancing at LAURA as if he would speak but couldn't.]*

4) THE SCENE DIMS OUT

The interior is dark. Faint light in the alley. A deep-voiced bell in a church is tolling the hour of five as the scene commences. [Tom appears at the top of the alley. After each solemn boom of the bell in the tower, *he shakes a little noise-maker or rattle as if to express the tiny spasm of man in contrast to the sustained power and dignity of the Almighty...*

5) LAURA: You'll wake up mother.

TOM: Goody, goody ! Pay 'er back for all those 'Rise an' Shines'. [Lies down, groaning.] You know it don't take much intelligence to get yourself into a nailed-up coffin, Laura. But who in hell ever got himself out of one without removing one nail?

[As if in answer, the father's grinning photograph lights up.]

6) TOM [to the audience]: Across the alley from us was the Paradise Dance Hall. On evenings in spring the windows and doors were open and the music came outdoors...All the world was waiting for bombardments !...

AMANDA [sighing]: A fire-escape landing's a poor excuse for a porch. *[She spreads a newspaper on a step and sits down grace and demurely as if she were settling into a swing on a Mississippi veranda.]* What are you looking at?

7) LAURA [entering]: Moon - moon?

AMANDA: A little silver slipper of a moon. Look over your left shoulder, Laura, and make a wish ! *[LAURA looks faintly puzzled as if called out of sleep. AMANDA seizes her shoulders and turns her at an angle by the door.]* Now ! Now, darling, wish !

4.3.8. Unfinished Conditional Sentences

There are some examples of conditional sentences in *The Glass Menagerie* that are unfinished. The meaning of these instances can be understood from the

context. These instances will be rejected in the analysis. The meaning of unfinished sentences is that the main clause is not followed by a result clause.

Looking at instances where by the if clause is not followed by result clause, it shows that this kind of English use is common in language. However, school books for teaching conditionals don't have such examples because it is beyond their scope.

4.3.8.h. Instances of Unfinished English Conditional Sentences In The Glass Menagerie

1) LAURA: In what respect am I pretty?

JIM: In all respects - believe me ! Your eyes - your hair are pretty! Your hands are pretty !..Laura, you know, if I had a sister like you, I'd do the same thing as Tom. I'd bring out fellows and - introduce her to them. The right type of boys of a type to - appreciate her...That may not have been the idea in having me over. *But what if it was?* There's nothing wrong about that. The only trouble is that in my case - I'm not in a situation to - do the right thing.

2) LAURA: Oh....

AMANDA: I went to the typing instructor and introduced myself as your mother. She didn't know who you were. Wingfield, she said. We don't have any such student enrolled at the school!

I assured her she did, that you had been going to classes since early in January.

'I wonder,' she said, '*if you could be talking about that terribly shy little girl who dropped out of school after only a few days' attendance?*'

3) AMANDA: Well, you just make yourselves comfortable in there.

TOM: Yes, Mother.

AMANDA: *Ask Mr O'Connor if he would like to wash his hands.*

Chapter five

Conclusion and Recommendations

5.1 Summary of Major Findings of The Study

5.1.a. Major Barbara

English conditional sentences type "0" is used 30 times out of 130 instances. The percentage of using type "0" is 23.1% which means that type "0" has second high frequency of use compared with other types. 29 out of 30 instances of type "0" are not used to talk about facts and truths. The use\function of English conditional sentences type "0" that we actually have in Palestinian teaching materials and in Celce-Murcia's and Larsen-Freeman's book doesn't match the use\function of conditionals type "0" in *Major Barbara*.

English conditional sentences type "1" is used 34 times in *Major Barbara* which means it is the most frequent type with percentage the of 26.2%. The results confirm that the use\function of conditional sentences type "1" matches the use\function of English conditionals type "1" in Celce-Murcia's and Larsen-Freeman's book and in the teaching materials such as *English For Palestine 12* which is used as model to be compared with.

Conditional sentences type "2" in *Major Barbara* are used 23 times with a percentage of 17.7%. This means that type "2" is the third frequent type. In the Celce-Murcia's and Larsen-Freeman's book and in *English for Palestine 12*, type "2" is used to talk about imaginary and not real situations in present or future which matches the use\function in the play.

Conditional sentences type "3" in *Major Barbara* is used only 6 times out of 130 with a percentage 4.6%. This means that type "3" is one of the least frequent

types. The use/function of conditional type "3" in *Major Barbara* matches the use/function of the same type conditionals in *English for Palestine 12*.

Mixed types of conditional sentences are used in *Major Barbara* 9 times with percentage of 6.9%. It seems that mixed types are overlooked in *English for Palestine 12* which is considered the highest and the most advanced level.

Real conditional sentences are used only 4 times in *Major Barbara*. The percentage of using Real conditional sentences is 3.0%. In *English for Palestine 12* real conditional sentences are overlooked.

The expression "as if " in *Major Barbara* is used 13 times. The parentage is 10.0%. Although the percentage of using this expression is more frequent than the percentage of type "3", Mixed types and Real conditional sentences is still ignored in *English for Palestine 12*. This expression seems to be very common in language use and it should be given attention in teaching materials.

5.1.b. The Death of a Salesman

There are 10 instances out of 59 of English conditional sentences type "0" in *The Death of a Salesman* . The percentage of using type "0" is 16.9%. One instance is used to talk about general truths. This means that the use/function of English conditional sentences type "0" in Palestinian teaching materials and in Celce-Murcia's and Larsen-Freeman's book doesn't match the use/function of conditionals type "0" in *The Death of sales man* .

English conditional sentences type "1" is used 16 times out of 59 in *The Death of a Salesman* . The percentage of using this type is 27.1%. This meant the most frequent used type. The use/function of English conditionals type "1" in the play

matches the use/function of English Conditionals type "1" in Celce-Murcia's and Larsen-Freeman's book and in teaching materials such as *English For Palestine 12*.

The instances of English conditional sentences type "2" in *The Death of a Salesman* are 7 with 11.9% percentage of use. It seems that type "2" is less frequent than type "0" and "1". The use/function of type "2" in *The Death of a Salesman* matches the use/function of conditional type "2" in the teaching materials, specially *English for Palestine 12* as it is used as a model to be compared with.

English conditional sentences type "3" are used two times in *The Death of a Salesman* . The percentage is 3.4%. Both examples of conditionals type "3" are used to talk about an unreal situation that did not happen in the past . So, the use/function of this type in the play and in the *English for Palestine 12* match.

Mixed types of conditional sentences are used in *The Death of a Salesman* 4 times (6.8%), but mixed types are totally ignored in *English for Palestine 12* which is considered the most advanced level.

The use of real conditional sentences is also overlooked in *English for Palestine 12*. The percentage of using Real conditional sentences in *The Death of a Salesman* is only 1.7%. This means that it is used only 1time.

The expressions "as if" is used in the 3 times with a percentage of 5.1%, but it seems that this expressions is not used in *English for Palestine 12*. Based on the results, this expression is used more than other types such as type"3".

5.1.c. The Glass Menagerie

Type "0" in *The Glass Menagerie* is the most frequent type. It is used 9 times out of 38 times with 23.7% percentage. After comparing the use/function of type "0" in the play and in *English for Palestine 12*, the results confirm that they don't mach.

English conditional sentences type "1" is used 6 times in *The Glass Menagerie*. This means that the percentage is 15.8%. It seems that the use/function of English conditionals type "1" in *The Glass Menagerie* matches the use/function of English Conditionals type "1" in Celce-Murcia's and Larsen-Freeman's book and in the teaching materials such as *English For Palestine 12*.

The percentages of using Conditionals type "2" in the play is 23.7% of all instances (9 times out of 38) which means that it has high frequency. All these instances of conditionals type "2" in *The Glass Menagerie* are used to talk about imaginary situations or events in present or future which matches the use/function in *English for Palestine 12*.

Conditional sentences type "3" is used only "1" time in *The Glass Menagerie*. The percentage of use is 2.6% which means the least frequent type. This instance of conditional type "3" are used to talk about an unreal situation that did not happen in the past . The use/function of conditional type "3" in *The Glass Menagerie* matches the use/function of the same type of conditionals in *English for Palestine 12*.

Mixed types and real conditionals are overlooked in *English for Palestine 12*. Mixed types are used 1 time with a percentage of 2.6% while Real conditionals are used 2 two times with 5.3% percentage. The two types are described as lowest frequent compared with other types.

The percentage of using the expression "as if " in *The Glass Menagerie* is 18.4% (7 times out of 38). This expression is ignored in *English for Palestine 12*. It seems that the expression "as if" should be given some attention when designing teaching materials.

5.2. Conclusion for The Three Plays

Concluding the results of using English conditional sentences in the three plays came to answer the research questions of this study and to prove the truths of the hypothesis. Results of this study including the three given plays support the following conclusion:

- 1) First of all, conditional sentences are divided into 6 main categories: Type "0", Type "1", Type "2", Type "3", Real conditionals and Mixed types.
- 2) The frequency of using conditional occurrences in the three plays are ordered from the highest to lowest as following: Type "1" with 24.7%, Type "0" with 21.6%, Type "2" with 17.2%, Mixed type with 6.2% , type "3" with 4.0% and Real conditionals with 3.1%. The instances of the expression "as if" is 23 times with a percentage of 10.0% in all plays.
- 3) The results of this study confirm that Type "1" has the highest frequency of use. In addition to that, conditional sentences type "0" and type "2" are more frequent than conditionals type "3" , Mixed types and Real conditional sentences.
- 4) These results support Fulcher's (1991) written corpus study of conditional sentence forms. He found that type "0" and type "1" have about 29% of written corpora and type "2" has 10% , while type "3" has less than 2 %.
- 5) In addition to that , the findings of the study are important because they should help in knowing the most frequently used conditional sentences by native speakers of English and the less frequently used types by native speakers, or sometimes rarely used types in response to the main study questions.
- 6) Such results and percentages should lead teachers and those who creates materials for learning English to pay more attention to these numbers and percentages

to consider them the reference in teaching conditionals and designing teaching materials.

5.3. Implications and Recommendations

Based on the results of this study, the researcher recommends the following:

- 1) Teaching English conditional sentences should be in context. The context can be taken from dialogues or other literary work. That is because literature offers authentic texts in writing and speaking by native speakers.
- 2) The frequency of some English conditional sentences in this study, such as type "3", shows that teachers waste effort and time teaching this type which is not used or rarely used by native speakers. That is why teachers tend to provide learners with artificial examples.
- 3) Common and most frequent types of conditional sentences should be taught.
- 4) Teachers need to be involved in workshops and training courses of how to teach English conditional sentences. The way of English conditional sentences shouldn't look like the way of teaching Mathematics or chemical equations. Conditionals should be taught through context based on meaning.
- 5) The researcher recommends that further researches should be done to take semantic and syntactic dimension in the analysis.

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Appendices

Appendix 1

A. Table 1

Frequency /Percentage	Major Barbara		The Glass Menagerie		<i>The Death of a Salesman</i>		All plays	
	F	P	F	P	F	P	F	P
Type "0"	30	23.1%	10	16.9%	9	23.7%	49	21.6%
Type "1"	34	26.2%	16	27.1%	6	15.8%	56	24.7%
Type "2"	23	17.7%	7	11.9%	9	23.7%	39	17.2%
Type "3"	6	4.6%	2	3.4%	1	2.6%	9	4.0%
Mixed types	9	6.9%	4	6.8%	1	2.6%	14	6.2%
Real conditionals	4	3.0%	1	1.7%	2	5.3%	7	3.1%
" as if"	13	10.0%	3	5.1%	7	18.4%	23	10%
Unfinished sentences	11	8.5%	16	27.1%	3	7.9%	30	13.2%
Total	130	100%	59	100%	38	100%	227	100%

B. Table 2

English for Palestine 12 (Work book)	Frequency	Percentage
Type "0"	6	22.22%
Type "1"	6	22.22%
Type "2"	6	22.22%
Type "3"	9	33.34%
Mixed Types	0	0
Real Conditionals	0	0
"As if"	0	0
Unfinished Sentences	0	0
Total	27	100%

Appendix 2 : Major Barbara

A. Instances of English Conditional Sentences Type "0" in Major Barbara

1) STEPHEN. All this simply bewilders me, mother. People may differ about matters of opinion, or even about religion; but how can they differ about right and wrong? Right is right; and wrong is wrong; and *if a man cannot distinguish them properly, he is either a fool or a rascal: thats all.*

LADY BRITOMART (touched). Thats my own boy (she pats his cheek)! Your father never could answer that...

2) LADY BRITOMART. *I see nothing to laugh at in that; nor should you if you are really converted.*

CUSINS (sweetly). You were not present. It was really funny, I believe..

3) LADY BRITOMART (turning with ominous suavity to Cusins). Adolphus: you are a professor of Greek. Can you translate Charles Lomax's remarks into reputable English for us?

CUSINS (cautiously). *If I may say so, Lady Brit, I think Charles has rather happily expressed what we all feel.* Homer, speaking of Autolycus, uses the same phrase. pukinondomonelthein means a bit thick

4) LOMAX (handsomely). Not *that I mind, you know, if Sarah dont.*

LADY BRITOMART (crushingly). Thank you. Have I your permission, Adolphus, to invite my own husband to my own house?

5) SARAH. Do you mean that he is coming regularly to live here?

LADY BRITOMART. Certainly not. *The spare room is ready for him if he likes to stay for a day or two and see a little more of you*; but there are limits.

6) UNDERSHAFT. I do not find it an unpleasant subject, my dear. It is the only one that capable people really care for.

LADY BRITOMART (looking at her watch). *Well, if you are determined to have it, I insist on having it in a proper and respectable way.* Charles: ring for prayers. (General amazement. Stephen rises in dismay.)

7) LADY BRITOMART. Sarah: *if you want to go, go.* Anything's better than to sit there as if you wished you were a thousand miles away. (will be discussed later)

SARAH (languidly). Very well, mamma. (She goes.) Lady Britomart, with a sudden flounce, gives way to a little gust of tears.

8) LADY BRITOMART. You need not do anything, Andrew. You are one of the family. You can sit with us and enjoy yourself...

LADY BRITOMART (outraged). *Charles Lomax: if you can behave yourself, behave yourself-*

9) *-If not, leave the room.*

10) RUMMY. You wont be let drink, though.

PRICE. I'll take it out in gorspellin, then. *I dont want to drink if I can get fun enough any other way.*

11) BARBARA. (calmly making a note). Afraid to give his name. Any trade?

BILL. Who's afraid to give his name? (Doggedly, with a sense of heroically defying the House of Lords in the person of Lord Stevenage.)

If you want to bring a charge agen (against) me, bring it...

12) BARBARA. Someone you dont believe in. But youll be glad afterwards.

BILL (slinking off). I'll go to Kennintahn to be out o the reach o (of) your tongue..., *selp (help) me Gawd if I don't!*

13) BILL (with a heartbreaking attempt at devil-may-care cheerfulness). I aint miserable. (He sits down again, and stretches his legs in an attempt to seem indifferent.)

BARBARA. *Well, if youre happy, why dont you look happy, as we do? .*

14) BARBARA. *Why dont you laugh if you want to Cholly? It's good for your inside.*

LADY BRITOMART. Barbara: you have had the education of a lady. Please let your father see that; and dont talk like a street girl. .

15) JENNY. God give me strength

BILL (striking her with his fist in the face). *Go and shew (show) her that, and tell her if she Rants one like it to come and interfere with me...*

16) LOMAX (cunningly). Not as a drummer, though, you know. You are a very clearheaded brainy chap, Cholly; and it must have been apparent to you that there is a certain amount of tosh about—

LADY BRITOMART. Charles: *if you must drivell, drivell like a grown-up man and not like a schoolboy.*

17) UNDERSHAFT. Thats just it: all the foundlings I can find are exactly like Stephen.

LADY BRITOMART. Andrew!!

UNDERSHAFT. I want a man with no relations and no schooling...and
if he shews the least ability, he is fastened on by schoolmasters...

18) UNDERSHAFT (stopping him). Yes, yes, yes, yes: thats all
right, Stephen. She wont interfere with you any more: your independence
is achieved...

LADY BRITOMART (who has pulled herself together strongly). I quite
understand, Stephen. *By all means go your own way if you feel strong
enough...*

19) STEPHEN. Well, I cannot help thinking that all this provision
for every want of your workmen may sap their independence and
weaken their sense of responsibility...

UNDERSHAFT. Well you see, my dear boy, when you are organizing
civilization you have to make up your mind whether trouble and anxiety
are good things or not. *If you decide that they are, then, I take it, you
simply dont organize civilization; and there you are, with trouble and
anxiety enough to make us all angels!...*

20) CUSINS (with sudden heat, his spectacles twinkling with
mischief);. A thousand! You dare offer a miserable thousand to the son-
in-law of a millionaire! No, by Heavens, Machiavelli! you shall not cheat
me. You cannot do without me; and I can do without you. I must have
two thousand five hundred a year for two years. At the end of that time, *if
I am a failure, I go...*

21) CUSINS. What on earth is the true faith of an Armorer?

UNDERSHAFT. To give arms to all men who offer an honest price for them, without respect of persons or principles... The first Undershaft wrote up in his shop IF GOD GAVE THE HAND, LET NOT MAN WITHHOLD THE SWORD.....The sixth, my master, was the best of all. He wrote up *NOTHING IS EVER DONE IN THIS WORLD UNTIL MEN ARE PREPARED TO KILL ONE ANOTHER IF IT IS NOT DONE*. After that, there was nothing left for the seventh to say. So he wrote up, simply, UNASHAMED.

22) BILL. Rotten drincken whisky it is too.

MRS. BAINES. Dear Barbara: Lord Saxmundham has a soul to be saved like any of us. *If heaven has found the way to make a good use of his money, are we to set ourselves up against the answer to our prayers?*

23) UNDERSHAFT. Not necessarily. Remember the Armorer's Faith. I will take an order from a good man as cheerfully as from a bad one. *If you good people prefer preaching and shirking to buying my weapons and fighting the rascals, dont blame me...*

24) LOMAX (springing up). Oh I say! You dont mean that this thing is loaded, do you? My ownest: come off it.

SARAH (sitting placidly on the shell). *If I am to be blown up, the more thoroughly it is done the better*. Dont fuss, Cholly.

25) UNDERSHAFT. Ought, ought, ought, ought, ought! Are you going to spend your life saying ought, like the rest of our moralists?... Have you the courage to embrace it, Barbara?

LADY BRITOMART. Barbara, I positively forbid you to listen to your father's abominable wickedness. And you, Adolphus, ought to know

better than to go about saying that wrong things are true. *What does it matter whether they are true if they are wrong?*

26) UNDERSHAFT. *What does it matter whether they are wrong if they are true?*

LADY BRITOMART (rising). Children: come home instantly. Andrew: I am exceedingly sorry I allowed you to call on us. You are wickeder than ever. Come at once.

27) BARBARA (following him). Don't be frightened. (She pins the badge on and steps back towards the table, sheaving him to the others.) There! It's not much for £5000, is it?

MRS. BAINES. Barbara: *if you won't come and pray with us, promise me you will pray for us.*

28) UNDERSHAFT (deprecatory). Go away!

LADY BRITOMART. Yes: go away. *If you will do nothing for Stephen, you are not wanted here.* Go to your foundling, whoever he is; and look after him.

29) MRS. BAINES. I hope we shall have enough to keep the shelters open. Lord Saxmundham has promised us five thousand pounds...

MRS. BAINES. -- *if five other gentlemen will give a thousand each to make it up to ten thousand.*

30) LADY BRITOMART. But Sarah does; and Barbara does. That is, Charles Lomax and Adolphus Cusins will cost them more. So I must put my pride in my pocket and ask for it, I suppose. That is your advice, Stephen, is it not?

STEPHEN. No.

LADY BRITOMART (sharply). Stephen!

STEPHEN. *Of course if you are determined –*

B. Instances of English Conditional Sentences Type "1" in Major Barbara

1) LADY BRITOMART. You cannot go now, Andrew: it would be most improper. Sit down. What will the servants think?

UNDERSHAFT. My dear: I have conscientious scruples. May I suggest a compromise? *If Barbara will conduct a little service in the drawingroom, with Mr. Lomax as organist, I will attend it willingly.--*

2) *--I will even take part, if a trombone can be procured.*

3) UNDERSHAFT (accepting the chair). That is not what embarrasses me, Mr. Lomax. My difficulty is *that if I play the part of a father, I shall produce the effect of an intrusive stranger; and--*

4) *-- if I play the part of a discreet stranger, I may appear a callous father.*

LADY BRITOMART. There is no need for you to play any part at all, Andrew. You had much better be sincere and natural.

5) ;BARBARA. No. Will you let me try?

UNDERSHAFT. Well, I will make a bargain with you. *If I go to see you to-morrow in your Salvation Shelter, will you come the day after to see me in my cannon works?*

BARBARA. Take care. It may end in your giving up the cannons for the sake of the Salvation Army.

6) STEPHEN. But this so frightful to me, mother. To have to speak to you about such things!

LADY BRITOMART. It's not pleasant for me, either, *especially if you are still so childish that you must make it worse by a display of embarrassment....*

7) LADY BRITOMART. I will not be disobeyed by everybody. Adolphus: sit down. Charles: you may go. You are not fit for prayers: you cannot keep your countenance.

LOMAX. Oh I say! (He goes out.)

LADY BRITOMART (continuing). But you, Adolphus, can *behave yourself if you choose to*. I insist on your staying.

8) STEPHEN (going to her). Mother: whats the matter?

LADY BRITOMART (swishing away her tears with her handkerchief). Nothing. Foolishness. *You can go with him, too, if you like*, and leave me with the servants.

9) SHIRLEY (looking at it ravenously but not touching it, and crying like a child). I never took anything before.

JENNY (petting him). Come, come! the Lord sends it to you: he wasnt above taking bread from his friends; and why should you be? Besides, *when we find you a job you can pay us for it if you like*.

10) JENNY. That makes me so happy. When you say that, I feel wicked for loitering here. I must get to work again. She is hurrying to the shelter, when the newcomer moves quickly up to the door and intercepts her. ..

BILL. I know you. You're the one that took away my girl. You're the one that set eragen me. Well, I'm goin to aver out. Not that I care a curse for her or you: see?... She'll know what that means; *and if she keeps me waitinitll be worse...*

11) BILL. Wot! I cant, cant I? Wots that you say (threatening him)?

SHIRLEY (not budging an inch). *Will you box TodgerFairmile if I put him on to you?* Say the word.

12) BILL (slinking off). I'll go to Kennintahn to be out o the reach o your tongue. (Suddenly turning on her with intense malice.) *And if I dont find Mog there, I'll come back and do two years for you,..*

13) BARBARA. Dolly! (indignant, in her mother's manner.)

CUSINS. Yes, my dear, it's very wearing to be in love with you. *If it lasts, I quite thinly I shall die young.*

14) UNDERSHAFT. *I think, my friend, that if you wish to know, as the long days go, that to live is happy, you must first acquire money enough for a decent life, and power enough to be your own master.*

15) UNDERSHAFT (cold and sardonic). Have you ever been in love with Poverty, like St. Francis? Have you ever been in love with Dirt, like St. Simeon? Have you ever been in love with disease and suffering, like our nurses and philanthropists?...

CUSINS. Well, *I can only say that if you think you will get her away from the Salvation Army by talking to her as you have been talking to me, you dont know Barbara.*

16) BARBARA. Put it back in your pocket. You cant buy your Salvation here for twopence: you must work it out.

UNDERSHAFT. Is twopence not enough? *I can afford a little more, if you press me.*

17) BARBARA. Two million millions would not be enough...*The General says we must close this shelter if we cant get more money. I force the collections at the meetings until I am ashamed: dont I, Snobby?*

18) BILL. I dont want to be forgive be you, or be ennybody. Wot I did I'll pay for. I tried to get me own jawr broke to settisfaw you --

JENNY (distressed). Oh no --

BILL (impatiently). Tell y'I did: cawnt you listen to wots bein told you? All I got be it was bein made a sight of in the public street for me pains. *Well, if I cawntsettisfaw you one way, I can another.* Listen ere! I ad two quid saved agen the frost; an Ive a pa;hnd of it left...

19) UNDERSHAFT. Well, it assists the doctor: that is perhaps a less questionable way of putting it..

MRS. BAINES. Barbara: *will there be less drinking or more if all those poor souls we are saving come tomorrow and find the doors of our shelters shut in their faces?* Lord Saxmundham gives us the money to stop drinking -- to take his own business from him.

20) UNDERSHAFT. Good. Now, as to money! I propose to treat you handsomely from the beginning. You shall start at a thousand a year.

CUSINS (with sudden heat, his spectacles twinkling smith mischief). A thousand! You dare offer a miserable thousand to the son-in-law of a millionaire!... At the end of that time, if I am a failure, I go. *But if I am a success, and stay on, you must give me the other five thousand.*

21) LADY BRITOMART. Andrew: dont be aggravating. And dont be wicked. At present you are both.

UNDERSHAFT. This conversation is part of the Undershaft tradition, Biddy. Every Undershaft's wife has treated him to it ever since the house was founded. It is mere waste of breath. *If the tradition be ever broken it will be for an abler man than Stephen.*

22) LADY BRITOMART (rising and interposing). Stephen: I cannot allow you to throw away an enormous property like *this*.

STEPHEN (stiffly). Mother: *there must be an end of treating me as a child, if you please.* (Lady Britomart recoils, deeply wounded by his tone.)...

23) SARAH. Are you coming, Stephen?

STEPHEN. Well, I am rather busy -- er -- (Magnanimously.) Oh well, yes: I'll come. *That is, if there is room for me.*

24) SARAH. The carriage for me, thank you. Barbara doesnt mind what shes seen in.

LOMAX. I say, Dolly old chap: do you really mind the car being a guy? Because of course *if you do I'll go in it. Still --*

CUSINS. I prefer it.

25) UNDERSHAFT. Well you see, my dear boy, when you are organizing civilization you have to make up your mind whether trouble and anxiety are good things or not. If you decide that they are, then, I take it, you simply dont organize civilization; and there you are, with trouble and anxiety enough to make us all angels! *But if you decide the other way, you may as well go through with it...*

26) LOMAX (lecturing to the company generally). You know, these high explosives dont go off like gunpowder, except when theyre in a gun...Did you know that, Undershaft? Have you ever tried?

UNDERSHAFT. Not on a large scale, *Mr. Lomax. Bilton will give you a sample of gun cotton when you are leaving if you ask him.* You can experiment with it at home. (Bilton looks puzzled.)

27) UNDERSHAFT. It does not belong to me. I belong to it. It is the Undershaft inheritance.

LADY BRITOMART. It is not. Your ridiculous cannons and that noisy banging foundry may be the Undershaft inheritance; but all that plate and linen, all that furniture and those houses and orchards and gardens belong to us. They belong to me: they are not a man's business. I wont give them up. You must be out of your senses to throw them all away; *and if you persist in such folly, I will call in a doctor.*

28) UNDERSHAFT. It shocked the men at first, I am afraid. But now they take no more notice of it than of the ten commandments in church.

LADY BRITOMART. Andrew: you are trying to put me off the subject of the inheritance by profane jokes... Why should not Adolphus succeed to the inheritance? I could manage the town for him; *and he can look after the cannons, if they are really necessary.*

29) LADY BRITOMART. Your ideas are nonsense. You got on because you were selfish and unscrupulous.

UNDERSHAFT. Not at all. I had the strongest scruples about poverty and starvation. Your moralists are quite unscrupulous about both: they

make virtues of them. I had rather be a thief than a pauper. I had rather be a murderer than a slave. I dont want to be either; *but if you force the alternative on me, then, by Heaven, I'll choose the braver and more moral one...*

30) UNDERSHAFT. Come! choose, man, choose.

CUSINS. But perhaps *Barbara will not marry me if I make the wrong choice.*

BARBARA. Perhaps not.

31) CUSINS. And leave me!

BARBARA. Yes, you, and all the other naughty mischievous children of men. But I cant. I was happy in the Salvation Army for a moment. I escaped from the world into a paradise of enthusiasm and prayer and soul saving;... *if we turn from the churches they build, we must kneel on the stones of the streets they pave...*

32) CUSINS. My good Machiavelli, I shall certainly write something up on the wall; only, as I shall write it in Greek, you wont be able to read it. But as to your Armorer's faith, *if I take my neck out of the noose of my own morality I am not going to put it into the noose of yours...*

33) BILL (bitterly). I know. It aint enough. Me an me few shillins is not good enough for you. Youre a earl's grendorter, you are. Nothin less than a underdpahnd for you.

UNDERSHAFT. Come, Barbara! you could do a great deal of good with a hundred pounds. *If you will set this gentleman's mind at ease by taking his pound, I will give the other ninety-nine...*

34) LADY BRITOMART (complacently). Yes: I have made a very good match for Sarah. Charles Lomax will be a millionaire at 35. But that is ten years ahead; and in the meantime his trustees cannot under the terms of his father's will allow him more than £800 a year.

STEPHEN. But the will says also *that if he increases his income by his own exertions, they may double the increase.*

C. Instances of English Conditional Sentences Type "2" in Major Barbara

1) STEPHEN. I am not sulking, mother. What has all this got to do with -- with -- with my father?

LADY BRITOMART. My dear Stephen: where is the money to come from?... You know how poor my father is: he has barely seven thousand a year now; and really, *if he were not the Earl of Stevenage, he would have to give up society...*

2) LADY BRITOMART. What things, pray?

CUSINS. Well, you would have to say before all the servants that we have done things we ought not to have done, and left undone things we ought to have done, and that there is no health in us... I shouldnt dare to marry Barbara -- *I couldnt look you in the face -- if it were true.* So I must go to the drawingroom.

3) The man, a workman out of employment, is young, agile, a talker, a poser, sharp enough to be capable of anything in reason except honesty or altruistic considerations of any kind. The woman is a commonplace old bundle of poverty and hard-core humanity. She looks sixty and probably is forty-five. *If they were rich people, gloved and muffed and even wrapped up in furs and overcoats, they would be*

numbed and miserable; for it is a grindingly cold, raw, January day; and a glance at the background of grimy warehouses and leaden sky visible over the whitewashed walls of the yard would drive any idle rich person straight to the Mediterranean.....

4) PRICE. Wot! Oh Rummy, Rummy! Respectable married woman, Rummy, gittin rescued by the Salvation Army by pretendin to be a bad un. Same old game!

RUMMY. What am I to do? I cant starve. Them Salvation lasses is dear good girls; but the better you are, the worse they likes to think you were before they rescued you. Why shouldnt they av a bit o credit, poor loves? theyre worn to rags by their work. *And where would they get the money to rescue us if we was to let on we're no worse than other people?* You know what ladies and gentlemen are.

It is only acceptable in American

5) RUMMY. Thatswhats so unfair to us women. Your confessions is just as big lies as ours...

PRICE. Right! *Do you spose the Army 'd be allowed if it went and did right?...*

6) SHIRLEY (looking down on him with unfathomable disdain). Y o u box! Slap an old woman with the back o your hand! You hadnt even the sense to hit her where a magistrate couldnt see the mark of it, you silly young lump of conceit and ignorance... Yah! *I'd set about you myself if I had a week's feedin in me instead o two months starvation...*

7) BARBARA. Ive seen it hurting you when you went against it.

BILL (with compressed aggravation). *If you was my girl and took the word out o me mahthlawkthet, I'd give you suthinkyoud feel urtin*, so I would. (To Adolphus.) You take my tip, mate. Stop erjawr; or you die afore your time. (With income expression.)...

8) BARBARA. Weve just had a splendid experience meeting at the other gate in Cripps's lane. Ive hardly ever seen them so much moved as they were by your confession, Mr. Price.

PRICE. *I could almost be glad of my past wickedness if I could believe that it would elp to keep hathersstright.*

9) BARBARA. Oh Snobby, if you had given your poor mother just one more kick, we should hare got the whole five shillings!

PRICE. *If she heard you say that, miss, she'd be sorry I didnt.* But I'm glad. Oh what a joy it will be to her when she hears I'm saved!

10) UNDERSHAFT. There is nothing left to give him. So the five thousand, I should think, is to save his soul.

MRS. BAINES. Heaven grant it may! Oh Mr. Undershaft, you have some very rich friends. Cant you help us towards the other five thousand? We are going to hold a great meeting this afternoon at the Assembly Hall in the Mile End Road. *If I could only announce that one gentleman had come forward to support Lord Saxmundham, others would follow...*

11) UNDERSHAFT (aside to him, as he takes the trombone). The trumpet in Zion! (Cusins rushes to the drum, which he takes up and puts on. Undershaft continues, aloud) I will do my best. *I could vamp a bass if I knew the tune.*

12) LOMAX. That was rather fine of the old man, you know. Most chaps would have wanted the advertisement.

CUSINS. *He said all the charitable institutions would be down on him like kites on a battle field if he gave his name.*

13) UNDERSHAFT. Thats just it: all the foundlings I can find are exactly like Stephen.

LADY BRITOMART. Andrew!!

UNDERSHAFT. I want a man with no relations and no schooling: *that is, a man who would be out of the running altogether if he were not a strong man.* And I cant find him...

14) STEPHEN (keeping his temper with difficulty). You are pleased to be facetious. I pretend to nothing more than any honorable English gentleman claims as his birthright (he sits down angrily).

UNDERSHAFT. Oh, thats everybody's birthright. Look at poor little Jenny Hill, the Salvation lassie! *she would think you were laughing at her if you asked her to stand up in the street and teach grammar or geography or mathematics or even drawingroom dancing;* but it never occurs to her to doubt that she can teach morals and religion. You are all alike, you respectable people...

15) UNDERSHAFT (shocked -- to Barbara). You dont think I am mocking, my love, I hope.

BARBARA. No, of course not; *and it wouldnt matter if you were:* half the Army came to their first meeting for a lark. (Rising.) Come along. Come, Dolly, Come, Cholly. (She goes out with Undershaft, who opens the door for her. Cusins rises.)

16) UNDERSHAFT. In separate little sheds, like that one. When one of them blows up, it costs very little; and only the people quite close to it are killed...

LOMAX (with studied coolness). My good fellow: you neednt get into a state of nerves. Nothing's going to happen to you; and I *suppose it wouldnt be the end of the world if anything did...*

17) LADY BRITOMART. Andrew: you are trying to put me off the subject of the inheritance by profane jokes...

UNDERSHAFT. *I should ask nothing better if Adolphus were a foundling.* He is exactly the sort of new blood that is wanted in English business. But hes not a foundling; and theres an end of it.

18) BARBARA. All right. Coming. (Snobby goes back into the shelter, followed by Barbara.)

RUMMY (stealing across to Bill and addressing him in a subdued voice, but with intense conviction). *I'd av (have) the lor (lord) of you, you flat eared pignosedpotwalloper, if she'd let me...*

19) UNDERSHAFT. From the moment when you become Andrew Undershaft, you will never do as you please again. Dont come here lusting for power, young man.

CUSINS. *If power were my aim I should not come here for it. Y o u have no power.*

20) CUSINS (gasping). Middle cl---! A snub! A social snub to m e! from the daughter of a foundling!

BARBARA. That is why I have no class, Dolly: I come straight out of th_ *It makes life bearable to millions of people who could not endure their*

existence if they were quite sober e heart of the whole people. If I were middle-class I should turn my back on my father's business; and we should both live in an artistic drawingroom, with you reading the reviews in one corner,...

21) BARBARA. It does nothing of the sort.

UNDERSHAFT. Well, it assists the doctor: that is perhaps a less questionable way of putting it. *It makes life bearable to millions of people who could not endure their existence if they were quite sober.* It enables Parliament to do things at eleven at night that no sane person would do at eleven in the morning...

22) BARBARA (at the window). You came yesterday to see my salvation factory. I promised you a return visit.

LOMAX (coming forward between Sarah and Undershaft). You'd find it awfully interesting. I've been through the Woolwich Arsenal; and it gives you a ripping feeling of security, you know, *to think of the lot of beggars we could kill if it came to fighting.* (To Undershaft, with sudden solemnity)..

23) UNDERSHAFT. Never mind, my dear. He thinks I have made you unhappy. Have I?

BARBARA. Do you think I can be happy in this vulgar silly dress? I! who have worn the uniform...I will never forgive you that. If I had a child, and you destroyed its body with your explosives -- if you murdered Dolly with your horrible guns -- *I could forgive you if my forgiveness would open the gates of heaven to you.* But to take a human soul from me, and turn it into the soul of a wolf! that is worse than any murder.

D. Instances of English Conditional Sentences Type "3" in Major Barbara

1) STEPHEN. Then it was on my account that your home life was broken up, mother. I am sorry.

LADY BRITOMART. Well, dear, there were other differences. I really cannot bear an immoral man... *You would all have grown up without principles, without any knowledge of right and wrong, if he had been in the house.* You know, my dear, your father was a very attractive man in some ways.

2) BILL (subsiding with a slouch). I'll stand up to any man alive, if he was ten Todger Fairmiles. But I dont set up to be a perffessional.

SHIRLEY (looking down on him with unfathomable disdain). Y o u box! Slap an old woman with the back o your hand!... *If Todger Fairmile'd done it, she wouldnt a (have) got up inside o ten minutes, no more than you would if he got on to you...*

3) BARBARA. So it will, Snobby. How much, Jenny?

JENNY. Four and ten pence, Major.

BARBARA. Oh Snobby, *if you had given your poor mother just one more kick, we should hare (have) got the whole five shillings!*

4) CUSINS. Your orders are already obeyed, Lady Brit.

BARBARA. Dolly: were you ever really in earnest about it? *Would you have joined if you had never seen me?*

5) CUSINS. Barbara: I am going to accept this offer.

BARBARA. I thought you would.

CUSINS. You understand, dont you, thatk I had to decide without consulting you. *If I had thrown the burden of the choice on you, you would sooner or later have despised me for it.*

6) CUSINS (gasping). Middle cl---! A snub! A social snub to m e! from the daughter of a foundling!

BARBARA. That is why I have no class, Dolly: I come straight out of the heart of the whole people... *Do you know what would have happened if you had refused papa's offer?*

CUSINS. I wonder!

E. Instances of Mixed Types English Conditional Sentences in Major Barbara

1) LADY BRITOMART. No: it's n o t of course. I want something much more than your everyday matter-of-course attention. I am going to speak to you very seriously, Stephen. I wish you would let that chain alone.

STEPHEN (hastily relinquishing the chain). *Have I done anything to annoy you, mother? If so, it was quite unintentional.*

LADY BRITOMART (astonished). Nonsense! (With some remorse.) My poor boy, did you think I was angry with you?

2) SHIRLEY (not budging an inch). Will you box Todger Fairmile if I put him on to you? Say the word.

BILL (subsiding with a slouch). *I'll stand up to any man alive, if he was ten Todger Fairmiles. But I dont set up to be a perfessional.*

3) SHIRLEY. Teetotaller. Never out of a job before. Good worker. And sent to the knackers like an old horse!

BARBARA. *No matter: if you did your part God will do his.*

SHIRLEY. (suddenly stubborn). My religion's no concern of anybody but myself

4) BARBARA (raising her head). I didnt take y o u r money, Bill. (She crosses the yard to the gate and turns her back on the two men to hide her face from them.)

BILL (sneering after her)... *Blame me if Jenny Ill didnt take it arter all (after all)!*

5) BARBARA. Yesterday I should have said, because I was in the ?... *If your old religion broke down yesterday, get a newer and a better one for tomorrow* power of God. (She resumes her self-possession, withdrawing her hands from his with a power equal to his own.) But you came and she wed me that I was in the power of Bodger and Undershaft...

UNDERSHAFT. Come, come, my daughter! dont make too much of your little tin pot tragedy... Whats the result,

6) BARBARA. Is there no higher power than that (pointing to the shell)?

CUSINS. Yes: but that power can destroy the higher powers just as a tiger can destroy a man: therefore man must master that power first. I admitted this when the Turks and Greeks were last at war.... *The blood of every Turk he shot -- if he shot any -- is on my head as well as on Undershaft's.* That act committed me to this place for ever...

Using if in this mixed sentence means uncertainty. The speaker is not sure about what he is talking about.

7) CUSINS. What on earth is the true faith of an Armorer?

UNDERSHAFT. To give arms to all men who offer an honest price for them, without respect of persons or principles: The first Undershaft wrote up in his *shop IF GOD GAVE THE HAND, LET NOT MAN WITHHOLD THE SWORD...*

8) LADY BRITOMART. Now dont tease, Stephen. Come! you see that it is necessary that he should pay us a visit, dont you?

STEPHEN (reluctantly). *I suppose so, if the girls cannot do without his money.*

9) LADY BRITOMART. Andrew!!

UNDERSHAFT. I want a man with no relations and no schooling. *If you want to keep the foundry in the family, you had better find an eligible foundling and marry him to Barbara.*

F. Instances of Real English Conditional Sentences in Major Barbara

1) BARBARA (raising her head). I didnt take your money, Bill. (She crosses the yard to the gate and turns her back on the two men to hide her face from them.)

BILL (sneering after her) *Ello! If you aint took it summun else az. Weres it gorn ... (Hello, if you haven't took someone else as, where has it gone?)*

2) BILL (subsiding with a slouch). I'll stand up to any man alive, if he was ten TodgerFairmiles. But I dont set up to be a perfessional. SHIRLEY (looking down on him with unfathomable disdain). Y o u box! Slap an old woman with the back o your hand!.. If TodgerFairmile'd done

it, she wouldn't a got up inside o ten minutes, *no more than you would if he got on to you.* ...

3) JENNY. Oh, I couldn't take it, Mr. Walker. *But if you would give a shilling or two to poor Rummy Mitchens! you really did hurt her;* and shes old. onths starvation. (He returns to the table to finish his meal.)

4) LADY BRITOMART. Rubbish! (Morrison comes in.) What is it?

MORRISON. *If you please, my lady, Mr. Undershaft has just drove up to the door.*

G. Instances of "As If " in Major Barbara

1) RUMMY. Try a prayer for just two minutes. You'll work all the better after.

JENNY (her eyes lighting up). Oh isn't it wonderful how a few minutes prayer revives you! ...*I was able to go on as if I had only just begun.* (To Price.) *Did you have a piece of bread?* .

2) Lady Britomart is a woman of fifty or thereabouts, well dressed and yet careless of her dress, well bred and quite reckless of her breeding,... limited in the oddest way with domestic and class limitations, *conceiving the universe exactly as if it were a large house in Wilton Crescent*, though handling her corner of it very effectively on that assumption...

3) *All four look as if they had been having a good deal of fun in the drawingroom.* The girls enter first, leaving the swains outside. Sarah comes to the settee. Barbara comes in after her and stops at the door.

4) LOMAX. Oh I say! theres nothing to be exactly proud of, dont you know.

LADY BRITOMART. *Well, try and look as if there was.*

5) Lomax: I am obliged to you for making the usual excuse for my trade; but I am not ashamed of it...

STEPHEN (coldly -- almost sullenly). *You speak as if there were half a dozen moralities and religions to choose from, instead of one true morality and one true religion.*

6) BARBARA. It's too melancholy. You get saved, Cholly; and youll pass hence, my brother, without making such a fuss about it.

LADY BRITOMART. Really, *Barbara, you go on as if religion were a pleasant subject.* Do have some sense of propriety.

7) BILL. Who's afraid to give his name?...

BARBARA (*as if the name were familiar: trying to remember how*). *Bill Walker?* (Recollecting)..

8) BARBARA. It's quite lovely now, because she wears a new look in her eyes with it. It's a pity youre too late. The new bloke has put your nose out of joint, Bill.

BILL. I'll put his nose out o joint for him. Not that I care a curse for her, mind that. But *I'll teach her to drop me as if I was dirt...*

9) BARBARA (enjoying it frankly). Nonsense! of course it's funny. Served you right, Bill! You must have done something to him first.

BILL (doggedly). I did wot I said I'd do. I spit in is eye... and then e called me Brother, *an dahned me as if I was a kid and e was me mother washin me a Setterdanawt...*

10) STEPHEN. I have no intention of becoming a man of business in any sense....

UNDERSHAFT (rising). My dear boy: this is an immense relief to me. And I trust it may prove an equally good thing for the country. I was afraid you would consider yourself disparaged and slighted. (*He moves towards Stephen as if to shake hands with him.*)

11) BARBARA. You may be a devil; but God speaks through you sometimes. (*She takes her father's hands and kisses them.*) You have given me back my happiness: I feel it deep down now, though my spirit is troubled.

UNDERSHAFT. You have learnt something. *That always feels at first as if you had lost something.*

12) CUSINS (with unruffled sweetness). Dont tell on me. (*He goes out.*)

LADY BRITOMART. Sarah: if you want to go, go. *Anything's better than to sit there as if you wished you were a thousand miles away.*

13) UNDERSHAFT. I fancy you guess something of what is in my mind, Mr. Cusins. (*Cusins flourishes his drumsticks as if in the act of beating a lively rataplan, but makes no sound.*) Exactly so. But suppose Barbara finds you out!..

H. Instances of Unfinished English Conditional Sentences in Major Barbara

1) BARBARA. Hooray!

JENNY. Glory!

MRS. BAINES. -- *if* –

2) BARBARA. "*If!*" –

3) -- *If what?*

4) BARBARA. Who is Lord Saxmundham? I never heard of him...About half past twelve, Bill. And he pinched your pound at a quarter to two. I know. Well, you cant afford to lose it. I'll send it to you.

BILL (his voice and accent suddenly improving). *Not if I was to starve for it.* I aint to be bought.

5) BARBARA (urgently). Yes, yes: you must talk to me. Tell me about Tom Paine's books and Bradlaugh's lectures. Come along.

SHIRLEY. *Ah, if you would only read Tom Paine in the proper spirit, Miss!* (They go out through the gate together.)

6) UNDERSHAFT. Never mind, my dear. He thinks I have made you unhappy. Have I?

BARBARA. Do you think I can be happy in this vulgar silly dress?... But when we took your money he turned back to drunkenness and derision. (With intense conviction.) I will never forgive you that. *If I had a child, and you destroyed its body with your explosive*

7) *if you murdered Dolly with your horrible guns ..*

8) BARBARA (angered by his levity). Take care, Dolly, take care. *Oh, if only I could get away from you and from father and from it all!* if I could have the wings of a dove and fly away to heaven!

9) UNDERSHAFT. You will alarm the shelter.

CUSINS. Oh, they are accustomed to these sudden ecstasies of piety. *However, if the drum worries you* (he pockets the drumsticks; unhooks the drum; and stands it on the ground opposite the gateway).

10) BARBARA. It's all right, mother. Cholly is quite correct nowadays. Are they to come in?

LADY BRITOMART. *Yes, if they will behave themselves.*

11) BARBARA (angered by his levity). Take care, Dolly, take care. Oh, if only I could get away from you and from father and from it all! *if I could have the wings of a dove and fly away to heaven!*

Appendix 3 : The Death of a Salesman

A. Instances of English Conditional Sentences Type "0" in The Death of a Salesman

1) HAPPY: Sure, Oliver is very big now. You want to work for him again?

BIFF: No, but when I quit he said something to me. He put his arm on my shoulder, and he said, Biff, *if you ever need anything, come to me*

2) LINDA: Willy, dear, he just decided...

WILLY (to Biff): *If you get tired hanging around tomorrow, paint the ceiling I put up in the living room.*

3) BIFF: Just take it easy, Pop. Good night. (He turns to go.)

WILLY (unable to resist): *And if anything falls off the desk while you're talking to him — like a package or something — don't you pick it up.*

They have office boys for that.

4) WILLY: Oh, Ben, how did you do it? What is the answer? Did you wind up the Alaska deal already?

BEN: *Doesn't take much time if you know what you're doing.* Just a short business trip. Boarding ship in an hour. Wanted to say good-by.

5) WILLY: Who the hell do you think you are, better than everybody else? You don't know everything, you big, ignorant, stupid... Put up your hands!

WILLY (offstage): What are you walking away for? Don't walk away! *If you're going to say something say it to my face!*

6) BERNARD: Well, don't get sore.

WILLY: What are you trying to do, blame it on me? *If a boy lays down is that my fault?*

7) CHARLEY: My salvation is that I never took any interest in anything. There's some money — fifty dollars. I got an accountant inside.

WILLY: Charley, look... (With difficulty.) I got my insurance to pay. *If you can manage it — I need a hundred and ten dollars.*

8) WILLY (angrily, taking them from her): I won't have you mending stockings in this house! Now throw them out! (Linda puts the stockings in her pocket.)

BERNARD (entering on the run): *Where is he? If he doesn't study!*

WILLY (moving to the forestage, with great agitation): You'll give him the answers!

9) LINDA: Just try to relax, dear. You make mountains out of molehills.

WILLY: I won't fight with him anymore. *If he wants to go back to Texas, let him go.*

10) LINDA: Well, you owe him three and a half. And odds and ends, comes to around a hundred and twenty dollars by the fifteenth.

WILLY: A hundred and twenty dollars! *My God, if business don't pick up I don't know what I'm gonna do!*

B. Instances of English Conditional Sentences Type "1" in The Death of a Salesman

1) WILLY (worried and angered): There's such an undercurrent in him. He became a moody man. Did he apologize when I left this morning?

LINDA: He was crestfallen, Willy. You know how he admires you. *I think if he finds himself, then you'll both be happier and not fight any more.*

WILLY: How can he find himself on a farm? Is that a life? A farmhand?

2) WILLY: Sure. Certain men just don't get started till later in life. Like Thomas Edison; I think. Or B. F. Goodrich. One of them was deaf. (He starts for the bedroom doorway.) I'll put my money on Biff.

LINDA: And Willy — *if it's warm Sunday we'll drive in the country.* And we'll open the windshield, and take lunch..

3) HAPPY (to Biff): Jesus, maybe he smashed up the car again!

LINDA (calling after Willy): Be careful on the stairs, dear! The cheese is on the middle shelf. HAPPY (getting out of bed): *He's going to get his license taken away if he keeps that up.* I'm getting nervous about him, y'know, Biff?

4) HAPPY (tauntingly, spinning Bernard around): Let's box, Bernard! BERNARD: Biff! (He gets away from Happy.) Listen, Biff, I

heard Mr. *Birnbaum say that if you don't start studyin' math he's gonna flunk you*, and you won't graduate. I heard him!

WILLY: You better study with him, Biff. Go ahead now.

5) BERNARD (backing quietly away and out): Mr. Birnbaum says he's stuck up. WILLY: Get outa here!

BERNARD: *If he doesn't buckle down he'll flunk math!* (He goes off.)

LINDA: He's right, Willy, you've gotta...

6) CHARLEY: I put the ace...

WILLY: *If you don't know how to play the game I'm not gonna throw my money away on you!*

CHARLEY (rising): It was my ace, for God's sake

7) HAPPY (as he and Biff run off): I lost weight, Pop, you notice? (Charley enters in knickers, even before the boys are gone.)

CHARLEY: *Listen, if they steal any more from that building the watchman'll put the cops on them!*

8) LINDA (frightened of Ben and angry at him): Don't say those things to him! Enough to be happy right here, right now. (To Willy, while Ben laughs.) Why must everybody conquer the world? You're well liked, and the boys love you, and someday

— (To Ben) — why, old man Wagner told him just the other day *that if he keeps it up he'll be a member of the firm, didn't he, Willy?*

9) WILLY: Sure, sure. I am building something with this firm, Ben, *and if a man is building something he must be on the right track, mustn't he?*

BEN: What are you building? Lay your hand on it. Where is it?

10) CHARLEY: When the hell are you going to grow up?
WILLY (furiously): You big ignoramus, *if you say that to me again I'll rap you one!* I don't care how big you are! (He's ready to fight.) (Pause.)

11) BIFF: I'm not going there.
WILLY: Heh? *If I can't get him to change that mark you'll make it up in summer school.* You've got all summer to —

12) WILLY (erupting fiercely). He put his arm around... ?
BIFF: Dad, you're never going to see what I am, so what's the use of arguing? *If I strike oil I'll send you a check.* Meantime forget I'm alive.

13) WILLY (to Linda): Spite, see? *May you rot in hell if you leave this house*

WILLY: Well, this is the way you're going. Good-by. (Biff looks at him a moment, then turns sharply and goes to the stairs.)

14) WILLY: Howard...
HOWARD: And when you feel better, come back, and *we'll see if we can work something out.*

WILLY: But I gotta earn money, Howard. I'm in no position to...

15) HAPPY: He admires Pop.
LINDA: Biff, dear, *if you don't have any feeling for him, then you can't have any feeling for me.*

BIFF: Sure I can, Mom

16) HAPPY: Yeah, but I cover myself!
LINDA: Boys!
HAPPY: *If I'm going to take a fade the boss can call any number where I'm supposed to be and they'll swear to him that I just left.* I'll tell you

something that I hate so say, Biff, but in the business world some of them think you're crazy.

C. Instances of English Conditional Sentences Type "2" in The Death of a Salesman

1) BIFF: I'm tellin' you, kid, *if you were with me I'd be happy out there.*

HAPPY (enthused): See, Biff, everybody around me is so false that I'm constantly lowering my ideals...

2) HAPPY: I remember that. That sounds good.

BIFF: I think I'll go to see him. *If I could get ten thousand or even seven or eight thousand dollars I could buy a beautiful ranch.*

HAPPY BIFF: Oh, he keeps congratulating my initiative all the time, Pop.

3) WILLY: That's because he likes you. *If somebody else took that ball there'd be an uproar.* So what's the report, boys, what's the report? I bet he'd back you. Cause he thought highly of you, Biff.

4) WILLY: Your father came to me the day you were born and asked me what I thought of the name of Howard, may he rest in peace.

HOWARD: I appreciate that, Willy, but there just is no spot here for you. *If I had a spot I'd slam you right in, but I just don't have a single solitary spot.*

5) WILLY: Million-dollar...

HAPPY: And you wouldn't get fed up with it, Biff. It'd be the family again. There'd be the old honor, and comradeship, and *if you wanted to*

go off for a swim or somethin' — well, you'd doit! Without some smart cookygettin' up ahead of you!

6) HOWARD: Oh, yeah, yeah. I remember. Well, I couldn't think of anything for you, Willy.

WILLY: I tell ya, Howard. The kids are all grown up, y'know. I don't need much any more. *If I could take home — well, sixtyfive dollars a week, I could swing it.*

HOWARD: Yeah, but Willy, see I...

7) BIFF: Baby, *together we'd stand up for one another, we'd have someone to trust.*

HAPPY: *If I were around you...*

BIFF: Hap, the trouble is we weren't brought up to grub for

D. Instances of English Conditional Sentences Type "3" in The Death of a Salesman

1) BEN: I must make a tram, William. There are several properties I'm looking at in Alaska.

WILLY: Sure, sure! *If I'd gone with him to Alaska that time, everything would've been totally different.*

CHARLEY: Go on, you'd froze to death up there.

2) YOUNG BERNARD: Mrs. Loman!

WILLY (furiously): *If you hadn't flunked you'd've been set by now!*

BIFF: Now, look, I'm gonna tell you what happened, and you're going to listen to me.

E. Instances of Mixed Types English Conditional Sentences in *The Death of a Salesman*

1) LINDA (taking the jacket from him): Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.

WILLY: *If old man Wagner was alive I'd a (have) been in charge of New York now!* That man was a prince, he was a masterful man. But that boy of his, that Howard, he don't appreciate.

2) LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.

WILLY (with wonder): I was driving along, you understand? And I was fine. I was even observing the scenery... And then all of a sudden I'm goin' off the road! I'm tellin'ya, I absolutely forgot I was driving. *If I'd've gone the other way over the white line I might've killed somebody.* So I went on again — and five minutes later I'm dreamin' again, and I nearly....

3) LINDA: I'm just wondering if Oliver will remember him. You think he might?

WILLY (coming out of the bathroom in his pajamas): Remember him? What's the matter with you, you crazy? *If he'd've stayed with Oliver he'd be on top by now! Wait'll Oliver gets a look at him.* You don't know the average caliber any more....

4) HAPPY: Oh, he probably forgot that long ago. It's almost ten years. You're too sensitive. Anyway, he didn't really fire you.

HOWARD (moving away, to the right): That's just the thing, Willy.

WILLY: *If I had forty dollars a week — that's all I'd need. Forty dollars, Howard.*

F. Instances of Real English Conditional Sentences in The Death of a Salesman

1) BIFF (cutting him off violently): Shut up! (Without another word, Happy goes upstairs.)

LINDA: *You! You didn't even go in to see if he was all right!*

BIFF (still on the floor in front of Linda, the flowers in his hand; with self-loathing)...

G. Instances of "As If " in The Death of a Salesman

1) BIFF: Come on! (He pulls again, and Willy tries to pull away.)

WILLY (highly nervous): No, no, I don't want to see her.

BIFF (*tries to look into Willy's face, as if to find the answer there*): *Why don't you want to see her?*

2) LINDA (calling): Willy, you coming up?

WILLY (*uttering a gasp of fear, whirling about as if to quiet her*): Sh!

3) LINDA (calling): Willy, you coming up?

WILLY (*uttering a gasp of fear, whirling about as if to quiet her*): Sh!

(He turns around as if to find his way; sounds, faces, voices, seem to be swarming in upon him and he flicks at them, crying.) Sh! Sh! (Suddenly music, faint and high, stops him.)

H. Instances of Unfinished English Conditional Sentences in The Death of a Salesman

1) WILLY: Walk away?

BERNARD: That's right.

WILLY: *But if you can't walk away?*

BERNARD (after a slight pause): I guess that's when it's tough.

(Extending his hand.) Good-by, Willy

2) WILLY: You shoulda seen the lumber they brought home last week. At least a dozen six-by-tens worth all kinds a money.

CHARLEY: *Listen, if that watchman...*

WILLY: I gave them hell, understand. But I got a couple of fearless characters there.

3) WILLY: You nervous, Biff, about the game?

BIFF: *Not if you're gonna be there.*

WILLY: What do they say about you in school, now that they made you captain?

4) WILLY: Lick the world! You guys together could absolutely lick the civilized world.

BIFF: I'll see Oliver tomorrow. *Hap, if we could work that out...*

LINDA: Maybe things are beginning to...

5) HOWARD: Seven years old. Get that tone.

WILLY: *Ts, ts. Like to ask a little favor if you...*

(The whistling breaks off, and the voice of Howard's daughter is heard.)

6) CHARLEY: Then what're you walkin' in here every week for?

WILLY (getting up): *Well, if you don't want me to walk in here...*

CHARLEY: I'm offering you a job.

7) CHARLEY: Willy, when're you gonna realize that them things don't mean anything?

WILLY: I've always tried to think otherwise, I guess. *I always felt that if a man was impressive, and well liked, that nothing...*

8) BIFF (at the table, now audible, holding up a gold fountain pen):... so I'm washed up with Oliver, you understand? Are you listening to me?

WILLY (at a loss): *Yeah, sure. If you hadn't flunked...*

BIFF: Flunked what? What're you talking about?

9) BEN: A perfect proposition all around.

WILLY: Did you see how he cried to me? *Oh, if I could kiss him, Ben!*

BEN: Time, William, time

10) BERNARD: Yeah, I'm going. (He takes the bottle.) Thanks, Pop. (He picks up his rackets and bag.) Good-by, Willy, and don't worry about it. You know, *»If at first you don't succeed...*

WILLY: Yes, I believe in that.

11) LINDA: Well, it served its purpose.

WILLY: What purpose? Some stranger'll come along, move in, and that's that. *If only Biff would take this house, and raise a family...* (He starts to go.) Good-by, I'm late

12) BIFF: Never mind. Just don't lay it all to me.

HAPPY: *But I think if you just got started — I mean — is there any future for you out there?.*

13) BIFF: No, with a ranch I could do the work I like and still be something. I just wonder though. *I wonder if Oliver still thinks I stole that carton of basketballs.*

14) BIFF (driven): Well, it was kind of...

WILLY: *I was wondering if he'd remember you.* (To Happy.)

Imagine, man doesn't see him for ten, twelve years and gives him that kind of a welcome!

15) WILLY (from the bathroom): All of a sudden everything falls to pieces. Goddam plumbing, oughta be sued, those people. I hardly finished putting it in and the thing... (His words rumble off.)

LINDA: *I'm just wondering if Oliver will remember him. You think he might?*

16) GIRL: Well, I am... but I could make a phone call.

HAPPY: Do that, will you, honey? *And see if you can get a friend.* We'll be here for a while. Biff is one of the greatest football players in the country.

Appendix 4 : The Glass Menagerie

A. Instances of English Conditional Sentences Type "0" in The Glass Menagerie

1) TOM: Coming, Mother. [He bows slightly and withdraws, reappearing a few moments later in his place at the table.]

AMANDA [to her son]: Honey, don't push with your fingers. *If you have to push with something, the thing to push with is a crust of bread.* And chew !chew! Animals have sections in their stomachs which enable them to digest food without mastication,...

2) TOM: I guess she's the type that people call home girls.

AMANDA: *There's no such type, and if there is, it's a pity ! That is unless the home is hers, with a husband !*

3) TOM: I see. Plans and provisions.

AMANDA: You are the only young man that I know of who ignores the fact that the future becomes the present, the present the past, *and the past turns into everlasting regret if you don't plan for it!*

4) TOM: How about - supper?

A M A N D A: *Honey, you go ask Sister if supper is ready !* You know that Sister is in full charge of supper! Tell her you hungry boys are waiting for it.

5) JIM -. How about here on the floor? Any objections?

LAURA-No.

JIM: I'll spread a newspaper under to catch the drippings. I like to sit on the floor. *Mind if I do?*

6) JIM: I'm not right sure I know what you're talking about What kind of glass is it?

LAURA: Little articles of it, they're ornaments mostly I Most of them are little animals made out of glass, the tiniest little animals in the world. Mother calls them A glass menagerie ! *Here's an example of one, if you'd like to see it I This one is one of the oldest.* It's nearly thirteen...

7) LAURA: Little articles of it, they're ornaments mostly I Most of them are little animals made out of glass, the tiniest little animals in the world. Mother calls them A glass menagerie !.. *Oh, be careful - if you breathe, it breaks !*

JIM: I'd better not take it. I'm pretty clumsy with things.

8) JIM: Poor little fellow, he must feel sort of lonesome.

LAURA [smiling]: *Well, if he does he doesn't complain about it.* He stays on a shelf with some horses that don't have horns and all of them seem to get along nicely together.

9) AMANDA: It really wasn't anything at all.

J I M: I hope it don't seem like I'm rushing off. But I promised Betty I'd pick her up at the Wabash depot, an' by the time I get my jalopy down there her train'll be in. *Some women are pretty upset if you keep 'em waiting.*

B. Instances of English Conditional Sentences Type "1" in The Glass Menagerie

1) TOM: She won't to me. It's her that started not speaking.

LAURA: *If you just say you're sorry she'll start speaking.*

2) LAURA: I'm all right. I slipped, but I'm all right.

AMANDA [peering anxiously after her]: If anyone breaks a leg on those fire-escape steps, the landlord ought to be sued for every cent he possesses ! [She shuts door. Remembers she isn't speaking and returns to other room.]

3) AMANDA: I want to ask you some things.

TOM: *If you're going to make such a fuss, I'll call it off,* I'll tell him not to come !

4) AMANDA: He didn't say so. I think he just got to know him at the warehouse.

LAURA: There was a Jim O'Connor we both knew in high school -
[Then, with effort.] *If that is the one that Tom is bringing to dinner -
you'll have to excuse me, I won't come to the table.*

5) JIM: What do you think?

TOM: Well

JIM: *You're going to be out of a job if you don't wake up.*

6) JIM: I judge you to be an old-fashioned type of girl. Well, I
think that's a pretty good type to be. Hope you don't think I'm being too
personal - do you?

LAURA [hastily, out of embarrassment]: *I believe I will take a piece of
gum, if you - don't mind.* [Clearing her throat.] Mr O'Connor, have you -
kept up with your singing?

C. Instances of English Conditional Sentences Type "2" in The Glass Menagerie

1) TOM: Don't you remember asking me to fetch one?

AMANDA: I remember suggesting that *it would be nice for your sister if
you brought home some nice young from the warehouse.* I think that I've
made that suggestion more than once.

2) TOM [submitting grimly to the brush and the interrogation]:
This young man's position is that of a shipping clerk, Mother.

AMANDA: Sounds to me like a fairly responsible job, *the sort of a job
you would be in if you just had more get-up.* What is his salary? Have
you any idea?

3) AMANDA: What sort of nonsense is this?

LAURA: *You asked me once if I'd ever liked a boy. Don't you remember I showed you this boy's picture?*

4) AMANDA: Laura, Laura, were you in love with that boy?

LAURA: I don't know, Mother. *All I know is I couldn't sit at the table if it was him!*

5) LAURA: In what respect am I pretty?

JIM: In all respects - believe me ! Your eyes - your hair are pretty! Your hands are pretty !... *Laura, you know, if I had a sister like you, I'd do the same thing as Tom. I'd bring out fellows and - introduce her to them. The right type of boys of a type to - appreciate her.*

6) A M A N D A: Ida Scott? This is Amanda Wingfield! We missed you at the D.A.R. last Monday! I said to myself: She's probably suffering with that sinus condition !.... Oh, honey, it's something that you can't miss !You remember how 'Gone With the Wind' took everybody by storm? *You simply couldn't go out if you hadn't read it. All everybody talked was Scarlet O'Hara.*

7) TOM: Shall I call him up and ask him right this minute?

AMANDA: The only way to find out about those things is to make discreet inquiries at the proper moment. *When I was a girl in Blue Mountain and it was suspected that a young man drank, the girl whose attentions he had been receiving, if any girl was, would sometimes speak to the minister of his church,*

8) *or rather her father would if her father was living, and sort of feel him out on the young man's character.* That is the way such things are discreetly handled to keep a young woman from making a tragic mistake !

D. Instances of English Conditional Sentences Type "3" In The Glass Menagerie

1) TOM . No! No, thank you, I want it black.

AMANDA: I know, but it's not good for you. We have to do all that we can to build ourselves up. In these trying times we live in, all that we have to cling to is - each other. . . . That's why it's so important to - Tom, ! - I sent out your sister so I could discuss something with you. *If you hadn't spoken I would have spoken to you.*

E. Instances of Mixed Types English Conditional Sentences in The Glass Menagerie

1) TOM: Listen !You think I'm crazy about the warehouse? ...'But I get up. I go! For sixty-five dollars a month I give up all that I dream of doing and being ever! And you say self - selfs' all I ever think of. Why, listen, *if self is what I thought of, Mother, I'd be where he is -G O N E !*

F. Instances of Real English Conditional Sentences in The Glass Menagerie

1) TOM: And so the following evening I brought Jim home to dinner. I had known Jim slightly in high school... I knew that Jim and Laura had known each other at Soldan, and I had heard Laura speak admiringly of his voice. *I didn't know if Jim remembered her or not.*

2) In high school Laura had been as unobtrusive as Jim had been astonishing. *If he did remember Laura, it was not as my sister*, for when I asked him to dinner, he grinned and said, 'You know, Shakespeare, I never thought of you as having folks !' He was about to discover that I did.

G. Instances of "As if " In The Glass Menagerie

1) Downstage is the living-room, which also serves as a sleeping-room for Laura, the sofa is unfolding to make her bed. Upsatge, centre, and divided by a wide arch or second pro-scenium with transparent faded portières (or second curtain), is the dining-room... It is the face of a very handsome young man in a doughboy's First World War cap. *He is gallantly smiling, ineluctably smiling, as if to say 'I will be smiling forever'.*

2) AMANDA: I don't believe that lie !

TOM [crouching toward her, over towering her tiny figure. She backs away, gasping]: I'm going to opium dens !.... It strikes against the shelf of Laura's glass collection, there is a tinkle of shattering glass. *LAURA cries out as if wounded.*]

3) L A U R A [shrilly] : My glass ! - menagerie. . . . [She covers her face and turns away.]...

AMANDA [in an awful voice]: I won't speak to you - until you apologize! ... TOM stares at her stupidly for a moment. Then he crosses to shelf. *Drops awkwardly on his knees to collect the fallen glass, glancing at LAURA as if he would speak but couldn't.*]

4) THE SCENE DIMS OUT

The interior is dark. Faint light in the alley. A deep-voiced bell in a church is tolling the hour of five as the scene commences. [Tom appears at the top of the alley. After each solemn boom of the bell in the tower, *he shakes a little noise-maker or rattle as if to express the tiny spasm of man in contrast to the sustained power and dignity of the Almighty...*

5) LAURA: You'll wake up mother.

TOM: Goody, goody ! Pay 'er back for all those 'Rise an' Shines'. [Lies down, groaning.] You know it don't take much intelligence to get yourself into a nailed-up coffin, Laura. But who in hell ever got himself out of one without removing one nail?

[As if in answer, the father's grinning photograph lights up.]

6) TOM [to the audience]: Across the alley from us was the Paradise Dance Hall. On evenings in spring the windows and doors were open and the music came outdoors...All the world was waiting for bombardments !...

AMANDA [sighing]: A fire-escape landing's a poor excuse for a porch. *[She spreads a newspaper on a step and sits down grace and demurely as if she were settling into a swing on a Mississippi veranda.]* What are you looking at?

7) LAURA [entering]: Moon - moon?

AMANDA: A little silver slipper of a moon. Look over your left shoulder, Laura, and make a wish ! [*LAURA looks faintly puzzled as if called out of sleep. AMANDA seizes her shoulders and turns her at an angle by the door.*] Now ! Now, darling, wish !

H. Instances of Unfinished English Conditional Sentences In The Glass Menagerie

1) LAURA: In what respect am I pretty?

JIM: In all respects - believe me ! Your eyes - your hair are pretty! Your hands are pretty !..Laura, you know, if I had a sister like you, I'd do the same thing as Tom. I'd bring out fellows and - introduce her to them. The right type of boys of a type to - appreciate her...That may not have been the idea in having me over. *But what if it was?* There's nothing wrong about that. The only trouble is that in my case - I'm not in a situation to - do the right thing.

2) LAURA: Oh....

AMANDA: I went to the typing instructor and introduced myself as your mother. She didn't know who you were. Wingfield, she said. We don't have any such student enrolled at the school!

I assured her she did, that you had been going to classes since early in January.

'I wonder,' she said, '*if you could be talking about that terribly shy little girl who dropped out of school after only a few days' attendance?*'

3) AMANDA: Well, you just make yourselves comfortable in there.

TOM: Yes, Mother.

AMANDA: Ask *Mr O'Connor* if he would like to wash his hands.