IVONA ŠETKA ČILIĆ
TONINA IBRULJ
Filozofski fakultet Sveučilišta u Mostaru

original scientific paper

The frequency of using conditional sentences in drama, based on the analysis of three drama texts: Flour in the veins by Igor Štiks, Crocodile Lacoste by Zlatko Topčić and Romeo and Juliet by William Shakespeare

This paper deals with the frequency of use of conditional sentences in contemporary dramas that were not originally written in English but were translated into it. The hypothesis that the paper tries to prove here, states that conditional sentences are not used so frequently in modern dramas, unlike classical plays, which is tried to be proved by analyzing three plays, one of which was written in Croatian (*Flour in the veins* by author Igor Štiks), and the other in Bosnian (*Silvertown / Crocodile Lacoste*, by author Zlatko Topčić), both translated into English. Finally, the third drama, *Romeo and Juliet*, is a classic drama by William Shakespeare. Since the two plays that served as a basis for this analysis, were not originally written in English, the first part of the paper provides a theoretical background on conditional sentences and types of conditional sentences in Croatian, then in English, listing potential translational equivalents of conditional sentences in both languages. The results of the analysis conducted on three dramas, clearly show that the hypothesis was successfully confirmed. However, although only three plays were analyzed, it is expected that the results would be similar in case there were more plays.

INTRODUCTION

Conditional sentences are interesting,especially considering the fact that there are different types of conditional sentences expressing different degrees of reality and possibility. Nevertheless, they are confussing as well, especially when compared in two languages, e.g. in Croatian and English language. Nevertheless, although conditional sentences are usedin both languages, they are differently expressed and classified, which causes confusion to non-native speakers of both languages.

The main goal of the paper is to examine the frequency of use of conditional sentences in contemporary playsnot originally written, but translated into English language, in comparison to classical plays.

Furthermore, a short introduction, or certain insight into the classification, as well as the use of conditional sentences in Croatian and English language has been given,followed by potential translation equivalents.

METHODOLOGY

As regards to the methodology used in the paper, the first part of the paper provides theoretical background of the classification and the use of conditional sentences in Croatian language, followed by the theoretical background of the classification and the use of conditional sentences in English language. Furthermore,the most important similarties and differences are highlighted, as well as the potential translation equivalents.

The second part of the paper presents the analysis of the frequency of use of the types of conditional sentences in three plays used as the corpus for the analysis, two of which are considered to be contemporary plays, whereas one play is considered to be a classical play. The analysis is conducted in a way that all conditional sentences found in each play are extracted and classified according to the types of conditional sentences used in English language (*Conditional sentences type 0, Conditional sentences type 1, Conditional sentences type 2, Conditional sentences type 3, Mixed conditional sentences*), followed by the total number of each type of conditional sentences used, afterwhich the

results are compared.

Finally, results from all three plays are compared and final conclusions are made.

In order to make the data analysis more understandable, *Table 1*is added illustrating the comparison of the types of conditional sentences in Croatian and English language, followed by the *Table 2* illustrating the use of *Conditional sentences type 0* in English language as potential equivalents of *Real conditional sentences (Stvarne pogodbene rečenice)* in Croatian language.

Table 3 illustrates the use of the *Conditional sentences type 1*in English language as potential equivalents of *Real conditional sentences (Stvarne pogodbene rečenice)* in Croatian language.

Additionally, *Table 4* is added illustrating the use of *Conditional sentences type 1*in English language as potential equivalents of *Possible conditional sentences (Moguće pogodbene rečenice)* in Croatian language, followed by *Table 5* illustrating the use of *Conditional sentences type 2* and *Conditional sentences type 3* in English language as potential equivalents of *Unreal conditional sentences (Nestvarne pogodbene rečenice)* in Croatian language.

Finally, *Tables 5, 6 and 7* are added illustrating the final results of the analysis conducted in all three plays.

At the very end of the paper certain conclusions are made, as well as the list of the references used.

CONDITIONAL SENTENCES IN CROATIAN LANGUAGE

Croatian language defines conditional sentences as dependent complex sentences which expressthe condition upon which the action in the main clause is performed (Barić, Lončarić, Malić, Pavešić, Peti, Zečević, Znika 1997: 503).

There are three main types of conditional sentences used in Croatian language:(https://hgdcgkotor.files.wordpress.com/2015/05/hrvatski-pravopis-i-gramatika.pdf, pp. 81-82, last accessed 29 December 2020).

1. *Real conditional sentences* (*Stvarne pogodbene rečenice)* – these are sentences in which the action in the main clause will be performed if the condition in the conditional clause (if-clause) is fulfilled.Conjunctions used here are: *ako, li, ukoliko.* (Pranjković 2000: 65). For example: *Ako mi pomogneš, bit ću ti zahvalna/ Pomogneš **li** mi, bit ću ti zahvalna/ Ukoliko mi pomogneš, bit ću ti zahvalna.*

2. *Possible conditional sentences* (*Moguće pogodbene rečenice*) – these are the sentences in which it is possible that the action in the main clause will be performed if the condition in the if-clause is fulfilled. The conjunction used here is *ako* and the verb in the if-clause is always used in Conditional the first (Kondicional I.). However, the verb used in the main clause can be used in either: Conditional the first (Kondicional I.), Future the first (Futur I.) or Imperative (Pranjković 2000: 65). For example: *Ako bi naša kćerka željela, poslali bismo je na studij u Ameriku (Conditional the firstl) / Ako bi naša kćerka željela, poslat ćemo je na studij u Ameriku (Future the first) / Ako bi naša kćerka željela, pošaljimo je na studij u Ameriku (Imperative).* However, the conjunction *kad* can also be used here. For example, *Kad bi mi rekao istinu, oprostila bih ti* (Pranjković 2000: 66).

3. *Unreal conditional sentences* (*Nestvarne ili irealne pogodbene rečenice*) – these are the sentences in which the action in the main clause would happen/would have happened if the condition in the if-clause were fulfilled/had been fulfilled. The verb in the if-clause is used in the present tense or in the past tense with the conjunction *da.* For example: **Da** *sam* na tvom mjestu, oprostila bih ti / **Da** *sam bila* na tvom mjestu, oprostila bih ti. (Raguž 1997: 431).

Accordingly, possible conditional sentences and unreal conditional sentences in which the conjunction *kad* is used are not necessarily different as regards to the form. They, however, often differ only by the content, which means that if the content in the if-clause is *possible*, the sentence will be possible, e.g. *Kad biste više učili, položili biste sve ispite.* Nevertheless, if the content in the if-clause is impossible, the sentence will be *unreal*, e.g. *Kad čovjek ne bi stario, život bi bio divan* (Pranjković 2000: 66).

CONDITIONAL SENTENCES IN ENGLISH LANGUAGE

Conditional sentences in English language consist of two parts: the *if clause*, which is the dependent clause, and the *main clause*, which is the independent clause (Thompson & Martinet 1996: 197). For example, *If you have time* (the dependent clause), *visit me in the afternoon* (the independent clause). Generally speaking, conditional clause, or the *if-clause* is the subordinate clause usually starting with *if*, emphasizing the fact that the situation or the event in the main clause depends on the condition in the if -clause and therefore there are four main types of conditional sentences regarding whether it is possible to fulfill the condition presented in the conditional (if) clause (Collins & Cobuild 2002: 20).

Namely, conditional sentences may express *direct or indirect conditions.* Direct conditions may be *open or real* or *hypothetical or closed / unreal.* Furthermore, some conditional sentences express indirect condition related to the speech act, e.g. *If I remember what you said last time, you would help me, wouldn't you?* (Greenbaum 2000: 340).

Accordingly, depending on whether the conditions are real or unreal, there are four main types of conditional sentences in the English language in which different tenses are used; however, some variations as regards to the use of tenses are possible. The types of conditional sentences used in English language are the following: (Thompson & Martinet, 1996: 197-198)

1. **Conditional sentences type 0** are described as a type of conditional sentences in which present tenses are used in both clauses to indicate automatic or habitual action or some general truths/facts. For example: *If I go to school, I get up at 7 a.m. / If you heat ice, it turns to water.*

2. **Conditional sentences type 1** are described as probable conditional sentences, which means that the action in the if-clause is probable. The present tense is used in the if-clause, whereas the future simple tense is used in the main clause. It is not important which clause comes first. For example, *if it rains, we will stay at home.* As previously mentioned, certain variations in the use of tenses are possible, which means that instead of the simple future tense in the main clause, it is possible to use modal verbs *may/might, can/must, should,* or the *imperative* instead, etc.

(Hewings 1999: 199). For example, *if you <u>want </u>to find out the answer, you <u>may/might read</u> the book till the end/if you <u>want</u> to want to lose wight, you <u>must/should read</u> the book till the end/if you <u>want</u> to find out the answer, <u>read</u> the book till the end....*

Nevertheless, possible variations of the if-clause, also include the use the present continuous tense instead of the simple present tense to indicate present continuous action or future arrangement. For example, *if you <u>are looking for</u> a place in the cinema, <u>come</u> 2 hours before the films starts.*

What is more, the present perfect tense can also be used in the if-clause, e.g., *if you <u>have written</u> your essay, <u>email</u> it to me.*

3. **Conditional sentences type 2** are described as improbable since they are used to indicate the situation opposite to the real situation in the present or future and are therefore unlikely to happen. (Hewings 1999: 200). The past tense is used in the if-clause, whereas the present conditional tense (*would/ should/could + bare infinitive*) is used in the main clause. For example, *If I <u>knew</u> the answer, I <u>would tell</u> you* (but I do not know the answer and so I cannot tell you = unreality in the present, i.e., something contrary to the real situation in the present). However, the past tense used in the if-clause in actually the *past subjunctive* since it is the improbability/unreality in the present or future that is emphasized. What is more, when the verb *to be* is used, the form *were* is preferred for all persons instead of *was*. For example, *If I <u>were</u> you, I <u>would not do</u> that* (but I am not you, i.e. I cannot be you) (Thompson & Martinet 1996: 200). There are possible variations of the if-clause, e.g., when the past continuous tense is used instead of the simple past tense: *If we <u>were travelling</u> by boat, I <u>would enjoy</u> it more.*

4. **Conditional sentences type 3** are described as unreal since they are used to indicate unreal situations in the past, i.e., something contrary to the past fact (Hewings 1999: 200). Therefore, similarly to the second type, in the if-clause of the third type of the conditional sentences the *past perfect subjunctive* is used, whereas in the main clause the perfect conditional tense is used (*would/should/ could + perfect infinitive*). For example, *If he <u>had told</u> her the truth, she <u>would have forgiven</u> him* (Thompson & Martinet 1996: 200-201).

Similar to both previous types of conditional sentences, certain variations

are possible in both clauses. For example, in the if-clause the past perfect continuous tense may be used instead of the past perfect simple tense: *If she had been wearing a seat belt, she would not have been seriously injured in the car accident* (Thompson & Martinet 1996: 201).

Mixed conditional sentences – in addition to the four main types of conditional sentences used in English language, it is possible to mix the second and the third type of conditional sentences, in which case those would be *the Mixed conditional sentences.* The order by which those sentences are combined could be: *the third type + the second type*, e.g. *if she had accepted to marry him* (the third type), *they would be happy now* (the second type) (the situation in the if-clause refers to the past and it did not happen and the situation in the main clause refers to the present result meaning that she did not marry him, and so they are not happy now because they are not together). The second possible order of combination could be: *the second type + the third type*, e.g., *if I did not have to work so much, I would have gone to the party last night* (the situation in the if-clause refers to the present and is contrary to the real situation in the present, i.e. I have to go to work so much and therefore I was unable to go the party last night. The situation in the main clause did not happen due to unreality in the present).(Thompson & Martinet 1996: 205).

COMPARISON OF CONDITIONAL SENTENCES IN CROATIAN AND ENGLISH LANGUAGE

Considering the fact that all definitions, as well as the classification of the types of conditional sentences in both languages have been provided, some comparisons can be made between the two languages in order to highlight the most importantsimilarities and differences,as well as the potential translation equivalents.

Namely, both languages define conditional sentences in a similar way. However, the Croatian language indicates the existence of the three potential types of conditional sentences: *Real conditional sentences, Possible conditional sentences* and *Unreal conditional sentences,* whereas the English language indicates the existence of the four main types of conditional sentences: *Conditional sentences type 0, Conditional sentences type 1, Conditional sentences type 2* and *Conditional sentences type 3.* What is more, the English language also recognizes the *Mixed type of conditional sentences,* in which case the two

posssible variations are posssible(*the third type + the second type and vice versa).*

Accordingly the *Table 1* below illustrates the potential equivalents in comparison of the types of conditional sentences in Croatian and English language:

Croatian language	English language
Real conditional sentences (Stvarne pogodbene rečenice) Conjuctions: *ako, li, ukoliko*	**Conditional sentences type 0 Conditional sentences type 1**
Possible conditional sentences (Moguće pogodbene rečenice) Conjuctions: *kad*	**Conditional sentences type 1**
Unreal conditional sentences (Moguće pogodbene rečenice) Conjuctions: *da, kad*	**Conditional sentences type 2 Conditional sentences type 3 Mixed conditional sentences (the third + the second type & the second + the third type)**

Table 1: Comparison of the types of conditional sentences in Croatian and English language

According to the information in the *Table 1*, the following conclusions can be made as regards to the possible translation equivalents of the conditional sentences in Croatian and English language :

1. Conditional sentences type 0 in English language can be considered as the potential equivalents of *Real conditional sentences (Stvarne pogodbene rečenice)* in Croatian language. For example:

Croatian language	English language
Real conditional sentences (Stvarne pogodbene rečenice):	**Conditional sentences type 0**
Ako idem u školu, ustajem u 7 sati ujutro / Ukoliko idem u školu, ustajem u 7 sati ujutro / Idem li u školu, ustajem u 7 sati ujutro.	*If I go to school, I get up at 7 a.m.*

Table 2: Conditional sentences type 0 in English language used as potential equivalents of Real conditional sentences (Stvarne pogodbene rečenice) in Croatian language

Croatian language	English language
Real conditional sentences (Stvarne pogodbene rečenice)	**Conditional sentences type 1**
Ako želiš, ići ćemo u kino večeras / Ukoliko želiš, ići ćemo u kino večeras / Želiš li, ići ćemo u kino večeras	*If you want, we will go to the cinema tonight / If you want, we can go to the cinema tonight.*

Table 2: Conditional sentences type 1 in English language used as potential equivalents of Real conditional sentences (Stvarne pogodbene rečenice) in Croatian language

2. *Conditional sentences type 1* in English language can also be considered as the potential equivalents of *Possible conditional sentences (Moguće pogodbene rečenice)* in Croatian language. For example:

Croatian language	English language
Possible conditional sentences (Moguće pogodbene rečenice)	**Conditional sentences type 1**
Ako bi naša kćerka željela, poslali bismo je na studij u Ameriku / Ako bi naša kćerka željela, poslat ćemo je na studij u / Ako bi naša kćerka željela, pošaljimo je na studij u Ameriku.	*If our daughter wants, we will send / send her to University in the USA.*
Kad bi mi rekao istinu, oprostila bih ti.	*If you tell me the truth, I will/would/may/ might forgive you.*

Table 3: Conditional sentences type 1 used as potential equivalents of *Possible conditional sentences* (Moguće pogodbene rečenice) in *the* Croatian language

3. *Conditional sentences type 2 and Conditional sentences type 3* can be considered as potential equivalents of *Unreal conditional sentences (Nestvarne pogodbene rečenice)* in Croatian language. Namely, considering the fact that unreality in both languages can be expressed in present/future and past, the comparison of the structure of conditional sentences in both languages results in the use of *Conditional sentences type 2* in English language as the potential equivalents of *Unreal conditional sentences (Nestvarne pogodbene rečenice)* in Croatian language *when unreality in the present or future is expressed.* Similarly, *Conditional sentences type 3* in English language can be used as the potential equivalents of *Unreal conditional sentences (Nestvarne pogodbene rečenice)* in Croatian language when *unreality in the past is expressed.* Forexample:

Croatian language	English language
Unreal conditional sentences (Nestvarne pogodbene rečenice)	**Conditional sentences type 2**
***Kad** čovjek ne bi stario, život bi bio divan.* ***Da** sam na tvom mjestu, oprostila, bih ti.*	*If a man did not get old, life would be wonderful.* *If I were you, I would forgive you.*
Unreal conditional sentences (Nestvarne pogodbene rečenice)	**Conditional sentences type 3**
***Da** si učio, položio bi ispit.*	*If you had studied, you would have passed the exam.*

Table 4: Conditional sentences type 2 and Conditional sentences type 3 used as potential equivalents of Unreal conditional sentences (Nestvarne pogodbene rečenice) in Croatian language

ANALYSIS AND RESULTS

Since the comparison of the types of conditional sentences in both languages has been conducted and illustrated using tablesproviding some potential translation equivalents, the analysis is conducted using three plays, two of which are considered to be contemporary plays, whereas one play is considered to be a classical play.

The plays chosen as the corpus for the analysis are the following: *Flour in the veins,* by Igor Štiks; *Silvertown*, by Zlatko Topčić, and *Romeo and Juliet*, by William Shakespeare.

The hypothesis stated at the begining of the paper claims that conditional sentences are not frequently used in contemporary plays in comparison to classical plays, in which the ratio of use of conditional sentences is much higher.

The analysis is conducted in such a way that all examples of conditional sentences found in each play are extracted and classified according to the types of conditional sentences, afterwhich the results are compared in order to indicate which type of conditional sentences has the highest ratio and which has the lowest ratio as regards to the frequency of use in the play.

The same is done for each play.

Finally, results from all three plays are compared and final conclusions are made.

a) The analysis of the conditional sentences extracted from the play *Flour in the veins* **by Igor Štiks:**

1. *Once we get rid of the anomalities and the criminals, everything will go back to normal.* – **Conditional sentence type 1**

2. It seems that you never really understood economics under socialism. *If you had, the whole thing wouldn't have been collapsed.* – **Conditional sentence type 3**

3. *If I'd ever guessed he'd become this kind of capitalist, I'd never have let him study economics.* – **Conditional sentence type 3**

4. *If you don't know, then close the door and goodbye.* – **Conditional sentence type 1**

5. *Forgive me, If I'd known, I would have done myself up better.* – **Conditional sentence type 3**

6. *These days if you don't have a beard you're not a man!* – **Conditional sentence type 1**

7. *It would be best if he were to go.*But no*!* – **Conditional sentence type 2**

8. *Maybe everything would have been different if he'd gone with the convoy.* – **Conditional sentence type 3**

9. *An if we'd managed to live through it? What would have happened then?* – **Conditional sentence type 3**

10. *Would you have ever remembered me if I hadn't married your brother?* – **Conditional sentence type 3**

11. *If the third had lived, you'd probably have screwed him too.* – **Conditional sentence type 3**

12. *If he hadn't you wouldn't be here.* **(Mixed conditional sentence: the third type + the second type)**

13. *If smoke dope you can take a slug of this.* – **Conditional sentence type 1**

As it can be seen from the analysis, there are only 13 examples of conditional sentences found in the whole play, 7 of which are *Conditional sentences type* 3,

4 of which are Conditional sentences type 1, 1 of which is *Conditional sentence type* 2, 1 of which is *Mixed conditional sentence (3rd type+ 2nd type)* .

There are no examples of *Conditional sentences type 0* found in the first play.

The results of the analysis conducted in the first play *Flour in the veins* clearly show that *Conditional sentences type* 3 prevail in comparision to the use of other types of conditional sentences found in the play, followed by *Conditional sentences type 1.*

Table 5 below illustratesthe final results of the analysis conducted in the play *Flour in the veins*:

Total number of Conditional sentences used in the play: 13	
Types of conditional sentences	Total number of conditional sentences found in the play
Conditional sentences type 3	7
Conditional sentences type 2	1
Conditional sentences type 1	4
Mixed conditional sentence (3rd type + 2nd type)	1

Table 5: Final results of the analysis of conditional sentences found in the play *Flour in the veins* by Igor Štiks

b) The analysis of conditional sentences extracted from the play *Silvertown, by Zlatko Topčić:*

1. If you don't know Srebrenica, you must know the Spa? – **Conditional sentence type 1**

2. There is even silver in it, and you..Maria..your eyes would be even more beautiful – if something like that were possible. – **Conditional sentence type 2**

3. Well, if his soul departs, he should weigh less, I mean less the weight of the soul. – **Conditional sentence type 1**

4. And then all kinds of things come to mind, and they wouldn't if there was no shit. – **Conditional sentence type 2**

5. And I thought if I end up killed by the Muslims, I may as well take my

revenge in advance. – **Conditional sentence type 1**

6. And if they don't kill you, stupid? – **Conditional sentence type 1**

7. Even if it were chicken, this would still be a lot of work, captain. – **Conditional sentence type 2**

8. If you had ever loved me...really loved me...you wouldn't... – **Conditional sentence type 3**

9. May God punish me for each sin If I've ever committed any. – **Conditional sentence type 1**

10. ‚If they're gone, then all others may as well, innocent or not! – **Conditional sentence type 1**

11. If you heard , this wouldn't happen again. – **Conditional sentence type 2**

12. 'Perhaps every thing would have been different If I'd stayed back again. – **Conditional sentence type 3**

13. As far as I'm concerned, if Tito had been lucky enough to live a few more years, we could have gone on like that. – **Conditional sentence type 3**

14. It would have been too many even if it were chicken. – **Mixed conditional sentence (3rd type + 2nd type)**

15. I mean if it were the bees, it would have been too many. – **Mixed conditional sentence (Second type + Third type)**

As it can be seen from the analysis of the second play, there are only 15 examples of conditional sentences found in the whole play, 3 of which are *Conditional sentences type 3*, 4 of which are *Conditional sentences type 2*, 6 of which are *Conditional sentence type 1*, 1 of which is *Mixed conditional sentence (3rd type+ 2nd type)*, 1 of which is *Mixed conditional sentence (2nd + 3rd type).*

No examples of *Conditional sentences type 0* have been found in the second play.

The results of the analysis conducted in the second play *Silvertown* are similar if compared with the results from the first play *Flour in the vein,s* at least if the total number of the conditional sentences found in both plays is taken

into consideration, as well as regards to the fact that there are no examples of *Conditional sentences type 0* found in any of the plays. However, as regrads to the number of the types of conditional sentences found in each play, the situation is different.

Unlike the situation in the first play *Flour in the veins*, in which Conditional sentences type 3 prevailed, in the second play *Silvertown,* Conditional sentences type 1 prevail, followed by Conditional sentences type 2.

Furthermore, as regards to the use of Mixed conditional sentences, there is 1 *Mixed conditional sentence (3rd type + 2nd type)* found in both plays, but there is an additonal *Mixed conditional sentence (2nd type + 3rd type)* found in the second play, unlike the situation found in the first play.

The *Table 6* below ilustrates the final results of the analysis conducted in the play *Silvertown*by Zlatko Topčić:

Total number of Conditional sentences used in the play: 15	
Types of conditional sentences	**Total number of conditional sentences found in the play**
Conditional sentences type 3	3
Conditional sentences type 2	4
Conditional sentences type 1	6
Mixed conditional sentence (3rd type + 2nd type)	1
Mixed conditional sentence (2nd type + 3rd type)	1

Table 6: Final results of the analysis of conditional sentences found in the play *Silvertown* by Zlatko Topčić

c) The analysis of conditional sentences extracted from the play *Rome and Juliet by William Shakespeare:*

1. If thou hadst, thou hadst been poor-john. – **Conditional sentence type 3**

2. Is the law of our side if Isay "Ay"? – **Conditional sentence type 1**

3. If ever you disturb our streets again,your lives shall pay the forfeit of the peace. – **Conditional sentence type 1**

4. .... and, if you be not of the house of Montagues, I pray come and crush a cup of wine. – **Conditional sentence type 1**

5. If love be rough with you, be rough with love. **– Conditional sentence type 1**

6. If thou art dun, we'll draw thee from the mire. **– Conditional sentence type 1**

7. If I profane with my unworthiest hand, this holy shrine, the gentle sin is this. **– Conditional sentence type 1**

8. If he be marrièd,my grave is like to be my wedding bed. **– Conditional sentence type 1**

9. If love be blind, love cannot hit the mark. **– Conditional sentence type 1**

10. Or, if thou wilt not, be but sworn my love. **– Conditional sentence type 1**

11. Had I it written, I would tear the word. **– Mixed conditional sentence: 3rd + 2nd type)**

12. If they do see thee, they will murder thee. **– Conditional sentence type 1**

13. If thou dost love, pronounce it faithfully. **– Conditional sentence type 1**

14. Or, if thou thinkest I am too quickly won,I'll frown and be perverse and say thee nay. **– Conditional sentence type 1**

15. Or, if thou wilt, swear by thy gracious self. **– Conditional sentence type 1**

16. If that thy bent of love be honorable,thy purpose marriage, send me word tomorrow. **– Conditional sentence type 1**

17. Or, if not so, then here I hit it right. **– Conditional sentence type 1**

18. If you be he, sir, I desire some confidence withyou. **– Conditional sentence type 1**

19. An if I cannot, I'll find those that shall. **– Conditional sentence type 1**

20. If I had,my weapon should quickly have been out. **– Conditional sentence type 3**

21. I warrantyou, I dare draw as soon as another man, if Isee occasion in a good quarrel, and the law on myside. **– Conditional sentence type 1**

22. If good, thou shamest the music of sweet news. – **Conditional sentence type 1**

23. But I'll be hanged, sir, if he wear your livery. – **Conditional sentence type 1**

24. The Prince will doom thee deathIf thou art taken. – **Conditional sentence type 1**

25. If love be blind,it best agrees with night. – **Conditional sentence type 1**

26. I am not I if there be such an "I." – **Conditional sentence type 1**

27. If he be slain, say "Ay," or if not, "No." – **Conditional sentence type 1**

28. Or, if sour woe delights in fellowship, and needly will be ranked with other griefs. – **Conditional sentence type 1**

29. It may be thought we held him carelessly,being our kinsman, if we revel much. – **Conditional sentence type 1**

30. If thou art fickle, what dost thou with him… – **Conditional sentence type 1**

31. An if thou couldst, thou couldst not make him live. – **Conditional sentence type 2**

32. Or, if you do not, make the bridal bed.. – **Conditional sentence type 1**

33. Or, if he do, it needs must be by stealth. – **Conditional sentence type 1**

34. If all else fail, myself have power to die. – **Conditional sentence type 1**

35. If I do so, it will be of more price. – **Conditional sentence type 1**

36. If in thy wisdom thou canst give no help,or thou but call my resolution wise, and with this knife I'll help it presently. – **Conditional sentence type 1**

37. If what thou speak'st speak not of remedy. – **Conditional sentence type 1**

38. If, rather than to marry County Paris, thou hast the strength of will to slay thyself. – **Conditional sentence type 1**

39. And if thou darest, I'll give thee remedy. – **Conditional sentence type 1**

40. If no inconstant toy nor womanish fear, abate thy valor in the acting it. –

Conditional sentence type 1

41. How if, when I am laid into the tomb,I wake before the time that Romeo come to redeem me? – **Conditional sentence type 1**

42. Or, if I live, is it not very like… – **Conditional sentence type 1**

43. O, if I wake, shall I not be distraught… – **Conditional sentence type 1**

44. If I may trust the flattering truth of sleep, My dreams presage some joyful news at hand.1-2

45. "An if a man did need a poison now,whose sale is present death in Mantua,here lives a caitiff wretch would sell it him." – **Conditional sentence type 2**

46. Or, if his mind be writ, give me his letter. – **Conditional sentence type 1**

47. But, if thou, jealous, dost return to pry. – **Conditional sentence type 1**

48. In what I farther shall intend to do,by heaven, I will tear thee joint by joint. – **Conditional sentence type 1**

49. My master knows not but I am gone hence,and fearfully did menace me with deathIf I did stay to look on his intents. – **Conditional sentence type 2**

50. This letter he early bid me give his father,and threatened me with death, going in the vault, If I departed not and left him there. – **Conditional sentence type 2**

As it can be seen from the analysis of the third play *Romeo and Juliet*, there are 50 examples of conditional sentences found in the play, 43 of which are *Conditional sentences type 1*, 4 of which are *Conditional senteneces type 2*, 2 of which are *Conditional sentences type 3*, 1 of which is *Mixed conditional sentence (3rd type + 2nd type).*

One interesting fact as regards to the use of conditional sentences in the third classical play is that *Conditional sentences type 1* prevail unlike the situation found in the previous two contemporary plays.

However, the results of the analysis prove the hypothesis which states that

conditional sentences are not frequently used incontemporary plays in comparison to classical plays.

The *Table 7* below illustrates the final results of the analysis of conditional sentences found in the play *Romeo and Juliet*:

Total number of Conditional sentences used in the play: 50	
Types of conditional sentences	**Total number of conditional sentences found in the play**
Conditional sentences type 1	43
Conditional sentences type 2	4
Conditional sentences type 3	2
Mixes conditional sentence (3rd type + 2nd type)	1

Table7: Final results of the analysis of conditional sentences found in the play *Romeo and Juliet* by William Shakespeare

Finally, the *Table 8* below compares final results of the analysis of conditional sentences found in all three plays used as the corpus for the analysis:

Total number of conditional sentences used in all three plays: 78	
The number of conditional sentences found in the 1st play Flour in the veins: 13	**The number of conditional sentences found in the play sorted by types of Conditional sentences used:** **a) Conditional sentence type 0: 0** **b) Conditional sentence type 1: 1** **c) Conditional sentence type 2: 4** **d) Conditional sentence type 3: 7** **e) Mixed conditional sentence (3rd type + 2nd type): 1** **f) Mixed conditional sentence (2nd type + 3rd type): 0**
The number of conditional sentences found in the 2nd play Silvertown: 15	**The number of conditional sentences foun in the play sorted by types of Conditional sentences used:** **g) Conditional sentence type 0: 0** **h) Conditional sentence type 1: 6** **i) Conditional sentence type 2: 4** **j) Conditional sentence type 3: 3** **k) Mixed conditional sentence (3rd type + 2nd type): 1** **l) Mixed conditional sentence (2nd type + 3rd type): 1**
The number of conditional sentences found in the 3rd play Romeo and Juliet: 50	**The number of conditional sentences foun in the play sorted by types of Conditional sentences used:** **m) Conditional sentence type 0: 0** **n) Conditional sentence type 1: 43** **o) Conditional sentence type 2: 4** **p) Conditional sentence type 3: 2** **q) Mixed conditional sentence (3rd type + 2nd type): 1** **r) Mixed conditional sentence (2nd type + 3rd type): 0**

Table 8: Comparison of the results of the frequency of use of conditional sentences in all three plays: Flour in the veins, Silvertown and Romeo and Juliet

CONCLUSION

As it could be seen from the paper, conditional sentences are considered as an interesting, but also a difficult and confusing part of grammar due to the fact that there are different types of conditional sentences used in every language, depending on what kind of condition needs to be expressed by the use of conditional sentences.

This paper discusses the frequency of use of conditional sentences in contemporary plays in comparison to classical plays.Three plays have been chosen as the corpus for the analysis, two of which are contemporary plays not originally written, but translated into English language: *Flour in the veins*, written by Igor Štiks and translated by Andrew Wachtel; *Silvertown*, written by Zlatko Topčić and translated by Amira Sadiković. However, the third play is a classical play *Romeo and Juliet*, written by William Shakespeare. Accordingly, the original languages in which the contemporary plays were written are: Croatian: *Flour in the Veins (Brašno u venama)* and Bosnian: *Silvertown (Krokodil Lacoste).* Nevertheless, the third play, classical play, was originally written in English language.

The hypothesis stated in the paper says that conditional sentences are not frequently used in contemporary plays in comparison to classical plays. The analysis has been conducted by extracting all conditional sentences found in each play by sorting them according to the types of conditional sentences found in each play, followed by the numbers for each type separately. Therefore, the total number of conditional sentences found in all three plays is 78. The analysis has shown that conditional sentences are the most frequently used in a classical play *Romeo and Juliet,* with the total number of 50 conditional sentences found in the play. However, in the other two contemporary plays the number of conditional sentences is lower – only 13 conditional sentences have been found in the first play *Flour in the veins*, whereas 15 conditional sentences have been found in the second play *Silvertown.*

The results of the analysis have proven the hypothesis clearly showing a discrepancy as regards to the use of conditional sentences in contemporary plays in comparison to classical plays. However, although only three plays have been used as the corpus for the analysis, the results obtained through the

analysis can provide a significant insight into the use of conditional sentences in contemporary plays in comparison to classical plays. Nevertheless, it is also supposed that the results might have been similar had more plays been included in the analysis.

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Učestalost uporabe pogodbenih rečenica u drami zasnovana na analizi tri dramska teksta: *Brašno u venama* Igora Štiksa, *Krokodil Lacoste* Zlatka Topčića i *Romeo i Julia* Williama Shakespeara

SAŽETAK

Rad se bavi učestalošću uporabe pogodbenih rečenica u suvremenim dramama koje nisu izvorno napisane na engleskom jeziku, ali su prevedene na isti. Hipoteza koju se nastoji dokazati u radu navodi da se pogodbene rečenice ne rabe učestalo u modernim dramama za razliku od klasičnih drama, što se nastoji pokazati analizom triju drama od kojih je jedna napisana na hrvatskom jeziku (*Flour in the veins / Brašno u venama* Igora Štiksa), a druga na bosanskom jeziku (*Silvertown / Krokodil Lacoste* Zlatka Topčića), a obje su prevedene na engleski jezik. Konačno, treća drama *Romeo and Juliet / Romeo i Julija* je klasična drama Williama Shakespearea. Budući da dvije drame koje su poslužile kao korpus za analizu nisu izvorno napisane na engleskom jeziku, prvi dio rada donosi i teorijsku pozadinu o pogodbenim rečenicama i vrstama pogodbenih rečenica u hrvatskom jeziku, potom u engleskom jeziku, navodeći potencijalne prijevodne ekvivalente pogodbenih rečenica u oba jezika. Rezultati analize provedene na trima dramama jasno pokazuju da je hipoteza uspješno potvrđena. Međutim, iako su samo tri drame analizirane, očekivati je da bi rezultati bili slični i da je analizirano više drama.

Ključne riječi: pogodbene rečenice, učestalost uporabe, analiza, drama, suvremena drama, klasična drama, prijevodni ekvivalenti

Adrese autorica:
Ivona Šetka Čilić ivona.setkacilic©ff.sum.ba
Tonina Ibrulj tonina.ibrulj@ff.sum.ba

Sveučilište u Mostaru
Filozofski fakultet