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ENGLISH

READING FOR COMMUNICATION

I YEAR

UNIT I

Unit I A: Analytical Reading

BEFORE YOU READ THE STORY

A. About the Author

Read the paragraph about Kate Chopin. What were many of Chopin's stories about? Why do you think were they almost forgotten for many years?

B. Thinking About It

"The Story of an Hour" is about a marriage more than 100 years ago. Have marriages changed in the past 100 years? In what ways? In what ways have they not changed?

KEY WORDS

accident The story opens with a train *accident*. A person can be killed in a bad *accident*. Yesterday my son had a little *accident*. He spilled a glass of milk on his pants. Then the *accident* got worse. He fell off the chair and hurt his arm.

excitement The girl was *excited* by her first ride on a horse. Her color, her bright eyes, and her laughter all showed her *excitement*.

freedom He kept the bird in a box; it was not *free*. When he opened the box, he gave the birds its *freedom* and it flew away.

joyful He was very happy to have a daughter after two sons. The baby girl gave him great *joy*. When she smiled, her happy face was *joyful*, and his heart filled with *joy*.

KATE CHOPIN

Kate Chopin was born in 1851 in St. Louis, Missouri. Her family was rich. She married, and had six children. She lived a family life like other rich ladies in those days. But she was well educated and liked to read and write. After her husband died in 1883, she began to write stories. She also wrote a book called *The Awakening*. This book, and many of her stories, shocked her readers at that time. She wrote about the freedom of women. But at that time,

most women lived only for their families. Because the stories were shocking, people did not read them for many years after her death in 1904. Now Kate Chopin's writing has been discovered again. People are interested in her life and work.

The Story of an Hour (Adapted)

They knew that Louise Mallard had a weak heart. So they broke the bad news softly. Her husband, Brently, was dead.

"There was a train accident, Louise," said her sister, Josephine, quietly.

Her husband's friend, Richards, stood with Josephine. Richards brought the news, but Josephine told the story. She spoke in broken sentences.

"Richards ... was at the newspaper office. News of the accident came. Louise ... Louise, Brently's name was on the list. Brently ... was killed, Louise."

Louise did not hear the story coldly, like some women would. She could not close her mind or her heart to the news. Like a sudden storm, her tears broke out. She cried loudly in her sister's arms. Then, just as suddenly, the tears stopped. She went to her room alone. She wanted no one with her.

She sat down on the chair by the window and looked out. She was very tired after her tears. Her body felt cold, her mind and heart were empty.

Outside the window she could see the trees. The air smelled like spring rain. She could hear someone singing far away. Birds sang near the house. Blue sky showed between the clouds. She rested.

She sat quietly, but a few weak tears still fell. She had a young, strong face. But now her eyes showed nothing. She looked out the window at the blue sky. She was not thinking, or seeing. She was waiting.

There was something coming to her. She was waiting for it with fear. She did not know what it was; she could not give it a name. But she felt it coming out from the sky. It reached her through the sound, the smell, the color of the air.

Slowly she became excited. Her heart beat faster. She began to see this thing. It wanted to find her and take her. She tried to fight against it. But she could not. Her mind was as weak as her two small white hands. Then she stopped fighting against it. A little word broke from her lips.

"Free," she said. "Free, free, free!" The emptiness and fear left her. Her eyes showed her excitement. Blood warmed her body. A sudden feeling of joy excited her.

She did not stop to ask if her joy was wrong. She saw her freedom clearly. She could not stop to think of smaller things.

She knew the tears would come again when she saw her husband's body. The kind hands, now dead and still. The loving face, now still and gray. But she looked into the future. She saw many long years to come that would belong to her alone. And now she opened her arms wide to those years in welcome.

There would be no one else to live for during those years. She would live for herself alone. There would be no strong mind above hers. Men and women always believe they can tell others what to do and how to think. Suddenly Louise understood that this was wrong. She could break away and be free of it.

And yet, she loved him – sometimes. Often she did not. What did love mean now? Now she understood that freedom is stronger than love.

"Free! Body and mind free!" she said again.

Her sister, Josephine, was waiting outside the door.

"Please open the door," Josephine cried. "You will make yourself sick. What are you doing in there, Louise? Please, please, let me in!"

"Go away. I am not sick." No, she was drinking in life through that open window.

She thought joyfully of all those days before her. Spring days, summer days. All kinds of days that would be her own. She began to hope life would be long. And just yesterday, life seemed too long!

After a while she got up and opened the door. Her eyes were bright, her cheeks were red. She didn't know how strong and well she looked – so full of joy. They went downstairs, where Richards was waiting.

A man was opening the door. It was Brently Mallard. He was dirty and tired. He carried a suitcase and an umbrella. He was not killed in the train accident. He was surprised at Josephine's sudden cry. He didn't understand why Richards moved suddenly between them, to hide Louise from her husband.

But Richards was too late.

When the doctors came, they said it was her weak heart. They said she died of joy – of joy that kills.

Vocabulary

accident (n) – 1. something unpleasant, undesirable, or damaging that happens unexpectedly or by chance: *I had an accident in the kitchen and broke all my glasses.* 2. an unpleasant event, especially in a vehicle, that causes injury or damage: *He was killed in an accident.*

by accident – by chance

accidental (adj.) – not happening by plan or intention, happening by chance: *I did not think our meeting was accidental.*

accidentally (adv) – *I accidentally hit him in the face.*

break (v) – 1. to separate into parts suddenly or violently, but not by cutting or tearing: *I dropped the glass and it broke.* 2. to disobey; not keep; not act in accordance with: *He broke the law and was taken to prison.* 3. to force a way (into, out of, through): *He broke into the shop and stole the money from the cashier's desk.* 4. to interrupt (an activity): *We broke our journey to Rome at Venice. Let's break for a meal.* 5. to discover the secret of: *The agent broke the code of the safe and took the documents.*

Usage: One can not break soft things like cloth or paper, but one can tear them, which means "pull apart so as to leave rough edges" or cut them which means "divide by using a sharp edge": He tore the photo into pieces. She cut the cake with a knife. Things made of glass and China may break or smash, which means "break suddenly into small pieces": *The dish smashed on the floor.* Crack means "break without the parts becoming separated": You have cracked the window but luckily you have not broken it. Burst means "break suddenly by pressure from inside": She blew up the paper bag until it burst.

break away (adv) – to escape (from someone): *The criminal broke away from the policemen who were holding him.*

break down (adv) – to destroy; to reduce or be reduced to pieces: *They broke the door down. The old cars were broken down for their metal and parts.*

break off (adv) – to end; to interrupt: *The two countries have broken off relations.*

break up (adv) – 1. to divide into smaller pieces: *The ice will break up when the warm weather comes.* 2. to come to an end: *Their marriage broke up.*

mind (n) – 1. a person's way of thinking or feeling; thoughts: *She has a very quick mind.* 2. memory; *I'm afraid it went right out of my mind.* 3. attention: *Keep your mind on your work.* 4. intention: *If he has set his mind on doing it nothing will stop him.* 5. opinion: *We are of one/of the same mind on this matter. To my mind (in my opinion) you are quite wrong.*

change one's mind – to change one's intention or opinion: *I was going to leave tomorrow, but I have changed my mind.*

make up one's mind – to reach a decision or firm opinion: *He made up his mind to join the army.*

on one's mind – troubling one's thoughts: *She has had a lot on her mind recently.*

out of one's mind – mad: *He behaved as if he was out of his mind.*

mind (v) – 1. to be careful (of); pay close attention (to): *Mind that step!* 2. to take care or charge of; look after: *Our neighbor is minding our dog while we are on holiday.* 3. (often used with would, in requests, or in negative sentences) to have a reason against or be opposed to; be troubled by or dislike: *Would you mind if I went home early? Would you mind making a little less noise?*

mind one's own business – to pay attention to one's own affairs, and not to other people's.

never mind – do not worry; it does not matter: *"We have missed the train." "Never mind; there will be another in an hour."*

excitement (n) – (smth that causes) the condition of being excited: *As the end of the game grew nearer, the crowd's excitement increased.*

excite (v) – 1. to cause to lose calmness and to have strong feelings, often pleasant: *The story excited the little girl very much.* 2. to cause (smth to happen) by raising strong feelings: *The court case has excited a lot of public interest.*

excited (adj.) – full of strong, pleasant feelings; not calm: *The excited children were opening their Christmas presents.*

excitedly (adv) – *She excitedly opened the letter hoping to learn smth about her parents.*

shock (n) – 1. smth unexpected and usually very unpleasant: *The bad news left us all speechless from shock. His death came as a great shock.* 2. violent force, as from a hard blow, crash, explosion: *The shock of the explosion was felt far away.* 3. the sudden violent effect of electricity passing through the body: *The doctors used electric shock to make the patient's heart beat.*

shock (v) – to cause unpleasant or angry surprise: *I was shocked by his sudden death.*

shocking (adj.) – 1. very improper, wrong, sad: e.g. *a shocking accident.* 2. very bad though not evil: *What a shocking waste of time!*

shock-proof – not easily damaged by being dropped, hit: *She bought a shock-proof watch for her husband.*

believe (v) – 1. to consider to be true or honest: *I believed what he told me.* 2. to hold as an opinion; suppose: *I believe him to have done it.* 3. **believe in** – to accept as true the existence of: *Do you believe in fairies?*

Belief (n) – 1. the feeling that smth is true or that smth really exists: e.g. **belief in God**: *His story is beyond belief* (= too strange to be believed). 2. trust; a feeling that someone or smth is good or able to be depended on: *The failure of the operation has shaken my belief in doctors.* 3. smth believed; an idea which is considered true; often one which is part of a system of ideas: e.g. *religious beliefs*

believable (adj.) – capable of being believed: *None of the story he told was believable.* **believably** (adv)

carry (v) – 1. to move while supporting, containing or taking: *She carried her child on her back.* 2. to pass from one person to another; spread: *Many serious diseases are carried by insects.* 3. to bear the

weight of; support without moving: *This pillar carries the whole roof.* 4. to contain: *All the newspapers carried articles about the government plans.* 5. to have as a usual or necessary result: *Such a crime carries a serious punishment.* 6. **be carried away** – to be excited: *She got carried away by the music of the concert and started to sing it herself*

carry off (adv) – 1. to perform or do easily and successfully: *She carried off her part in the plan with no difficulty.* 2. to win (the prize, honour, etc.): *She carried off all the prizes.*

carry on (adv) – to continue in spite of an interruption or difficulties: *We'll carry on with our discussion tomorrow.*

freedom (n) – 1. the state of being free; the state of not being under control: *The people are fighting to gain freedom from foreign control.* 2. the power to do, say, think or write as one pleases: *Two of the freedoms spoken of by President Roosevelt in 1941 are freedom of speech and freedom of religion.*

joyful (adj.) – full of joy: e.g. *a joyful person*

joyfully (adv), **joyfulness** (n)

joyless (adj.) – without joy; unhappy

joy (n) – 1. great happiness: *My children are a great joy to me.* 2. **for joy** – because of joy: *The kid jumped for joy when he opened his present.*

die (v) – 1. (of creatures and plants) to stop living: *She is very ill and I am afraid she is dying.* 2. **be dying for/to** – to have a great wish for/to: *I am dying for a cup of coffee.*

die away (adv) – (esp. of sounds, wind, light) to fade and become less and less and cease: *Close to midnight the sound of the music died away.*

die down (adv) – to become less strong and violent: *The excitement of the crowd died down.*

die off (adv) – to die one by one: *As she got older and older, her relations all died off.*

die out (adv) – (of families, races, practices, ideas) to disappear completely: *The practice of children working in factories has nearly died out.*

death (n) – 1. the end of life, time or manner of dying: *He was happy till the day of his death.* 2. **put to death** – to kill with official permission: *The prisoners were all put to death.*

AFTER YOU READ THE STORY

Discussion

1. Look at this sentence: “*Now she understood that freedom is stronger than love.*” What do you think of this idea? Does it shock you? What kind of freedom did Louise find? Where did she find it? What kind of love was weaker than this freedom?
2. Louise thinks, “*Men and women always believe they can tell others what to do and how to think.*” Why do you think she believes this? Do you agree with her? How do people try to tell other people what to do and how to think?
3. What does Louise mean when she says, “*Free, free, free!*” Free from what? Today, are women more free than men, or less free? Why? Are women freer in some countries than in others? Why?

A1. Answer these questions with complete sentences.

1. What news did Richards break?
2. How did Louise act when she first heard the news?
3. What was Louise waiting for when she was alone in her room?
4. Why did her sadness change to joy?
5. Why was everyone surprised when Brently came home,?
6. “They said she died of joy.” Did she? If not, what did she die of?

A2. Close Reading

Choose one of the two words in parentheses to make the correct sentence.

1. Louise Mallard had a (*cold / weak*) heart.
2. They said (*Brently / Richards*) was killed in a train accident.
3. Sitting near the window, Louise was waiting to understand (*her feelings / her husband*).

- At first, Louise (*welcomed / fought against*) the strange feeling that came to her.
- She understood that freedom is (*stronger / weaker*) than love.
- She knew she could live her life (*with Josephine / alone*).
- After her husband died, she hoped that her life would be (*short / long*).
- Richards tried to hide Brently from (*Louise / Josephine*).

A3. Find in the text the English for:

թույլ սիրտ, անախորժ լուր հայտնել, լինել ցուցակում, անսպասելի փոթորիկ, արտասպելուց հոգնել, աչքերը ոչինչ չէին արտահայտում, արագ շնչել, ուրախության անսպասելի զգացում, ապրել միայն իր համար, փախչել, սրտխառնոց առաջացնել, ուրախության պատուհանից դուրս նայել, սպանվել զնացքի վթարի ժամանակ, մեկին մյուսից թաքցնել:

B1. Vocabulary Practice

Complete the sentences below in a way that shows the meaning of the underlined word.

Example:

It was a very bad accident. Two people died when the car left the road and hit a tree.

- My aunt was very surprised when _____.
- Do you know what was really shocking about that movie? It was _____.
- How did the dog show his excitement? I'll tell you. It was funny. He _____.
- It felt that my heart was broken when _____.

B2. Word Forms

Below is a chart showing the parts of speech, or forms, of some key words in the story. The chart will help you complete the exercise below.

Noun	Verb	Adjective	Adverb
freedom	free	free	freely
excitement	excite	excited, exciting	excitedly
break	break	broken	brokenly
surprise	surprise	surprised, surprising	surprisingly
joy		joyful	joyfully
understanding	understand	understanding	understandingly

Choose the correct form of the word in parentheses to complete the sentence.

Example:

(*surprise / surprising / surprisingly*) Brently's death was a surprise that made Louise very sad. But, surprisingly, her sadness changed to joy when she thought of her new freedom. Brently's surprising return home took away her freedom and her life.

- (*broke / broken / brokenly*) Josephine spoke _____ to Louise about Brently's death. She cried, too, when Louise's tears _____ out. Josephine thought Louise's heart was _____.
- (*understand / understanding / understandingly*) "Please open the door. You will make yourself sick!" Josephine said to her sister _____. But when Louise came out, Josephine couldn't _____ why she looked so strong and well. Josephine was not very _____ of Louise's mind and heart.
- (*joy / joyful / joyfully*) The _____ that Louise felt surprised her. She spoke to her sister, and lifted _____ eyes to Richards.
- (*excitement / excited / excitedly*) Louise slowly became _____ as a feeling of joy came to her. Her eyes showed her _____. After a while she walked _____ to the door and opened it.
- (*free / freely / freedom*) Louise gave herself _____ to the strange, new, joyful feeling. Now _____ was hers! Now her heart, body, and mind were _____!

B3. Fill in prepositions or adverbs.

1. Nobody expected that the news ... her divorce would spread so fast.
2. We went to the university to check if my brother's name was ... the list ... the admitted.
3. ... the football match fighting broke ... the rival groups ... fans.
4. The night was cool and the air smelled ... spring rain.
5. Ann did her best but couldn't close her heart ... the evil news.
6. Alex tried to express his feelings but only a little word broke ... his lips.
7. The criminal broke ... the policemen who were holding him.
8. She was drinking ... life ... the open window as if it was her last day ... earth.
9. The instructor closed the day saying they would carry ... the workshop the next day.
10. ... the result ... mass cutting ... many species ... trees have nearly died ...
11. The journalist reported that five people were injured ... a car crash ... the highway.
12. There is statistics that most men die ... heart attack.
13. We were all listening ... him though we knew his stories were always ... belief.
14. She got carried ... the music ... the concert and started to whistle it herself.
15. He broke ... the shop and stole the money ... the cashier's desk.
16. During the trial he behaved as if he was ... his mind.
17. The breaking news left us all speechless ... shock.

C1. Language Activity: The Role of Women

In the section "Before You Read the Story," Exercise B asked you to think about the way marriages have changed in the past 100 years. Keeping those thoughts in mind, work with a partner or small group from your class, if possible. Think of magazines, newspapers, or television programs that show you something about the role of women in today's world. What do the want ads (job advertisements) tell you? What do advertisements for clothes tell you? What do TV programs about families tell you? Choose an old movie or TV show

that your partner or group has seen. What do these things say about the role of women? Have women's roles changed? How, and how much? Report to the class on what you find. If you have a problem finding information, use what you know about your sisters, mothers, and grandmothers. Is the role of women different in different countries?

C2. Writing: Josephine's Diary

You are Louise's sister, Josephine. Every day, you write in a diary. You write what happened that day, and how you feel about it. Here, you are writing about what happened on the day Louise died. Complete each sentence in Josephine's diary with your own words.

Dear Diary,

Our friend Richards brought the saddest news today.

After Louise heard about it, she _____.

Then she _____.

I was so worried about her! I called and called outside her door, and _____.

I couldn't understand why she looked _____.

We went downstairs to see Richards. Suddenly, the door opened, and Brently _____.

We couldn't understand what had happened. I _____.

Richards _____, and Louise _____.

Later, the doctors _____.

I don't know what Brently thought. But I think _____.

C3. Translate the following sentences into English using the active vocabulary.

1. Ասում են, որ լրագրողի մահը դժբախտ պատահար էր և ոչ թե հանցավոր դիտավորություն:
2. Տղան արեց անեն ինչ, որ ստիպի աղջկան հավատալ իրեն, բայց ամբողջն իզուր էր:

3. Փոքրիկ աղջիկը տեսավ, որ հայրը վերադարձել է ճամփորդությունից և ուրախությամբ գրկեց ու համբուրեց նրան:
4. Դիմորդները հուզված սպասում էին տեսնելու իրենց անունները փոխանակման ծրագրերի համար ուսանողների անվանացանկում:
5. Երեխան պատահմամբ զգեց բաժակը հատակին և այն մասերի բաժանվեց:
6. Ամբողջ աշխարհում շատ մարդիկ զրկված են ազատությունից:
7. Նրանց ընտանիքը որոշեց տեղափոխվել մեկ այլ քաղաք:
8. Բանվորների կազմակերպված գործադուլը ցնցեց կառավարությանը:
9. Օդի ջերմաստիճանը 40°C-ից բարձր է և ես շատ եմ ցանկանում խմել մեկ շիշ սառը զարեջուր:
10. Կինս խնդրեց ինձ հետևել երեխային, քանի դեռ նա վարսավիրանոցում էր:
11. Հուզված ամբոխը հավաքվել էր Սպիտակ տան առջև և պահանջում էր խաղաղություն:
12. Ուղղակի պատահմամբ էր, որ նա շահեց առաջին մրցանակը:
13. Տղան պոկվեց իրեն բռնող պարոնից և թաքնվեց պուրակում:
14. Հրանտ Դինքի սպանությունը ցնցող նորություն էր ամբողջ աշխարհի հայության համար:
15. Դու երբեք չես կարող կռահել, թե ինչն է նրան անհանգըստացնում, քանզի նա միշտ կենսուրախ տեսք ունի:
16. Դատական գործի ձախողումը խաթարեց նրա հավատն իրավաբանների և արդարության հանդեպ:
17. Բժիշկները բացահայտել են, որ միջատները հանդիսանում են վտանգավոր վարակակիրներ:
18. Երբ ընկերության տնօրենը դուրս եկավ աշխատակիցների հետ խոսելու, հուզմունքն աստիճանաբար մարեց:
19. Երգահանի վաղաժամ մահը տխրեցրեց բոլորին:
20. Ձինվորը հաջողությամբ կատարեց հրամանատարի կողմից իր վրա դրված առաջադրանքը:
21. Ամառային երեկոները կարելի է լսել բակում խաղացող երեխաների ուրախ բացականչությունները:
22. Սարդու կյանքի ամենամեծ ուրախությունն իր երեխաներին առողջ ու երջանիկ տեսնելն է:
23. Ազարակում թռչնագրիպ կար և երկու շաբաթվա ընթացքում բոլոր ճտերը սատկեցին:
24. Երբ նա շարունակեց իր ճանապարհը, փայտահատի ձայնն աստիճանաբար մարեց:

25. Երկու հարևան պետություններն ընդհատեցին բանակցությունները:

ԳՐԱԴԱՐԱՆ
 «Նրևանի Վ. Բրյուսովի
 անվան պետական
 լեզվաբանական
 համալսարան» ԳՐԱԿ

Unit I B: Book Discussion

GETTING KNOWN

D. H. BARBER

The latest book of my poems has not been selling very well - in fact 122 of my personal friends and relations tell me they've bought it, but the publishers say only 84 copies have been sold. So the general public seem to have received it rather coldly.

"The trouble is," said Edith, "that nobody has ever heard of you; and those who have heard of you don't want to¹ again. What you need is a little advertisement². Let people know that you exist and that you write poetry, and they will rush along to the libraries and ask for your latest book."

"But I can't just put an advertisement in the newspaper saying I'm a poet."

Edith thought for a moment and then she said she had a bright idea.

"Why not put an advertisement in *The Times*³" she said, "saying that you recommend as butler⁴ in a small family a man who has been in your employment⁵ for twenty years?"

"But I haven't had anybody in my employment for twenty years," I said. "and I've never kept a butler of any sort, as you know very well. And how can I sell more copies of my poems by pretending that I wanted to find work for a non-existent butler who hasn't been in my employment for twenty years?"

"You're not very bright this morning," said Edith.

"Don't you know that the most successful⁶ sort of advertisement is the sort that doesn't look like an advertisement? You ought to do something like this."

She got a piece of paper and a pen and wrote the following: "Mr. L. Conkleshill, the poet (author of *Raspberry Bushes and Other Poems*), strongly recommends as butler in a small family his present head man, who has been with him for twenty years."

"The idea is not bad," I said, "but I refuse to do anything so dishonest.⁷ And if the plan didn't work, it would mean money thrown away. I won't do it myself, and moreover I absolutely forbid you to do it ..."

As a matter of fact I secretly rather liked the idea; and I thought that when I absolutely forbade Edith to do it, she would pay the money herself and send in the advertisement. I could then speak to her severely about disobeying my orders, save my money and sell my books.

For some days, however, she did nothing, although I was careful to keep reminding her that I absolutely forbade her to send in the advertisement.

"I expect to be obeyed in such matters," I said several times a day. Nearly always this sort of treatment produces the desired effect, but you can never depend on a woman. Although I looked in *The Times* every morning, the advertisement didn't appear. Edith went away to stay with a sick aunt, and I forgot all about the matter.

Then came the event of The Man With The Dog.

He was a big man, and the dog was a big dog, and they both stood outside the front door and made noises at me.

"I'll take the money now," said the man in a bad-tempered voice.

"What money is this?" I said politely. "Something due for milk supplied?"

"Nonsense," said the man. "Two pounds I want for the dog."

"I don't want a dog," I said uncertainly.⁸ Ours was a lonely sort of road, and the man was a big sort of man, and it would perhaps be wiser to buy the dog.

"Don't want the dog!" said the man in an unpleasant voice. "You calmly let me come here all the way from Hampstead⁹ with this cursed dog, and then tell me that you don't want him ..."

At last I bought the dog for thirty shillings. I was weak, perhaps, but Edith had been saying for a long time that we ought to have a dog. In any case, I was in the middle of writing a poem, and if the man had knocked me down I shouldn't have been able to catch the five o'clock post.

I gave the dog some meat and locked him in the kitchen, and went back to my poem. Then the bell rang again, and I found two men on the step, both with large dogs.

This time I didn't argue. I just shut the door and went and looked at myself in the glass. I was worried. Were the dogs real, or were they the result of that last glass of whisky? I went up to my

bedroom¹⁰ and looked down the long road that leads to the station. I could see six men with six dogs.

Then the solution of the problem came to me, and I looked at the Lost and Found advertisements¹¹ in *The Times*.

“Mr. L. Conkleshill offers £ 2 reward for the return of his faithful dog Ogo, who first awakened the ideas in *Faithful Eyes* in his new book of poems.”

Edith said afterwards that I hadn't told her she mustn't put in an advertisement about a dog.

NOTES

1. ... don't want to again. The particle **to** is often used elliptically at the end of a sentence, with the verb omitted when it has been previously mentioned. E.g. *He asked me to go to dinner, but I don't care to, haven't time to*, etc. (*go to dinner* understood).
2. **advertisement**: used without an article it stands for “the act of advertising” գովազդ, with the article it means “a printed notice about things to be sold or things that are needed” գովազդային հայտարարություն. Compare: *government* կառավարում, կառավարման ձև, *a/the government* կառավարություն, ուժ.
3. **The Times**: London daily newspaper; has been published since 1785.
4. **butler**: chief manservant
5. **employment**: use of services of others. The suffix **-ment** forms nouns expressing verbal action or result of this, as in *treatment, settlement, disappointment*, etc.
6. **successful**: resulting in a desired effect. This suffix **-ful** forms adjectives from nouns and means “full of,” “characterized by,” as in *careful, shameful, beautiful, plentiful* etc.
7. **dishonest**: not honest. The prefix **dis-** often expresses negation, the opposite of the meaning expressed by the basic form, as in *disobey, disagree, disbelieve*, etc.
8. **uncertainly**: in a manner showing that a person is not sure of himself or of the facts. The prefix **-un** is purely negative, and usually expresses simply “not” when used before adjectives or adverbs, as in *unpleasant(ly), unsuccessful(ly)*, etc.
9. **Hampstead**: a district of London.

10. **I went up to my bedroom**: An ordinary English one-family house has two storeys: downstairs and upstairs. The bedrooms are usually upstairs.

11. **Lost and Found advertisements**: a special column in the newspaper.

EXERCISES

Ex 1. Answer the following questions.

1. How did the general public receive the author's latest book of poems? 2. How did Edith, the author's wife, explain his failure? 3. What did the author need to win popularity? 4. What kind of advertisement did Edith advise him to put in *The Times*? 5. Why did she suggest *The Times*? 6. What objections did the author have to the plan? 7. What were the author's secret hopes? 8. Why was the author unprepared for the visit of the man with the dog? 9. What made him think that it would perhaps be wiser to buy the dog? 10. Why did he get worried when he found another two men with dogs on his doorstep? 11. What made the author think of looking up the Lost and Found advertisements in *The Times*? 12. How did the advertisements about a dog find its way into the newspaper?

Ex 2. Paraphrase or explain.

1. “You're not very bright this morning,” said Edith. 2. “Don't you know that the most successful sort of advertisement is the sort that doesn't look like an advertisement?” 3. Nearly always this kind of treatment produces the desired effect, but you can never depend on a woman. 4. “What money is this?” I said politely. “Something due for milk supplied?” 5. Ours was a lonely sort of road, and the man was a big sort of man, and it would perhaps be wiser to buy the dog. 6. Then the solution of the problem came to me.

Ex 3. Find in the text the English for

իմ վերջին բանաստեղծությունների զիրքը, ամբողջ դժբախտությունը նրանում է..., հայտարարություն տեղադրել թերթում,

երաշխավորել որպես..., կտրականապես արգելել, փաստորեն, իրականում, չենթարկվել հրամաններին, հույսը դնել մեկի վրա, իրադարձություն, դժգոհ ծայնով, վերջապես, նայել հայելու մեջ, առաջարկել պարզևատրում:

Ex 4. Study the following phrases. Recall how they were used in the text. Make sentences with each.

get known (lost, found, etc.)

e.g. 1. The letter got lost in the post. 2. By the look he gave us I could see that he was beginning to get interested in the discussion.

the trouble (matter, point, difficulty, etc.) is ...

e.g. 1. The matter was that he had forgotten about the arrangement. 2. The difficulty was that she had lost the address.

Why (not) do (go, write, etc.) ...?

e.g. 1. Why not go there at once? 2. Why take the matter to heart so much?

keep (on) doing smth.

e.g. 1. The child kept asking one and the same question. 2. He kept on writing her though she never answered.

let smb. come (see, read, etc.)

e.g. 1. He wouldn't let anyone see the painting until it was finished. 2. The woman let the children come and play in her garden any time they liked.

Ex 5. Recast the following using adjectives with *-ful* derived from the italicized words. Make other necessary changes.

Model: There was *doubt* in his voice.
He sounded *doubtful*.

1. The book was a great *success*. 2. He promised to handle the package with *care*. 3. I could read *doubt* in his look. 4. The book may be a great *help* to you in your work. 5. There was *hope* in her voice. 6. It was a time full of *events*. 7. She often *forgets* things.

Ex 6. Give the meaning of the italicized words. Paraphrase the sentences using un-compounded forms. Make other necessary changes.

Model: Her *movements* were slow, almost lazy.
She *moved* slowly, almost lazily.

1. He didn't exactly know what *treatment* to expect. 2. It was just the kind of *settlement* we had all been looking forward to. 3. The prospects looked bleak, no fun, no *enjoyment*. 4. She stepped into the room, right into the middle of a most heated *argument*. 5. There was an air of general *excitement* about the place. 6. She couldn't hide her *disappointment*.

Ex 7. Note the effect of *back* on the meaning of the verb. Translate the sentences into Armenian. Give examples of your own.

1. I *went back* to my poem. 2. Why don't you *sit back* and relax a moment? 3. If you miss the bus you'll have to *walk back* the whole way. 4. How dare you *talk back*? 5. He *stepped back* to let the woman pass. 6. The crowd was ordered to *keep back* from the fire. 7. She *looked back* on those years with regret. 8. We wanted him to *take back* what he had said. 9. When they *got back* it was already past midnight.

Ex 8. Study the phrases with *keep*. Use them in sentences of your own.

1. Who *keeps house* for you? 2. What a fine piece of work! *Keep it up!* 3. He's rather difficult to get along with. He's the kind who *keeps himself to himself*. 4. You can always depend on her *to keep a secret*. 5. Promises are usually made *to be kept*, not broken. 6. Where

have you *been keeping yourself*? I haven't seen you for ages! 7. I should advise you to *keep out of the game*. It's getting dangerous. 8. Surprisingly enough he *kept his head*. He never gave way to fear or panic. 9. The neighbour promised to *keep an eye* on our place while we were away. 10. You must learn to *keep your temper*. 11. I should *keep out of his way* if I were you. 12. It's a constant wonder to me how he *keeps* all those facts and figures *in his head*.

Ex 9. Translate into English using *last* or *latest* according to the sense.

1. Դուք լսե՞լ եք վերջին լուրերը ռադիոյով: 2. Անկանոն բայերի ցուցակը գտնվում է դասագրքի վերջին էջում: 3. Նորածնության վերջին ցուցադրումը տեղի կունենա երեքշաբթի: 4. Նա իր վերջին դրամը /փողերը/ ծախսեց ծաղկեփնջի վրա: 5. Միայն թե հիմա հասնենք վերջին ավտոբուսին: 6. Դա նրա վերջին հույսն էր: 7. Դուք կարդացե՞լ եք երիտասարդ գրողի վերջին վեպը: Դուք ի նկատի ունեք այն, որը տպագրվել է «Պատանեկություն» ամսագրի վերջին համարում: 8. Ինչպես միշտ, վերջին խոսքը նրանն էր: 9. Մեքենան տեխնիկայի վերջին նորույթն է: 10. Դա մեր վերջին հանդիպումն էր:

Ex 10. Topics for discussion

1. A character-sketch of the poet, Mr. L. Conkleshill
2. What makes a successful writer?
3. Publicity in a writer's career

A SAD STORY

GEORGE SHEFFIELD

“You are the doctor, I suppose.” Said Augustus Pokewhistle, smiling from his bed at the immense man who had arrived secretly while he slept. “it is kind of you to come, but I fear you cannot help me. However, as you are here, I will tell you, very shortly, what is wrong with me. I am an artist. I paint pictures and draw drawings ...”

“But ...”

“You are going to tell me that you are not interested in the story of my life,” Augustus laughed bitterly. “You are one of the soulless¹ public, and it is of no importance to you if a clever young man should take to his bed² in the height of his youth, never to rise again. But I suppose you have been sent here by some interfering so-called friend of mine to save me from the Silent Grave, and I must therefore explain my illness. And you cannot understand my illness unless I tell you the story of my life ...”

“But ...”

“I was delicately brought up, and it soon became clear that I was not an ordinary boy. At the age of seven I won a prize for a drawing of an animal. We will forget the fact that I had intended my drawing to represent Sunset over London. After that my proud parents provided me with plenty of pencils and paper and gave me the opportunity of studying under Great Painters. At the age of twenty-one³ I started business as a painter of people, and painted eleven pictures of my own face. Nobody seemed to want them, and if you will go into my sitting-room, you will see them hanging sadly on the wall, looking down at the Empty Chair which I will never sit in again. For I am certain that I shall never rise from this bed ...”

“But ...”

“Nobody came to have their pictures painted, and I had no heart to paint⁴ any more of myself. Although it may seem impossible I could no longer get any real pleasure out of it after I had finished the eleventh, and this proves that one can get tired of even the most heavenly beauty ...”

“But ...”

"May I mention that there is a certain sameness⁵ in your remarks? Let me finish, and then you can say "but" as often as you like. I turned from painting people to painting the country⁶. Nine times I painted the view from the back window, and seven times I painted the view from the front window. But could I sell the seven pictures of the view from the front window, or the nine of the view from the back window? I could not. I had little money left, and I decided, after a severe struggle with myself, to forget my soul and paint for money. I determined to draw funny pictures for the newspapers. Remember that I was without hope and almost hungry, and do not think of me too severely..."

"But..."

"I know what you are going to say - if I had had the soul of a true artist, I would have died rather than do such a thing. But remember that my wife and children were crying for bread - or would have been crying for bread if I had had a wife and children. And was it my fault that I hadn't a wife and little children? So I made thirty or forty funny drawings every day and sent them to the papers. I soon found that selling one's soul for money is not so easy as it sounds. Believe it or not, I got no money. I just got my drawings back..."

"But..."

"You may well ask why they were sent back. I cannot tell you. I tested them on the cat. I had often heard the expression 'funny enough to make a cat laugh'¹ and so I placed them in a line and carried the cat along in front of them. He laughed until he was sick... in any case he was sick.

"Then I sank lower and lower. I tried drawing for advertisements. Clothes, pianos, bottles. Immensely tall ladies with foolish smiles. I sent them off by the hundred, and all I received was a sample bottle or two, and a sample card of wool. I rather expected to get a sample tall lady with a foolish smile, but probably she got lost in the post..."

"But..."

"So I gave up the struggle. My heart was broken, and I determined to take to my bed, never to rise again. You cannot help me, doctor. No skill of yours can help me. I feel it in my bones¹¹ that I shall never rise from this bed..."

"And I feel it in my bones that you will," said the stranger, carefully placing Augustus Pokewhistle on the carpet, "because I've come to take it away. I'm from the furniture shop, and the bed isn't paid for."

NOTES

1. **soulless**: without a soul. The adjective-forming suffix **-less** means "without", "not having", as in *hopeless, useless*, etc.
2. **take to one's bed**: to stay in bed (because of illness, etc.)
3. **the age of twenty-one**. In English law it is the age at which a person comes to enjoy full legal rights.
4. **have no heart to do smth.** (not have the heart to do smth.): not to have the courage, be too soft-hearted to do smth.
5. **sameness**: similarity. The suffix **-ness** is commonly used to form abstract nouns expressing a condition or quality, as in *bitterness, coldness, carelessness*.
6. **country** (sing. only): scenery, landscape
7. **expression**: the suffix **-ion** (**-tion, -ation**) forms nouns denoting state, condition or action, as in *imagination, discussion, objection, attention*, etc.
8. **funny enough to make a cat laugh**: very funny indeed. Compare with the Armenian: տխրաց հաւրի ծիծաղը կգաւ
9. **sick** (predic.): throwing up, or ready to throw up, food from the stomach. e.g. *The smell made her sick*. In colloquial English it stands for "disgusted," "annoyed". e.g. *It makes me sick just to think of going back there*.
10. a sample bottle, etc.: specimens of the quality, style, etc. of goods offered for sale by trade firms
11. **feel in one's bones** (colloq.): to feel quite sure

EXERCISES

Ex 1. Answer the following questions

1. Whom did Augustus find at his bedside on waking up? 2. What did he take the unexpected visitor for? 3. Why did Augustus start telling the stranger the story of his life? 4. How did it happen that

Augustus became a painter? 5 What were the stages in his artistic career? 6 How did Augustus explain his failure? 7 Why did the stranger keep interrupting him? 8 What was the purpose of the stranger's visit? 9 What was actually wrong with Augustus?

Ex 2. Paraphrase or explain.

1. You are one of the soulless public, and it is of no importance to you if a clever young man should take to his bed in the height of his youth. 2. But I suppose you have been sent here by some interfering so-called friend of mine to save me from the Silent Grave. 3. I was delicately brought up. 4. Nobody came to have their pictures painted, and I had no heart to paint any more of myself. 5. ... there is a certain sameness in your remarks. 6. I turned from painting people to painting the country. 7. ... and I decided ... to forget my soul and paint for money. 8. I gave up the struggle. 9. My heart was broken. 10. I feel it in my bones that I shall never rise from this bed.

Ex 3. Find in the text the English for

դառնորեն ծիծաղել, նշանակություն չունենալ ոչ մեկի համար, անկողին ընկնել, պատանեկության ծաղկուն շրջան, կյանքի պատմություն, ստանալ մրցանակ որևէ բանի համար, հնարավորություն տալ, սկսել սեփական գործը, դիմանկար պատվիրել, բնանկար նկարել, ծաղրանկարներ նկարել, ուզում եք հավատացեք ուզում եք՝ ոչ, անկում ապրել, գովազդ նկարել, հրաժարվել պայքարից, բժշկի արվեստը, կահույքի խանութ:

Ex 4. Study the following phrases. Recall the situations in which they were used in the text. Make sentences with each.

be (go) wrong with smb. (smth.)

e.g. 1. There's something wrong with the lock. It won't open. 2. Her plans went wrong.

have (get) smth. done

e.g. 1. You must get this work done by Monday at the latest. 2. He wondered where he could have the report typed.

get a story (facts, information, etc.) out of smb., smth.

e.g. 1. I couldn't get a word out of him. 2. She complained she had got very little out of the book.

would rather (... than)

e.g. 1. Which would you rather have, tea or coffee? 2. She said she would rather stay at home and watch TV than go out. 3. He would give away his books rather than sell them.

by the hundred (thousand, etc., dozen, score, etc.)

e.g. 1. In England eggs are sold by the dozen or half-dozen.

give up smth. (smb.)

e.g. 1. He's sure to give up the idea sooner or later. 2. They had given him up at last.

Ex 5. Recast the following using adjectives with -less derived from the italicized nouns. Make other necessary changes.

Model: The work was done without *care*.

It was *careless* work.

1. I was rather surprised to hear that he had no *friends*. 2. It's no *use* trying to make him understand. 3. As far as I could judge there were no *faults* in the work. 4. There's no *hope* that the case will ever be settled. 5. Faced with danger he showed no *fear*. 6. There were no *children* in the family. 7. Beyond *doubt* it was a most startling coincidence. 8. It was a strange kind of song, without a *tune*. 9. I knew that without my *help* he would be lost.

Ex 6. Recast the following using adjectives with -ful or, -less according to the sense. Make other necessary changes.

1. The words *meant* nothing to me. 2. He gave me a look which to me was full of *meaning*. 3. There's no *harm* in such a joke. 4.

Medicine may do you a lot of *harm* if you take it without consulting a doctor first. 5. You should have shown greater *mercy* to the boy. 6. He had no *mercy* for those whom he considered to be his enemies. 7. I found the information to be of great *use*. 8. She tore up the picture. She had no future *use* for it. 9. There's really no *hope* that he'll ever understand what he had done. 10. She was full of *hope* about her boy's future. 11. She couldn't *thank* us enough for the help we gave her. 12. You won't be getting any *thanks* for doing the job.

Ex 7. Recast the following using verbs instead of the italicized nouns. Make other necessary changes.

Model: I see no *connection* between the facts.
I can't *connect* the facts.

1. He owes me an *apology* and an *explanation*. 2. This piece of work wants your *attention*. 3. A heated *discussion* raged around the problem. 4. It's nothing but your *imagination*. 5. The boy will hardly ever live up to his parents' *expectation*. 7. *Preparations* for the party were in full swing. 8. I see no reason for *objection*.

Ex 8. Note the effect of *off* on the meaning of the verb. Translate the sentences into Armenian. Give examples of your own.

1. The house wants a new coat of paint. The old paint has all *peeled off*. 2. The notice read: "*Keep off* the grass". 3. The boy has *run off* to play. 4. The first group of climbers *set off* at dawn to be almost immediately followed by a second group. 5. The doctor advised him to *keep off* alcohol and fats. 6. He *tore off* a strip of gauze and bandaged up the bleeding finger. 7. She *took off* her coat and hung it on a peg.

Ex 9. Complete the following according to the model.

Model: If I *had had* the soul of a true artist, I *would have died* rather than do such a thing.

1. If nothing had gone wrong, 2. If he hadn't kept turning from one thing to another, 3. If he hadn't given up the idea, 4. If we but had the car repaired in good time, 5. If it had really been her fault,

Ex 10. Study the phrases with *heart*. Use them in sentences of your own.

1. That's a job *after my own heart*. 2. If you don't *put your heart into* your work you'll never achieve any worthwhile results. 3. The children had *set their hearts on* a trip into the mountains. There was no end of tears when it had to be called off. 4. The story you told us is sad enough to *break anyone's heart*. 5. He was a kind man *at heart*. 6. Don't take your failure *so much to heart*. 7. He was the kind of man who easily *lost heart*.

Ex 11. Translate the following into English using *rather expect* (*hope, think, enjoy, be surprised*).

1. Ես այդպես էլ մտածում էի, որ նա չի համաձայնվի իմ փաստարկների հետ: 2. Նրա ելույթը ժողովին մի փոքր զարմացրեց մեզ: 3. Ներկայացումն ինձ նույնիսկ դուր եկավ: 4. Նա դեռ հույս ուներ, որ ամեն ինչ չէ, որ կորած է: 5. Մերժումն ինձ համար բոլորովին էլ անսպասելի չէր: 6. Նա այդպես էլ ենթադրում էր, որ մահն ինչ-որ մի բան տեղի կունենա: 7. Ինձ, այնուամենայնիվ, թվում էր, որ նա չի պնդի իր առաջարկությունը: 8. Մենք ինչ-որ տեղ հույս ունեինք, որ «Սպարտակը» կհաղթի:

Ex 12 Topics for discussion

1. A character-sketch of Augustus Pokewhistle
2. Explain the title of the story
3. Tell the story as if you were
 - a) the local editor
 - b) the man from the furniture shop

Unit 1 ~~G~~ Word Study

COMMONLY MISUSED WORDS

ANGEL (n) a spiritual or heavenly being. The Christmas card portrayed a choir of *angels* hovering over the shepherds.

ANGLE (n) a figure formed by two lines meeting at a common point. The carpenters placed the planks at right *angles*.

CITE (v) quote as an example. In her term paper, Janis had to *cite* many references.

SITE (n) location. The corner of North Main and Mimosa Streets will be the *site* of the new shopping center.

SIGHT a) (n) aim (of a gun or telescope). Through the *sight* of the rifle, the soldier spotted the enemy. b) (n) view. Watching the landing of the space capsule was a pleasant *sight*. c) (v) see. We *sighted* a ship in the bay.

COSTUME (n) clothing, typical style of dress. We all decided to wear colonial *costumes* to the Fourth of July celebration.

CUSTOM (n) a practice that is traditionally followed by a particular group of people. It is a *custom* in Western Europe for little boys to wear short pants to school.

DECENT (adj) respectable or suitable. When one appears in court, one must wear *decent* clothing.

DESCENT (noun) a) downward motion. The mountain climbers found their *descent* more hazardous than their ascent. b) lineage. Vladimir is of Russian *descent*.

DESSERT (n) the final course of a meal, usually something sweet. We had apple pie for *dessert* last night.

DESERT (n) (désert) a hot, dry place. It is difficult to survive in the *desert* without water.

DESERT (v) (desért) abandon. After *deserting* his post, the soldier ran away from the camp.

LATER (adv) a time in the future or following a previous action. We went to the movies and *later* had ice cream at Dairy Isle.

LATTER (adj) last of *two* things mentioned. Germany and England both developed dirigibles for use during World War II, the *latter* primarily for coastal reconnaissance. (*latter - England*),

LOOSE (adj) opposite of *tight*. After dieting, Mary found that her clothes had become *so loose* that she had to buy a new wardrobe.

LOSE (v) a) to be unable to find something. Mary *lost* her glasses last week. b) opposite of win. If Harry doesn't practice his tennis more, he may *lose* the match.

PASSED (v) past tense of *pass* a) elapse. Five hours *passed* before the jury reached its verdict. b) go by or beyond. While we were sitting in the park, several of our friends *passed* us. c) succeed. The students are happy that they *passed* their exams.

PAST a) (adj) a time or event before the present. This *past* week has been very hectic for the students returning to the university. b) (n) time before the present. In the *past*, he had been a cook, a teacher, and a historian.

PEACE (n) harmony or freedom from war. *Peace* was restored to the community after a week of rioting.

PIECE (n) part of a whole. Heidi ate a *piece* of chocolate cake for dessert.

PRINCIPAL a) (n) director of an elementary or secondary school. The *principal* called a faculty meeting. b) (adj) main or most important. An anthropologist, who had worked with the indigenous tribes in Australia, was the *principal* speaker at Friday's luncheon.

PRINCIPLE (n) fundamental rule or adherence to such a rule. Mr. Connors is a man who believes that truthfulness is the best *principle*.

QUIET (adj) serene, without noise. The night was so *quiet* that you could hear the breeze blowing.

QUITE (adv) a) completely. Louise is *quite* capable of taking over the household chores while her mother is away. b) somewhat or rather. He was *quite* tired after his first day of classes.

QUIT (v) stop. Herman *quit* smoking on his doctor's advice.

STATIONARY (adj) non-movable, having a fixed location. The weatherman said that the warm front would be *stationary* for several days.

STATIONERY (n) special writing paper. Lucille used only monogrammed *stationery* for correspondence.

THAN (conj) used in unequal comparisons. Today's weather is better *than* yesterday's.

THEN (adv) a time following a previously mentioned time. First, Julie filled out her schedule; *then*, she paid her fees.

THEIR (adj) plural possessive adjective. *Their* team scored the most points during the game.

THERE (adv) a) location away from here. Look over *there* between the trees. b) used with the verb *be* to indicate existence. *There* is a book on the teacher's desk.

THEY'RE (pron + v) contraction of *they + are*. *They're* leaving on the noon flight to Zurich.

TO (prep) toward, until, as far as. Go *to* the blackboard and write out the equation.

TWO (n or adj) number following *one*. *Two* theories have been proposed to explain that incident.

TOO (adv) a) excessively. This morning was *too* cold for the children to go swimming. b) also. Jane went to the movie, and we did *too*.

WEATHER (n) atmospheric conditions. Our flight was delayed because of bad *weather*.

WHETHER (conj) if, indicates a choice. Because of the gas shortage, we do not know *whether* we will go away for our vacation or stay home.

YOUR (adj) possessive of you. We are all happy about *your* accepting the position with the company in Baltimore.

YOU'RE (pron + v) contraction of *you + are*. *You're* going to enjoy the panorama from the top of the hill.

UNIT II

Unit II A: Analytical Reading

BEFORE YOU READ THE STORY

A. About the author

Read the paragraph about William Saroyan. Write down three things you learned from this paragraph about Saroyan's early childhood.

B. Thinking about it

1. Did your parents, grandparents or great-grandparents ever "change countries"? That is, did your family, sometimes in the past, move from one country to another to live? From where to where?
2. Do you like living where you are now? If you could choose another place to live in, where would it be? Why?
3. Which do you like better: going to new places, or staying at home? Why?

C. Scanning

How fast can you find the following information from the paragraph about William Saroyan? Time yourself.

1. The year Saroyan was born: _____
2. The year he died: _____
3. The place he was born: _____
4. The place he died: _____
5. The name of the book of stories by Saroyan: _____
6. The place where he lived after 1958: _____

KEY WORDS

praise, perfect, punish Son, if you do this job *perfectly*, without any mistakes, I will *praise* you with golden words. But if you do this job badly, I will *punish* you by keeping you at home every night this week.

rice, swill In this story, a boy cooks *rice* – small white grains that he cooks in water. If he adds too much water, the *rice* will

become like *swill* – that is more like a bad soup than well-cooked grains. Real *swill* is made of leftover food mixed with water or bad milk, and fed to pigs.

WILLIAM SAROYAN

William Saroyan's family came to the United States from Armenia. His older brother and sisters were born there, and William was born in Fresno, California, in 1908. The Saroyan family was large and loving, but very poor. After Saroyan's father died when Saroyan was only three, his mother had no money at all. She had to put her children in an orphanage (a home for children with no parents) for five years. Saroyan began working at the age of eight, selling newspapers. He left school at the age of fourteen. He decided to become a writer and taught himself by reading. He wrote stories, poems and plays. His work is often about his own life and his own family. The story that follows, "A JOURNEY TO HANFORD", is from the book *My Name Is Aram*. All the stories in this book are told by Aram, a boy in a large, poor Armenian family in the California farmlands. Saroyan writes about goodness of people and the richness of life. He often writes how people are able to find happiness, hope, and joy in very difficult times. Saroyan himself was not always happy with life in the United States. After 1958, he lived mostly in Paris. But he kept his home in Fresno, and he died there in 1981.

The Journey to Hanford (Adapted)

I

The time came one year for my sad uncle Jorgi to get on his bicycle and ride twenty-seven miles to Hanford. There was a job for him there in a farmer's field. Of course, before he went, the family had to decide who would go with him.

It is true that Jorgi was a kind of fool. That was all right with the family most of the time. But right now, in the summer, they wanted to forget him for a while. Now he would go away to Hanford and work in the watermelon fields. All would be well. He would earn a little money and at the same time be out of the way.

"Away with him and his zither both," my grandfather said. "You will read in a book that a man can sit all day under a tree and play music on a zither and sing. Believe me, that writer is a fool. Money, that's the thing. Let him go and work under the sun for a while. In the watermelons. Him and his zither both."

"You say that now," my grandmother said, "but wait a week. Wait and you will need music again."

"Foolish words!" my grandfather said. "But that writer is a dreamer, not a businessman in a thousand years. Let him go. It is twenty-seven miles to Hanford. That is a very good distance."

"You speak that way *now*," my grandmother said. "But in three days you will be a sad man. I will see you walking around like a tiger. I will see you roar with anger. I am the one who will see that. Seeing that, I am the one who will laugh."

"You are a woman," said my grandfather. "You will read in a book that a woman is a perfect and beautiful thing. Believe me, that writer is not looking at his wife. He is dreaming."

"It is just that you are no longer young," my grandmother said. "That is why you are roaring."

"Close your mouth," my grandfather roared. "Close it right now!"

My grandfather looked around the room at his children and grandchildren. "I say he goes to Hanford on his bicycle," he said. "What do you say?"

Nobody spoke.

"Then it is done," my grandfather said. "Now, who shall we send with him on this journey? Which of our children shall we punish by sending him with Jorgi to Hanford? You will read in a book that a journey to a new city is a great thing for a young man. That writer is probably a fool of eighty or ninety. His only journey was two miles from home once when he was a little child. Who shall we punish? Vask? Shall Vask be the one? Step up here, boy."

My cousin Vask got up from the floor and stood in front of the old man. My grandfather put his hand over Vask's face. His hand almost covered the whole head.

"Shall you go with your uncle Jorgi to Hanford?" my grandfather said.

"If it pleases my grandfather, I will," Vask said.

The old man began to make faces, thinking about it.

"Let me think a minute," he said. "Jorgi is one of the foolish ones in our family. Vask is another. Is it wise to put two fools together? Let me hear your spoken thoughts on this."

"I think it is the right thing to do," my uncle Zorab said. "A fool and a fool. One to work, the other to clean the house and cook."

"Perhaps," my grandfather said. "Can you cook, boy?"

"Of course he can cook," my grandmother said. "Rice, at least."

"Let the boy speak for himself," my grandfather said. "Is that true, boy, about the rice? Four cups of water, one cup of rice, a little spoon of salt. Do you know how to make it taste like food, and not swill, or am I dreaming?"

"I have cooked rice," Vask said. "It tasted like food. But it was salty. We had to drink water all day and all night."

"All right. It was salty," my grandfather said. "Of course you had to drink water all day and all night. We've all eaten rice like that." He turned to the others. He began to make faces again. "I think this is the boy to go," he said.

"On second thought," my uncle Zorab said, "two fools, one after the other, perhaps not. We have Aram here. I think he should go. Without question he must be punished."

Everyone looked at me.

"Aram?" my grandfather said. "You mean the boy who laughs? You mean loud-laughing Aram Garoghlanian? What has the boy done to be punished like this?"

"He *knows*," my uncle Zorab said.

My grandfather looked at me. "What have you done, boy?"

I know he was not angry with me. I began to laugh, remembering the things I had done. My grandfather listened for a minute, then began laughing with me. We were the only Garoghlanians in the world who laughed that way.

"Aram Garoghlanian," he said. "I say again: What have you done?"

"Which one?" I said.

"You know which one," my uncle Zorab said.

"Do you mean," I said, "telling all our friends that you are out of your mind?"

My uncle Zorab said nothing.

"Or do you mean," I said, "going around talking the way to talk?"

"This is the boy to send with Jorgi," uncle Zorab said.

"Can you cook rice?" my grandfather said.

I understood perfectly now. If I could cook rice, I could go with Jorgi to Hanford. I forgot about the writer who said a journey was a great thing. Fool or old or anything else, I *wanted* to go.

"I can cook rice," I said.

"Salty or swill, or what?" my grandfather said.

"Sometimes salty," I said. "Sometimes swill. Sometimes perfect."

"Let us think about this," my grandfather said. "Sometimes salty. Sometimes swill. Sometimes perfect. Is this the boy to send to Hanford?"

"Yes," my uncle Zorab said. "The only one."

"Then it is done," my grandfather said. "That will be all. I want to be alone."

I started to go. My grandfather took me by the neck. "Stay a minute," he said. When we were alone, he said, "Talk the way your uncle Zorab talks."

I did, and my grandfather roared with laughter. "Go to Hanford," he said. "Go to the fool Jorgi and make it salty or make it swill or make it perfect."

II

We left the following morning before the sun was up. Sometimes Jorgi rode the bicycle and I walked, and sometimes I rode and Jorgi walked. We got to Hanford in the late afternoon.

The idea was for us to stay until Jorgi's job ended. So we looked around town for a house to live in. We found one that Jorgi liked and moved in that night. The house had eleven rooms, running water, and a kitchen. One room had two beds in it, and all the other rooms were empty. After we moved in, Jorgi took out his zither, sat on the floor, and began to play and sing. It was beautiful. It was sad sometimes and sometimes funny, but it was always beautiful. I don't know how long he played, but suddenly he got up off the floor and said, "Aram, I want rice."

I made rice that night that was both salty and swill, but my uncle Jorgi said, "Aram, this is wonderful."

The birds got us up with the sun.

"The job," I said. "You begin today, you know."

"Today," my uncle Jorgi said in a low, sad voice.

He walked slowly out of the empty house. I looked around for something to clean with, but found nothing. So I went out and sat on the steps to the front door. It seemed to be a nice part of the world in daylight. It was a street with only four houses. There was a church across the street from one of the houses. I sat on the steps for about an hour. My uncle Jorgi came up the street on his bicycle. The bicycle was going all over the place, my uncle Jorgi was laughing and singing.

"Not this year, thank God," he said. He fell off the bicycle into a large plant covered with flowers.

"What?" I said.

"There is no job," he said. "No job, thank God."

He smelled a flower.

"No job?" I said.

"No job, praise our Father above us."

"Why not?" I said.

"The watermelons," he said.

"What about them?" I said.

"The season is over," he said

"That isn't true," I said.

"The season is over," my uncle Jorgi said. "Believe me, it is finished. Praise God, the watermelons are all gone. They have all been taken up."

"Who said so?" I said.

"The farmer himself. The farmer himself said so," my uncle Jorgi said.

"He just said that," I said. "He didn't want to hurt you. He just said that because he knew your heart wouldn't be in your work."

"Praise God," my uncle Jorgi said, "the whole season is over. All the big, beautiful watermelons have been taken up and put in the barn."

"Your father will break your head," I said. "What will we do? The season is just beginning."

"It's ended," my uncle Jorgi said. "We will live in this house a month and then go home. We have paid six dollars for the house and we have money enough for rice. We will dream here a month and then go home."

My uncle Jorgi danced into the house to his zither. Before I could decide what to do about him, he was playing and singing. It was beautiful. I didn't try to make him leave the house and go back to the farm. I just sat on the steps and listened.

We stayed in the house a month and then went home. My grandmother was the first to see us.

"You two came home just in time," she said. "He's been roaring like a tiger. Give me the money."

"There is no money," I said.

"Did he work?" my grandmother said.

"No," I said. "He played and sang the whole time."

"How was your rice?" she said.

"Sometimes salty," I said. "Sometimes swill. Sometimes perfect. But he didn't work"

"His father mustn't know," she said. "I have money."

She got some money out of a pocket and put it in my hands.

"When he comes home," she said, "give him this money."

"I will do as you say," I said.

When my grandfather came home he began to roar.

"Home already?" he said. "Is the season ended so soon? Where is the money he got?"

I gave him the money.

"I won't have him singing all day," my grandfather roared. "Some things simply have to stop, in the end. You will read in a book that a father loves a foolish son more than his wise sons. Believe me, that writer is not married, and also he has no sons."

In the yard, under the flowering tree, my uncle Jorgi began to play and sing. My grandfather came to a dead stop and began to listen. He sat down in his big chair, and began to make faces.

I went into the kitchen to get three or four glasses of water because of last night's rice. When I came back to the living room, the old man was sitting back in his chair, asleep and smiling. His son Jorgi was singing praises to the whole world at the top of his sad, beautiful voice.

Vocabulary

true (adj.) – 1. in accordance with fact or reality; actual: e.g. *a true story*. *Is it true you are going away?* *The book is very true to life*. 2. real, sincere: e.g. *true love*. 3. faithful; loyal: e.g. *true friend*. 4. exact: e.g. *a true copy*. 5. correctly fitted or placed: *If the door is not exactly true it will not close properly*.

come true – to happen just as one wished, expected, dreamt: *At last his dream came true*.

true to type – behaving or acting just as one would expect

stay true to one's principles – to adhere or follow one's principles

truly (adv) – 1. exactly: *He is not truly stupid, but he is lazy*. 2. really: *I am truly grateful to you for the help*. 3. **Yours truly** (used at the end of a formal letter before the signature)

taste (v) – 1. to test the taste of (food or drink) by taking a little into the mouth: *I always taste the wine before allowing the waiter to fill my glass*. 2. to experience the taste: *I have got a cold so I can not taste what I am eating*. 3. to have a particular taste: *These oranges taste nice*.

taste (n) – the sensation of saltiness, sweetness, bitterness, etc, that is produced when food or drink is put in the mouth: *Sugar has a sweet taste*. 2. a small quantity of food or drink: *I had a taste of the soup to see if it was nice*. 3. the ability to enjoy and judge beauty, art, music, etc: *She has good taste in clothes*.

tasteful (adj.) – having or showing good taste

tasteless (adj.) – having no taste

taster (n) – a person whose job is testing the quality of food and drink by tasting them

tasty (adj.) – having a pleasant taste

distance (n) – 1. (the amount of) separation in space or time: *What is the distance to London?* *The dog looked dangerous so I decided to keep my distance (= stay far away) from it*. 2. a distant point or place: *One can see the ancient ruins in the distance*.

distant (adj.) – 1. separate in space or time; far off: e.g. *distant lands, the distant past*. 2. not very close: e.g. *a distant connection between the two ideas*. *Those two boys are distant relations*.

journey (n) – a trip of some distance usually by land: *He is going on/making a long journey*.

Usage: A **journey** is the time spent and the distance covered in going from one place to another: *I go to work by train and the journey takes 40 minutes*.

Although **travel** (v) is a general word for going from one place to another, the nouns **travel** and **travels** usually suggest traveling for long distances and long periods of time: *He came home after years of foreign travel*.

Voyage is similar, but is used mainly of sea journeys (or sometimes journeys in space) and a journey by plane is a flight: *Take some books to read on the journey/voyage/flight*.

A journey made for religious reasons is a **pilgrimage**, and a difficult and dangerous journey made by a group of people for a special purpose is an **expedition**: e.g. *a pilgrimage to Mecca, Scott's famous expedition to the South Pole*.

forget (v) – 1. to fail to remember: *I'll never forget meeting you for the first time*. 2. to stop thinking (about); put out of one's mind: *Let's forget (about) our disagreements and be friends again*. "I am sorry, I broke your tea-pot." "Forget it!" 3. **forget oneself** – to lose one's temper or self-control, or act in a way that is unsuitable or makes one look silly: *The little girl annoyed him so much that he forgot himself and hit her*.

forgetful (adj.) – having the habit of forgetting: *My old aunt has become rather forgetful*.

forget-me-not (n) – a small plant with blue flowers

start (v) – to bring or come into being; begin: *How did the trouble start?* 2. to put into or go into activity, operation: *The film starts in ten minutes*. 3. (**off, out, for**) to begin a journey: *It is a long trip; we'll have to start off/out early and start back for home in the afternoon*. 4. (**at, from**) to go from a particular point; to have a beginning or lower limit: *The railway line starts from Moscow and goes all the way to Siberia*. 5. to begin using: *Start each page on the second line*. 6. (**at**) to make a quick uncontrolled movement, as from sudden surprise; be startled: *The touch on his shoulder made him start*. 7. **to start with** also **for a start** – (used before the first in a list

of facts, reasons) *It won't work; to start with, it is a bad idea, and secondly it'll cost too much.*

start (n) – an act or place of starting: *It is getting late; we must make a start.* 2. the beginning of smth: *The start of the film was dull.* 3. a sudden uncontrolled movement: *I woke up with a start.*

starter (n) – 1. a person, car, horse, etc, in a race or match at the start, 2. a person who gives the signal for a race to begin, 3. an apparatus for starting an engine.

leave (v) – 1. to go away (from): *I hope they will leave soon.* 2. to allow to remain, especially after going away: *The postman left a letter for us. Let's just leave it at that* (= not talk or argue about it any longer). 3. (**behind**) to fail to take or bring, especially by accident: *Don't leave your coat (behind).* 4. to give after one's death: *I am leaving you \$5000 in my will.* 5. to cause to remain after doing a sum: *2 from 8 leaves 6.*

leave out (adv) – to fail to put in or include: *I left out the important point.*

leave (n) – 1. time away from work or duty, especially in the armed forces: *The soldiers are on leave* (see **HOLIDAY**). 2. **take leave of** – to say good bye

Usage: Soldiers and people employed by the government go *on leave*, and this word is also used in expressions like *sick leave* and *leave of absence*. *Holiday* is the general BrE word for an official period of rest from work which one may spend at home or visiting another place, and the general AmE word is *vacation*: *In this job you get four weeks' holiday* (BrE) / *vacation* (AmE) a year. In BrE, *vacation* is used for the period when universities are closed: *I worked on a farm during the college vacation.*

empty (adj.) – 1. containing nothing: e.g. *an empty cup*, 2. meaningless; without sense or purpose, unreal: e.g. *empty promises*

empty (v) – 1. to make or become empty: *They emptied the bottle of wine.* 2. (out, into, onto) to put or move (the contents of a container) somewhere else: *He emptied out all his pockets onto the table.*

dream (n) – 1. a group of thoughts, images or feelings experienced during sleep when the mind is not completely under control: *She*

woke up in the middle of an exciting dream. 2. a state of mind in which one does not pay much attention to the real world: *John lives in a dream.* 3. smth imagined and hopefully desired: *It was his dream to play football for his country.*

dream (v) – to have a dream about smth: *I dreamt he would come.*
Usage: for both the past tense and the past participle *dreamed* and *dreamt* are both used in BrE, but Americans more often use *dreamed*.

dreamer (n) – 1. a person who dreams, 2. a person who has ideas or plans that are considered impractical.

idea (n) – 1. a picture in the mind: *I have got a good idea of what he wants.* 2. an opinion; thought: *He'll have his own ideas about that.* 3. plan; suggestion: *He is full of good ideas.*

AFTER YOU READ THE STORY

Discussion

1. The paragraph about Saroyan tells us that his family was a large and loving one. Do you think the family in “The Journey to Hanford” is a loving one? Why or why not?
2. The grandfather in the story is like the king of the family. His word is law. And he is the king mostly because he is the oldest man. Perhaps that was the way with families in his old country (Armenia). Do you know a family where the oldest man is like the king of the family? Do you think every family needs a king (or queen)? Why or why not?
3. Did this story make you laugh or smile in places? Which places?
4. What kind of work do you like best? What do you like to do when you are not working? What do you think about Jorgi's music: Is it play or work?

A1. Understanding the Main Ideas

If the sentence is true, write T next to it. If it is not true, write F for false. Then rewrite the sentence to make it true.

- ___ 1. Jorgi went to Hanford because he wanted to work in the fields there.

- ___ 2. The grandfather believed that money was more important than music.
- ___ 3. Uncle Zorab thought he could punish Aram by sending him to Hanford with Jorgi.
- ___ 4. Aram thought that only a fool would go to Hanford.
- ___ 5. When Jofgi arrived in Hanford, the watermelon season was already over.
- ___ 6. Jorgi spent the whole month in Hanford playing his zither and singing.
- ___ 7. Aram's grandmother gave Aram some money for the work he did cleaning and cooking for Jorgi.
- ___ 8. Aram's grandfather didn't like Jorgi's music.
- ___ 9. Aram's rice was always salty.

A2. Close Reading

Aram's grandfather often talks about what we can read in books. He believes that what we read in books isn't always true in real life. In this exercise, reread the grandfather's words about books, and then answer questions about them.

1. *"You will read in a book that a man can sit all day under a tree and play music on a zither and sing. Believe me, that writer is a fool."*

Why does the grandfather think the writer is a fool? What does the grandfather think about men who play music, not in books, but in real life?

2. *"You will read in a new book that a woman is a perfect and beautiful thing. Believe me, that writer is not looking at his wife."*

What is the writer looking at? What did the grandmother say, in real life, to anger the grandfather?

3. *"You will read in a book that a journey to a new city is a great thing for a young man. The writer is probably a fool of eighty or ninety."*

According to the grandfather, how many journeys did that writer probably make? What does the grandfather think about journeys to new places, not in books, but in real life?

4. *"You will read in a book that a father loves a foolish son more than his wise sons. Believe me, that writer is not married, and also he has no sons"*

Does the grandfather love his foolish son, Jorgi? What does the grandfather do, in real life, when Jorgi begins to play his music?

A3. Find in the text the English for:

ընտանիքին հարմար լինել, որոշ ժամանակ աչքից հեռու լինել, բավական հեռավորություն, պտտվել ինչպես վագրը, վագրի պես մոնչալ, դեմքը ծամածռել, կարծիք որևէ բանի վերաբերյալ, գործը սրտով (չ)լինել, ամբողջ ձայնով

B1. Vocabulary Practice

For each space in the following sentence, choose the best word from this list.

Fool	season	praise	salty
Punish	roar	journey	watermelon
Zither	swill	perfect	

In this story, nothing is what it seems. For example, uncle Zorab thinks he will ___ Aram by sending him to Hanford with Jorgi. But Aram really likes the idea of a ___ to a new place. The grandfather says he doesn't want to hear Jorgi play any more music on his ___. But he begins to ___ like a tiger when the music stops. Jorgi goes to Hanford for a job in the ___ fields. But when he arrives, the farmer tells him that the ___ is over. Most important, although the grandfather tells everyone that Jorgi is a ___, his smile at the end of the story is the highest kind of ___ for his son. The only sure thing in this story is that Aram's rice will be sometimes ___, sometimes ___, and sometimes ___!

B2. Word Forms

Study the chart below. Note the words that make nouns by adding *-tion*, *-ment*, or *-ness* to the verb form. Note the words that have no change between noun and verb form. Use the chart to help you choose the correct form of the word in parentheses to put in the blank space in the sentences below.

Noun	Verb	Adjective	Adverb
Punishment	punish	punishing	punishingly
Praise	praise	--	--
Perfection	perfect	perfect	perfectly
Season	--	seasonal	--
Salt	salt	salty, salted	--
Fool, foolishness	fool	foolish	foolishly

1. (*punish*) For Aram, going on a journey with Jorgi was not a _____, but a joy.
2. (*praise*) Aram's rice that first night in Hanford was both salty and swill, but Jorgi _____ it.
3. (*perfect*) "Aram," he said, "this rice of yours was cooked to _____!" Then he went to the kitchen and drank three glasses of water, one right after the other.
4. (*season*) "Watermelons are a _____ fruit," the farmer said to Jorgi. "And I'm sorry to say that now the _____ is over. It's finished. There is no job here for you."
5. (*salt*) On their last night in Hanford, Aram said, "Uncle Jorgi, I didn't _____ the rice enough. Let's add more!"
6. (*fool*) Who do you think was more _____: Zorab, Jorgi, the grandfather, or Aram? Or perhaps the farmer?

B3. Fill in prepositions or adverbs.

1. He told his parents he was going ... Russia saying there was a job ... him there ... the building site.
2. The children were very naughty and the father sent them ... the camp to forget them ... a while.
3. The boys decided to go ... the Sevan ... their bicycles.

4. The boss thought a lot but couldn't decide who to send ... him ... that tiring journey.
5. He made everyone think he was ... his mind, but ... fact he was planning something else.
6. The expedition started ... Friday morning ... the sun was ...
7. When I lived ... the village every morning the cocks got me ... the sun.
8. Alan saw a beggar woman, got some coins ... his pocket and put them ... her hands.
9. The investigator switched ... the light, sat ... his chair and lit a cigarette.
10. The nuns stood ... line and sang praises ... God ... their tender voices.

C1. Language Activity: Interview About Immigrants

The paragraph about Saroyan tells us that his family came to the United States from Armenia. They were *immigrants*, that is, people who moved from one country to another to live. The United States is sometimes called a country of immigrants because it is made up of people from all over the world. But all countries have immigrants. And the number of immigrants in many countries has grown in the past fifteen to twenty years.

For this exercise, talk to a person (inside or outside your class) who is not from this country. Find out about immigrants in that person's country. Some of the questions you could ask are these:

Are there many immigrants in your country?

Where do they come from?

Why do they come to your country?

How many of them are happy with their new country: not many of them? some of them? most of them? all of them?

What is the greatest difficulty they face in their new country: finding a place to live? finding a job? making friends? the change of weather or food? the love they have for their old country? something else?

To the questions above, add at least three of your own. Write down the questions you will ask. Write down at least parts of the answers you get. Report back to the class.

C2. Writing: A Summary

To make a summary, we first read a piece of writing that has many words. Then we write in few words the most important things that the many words said. Below is an example of a summary. It is a summary of Part I of "The Journey to Hanford."

Example:

Aram's family wanted Jorgi to go away for a while. The grandfather of the family thought Jorgi was foolish to play music and not get money. He sent Jorgi to Hanford to work in the watermelon fields. The family had a big meeting to decide which boy would go with Jorgi to cook and clean for him. The family almost decided that Aram's cousin Vask would go. Then Aram's uncle Zorab chose Aram. He thought that he could punish Aram by sending him. But Aram wanted to go. He said he could cook rice for his uncle Jorgi, sometimes salty, sometimes swill, and sometimes perfect. The grandfather chose Aram.

Now write a paragraph that is a summary of Part II of "The Journey to Hanford." Put in your summary the parts of the story you think are the most important. Your summary should include at least the following parts of the story:

- how they went to Hanford
- the kind of house they found to live in
- their first night there
- what Jorgi said when he came back from the farmer the next day
- how they spent the month on Hanford
- the grandmother and the money when they get home again
- the grandfather roaring
- then Jorgi playing his music

Add your own ideas of what is important in Part II. Try to write 80 to 120 words.

C3. Translate the following sentences into English using the active vocabulary.

1. Գինու գործարանը հրավիրեց մի օտարերկրացի դեզուստատորի՝ գինու նոր տեսակի համը ստուգելու համար:
2. Արշավախումբը ճամփա ընկավ առավոտ ծեփն և ուշ երեկոյան հասավ լեռան գագաթը:
3. Աղջիկը ծանծրացել էր նրա դատարկ խոստումները լսելուց:
4. Տղան հավատարիմ մնաց իր խոսքին և երբեք չլքեց իր հայրենի քաղաքը:
5. Ինձ թվաց, թե ինչ-որ մեկը մտավ սենյակ, բայց դա ուղղակի երազ էր:
6. Մեր միասին անցկացրած երջանիկ ժամանակը հիմա հեռավոր հիշողություն է:
7. Ես երբեք չեմ մոռանա այն պահը, երբ դու հայտնվեցիր բեմի վրա և սկսեցիր երգել:
8. Այդ երեկո Ջոնը բոլորին ծանծրացրեց իր անհամ կատակներով:
9. Եթե ուսանողը դասերից բացակայում է, ապա նա պետք է հիվանդության պատճառով բացակայության փաստաթուղթ ներկայացնի:
10. Իմ կնոջ ծնողները բավականին հեռու են ապրում:
11. Դա մի ճամփորդություն էր, որի մասին մեզանից շատերը միայն երազում են:
12. Նա իր իրական բնավորությունը շատ քիչ մարդկանց մոտ է բացահայտում:
13. Ամեն անցնող տարվա հետ ծերունին ավելի ու ավելի մոռացկոտ էր դառնում:
14. Նրա սենյակը ճաշակով էր կահավորված:
15. Ուղեկցորդն առաջարկեց դադարեցնել մեր ճամփորդությունն ինչ-որ տեղ Տաթևի մոտ:
16. Մաքսատան աշխատակիցը խնդրեց տիկնոջն իր պայուսակի պարունակությունը դատարկել սեղանի վրա:
17. Մեր թիմը հաղթեց առաջին խաղը, և դա մեզ համար շատ լավ սկիզբ էր:
18. Ես անկեղծորեն ցավում եմ, որ ամեն ինչ այսպես վերջացավ:
19. Ճանապարհով ընթանալիս հեռվում կարելի է տեսնել Անհի ավերակները:
20. Ոստիկանը ասաց նրան, որ նա իր տեսածից և ոչ մի մանրամասնություն բաց չթողնի:
21. Ես մրսած եմ և չեմ զգում իմ կերածի համը: