



Unit

3

Human Relations

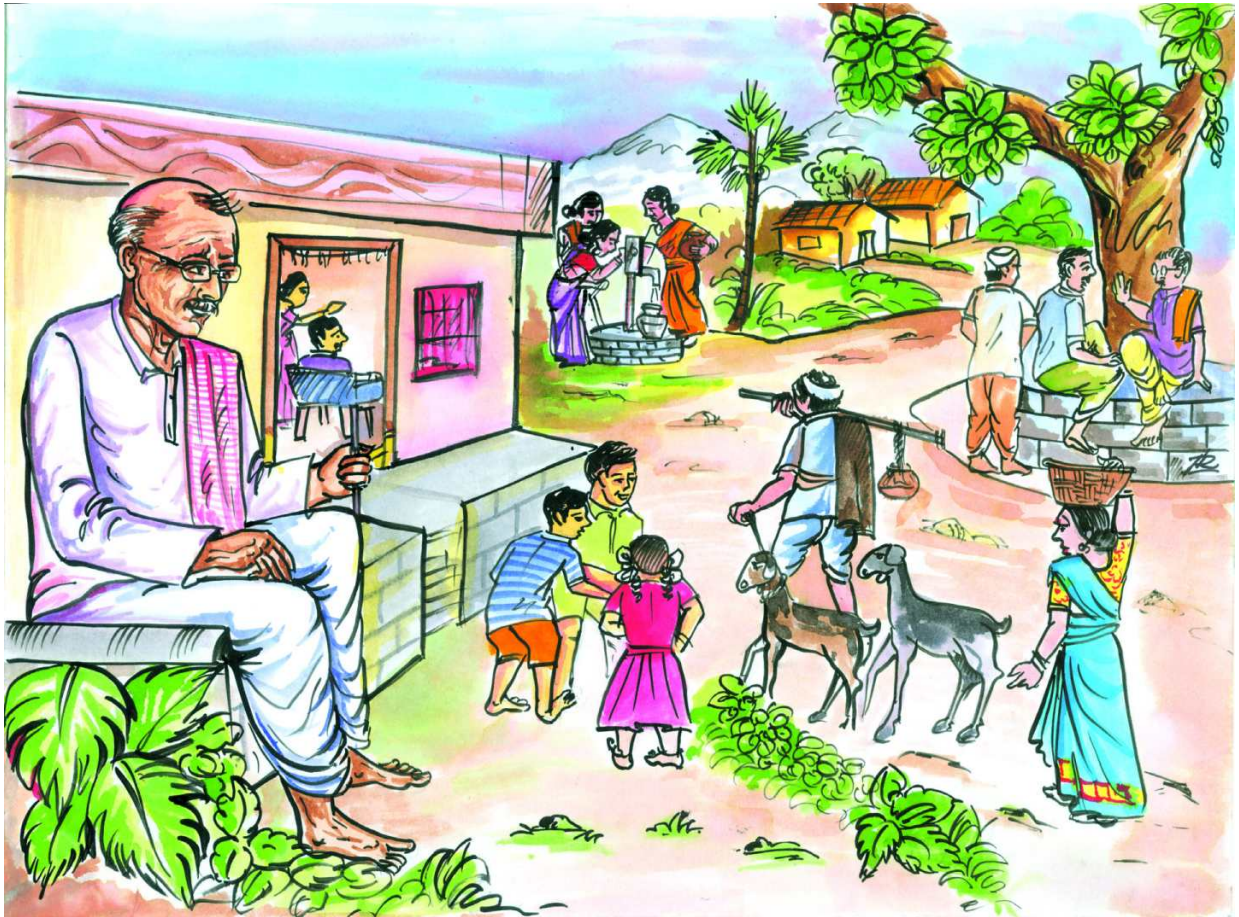
A - The Journey

B - Another Woman

C - The Never-Never Nest

3. Human Relations

Look at the picture and read the following excerpt from the diary of a 72-year-old man. Answer the questions that follow.



As I sit here alone and waiting
I gaze at people passing me by.
I try to smile and reach out to them
But no one notices; no one waits.
They look to me like I am nothing -
Are they afraid to be seen saying “Hi”
to an old man like me?

1. What is the excerpt about?
2. How do people respond to the old man's smile?
3. How should old people be treated so that they do not feel neglected?

A Reading

The Journey

After spending a leisurely Sunday at home, the very thought of returning to work on Monday is tiring. Lethargy creeps in if the holiday continues over an extended period. That is how I felt when I was preparing to return to my place of work after spending six months at home. The fact that I was to leave behind my newly-wed wife and go to a far-off place did not help either. Obviously I did not want to go.

However, I finally did decide to go. I did not have much to carry by way of luggage – just a trunk. Ours is a hilly terrain, without any motorable roads – and there is no certainty that we are ever going to have any roads. In any case, while coming home we do not carry bedding. Besides, I had come home this time round for a special purpose: to get married. My parents had arranged my marriage, according to the customs of our tribal society. Time flew, and five months into my marriage I realized it. Initially I thought of extending my leave – even taking unpaid leave. But after some dilly-dallying, I finally decided against it because marriage had increased my responsibilities and I had got into debt.

On my way home from the bus stop, my trunk had been carried by a porter. The problem now was we couldn't find anyone who could help me carry the trunk to the bus stop. At another time of the year, we would have easily found someone to help me, but now most of the villagers were busy in the fields. Nobody had time to spare for me. In fact, carrying the trunk should not have been such a worry for me except that my education had made me shun physical labour. After all, I was a government officer and the idea of people seeing me carry my own luggage was not at all amusing. Otherwise, for a young man like me it should not have been an issue to carry a 20-kilo chest on my back.

Finally, my father came up with a solution. 'Don't worry. I myself will see you off at Dirang.'

I protested. How could I allow my old father to carry my trunk? What would people think? What would they say? But I failed to dissuade him. It was decided that father would carry the chest.

A large crowd gathered at our place the day I was to leave. People had come to wish me luck. It was 10.20 when I left for Dirang. My father had already left. As I had to do a bit of catching up, I walked fast. Three kilometres down the road, I caught up with my father. Father said, 'You are late. Would you like to rest for some time?'



Having walked fast I was tired. Moreover, I had to cross two hills on the way up to the spot. I quickly sat down on a rock. My father laughed at my plight.

‘So this little distance has tired you? Rest for a while. But we have to be in time for the bus.’

Father was quiet for some time. He thoughtfully looked at the sun for a moment, and then his eyes fell on the can of home-made wine that I was carrying. Wetting his lips with his tongue he said in a matter-of-fact manner, ‘I am thirsty’.

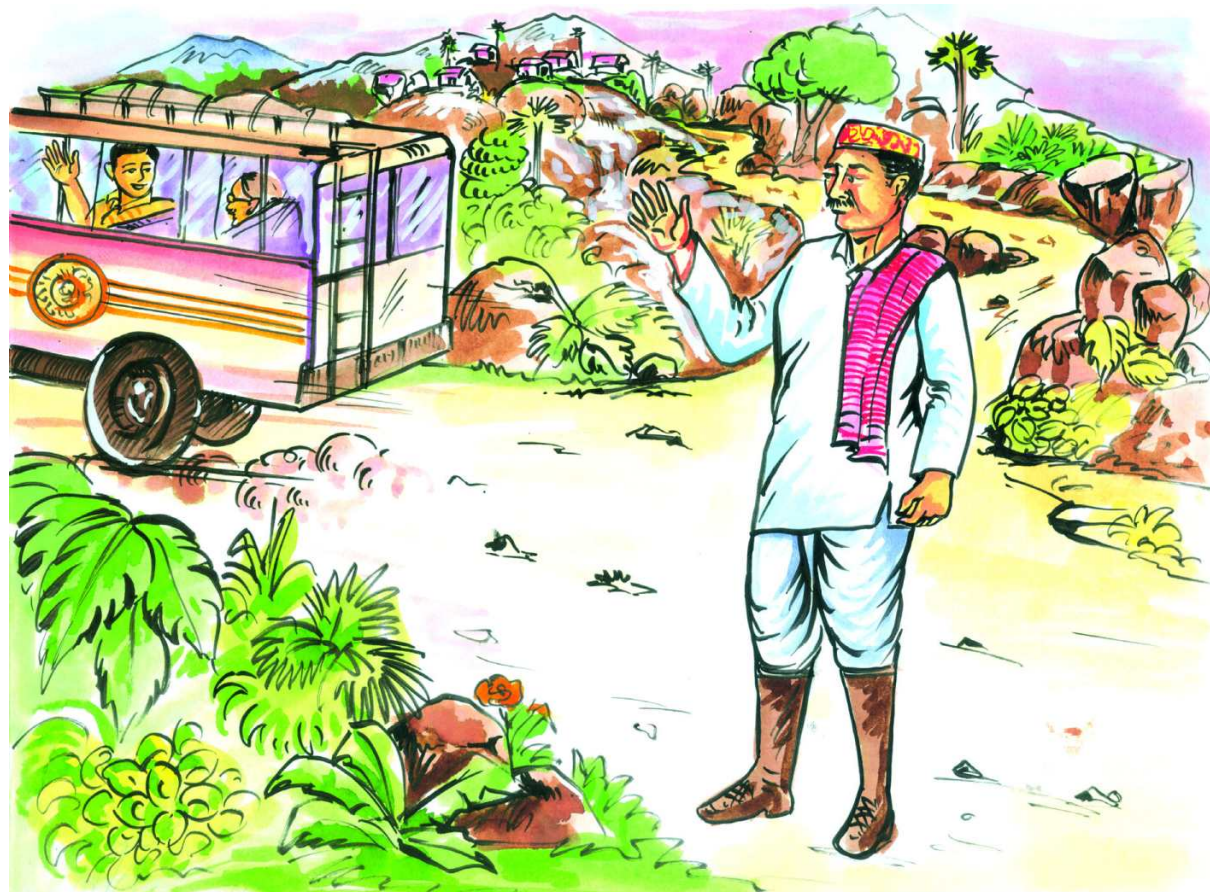
I gave him the can of wine. He poured himself a mug and handed me the can. He drank all of it at one go. He then arranged the belt that was attached to the trunk carefully on his forehead. So, this was the picture: my father carrying my luggage on his back and me following him with a tiny bag in my hand. We were walking up a narrow hilly road, and neither of us uttered a word as if we were strangers who spoke different languages. I did not know what was going on in his mind. From time to time it crossed my mind that it was improper for me to let father carry the luggage. I wanted to tell him that I would like to carry the trunk myself, but my guilt and shame did not allow me to do so. This self-consciousness had probably to do with my education, the white-collar job that I had, or quite simply my

pride. Somehow, I had the feeling that if I carried the luggage, my father and my people, in fact the whole world would laugh at me and I would be belittled.

Father had provided for my education, and I had been able to realize his dreams. My parents were truly proud of me. It was through me that they had earned a greater degree of admiration and respect from the villagers. My father would not like to see me carrying a trunk on my back and would be very hurt if I did so. I concluded that it would be better to let him carry it. Father was used to carrying luggage anyway. He was stronger and more skilled than me in these matters. I had never got used to physical labour having stayed in hostels right from my childhood. So, in spite of my youth and strength, I was physically useless. I continued walking silently with father. We rested at two places on the way and had our tiffin but we hardly talked. Finally, we reached Dirang. The bus from Tawang had not yet reached Dirang and so we had some time in hand. We entered a tea shop and sat facing each other. Father appeared tired. I felt sorry for him but couldn't bring myself to say anything. I asked the waiter to get us two cups of tea. Just as I was going to take my first sip, I heard father's voice, 'Do you have a pair of old shoes?'

'Why? I asked.

'The road is uneven and full of pebbles. It hurts while walking.'



I looked at father's bare feet. Never having worn shoes, his feet had developed cracks and somehow resembled those of an elephant. I noticed this for the first time. I hadn't noticed that the road was uneven. I didn't have to since I was wearing a pair of hunting boots. I checked my wallet and saw I still had around Rs.40 with me. A pair of canvas shoes would cost around Rs.12 and the remaining amount would be enough for me to get to Bomdila.

My father protested. 'Give me an old pair. You don't have to spend money on new shoes.' I couldn't convince him to buy a new pair. Reluctantly I gave him the hunting boots I was wearing. I then took out my pair of leather shoes from the trunk, and noticed my father's face lighting up with contentment. Suddenly he looked at me and said, 'Take care. Write to us...'

Father wanted to say something but the bus started moving. I saw my father gradually receding into the distance. I saw that the road we had come by looked like a giant motionless rope. Father would use the same road to go back home. Simultaneously our journeys started in two opposite directions, with me seated in the luxurious seat of a bus and father walking back with weary legs on the pebble-strewn road.

- *Yeshe Dorjee Thongchi (Translated by D P Nath)*



About the author

Yeshe Dorjee Thongchi (born in May, 1952) is a prominent name in Assamese literature. Though he grew up in poverty, he studied well and entered Arunachal Pradesh Civil Service and was later elevated to the Indian Administrative Service. He writes fiction, drama and essays in Assamese and English. He has received a national recognition with his novel 'Mouna Ounth Mukhar Hriday', which won the Sahitya Academy award in 2005. Many of Thongchi's novels, including *Sonam*, deal with the cultural life of the Monpa and the Sherdukpen tribes of Arunachal Pradesh.

Glossary

| | | |
|---------------------------------|---|---|
| lethargy (<i>n</i>) | : | the state of not having any energy or enthusiasm for doing things |
| creeps (<i>v</i>) | : | develops very slowly |
| dilly-dallying (<i>v</i>) | : | taking a long time to do something, go somewhere or make a decision |
| shun (<i>v</i>) | : | to avoid something or somebody |
| dissuade (<i>v</i>) | : | to convince somebody not to do something |
| plight (<i>n</i>) | : | a difficult and sad situation |
| guilt (<i>n</i>) | : | the unhappy feelings caused by knowing that you have done something wrong |
| self-consciousness (<i>n</i>) | : | feelings of nervousness about what other people think of you |
| contentment (<i>n</i>) | : | a feeling of happiness or satisfaction |
| weary (<i>adj</i>) | : | very tired |

Comprehension

I. Answer the following questions.

1. 'After spending a leisurely Sunday at home, the very thought of returning to work on Monday is tiring.' Do you agree? Have you ever felt so?
2. The last sentence of the first paragraph and the first sentence of the second paragraph appear to contradict each other. What could be the reason for the change in the decision?
3. Why did the author get into debt? Think of some possible reasons.
4. Why was the author reluctant to carry his own luggage? What would you do if you were in the author's place?

5. The author feared that the whole world would laugh at him if he carried the trunk. Was the fear imaginary or real? Give reasons for your answer.
6. Choose one sentence from the story that best expresses the author's false prestige. Support your answer with details from the story.
7. What does the phrase 'opposite directions' in the last sentence suggest?
8. How was the story told? Were the events narrated in the order in which they had happened? Spot the sentences where the course of narration changed its directions. How effective was it?

II. Write the number of the paragraph that gives the stated information in each of the following sentences.

1. The author enjoyed his married life.
2. The author tried to convince himself that he had not done anything wrong.
3. The author was ashamed of making his father carry his trunk.
4. The author looks at himself and his father as two travellers taking two different roads.

III. The following statements are false. Correct them.

1. The author offered to carry the trunk for some time.
2. The author could decide on whether to allow his father to carry the trunk or not.
3. The author took unpaid leave.
4. The father was not happy with the old shoes his son gave him.

Vocabulary

I. Look at these words from the story:

1. newly-wed wife
2. bus stop
3. forehead

They are all compound words. A compound word is a union of two or more words to convey a unit idea or special meaning that is not as clearly or quickly conveyed by separated words. As shown above, compound words may be hyphenated, written open (as separate words), or written solid (closed). The use of compounding in English is an evolving process.

As expressions become more popular or adopt special meanings, they follow a gradual evolution from two or more separate or hyphenated words to single words.

| | | |
|--------------|--------------|-------------|
| audio visual | audio-visual | audiovisual |
| copy editor | copy-editor | copyeditor |
| wild life | wild-life | wildlife |

The words in the first, second and third columns are called 'open compounds', 'hyphenated compounds' and 'closed compounds' respectively. In this unit we focus on hyphenated compounds.

A hyphenated compound is a combination of words joined by a hyphen or hyphens. Here, the hyphen aids understanding and readability and ensures correct pronunciation. Words are hyphenated mainly to express the idea of a unit and to avoid ambiguity.

A. Pick out all the compound words from the story and group them under the headings as explained above.

B. Fill in the blanks to make hyphenated compound words. Refer to a dictionary and get the meaning. Write a few sentences using them appropriately.

| | | | |
|---|-------|-------------|-------------|
| 1 | 20 | kilo | chest |
| | | rupee | |
| | | | tin |
| 2 | newly | wedded | wife |
| | | | association |
| | | constructed | |
| | | | particle |
| | flood | hit | |

| | | | |
|---|--------|---------|----------|
| 3 | home | made | wine |
| | flood | | villages |
| | pebble | | road |
| | | hearted | people |
| | well | | man |
| 4 | white | collar | job |
| | pink | | |
| | | | union |

C. Fill in the blanks with the missing parts of compound words.

Kedarnath lived in Uttarakhand. Due to heavy rains, his village was hit by floods. His newly _____ house fell down and he became _____ less. The Chief Minister visited all the _____ hit villages and announced immediate help. However, Kedarnath lost his self _____ and tried to commit suicide by jumping into the flooded river. Some brave and _____ hearted people rescued him risking their lives. They told their stories too. Someone had lost his _____ wedded wife, and someone else had lost all his family members. One of them offered him a _____ collar job. It required him to carry rice bags. But he could not carry even a 20 _____ bag, so he asked for a _____ job. But no such jobs were available. One of them suggested _____ employment scheme. But Kedarnath had no money. One day as he was walking on the pebble _____ road, he found some _____ plated idols and jewellery in a box.

II. Look at the word 'dilly-dally' from the text. This is a reduplicative word. The words super-duper and bye bye are also reduplicative words. But they belong to different categories shown below:

1. Duplicative type: Here, the first part of the word is repeated without any change.
Eg. bye bye
2. Alliterative type: Here, the two parts have the same consonants but different vowels.
Eg. dilly-dally, chit-chat
3. Rhyming type: Here, the second word starts with a different consonant but rhymes with the first part.
Eg. super-duper

A. Look at the following reduplicatives carefully and put them under proper headings in the table given below.

| | | | | |
|-------------|-------------|--------------|----------------|-------------|
| ding-dong | aye-aye | bow-wow | chuk-chuk | easy-peasy |
| tata | ping-pong | bang-bang | zigzag | see-saw |
| okey-dokey | hip-hop | hodge-podge | helter-skelter | chop-chop |
| papa | itsy-bitsy | boo-boo | hush-hush | tip-top |
| chit-chat | ha ha | nitty-gritty | pitter-patter | hanky-panky |
| teeny-weeny | hurly-burly | mish-mash | night-night | tick-tock |

| Duplicative | Alliterative | Rhyming |
|-------------|--------------|---------|
| | | |
| | | |
| | | |
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| | | |
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| | | |
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Reduplicatives are used in a variety of ways. Some simply imitate sounds: ding-dong, bow-wow. Some suggest alternative movements: flip-flop, ping-pong. And some intensify meaning: teeny-weeny(very small), tip-top(very good).

Find the meanings of the words you like and use them in your own sentences. You will find similar words in your language too. For example, in Telugu, we have words like chi-chi, pho-pho, kaadu-kaadu, tara-tama, taado-pedo, pilla-jella, auto-ito. Give some examples from your language. Don't they sound musical?

B. Answer each of the following questions using a reduplicative word.

1. What does the clock say? _____
2. What does the school bell say? _____
3. How does the rain drop? _____
4. What does the dog say? _____
5. How do you laugh? _____

Grammar

I. In this story the author used the past perfect tense (had + past participle) in many sentences. If you observe the following sentences from the story and the rules given under them, you will understand why and how the past perfect tense is used.

1. It was 10.20 My father had already left. (para 6)

When an action takes place before a point of time in the past, the action is expressed in the past perfect tense. (Sometimes the point of time can be understood from the earlier sentences and other contextual clues.)

2. Finally we reached Dirang. The bus from Tawang had not yet reached Dirang.(para 11)

When two actions in the past are clearly separated by time, the earlier action is expressed in the past perfect tense.

3. I quickly sat down on a rock. My father laughed at my plight. (para 7)

When two actions in the past happen simultaneously, both of them are expressed in the past tense.

4. a) Sunitha never saw a bear before she was transferred to Maredumilli. (not from the story)

b) Shindh closed the doors because she heard loud noises from outside.

c) I never met him after I left India.

Normally, when the time relation is unambiguous, (by the use of before, after, because, etc.), the simple past (past perfect is optional) is used to refer to both past actions.

Comment on the use of the simple past tense / past perfect tense (as illustrated above) in the following sentences. Identify the tense and give reasons for the use of the tense used.

1. I had come home this time round for a special purpose: to get married. My parents had arranged my marriage according to the customs of our tribal society.
2. Time flew, and five months into my marriage I realized it.
3. But after some dilly-dallying I finally decided against it because marriage had increased my responsibilities and I had got into debt.

4. On my way home from the bus stop my trunk had been carried by a porter. (para 3)
5. A large crowd gathered at our place the day I was to leave. People had come to wish me luck.(para6)
6. Father was quiet for some time. He thoughtfully looked at the sun for a moment, and then his eyes fell on the can of home-made wine that I was carrying. (para 9)
7. I gave him the can of wine. He poured himself a mug and handed me the can. He drank all of it at one go. He then arranged the belt that was attached to the trunk carefully on his forehead. (para 10)
8. I had never got used to physical labour having stayed in hostels right from my childhood. (para 11)
9. His feet had developed cracks and somehow resembled those of an elephant. (para 14)
10. I noticed this for the first time. I hadn't noticed that the road was uneven. (para 14)
11. I checked my wallet and saw I still had around Rs.40 with me. (para 14)
12. I then took out my pair of leather shoes from the trunk, and noticed my father's face lighting up with contentment. (para 15)
13. I saw that the road we had come by looked like a giant motionless rope. (para 16)
14. He stopped his business after he became old.
15. I never ate 'haleem' before I visited Hyderabad.

Writing

I. In the story 'The Journey' the author says "... my education had made me shun physical labour". This is an adverse effect of education. Now write an essay on 'The Adverse Effects of Education'. Here are some points:

Effect on

- doing some work that involves physical labour
- dress / fashion
- family relationships
- giving respect to elders
- the treatment of illiterate people

II. Summarising

A few guidelines and tips to summarize a text are given below. Read them carefully. Then read the essay 'On Umbrella Morals' and summarize it.

Guidelines and tips to summarize a text

To summarize is to condense a text to its main points and to do so in your own words. To include every detail is neither necessary nor desirable. In order to write a good summary, you may have to gather minor points or components of an argument from different places in the text in order to summarize the text in an organized way. A point made in the beginning of an essay and then one made toward the end may need to be grouped together in your summary to concisely convey the argument that the author is making.

Here are a few key points:

1. Read the article carefully - as many times as you require!
2. Begin your summary by mentioning the author and title. The publication and date may also be mentioned.
3. Summarize in your own words in third person using simple present tense.
4. Use transition words (however, moreover, then, also, etc.).
5. Avoid unnecessary details and direct quotes.
6. Do not give your own opinion.
7. Keep it within the word limit given or one third of the original text.
8. Prefer short and simple sentences.
9. Be consistent with the tense.
10. Check for grammar and punctuation errors.

Read the following essay.

On Umbrella Morals

-Alfred George Gardiner

A sharp shower came on as I walked along the street, but I did not put up my umbrella. The truth is I couldn't put up my umbrella. The frame would not work for one thing, and even if it had worked, I would not have put the thing up, because it was falling to pieces and I

would be the laughing stock. The fact is, the umbrella is not my umbrella at all. It is the umbrella of some person who I hope will read these lines. He has got my silk umbrella. I have got the cotton one he left in exchange. I imagine him walking along the street under my umbrella, and throwing a scornful glance at the fellow who was carrying his ugly thing. I dare say the rascal laughed silently as he eyed the fool with his cotton umbrella. He is one of those people who have what I may call an umbrella conscience.

I hope you know the sort of person I mean. He would never put his hand in another's pocket, or forge a cheque or rob a cashbox --not even if he had the chance. But he will swap umbrellas, or forget to return a book, or take a rise out of the railway company. In fact he is a thoroughly honest man who allows his honesty the benefit of the doubt. Perhaps he takes your umbrella at random from the barber's stand. He knows he can't get a worse one than his own. He may get a better one. He doesn't look at it very closely until he is well on his way. Then, "Dear me! I've taken the wrong umbrella," he says, with an air of surprise, for he likes really to feel that he has made a mistake. "Ah, well, it's no use going back now. He'd be gone. And I've left him mine! "It is thus that we play hide-and-seek with our own conscience. It is not enough not to be found out by others; we refuse to be found out by ourselves. Quite impeccable people, people who ordinarily seem unspotted from the world, are afflicted with umbrella morals.

It was a well-known preacher who was found dead in a first-class railway carriage with a third-class ticket in his pocket. And as for books, who has any morals where they are concerned? I remember some years ago the library of a famous divine and literary critic, who had died, being old. It was a splendid library of rare books, chiefly concerned with seventeenth-century writers, about whom he was a distinguished authority. Multitudes of the books had the marks of libraries all over the country. He had borrowed them and never found a convenient opportunity of returning them. They clung to him like precedents to law. Yet he was a holy man and preached admirable sermons, as I can bear witness. And, if you press me on the point, I shall have to own that it is hard to part with a book you have come to love.

It is possible, of course, that the gentleman who took my silk umbrella did really make a mistake. Perhaps if he knew the owner he would return it with his compliments. After my experience to-day, I think I will engrave my name on my umbrella. But not on that baggy thing standing in the corner. I do not care who relieves me of that. It is anybody's for the taking.

Here is a summary written by a student. Read it carefully and edit it in terms of the key points / principles of summarizing, the absence of linkers, tense, prepositions, articles and punctuation.

Summary written by a student

In this essay, the author talks about his umbrella. He said "The truth is I couldn't put up my umbrella. The frame would not work for one thing, and even if it had worked, I would not have put the thing up, because it was falling to pieces and I would be the laughing stock," he said that his own silk umbrella was took away by some rascal who has umbrella conscience.

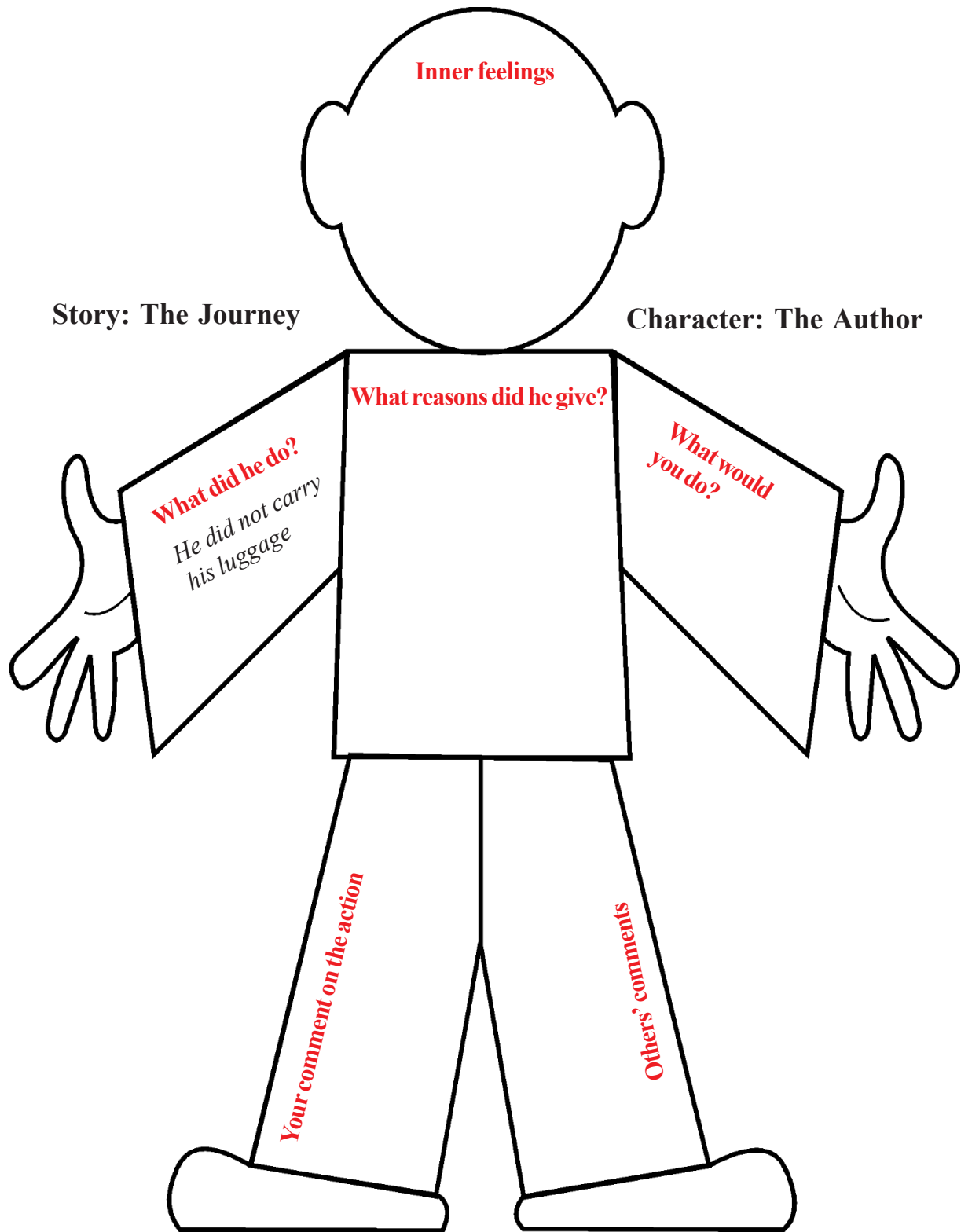
In the second para he said that he will swap umbrellas, or forget to return a book, or take a rise out of the railway company. In fact he is a thoroughly honest man who allows his honesty the benefit of the doubt. Perhaps he takes your umbrella at random from the barber's stand. Then he says he took the umbrella in mistake. I like what the author says here "Dear me! I've taken the wrong umbrella. Ah, well, its no use going back now. He'd be gone. And I've left him mine!"

Third para talked of a preacher, a famous literary critic who are dishonest, but I don't think they are dishonest it is quite possible anybody including you but me. haven't you ever forgot to return a library book? The author himself agreed in the end saying if you press me on the point, I shall have to own that it is hard to part with a book you have come to love.

The author ends the story agreeing that the man who takes his umbrella returns it with compliments. He learnt an lesson that he must write his name on umbrella. I fully agree with author, I write my name on my umbrella, books, and suitcase where I go on tour because if my suitcase is lost and you find you return it seeing my name I forgot to tell I always write my address so you can send it to my address.



Use the following graphic organizers to represent your understanding of the story 'The Journey'. Modify the layout to suit your needs.



Listening

Listen to the story and answer the questions that follow.

I. Read the statements given below and mark True or False against each of them.

1. Pothuraju went to far-off lands to enjoy free life.
2. Ganiraju asked his father to give his share of property.
3. Pothuraju had a lavish life from the beginning.
4. Dhanaraju did not care about Pothuraju.

II. Which of the following is the most appropriate title for the story you have just listened to.

- a) A Rich Son b) Repentance c) Two Sons

B Reading

Another Woman

This morning she bought green 'methi'
in the market, choosing the freshest bunch;
picked up a white radish,
imagined the crunch it would make
between her teeth, the sweet sharp taste,
then put it aside, thinking it
an extravagance, counted her coins
out carefully, tied them, a small bundle
into her sari at the waist;
came home, faced her mother-in-law's
dark looks, took
the leaves and chopped them,
her hands stained yellow from the juice;
cut an onion, fine and cooked
the whole thing in the pot
over the stove,
shielding her face from the heat.

The usual words came and beat
their wings against her: the money spent,
curses heaped upon her parents,
who had sent her out
to darken other people's doors.

She crouched, as usual, on the floor
beside the stove,
When the man came home
she did not look into his face
nor raise her head; but bent
her back a little more.
Nothing gave her the right
to speak.



She watched the flame hiss up
and beat against the cheap old pot,
a wing of brightness
against its blackened cheek.

This was the house she had been sent to,
the man she had been bound to,
the future she had been born into.

So when the kerosene was thrown
(just a moment of surprise,
A brilliant spark)
It was the only choice
that she had ever known.

Another torch, blazing in the dark.

Another woman.

We shield our faces from the heat.

Glossary

methi (*n*) : fenugreek

white radish (*n*) : white and round or finger-shaped vegetable

extravagance (*n*) : spending more than necessary in an uncontrolled way

Comprehension

I. Answer the following questions.

1. The woman thought of buying a white radish but later on decided against it thinking it an extravagance. Do you think it is an extravagance? Support your answer.
2. What does the phrase 'mother-in-law's dark looks' suggest?
3. "The usual words came and beat..." (line 19). Where did the words come from? Why?

4. Why did the woman crouch on the floor? (line 24)
5. Why do you think the woman bent her back a little more when her husband came home? Was her husband helpful? Support your answer quoting from the poem.
6. What does the phrase 'as usual' suggest?
7. The last line of the first stanza talks about the woman shielding her face from heat whereas the last line of the poem talks about people shielding their face from the heat. How are they different?
8. "So when the kerosene was thrown..." Who threw the kerosene? Why? Support your answer quoting from the poem.
9. What does the title suggest?
10. Words do not have wings, but the author used them as if they had wings (...the usual words came and beat their wings against...). This is a literary device called personification. Find out the other instances of personification in the poem.
11. In the story 'The Journey', the author used the journey as a symbol of life. You will find such symbols in this poem too. Pick them out and talk about them.



About the author

Ms. Imtiaz Dharker was born in Lahore in Pakistan in 1954 and brought up in Glasgow, Scotland. She is ranked on par with some of the famous women poets of India such as Kamala Das, Sujatha Bhatt and Tara Patel. She is not only a poet but also a painter and an accomplished documentary film maker. Her collections of poetry include *Purdah*, *Postcards from God*, and *I Speak for the Devil*, *The Terrorist at My Table* and *Leaving Fingerprints*.

The Never-Never Nest

Characters: JACK, Jill (his wife), Nurse and Aunt Jane

Scene: The lounge of JACK and JILL'S Villa at New Hampstead. The essential furniture consists of a table on which are writing materials, and two chairs. As the curtain rises the lounge is empty, but JACK and JILL come immediately, followed by AUNT JANE.

Jill : And this is the lounge.

Aunt Jane : Charming! Charming! Such a cosy little room! And such pretty furniture.

Jack : (*modestly*) We like it, you know, handy place to sit in and listen to the radiogram.

Aunt Jane : Oh, have you got a radiogram as well as a car and a piano?

Jack : Why, of course, Aunt Jane. You simply must have a radio set nowadays.

Jill : And it's so nice for me when Jack's away at business. I even make him move it into the kitchen, so that I can listen to it while I cook.

Jack : Sit down, Aunt Jane, You must be tired-and we've shown you everything now.

Jill : What do you think of our little nest, Aunt Jane?

Aunt Jane : I think it's wonderful, my dears. The furniture-and the car-and the piano-and the refrigerator and the radio-what's it- it's wonderful, really wonderful!

Jack : And we owe it all to you.

Aunt Jane : Yes, Jack, that's what's worrying me.

Jack : Worrying you, Aunt Jane?

Aunt Jane : Yes. That cheque I gave you for your wedding present-it was only two hundred pounds, wasn't it? I- didn't put two thousand by mistake?

Jill : Why no, Aunt Jane. What on earth made you think that?

Aunt Jane : (*relieved*) Well, that's all right. But I still don't altogether understand. This house-it's very lovely-but doesn't it cost a great deal for rent?

Jack : Rent? Oh, no, we don't pay rent.

Aunt Jane : But, Jack, if you don't pay rent, you'll get turned out-into the street. And that would never do. You've Jill and the baby to think of now, you know.

Jack : No, no, Aunt Jane. You misunderstood me. We don't pay rent because the house is ours.

Aunt Jane : YOURS?

Jill : Why, yes; you just pay ten pounds and it's yours.

Jack : You see, Aunt Jane, we realized how uneconomic it is to go on paying rent year after year, when you can buy and enjoy a home of your own for ten pounds-and a few quarterly payments, of course. Why be Mr. Tenant when you can be Mr. Owner?

Aunt Jane : I see. Yes, there's something in that. Even so, you must be getting on very well to keep up a place like this.

Jill : Oh, he is, Aunt Jane. Why, only last year he had a five shilling rise-didn't you, Jack?

Jack : (*modestly*) Of course that was nothing, really. I'm expecting ten this Christmas.

Aunt Jane : (*suddenly*) Jack! I've just thought of something. That car-is it yours?

Jill : Of course it's ours.

Aunt Jane : All yours?

Jack : Well, no, not exactly all.

Aunt Jane : How much of it?

Jill : Oh, I should say the steering wheel-and one of the tyres -- and about two of the cylinders. But don't you see, that's the wonderful thing about it.

Aunt Jane : I don't see anything wonderful about it.

Jill : But there is, Aunt Jane. You see, although we could never buy a car outright, we can enjoy all the pleasures of motoring for a mere five pounds down.

Aunt Jane: And the rest by easy instalments, I suppose.

Jill : Exactly.

Aunt Jane: Exactly. And what about the radio-what's it?

Jack : Well, that's the-

Aunt Jane: And the piano?

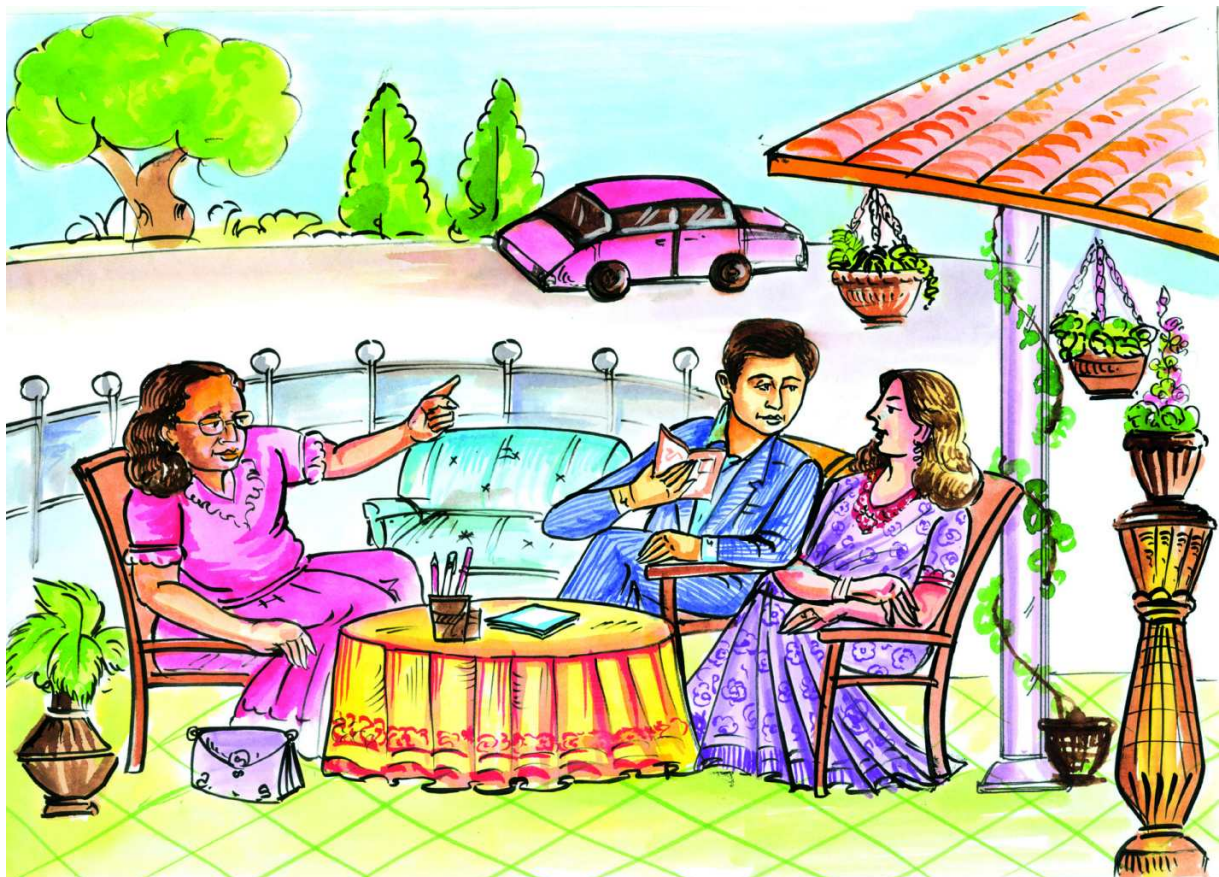
Jill : Well, of course-

Aunt Jane: And the furniture?

Jack : I-I'm afraid so-

Aunt Jane: I suppose all you own is this leg. (*She points to one*)

Jill : Well, no, as a matter of fact, it's that one. (*She points to another.*)



Aunt Jane: And the rest belongs to Mr. Sage, I suppose?

Jill : Er-Yes.

Aunt Jane: Well. I'm not going to sit on-Mr. Sage's part for any one. (*She stands up.*)
Now, tell me, how much do all these instalments come to?

Jack : Well, actually-*(He takes out his pocket-book and consults it.)*- actually to seven pounds eight and eight pence a week.

Aunt Jane: Good heavens! And how much do you earn?

Jack : As a matter of fact-er-that is-six pounds.

Aunt Jane: But that's absurd! How can you pay seven pounds eight and eight pence out of six pounds?

Jack : Oh, that's easy. You see, all you have to do is to borrow the rest of the money for the payments from the Thrift and Providence Trust Corporation.

Jill : They're only too glad to loan you any amount you like, on note of hand alone.

Aunt Jane : And how do you propose to pay that back?

Jack : Oh, that's easy, too. You just pay it back in instalments.

Aunt Jane : Instalments! *(She claps her hand to her forehead and sinks back weakly into the chair. Then realises that she is sitting on Mr. Sage's piece and leaps to her feet again with a little shriek.)*

Jack : Aunt Jane! Is anything the matter? Would you like to lie down?

Aunt Jane : Lie down? Do you suppose I'm going to trust myself in a bed that belongs to Mr. Sage, or Marks and Spencer, or somebody? No, I am going home.

Jill : Oh, must you really go?

Aunt Jane : I think I'd better.

Jack : I'll drive you to the station.

Aunt Jane : What! Travel in a car that has only one tyre and two thingummies! No thank you-I'll take the bus.

Jack : Well, of course, if you feel like that about it....

Aunt Jane : (*relenting a little*) Now, I'm sorry if I sounded rude, but really I'm shocked to find the way you're living. I've never owed a penny in my life-cash down, that's my motto and I want you to do the same. (*She opens her handbag.*) Now look, here's a little cheque I was meaning to give you, anyway. (*She hands it to Jill.*) Suppose you take it and pay off just one of your bills- so that you can say one thing at least really belongs to you.

Jill : (*awkwardly*)Er-thank you. Aunt Jane. It's very nice of you.

Aunt Jane : (*patting her arm*)There! Now I must be going.

Jack : I'll see you to the bus anyway.

Jill : Good-bye, Aunt Jane-and thanks so much for the present.

Aunt Jane : (*kissing her*) Good-bye, my dear.

(*She and Jack go out. Jill looks at the cheque and exclaims 'Ten pounds!' Then she hurries to the table, addresses an envelope, endorses the cheque and slips it inside with a bill which she takes from the bag and seals the envelope. Then she rings the bell. In a moment the nurse comes in with the baby in her arms.*)

Jill : Oh, nurse. I want you to run and post this for me. I'll look after baby while you're gone.

Nurse : Certainly, madam. (*She hands the baby to Jill, takes the letter, and goes.*)
(*A second later Jack comes in again.*)

Jack : Well, she's gone! What a tartar! Still, she did leave us a bit on account-how much was it?

Jill : Ten pounds.

Jack : (*with a whistle*) Phew! That's great! We can pay off the next two months on the car with that.

Jill : I-I'm afraid we can't-

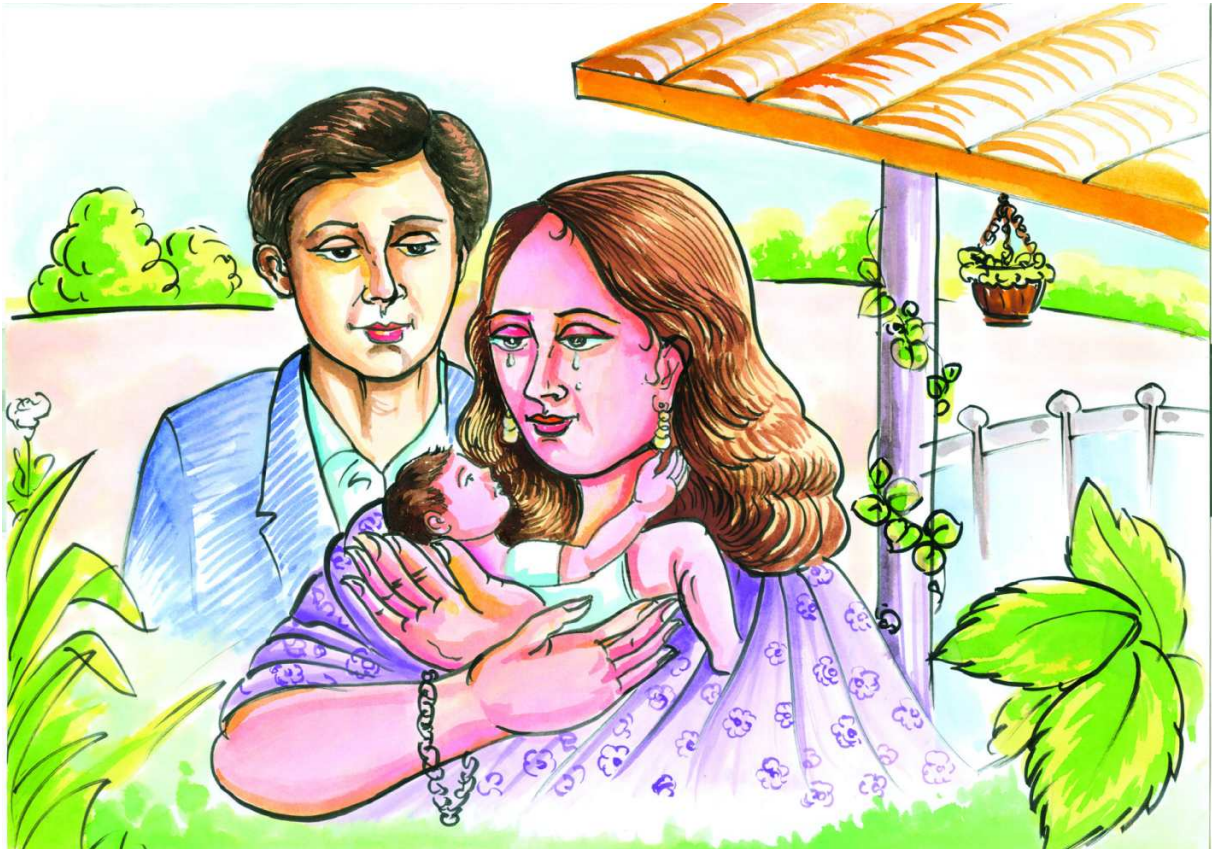
Jack : Why ever not?

Jill : You see, I-I've already sent it off for something else. Nurse has just gone to post it.

Jack : Well that's all right. Who have you sent it to?

Jill : Dr. Martin.

Jack : Dr. Martin! What on earth possessed you to do that?



Jill : (*nearly in tears*) There! Now you're going to be angry with me.

Jack : I'm not angry! But why waste good money on the doctor? Doctors don't expect to get paid anyway.

Jill : (*sobbing a little*) But-but you don't understand -

Jack : Understand what?

Jill : Why; just one more instalment and BABY'S REALLY OURS! (She is holding out the infant, a little pathetically, as we black out.)

- Cedric Mount

Glossary

| | | |
|------------------------|---|--|
| villa (<i>n</i>) | : | small house standing in its own garden |
| cosy (<i>adj.</i>) | : | warm and comfortable |
| shriek (<i>n</i>) | : | a high loud cry |
| exclaim (<i>v</i>) | : | speak with strong feelings |
| thingummy (<i>n</i>) | : | a word used in spoken English, when the name of an object has been forgotten |
| tartar (<i>n</i>) | : | an irritable, hard to cope with person |
| pew (<i>interj.</i>) | : | expression of tiredness, shock or relief |

Comprehension

I. Answer the following questions.

1. Aunt Jane thought that she had given away 2000 pounds instead of 200 pounds? What made her think so?
2. What surprised Aunt Jane most?
3. "And the piano? ... And the furniture?" What do these questions suggest?
4. Would you have bought so many things if you were Jack? Why?
5. Who do you think first understood Aunt Jane? Substantiate your answer.
6. What would you have done with the 10 pounds if you were Jack/Jill?
7. Did your parents buy anything by an easy instalment scheme? Do you support or oppose this scheme? Why?

Oral Activity

Your dream mobile is on sale at a never before discount. Your earnings are just enough to manage life. If the shop offers an instalment facility, will you buy it?

In groups, talk about the advantages and disadvantages of instalment schemes.

Writing Activity

Buying things by easy instalments keeps you permanently in debt. Write down your points in favour /against the proposition.

Afterwards, work in pairs and have a debate in the class.

Project Work

I. Influence of technical gadgets on human relations.

Visit five houses in your neighbourhood and collect the information in the given format related to human relations i.e. spending quality time with the members of the family and friends, sharing and caring. Analyse the information and write a report by adding your opinion on how the modern gadgets are influencing human relations and present it before the class.

| Sl. No | Type of Gadgets | Human relations before the accessibility | Human relations after the accessibility |
|--------|--------------------|--|---|
| 1 | Television | | |
| 2. | Mobile phones | | |
| 3. | Computer/ Internet | | |

II. Nowadays, we can easily find children even as young as two years old playing with electronic devices and gadgets anywhere. It is not only the video games that make children stay, it also includes television, mobile phones, computers, tablet computers, PSP(Play Station Portable) games and etc.. Parent may find it easier to make their children stay in one place by giving them a gadget to play with.

Work in groups and discuss the following:

Ways of managing children's consumption of electronic devices and preventing their addiction to games.

Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

| Indicators | Yes | Somewhat | No |
|---|-----|----------|----|
| Reading: I read and comprehended the text: | | | |
| A. The Journey | | | |
| B. Another Woman | | | |
| C. The Never-Never Nest | | | |

| Indicators | Yes | Somewhat | No |
|---|-----|----------|----|
| Vocabulary: I was able to . . . | | | |
| • pick out all the compound words from the story and group them under the headings. | | | |
| • fill in the blanks to make hyphenated compound words. | | | |
| • fill in the blanks with the missing parts of the compound words. | | | |
| • put the reduplicatives under proper headings. | | | |
| • answer the questions using reduplicative words. | | | |
| Grammar: I was able to | | | |
| • comment on the use of simple past/ past perfect tense. | | | |
| • identify the tense and give reasons for the use of that tense. | | | |
| Writing: I was able to | | | |
| • write an essay on the adverse effects of education. | | | |
| • summarize the essay ‘ On Umbrella Morals’. | | | |
| • edit a summary written by a student. | | | |
| Study Skills: | | | |
| I was able to use the graphic organizers to represent my understanding of the story. | | | |
| Listening and Speaking: | | | |
| I listened to the story and was able to answer the questions. | | | |
| I was able to talk about the advantages and disadvantages of instalment schemes. | | | |
| I was able to write down my points in favour / against the proposition ‘buying things on instalments keeps you permanently in debt. | | | |
| Project Work: | | | |
| I was able to collect the information and write a report on how the modern gadgets are influencing human relations and present it before the class. | | | |