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WORDS CREATE THE WORLD

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Block

1

Understanding the Relationship between Language and Literature through Vocabulary

Block Introduction

UNIT 1 **Literal Versus Metaphorical Meaning**

UNIT 2 **Extension of Meaning**

UNIT 3 **Multiple Meanings**

UNIT 4 **Study of Literary Texts**

Course Introduction
Language through Literature (BEGLA 137)
(CHOICE BASED CREDIT SYSTEM)
Credit weightage: 6 credits

Language Through Literature which has been adapted from BEGE-101 is aimed at providing a lucid account of how even the most common elements of language are used dexterously and aesthetically in literature/oratory to please, entertain, persuade, gratify and create aesthetic appeal. As a matter of fact, literature is nothing but a creative and imaginative use of language. This course will enable you to not only understand the various and dynamic ways in which writers/orators use language but also comprehend and appreciate literary/rhetorical pieces better and derive greater pleasure from them. This course will primarily deal with literal versus metaphorical meaning, literary and rhetorical devices and an understanding of the development of discourse.

This course seeks to equip you with awareness of some of the important aspects of English usage through the study of representative samples of literary works produced in English. The course is divided into 4 blocks of about 4 units each. Block 1 deals with the extension of meaning, multiple meanings and overlap of meaning in the context of language acquisition process through four units/chapters. Block 2 has four units that deal with confusion of semantic and structural criteria and escaping wrong analogies including studying literary texts. Block 3 introduces and takes you to an understanding of structure words and acquaints you with all its facets and dimensions including auxiliaries and structure words in discourse with a purpose to make you aware of the role of conjunctions and linking adverbials in combining ideas/events together.

Block 4 aims to clarify certain areas of confusion relating to rhetorical devices with an emphasis on structure and style including use of repetition and questions. The course does not include much linguistic theory and deals with the structure of English in a practical way. The aim is to help the undergraduate student acquire a better understanding of how language operates and attain a reasonable level of accuracy in the use of the language, both in speech and in writing.

Follow all the units and enjoy your Course.

Block 1 Introduction

As you know that the course Language Through Literature is aimed at providing a lucid account of how even the most common elements of language are used dexterously and aesthetically in literature/oratory to please, to entertain, to persuade, to gratify and to create aesthetic appeal. As a matter of fact, literature is nothing but a creative and imaginative use of language. This course will enable you to not only understand the various and dynamic ways in which writers/orators use language but also comprehend and appreciate literary/rhetorical pieces better and derive greater pleasure from them. This course will primarily deal with literal versus metaphorical meaning, literary and rhetorical devices and an understanding of the development of discourse.

In the first Unit, we shall discuss relationship of language to literature and show how literary language is different from ordinary language so that you can understand the linkages between language and literature. There is also a discussion on the role of context in determining meaning and distinction between literal meaning and metaphoric (extended) meaning.

In Unit 2, the set of information is recognized in such a way that you are able to recognize that a word may have a number of different meanings related to each other and that there are different related meanings of a word used as the same part of speech or as different parts of speech. You will be able to identify the different meanings of a word in different contexts in standard English writings, and also use words correctly in your own writing.

In Unit 3 which is titled, Multiple meanings, you will understand words which have the same sounds and spellings but entirely different meanings and get to recognize words which have the same sounds but different spellings and meanings along with words which have the same spellings but are pronounced differently. In addition, discussion between words that have some similarity in sounds and spellings will take place, and the aim would be to increase your vocabulary for spoken and written English and to make your use of the language more effective.

In the last Unit, you will be engaged in the process so that you develop an ability to understand the ideas contained in a simple prose passage or a poem and use a dictionary to find out the particular meaning of a word that will fit the context in which it appears in a passage, You will be taken through a process to make you understand the meanings of words used in extended senses in a passage, and also rewrite a given text in a different style.

UNIT 1 LITERAL VERSUS METAPHORICAL MEANING

Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Language and Literature
- 1.3 Literal versus Metaphorical Meaning
- 1.4 Extension of Meaning
 - 1.4.1 From a Concrete Object to an Abstract Idea
 - 1.4.2 Living (Animal or Human) to Non-Living (Object) and Vice-Versa
 - 1.4.3 Animal to Human and Vice-Versa
 - 1.4.4 Extension of Sensory Perception
 - 1.4.5 Extension by Magnification
- 1.5 Let Us Sum Up
- 1.6 Key Words
- 1.7 Suggested Reading
Answers

1.0 OBJECTIVES

In this Unit, we shall

- discuss relationship of language to literature.
- show how literary language is different from ordinary language
- the role of context in determining meaning
- learn to distinguish between literal meaning and metaphoric (extended) meaning.

On completing this Unit, you should be able to

- understand the relationship between language and literature
- distinguish between literal meanings and extended meanings,
- use some of the important words in their extended senses in order to write more effectively.

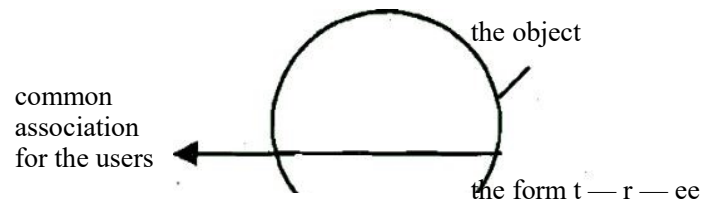
1.1 INTRODUCTION

As discussed in the introduction to the course and the Block, the thrust of this course is to make you understand the relationship of language to literature. The important thing, for us is to understand the dynamic nature of 'words' and how creative writers/orators manipulate them in particular contexts to bring about special effects. Before we undertake a detailed discussion on how words have a number of different meanings and how their meanings get extended, it would be appropriate here to first explain the dynamics of language: its spoken and written modes, which lead to the centrality of dialogues in drama, a little bit on free indirect discourse in the context of short story/novel. In other words, the creativity in language involves the use of the available possibilities of language in order to create new communicative possibilities.

1.2 LANGUAGE AND LITERATURE

Language is central to all human activity and all literature is also manifested *in and through language*. All our individual and social activities are possible through language because language functions as a powerful tool and symbol of/for the representation of

reality. We need to understand the difference between language and the actual objects or events of actual life. For example, the word 'tree' consists of three sound 't', 'r' and the long vowel as denoted by 'ee'. The tree as actual physical object is part of the world. So we have the sign 'tree' and the actual object of the tree. When the sign, which is born out of use in society, gets associated with the object for its users, then the sign can be said to have meaning.



This is how meanings get associated to spoken words and we begin to call them words and the larger units as sentences etc.

Language is a versatile medium of communication. It is used for all kinds of human communication — in gossip, in commercial transactions, in political persuasion, in scientific reports in advertisement and in 'literature' etc. If we classify the above into two groups, i.e., non-literary and literary languages, then can we distinguish between the two varieties of language? The answer may be provided on the basis of the following two reasons:

Firstly, the 'non-literary' or the 'ordinary' or 'practical' language can be said to be used in carrying on the practicalities of everyday life. Literary language on the other hand does not use language in 'real' day-to-day situations. The literary language may be like or analogous to ordinary language, as in novels or dramas, but it does not carry forward the actual happenings between 'real' people, such as meeting, praising, giving a loan making a transaction, teaching a class etc. In this sense, literary language can be said to be ahistorical.

Secondly, literary language can be seen to deviate structurally from the 'ordinary' language in many ways. Many scholars believe that literary writers have a subtle experience to communicate, and since ordinary language is unable to meet their requirements, they resort to patterning or distorting the language forms/structure for aesthetic purposes. By aesthetics, we mean the pleasure that one derives from the observation of an object by itself. This 'joy' is not related to any 'practical' use of language. For example Roman Jakobson ('Linguistics and Poetics: A closing statement' in T.A. Sebeok (ed) *Style in Language* MIT Press) cites an example where a lady says "I like Ike". When someone asked why she didn't say "Ike for me" or "I like Eisenhower" (President Eisenhower of USA was known as Ike), she replied that the expression she used has a pleasure of its own. Similar is the case of all literary language. Literary language creates meanings by using language in both conventional and non-conventional ways. The conventional or the 'literal' use of language gives us known meanings of words whereas the unconventional or literary language creates new meanings through forms like the metaphor etc. (The present Block will introduce you to the way meanings are 'extended' or 're-created' in literary language).

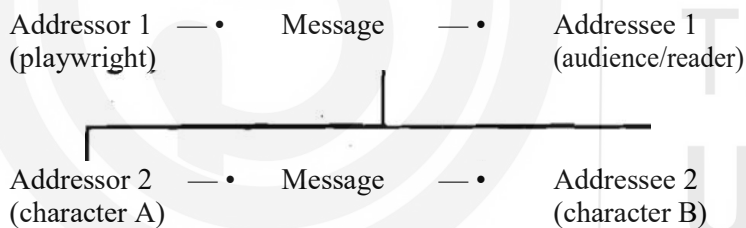
Language as a medium of communication functions mainly through two modes, i.e., spoken and the written. We use the spoken medium in our daily communication, and the written medium in all our writings and readings, official or otherwise. These two modes have some significant differences which are as below:

Speech	Writing
1. We speak and listen to speech — so vocal and auditory systems are used	We write, and read what is written and hence it involves our visual capacity

- | | |
|---|---|
| 2. Speech (minus the recording system) is transient, for it dissipates in air after it is spoken | Writing can be presented as record. |
| 3. Speech has different degrees of pauses and it uses intonation contours for statements, questions, special focus etc. | Writing exploits punctuations to give a rhythm of language; and also we can have diagrams, graphs, charts and equations in writing. |
| 4. Speaker and hearer are generally close and here there is greater integration between the two. | Writing generally, involves some distance between the writer and the reader and hence it involves distance between the interlocutors. |
| 5. Since the interlocutors are present, which is assumed, resulting in utterances which are grammatically incomplete. | Due to distance, writing generally is more grammatically complete. |

Although the two are different modes of language but they are not entirely exclusive, e.g., we can find elements of speech in written dialogues as in novels and dramas, or even have the written form in speech as in the news broadcast/telecast over the radio/TV.

All dramas (plays) are constructed on the pattern of oral speech (dialogues). Dialogues in drama function at two levels as shown in the diagram below from Short (1989: 49) [M. Short 1989: 'Discourse analysis and the analysis of drama'. In R Carter and P. Simpson (eds) *Language, Discourse and Literature*, London: Unwin Hyman.]



This diagram shows that the playwright addresses the audience/reader through constructed dialogues at one level, and at another level it is the characters within the play that are shown to interact with one another. All dialogues get meaning from the created 'physical' context and the 'personal' context. By physical context, we mean creation of environments like home, workplace etc. and the personal context encompasses social status and groups memberships by virtue of which characters speak.

About dialogues you will learn more in later Blocks.

In writing, we generally, come across two varieties of speech — the 'direct' speech and the 'indirect' speech. Look at the two structures below:

- | | | |
|--|---|---------------|
| 1. She said, "I'll come here tomorrow" | } | Direct Speech |
| 2. "I'll come here tomorrow," she said | | |
| 3. She said that she would go there the following day. (indirect speech) | | |

In direct speech, we have the reporting verb which can be different from the tense of the reported speech in inverted commas. The indirect speech changes the pronouns, the adverbs of time, and the tense of the reported speech etc.

In novels and short stories, we find a third variety called the 'free indirect discourse' (FID). The FID combines elements from both the direct speech and the indirect speech and it functions to present a 'stream of consciousness' etc. The above sentence can be rendered in FID as:

4. She would be there tomorrow.

Here the adverb 'tomorrow' has the form as in the direct speech and the phrase 'she would' as in the indirect speech, and the higher reporting verb as 'she said' is missing. The FID expressions at times do carry the punctuation marks found in direct speech such as question mark or sign of interrogation etc. This technique is used more in short stories and novels about which you will read more in later Blocks.

We shall next resume our discussion on literal versus metaphorical meaning.

1.3 LITERAL VERSUS METAPHORICAL MEANING

In English, as in most other languages, a word is used in more than one sense or shade of meaning. The original sense in which a word is used is its literal meaning. For example, in the sentence, 'A dog is man's best friend', the word *dog* is used in its literal sense to refer to a particular animal. But if we call a person 'a dog' to mean that he is a worthless evil person, we are extending the meaning of the word. Similarly, in the sentence 'The dog always barks at the postman', the verb *bark* is used in its literal sense, but when we say to a person, 'Don't bark like that, Hari' to refer to the sharp and loud sound he is making, we have extended the meaning of *bark*. This kind of extension is called a **metaphor**. A metaphor is the use of a phrase which describes one thing by stating another with which it can be compared. In Units 1- 2, we shall discuss the different ways in which words get their meanings extended.

Take this sentence:

You should *comb* your hair more often.

The word *comb* is used here in its literal sense. We are asking this person to 'tidy, clean, straighten, or arrange his hair with a comb'.

But if we say:

'The police *combed* the forest for thy missing box

we are using the word *comb* to mean 'search thoroughly. This is an extension of meaning. Just as the comb goes through the hair to clean and tidy it, so the police search the forest to find the boy. By using a word in its extended sense we help to make concrete the idea we are trying to convey. For instance, in the second sentence above, it becomes easier for the reader or listener to visualize or see in his mind what the police are doing — their thoroughness in searching the forest becomes vivid.

Check Your Progress 1

In the sentences below, a number of words have been used twice — once in the literal sense and the second time in an extended sense. Write 'L' beside the sentence in which the word in italics is used in the literal sense. Write 'E' where it is used in an extended sense. Check your answers with those given at the end of the unit.

- i) He *was* angry with me because I had broken his pen. _____
- ii) Huge waves rose in the angry sea. _____
- iii) They fired at the house. The bullets *buried* themselves in the wall. _____

- iv) 'Three nights later old Major died peacefully in his sleep. His body was *buried* at the foot of the orchard.' _____
- v) Death is a *true friend*. _____
- vi) In ancient times, the Romans brought *slaves* from battles. _____
- vii) Rajesh is my best *end*. _____
- ... I was exposed as a *slave* of habit even in so trading a matter as getting the first cigarette out of a new packet. _____
- ix) Chakki's peace of mind was *shattered*. _____
- X) A glass pane of our window was *shattered* by a cricket ball. _____

1.4 EXTENSION OF MEANING

1.4.1 From a Concrete Object to an Abstract Idea

The meaning of a word may be transferred or extended from a concrete object which we can feel and see to an abstract idea. This helps to make the idea vivid. It becomes easier to 'see' the idea or visualize it in concrete terms with the help of a word-picture. Take this example:

His knowledge of history was getting rusty.

The usual association of the word *rusty* is with things made of iron which get covered with rust; e.g., a rusty box, rusty nails, etc. When iron and some other metals are exposed to water and air, a reddish brown surface forms on them. This is called rust. So, 'rusty nails' are nails covered with rust; they have lost their brightness because they have been lying unused for a long time. This idea of things getting rusted has been transferred to one's 'knowledge' of a subject to mean that it is mostly forgotten because it has not been used for a long time.

Check Your Progress 2

Read the following sentences. The italicized words have been used in an extended sense. An abstract idea has been concretized. Say how the transference has taken place. The first one has been done for you. Check your answers with those given by us at the end of the unit.

- i) Our conversation *drifted* from cricket to politics.

In a literal sense we can say that 'logs *drift* in the river'. They float and are driven along by the waves. The logs have no control over their movement. Likewise the conversation changed gradually from cricket to politics without the speakers being conscious of it.

- ii) When her husband died, all her hopes for the future *crumbled* to nothing.

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iii) The military government has successfully *crushed* all opposition.

iv) The animals *absorbed* everything that they were told.

v) Karuthamma's whole body became *bathed* in perspiration.

vi) Age is my alarm *clock*, the old man said. 'Why do old men wake so early? Is it to have one longer day?' (from Ernest Hemingway: *The Old Man and the Sea*).

vii) The shop man, in some *dim cavern of his mind*, may have dared to think so too.

viii) They heard the newcomer's shrill voice raised in a *torrent* of abuse.

ix) As long as she doesn't *break* the peace, I have nothing to do with her.

x) When lights were brought and Wolfgang had a better opportunity of looking at the stranger, he was more than *even intoxicated* by her beauty.

1.4.2 Living (Animal or Human) to Non-Living (Object) and Vice-Versa

When we describe non-living objects or things as if they had animal or human qualities and feelings, we personify them. We transfer qualities or things usually associated with living beings to non-living things. This helps us to picture things and objects more clearly in our imagination. For example:

One leg of the table was broken.

The hands of the clock have stopped.

The *mouth* of the cave was blocked by a big stone.

The pencil *screached*.

The transfer of meaning in all these cases has taken place like this:

Living thing	→	non-living thing
(animal/human)		(object)
e.g., leg of animal	→	leg of table

The transfer of extension may be the other way, too; that is,

Non-living thing → living thing
e.g., He is a *crooked* person.

Usually, the word *crooked* is used to describe a rod or a stick, i.e. one which is not straight, but is twisted and bent. Similarly, a *crooked* person is one who is dishonest, that is, not straight in his dealings.

Check Your Progress 3

In the following sentences, the italicized words are used in an extended sense. State whether the extension is from living to non-living (personification) or vice-versa. Also say in a few words what idea from the literal use has been transferred. e.g., The plane had to make a *belly* landing.

Explanation: *Belly* is the part of the human body between the chest and the legs, which contains the stomach and the bowels. It can refer to an object that is curved or round like this part of the body. (Here the extension is from living to non-living).

Now explain the following. Check your answers with those given by us at the end of the unit.

i) He is a *budding* poet.

ii) Dari *flared* up.

iii) 'Once upon a time the Babus of Nayanjore were famous landholders. ... Kailas Babu, our neighbour, is the last relic of this extinct magnificence. ... Before he grew up, his family had reached its *lowest ebb*.' (Tagore: 'Babus of Nayanjore').

iv) 'The Susta (river) *'chatters* over stony ways and *babbles* on the pebbles'. (Tagore: 'Hungry Stones').

- v) 'The South Wind *whispered* in his ears.' (Tagore: *The Kingdom of the Cards*).

- vi) This is the *brain* of the computer.

1.4.3 Animal to Human and Vice-Versa

Look at this expression:

He's a real *chameleon*.

Now what is the extension here? A *chameleon* is a small lizard which can change its colour to match the colour of the background. In this way, it can hide itself from its enemies. When a man is called a chameleon, the quality of changing the colour to protect oneself is transferred from the animal to man. The man may keep changing his behaviour and statements to suit his own interests. The transfer has taken place as follows:

Animal → Human

Here is an exercise to revise what you have read in Sections 1.4.1 to 1.4.3.

Check Your Progress 4

Fill in the blanks in the following sentences with words from the list below:

lame nestled
beast experiments
wreathed hot
icy hand shadow
buried swallowed
Tell

- i) I _____ close to her.
ii) The _____ in a man may wake up, if he has too much money.
iii) His face was _____ in smiles.
iv) 'My autobiography is really a story of my _____ **with truth.**'
(M.K. Gandhi: *An Autobiography*)
v) Youth is nimble, Age is _____
Youth is _____ and bold. (Shakespeare: 'A Madrigal')
vi) Death lays his _____ on kings. (Shirley: 'Death the Leveller')
vii) Napoleon, the pig, was _____ by the other animals in the farmyard.
viii) Life is but a walking _____. (Shakespeare: *Macbeth*)
ix) Thus let me live, unseen, unknown;
Thus unlamented let me die,
Steal from the world, and not a stone
_____ where I lie. (A. Pope: 'Ode on Solitude')
x) The hungry river _____ down everything. (Tagore: 'Living or Dead')

1.4.4 Extension of Sensory Perception

The extension of meaning may take place from one sensory perception (smell, touch, taste, sound or sight) to an object, feeling or abstract idea, generally not associated with it. Thus,

- 1 'the language of the eyes'
- 2 'the speech of the dark eyes'.

The eyes are generally used for seeing. They do not produce any sound or speech. Here, however, the words 'language' and 'speech' refer to the **expression in** the eyes.

Check Your Progress 5

1 Here are some more examples of transfer of sensory perception. Say in a few words from what sensory perception the meaning has been transferred and to what object or idea. What is the sense of the word thus used? (i) has been done for you.

i) 'a *sweet* stench of human flesh' (Kamla Das: *Nalapat House*).
Generally, 'stench' is a bad smell, perceived by the nose. Here the word 'sweet' is used with 'stench'. 'Sweetness' is a pleasant taste perceived by the tongue. It seems to suggest that the smell of human flesh was not unpleasant.

ii) That question *touched* her heart somewhere.

iii) Karuthamma, worried that the quarrel was becoming too *heated*, put her hand over her mother's mouth. (*Chemmeen*)

iv) In any case, the Englishman's *cold* reserve was infinitely preferable to the familiarity of the French.

- v) His clothes are generally of a *loud* colour.

- 2 Match the parts of sentences in Column A to those in column B to make meaningful sentences. Underline the words that show sensory perception. Check your answers with those given by us at the end. Use your dictionary if necessary.

E.g. The aroma of wealth filled the house.

	A	B
i)	The aroma of wealth	exists between the USSR and the USA.
ii)	Let your anger	many people were killed.
iii)	In the dark days of the French Revolution	bitter-sweet experiences.
iv)	A cold war	the warmth of love.
v)	Children want	filled the house.
vi)	Life is full of	cool down.
vii)	The music of success	his lukewarm attitude.
viii)	I was hurt by	with envy.
viii)	He was green	rang in his ears.

1.4.5 Extension by Magnification

Often, writers use words associated with grand or sublime ideas or objects *too* ordinary ideas or objects. The effect is one of humour or light-heartedness. It also helps to highlight the importance of something.

E.g. I *adore* ice cream.

One may *adore* a person, that is, worship him as God. In the sentence given here the word *adore* shows the great liking I have for ice-cream. It also indicates a light-hearted treatment of the subject.

Check Your Progress 6

- 1 Notice the words that are italicized in the following sentences and say in what meaning each word is generally used and in what shade of meaning it is used here. Use your dictionary whenever necessary. Check your answers:

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Example: Molly, the donkey, was devoted to ribbons.

General use: 'devoted' generally means 'loyal, loving, caring a great deal', as in the sentence:

He is very *devoted* to his wife.

In the sentence given here the idea is that Molly attached great importance to the use of ribbons. She loved to wear ribbons.

Effect: humour

i) You are *acquitted* of laziness.

ii) He was an *assassin* of all good virtues.

iii) It would be a crime to send the child out in the cold.

iv) The food was *condemned as unfit* for humans.

v) She was a victim of the mother-in-law's tyranny.

- 2 Read the passage below and answer the questions that follow. Use your dictionary if necessary. Check your answers with those given at the end of the unit.

Filling up a bronze water-pot, a bucket, and a watering-can by turns, my grandmother transported water from a tap at the backyard impartially to all her plants, and finally through a brass syringe shot into the air a grand column of water which would descend like a gift from the heavens on the whole garden, dampening down the mud and stirring up an earthy smell (which tempted one to taste the mud), the foliage glittering in the sun like finely cut diamonds as water dripped off their edges. The peacock busily kept pace with us as we moved up and down bearing the water-pots. When a shower of water descended, the peacock fanned out its tail, parading its colour.

(R.K. Narayan: *My Days*)

Questions

- i) Give two examples of personification related to the peacock in the passage. Say how the transfer has taken place.
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- ii) What is the meaning of 'heavens' in the passage?
- _____
- _____
- iii) Which word in the passage tells us that the author's grandmother did not see any difference between the different plants and they were all liked by her equally?
- _____
- _____
- iv) Give a simpler word for 'transported'. What sort of transfer has taken place here?
- _____
- _____
- v) In what sense is the word 'stirring' used in the passage?
- _____
- _____
- _____
- _____
- _____
- _____

1.5 LET US SUM UP

In this unit, you have learnt

- to distinguish the extended meaning from the literal meaning, and
- to understand the shades of meaning of certain words used in standard works of literature.

1.6 KEY WORDS

(The mark ' is placed before the syllable that carries the main stress in the word.
The mark (no mark?) is placed before the syllable that has a secondary stress.)

'content: substance; essential meaning

extension: enlargement

'literal: taking words in their usual and obvious sense

'magnification: making something appear larger

'metaphorical: using words to indicate something different from the literal meaning,
as in 'I'll make him *eat* his words'

vocabulary: words which make up a language

perception: process by which we become aware of changes, through the senses of
sight, hearing, etc.

'Sensory: of the senses

Vice-versa: other way round

1.7 SUGGESTED READING

- 1 R.K. Narayan: *the Guide*
- 2 R.K. Narayan: *My Days*
- 3 George Orwell: *Animal Farm*

ANSWERS

Check Your Progress 1

i) L, ii) E, iii) E, iv) L, v) E, vi) L, vii) L, viii) E, ix) E, x)

L. Check Your Progress 2

- ii) In a literal sense, we may say: 'The old house crumbled during the heavy rains', that is, it broke into pieces and came down. Likewise, in the sentence given in the exercise, we mean that all her hopes were shattered.
- iii) When we crush an object, we break it into very small pieces. The opposition has likewise been destroyed to such an extent that it has become powerless.
- iv) Usually, when we say something absorbs water we mean that it takes water in. Similarly, the animals listened to and understood everything they were told. They took in all that had been said.
- v) We generally bathe in water. Similarly, here, perspiration covered the whole body.
- vi) An alarm-clock wakes one up. Here it means that as one grows older one loses some sleep. The old man naturally gets up early.
- vii) The light in a cavern or cave is dim. Similarly, the ideas in the shopman's mind were hazy.
- viii) A torrent of water is a violently rushing stream. Similarly, the newcomer used a torrent of bad language or abuse.
- ix) An object may be broken into parts. If peace is broken, it means that it has come to an end.
- x) One is usually intoxicated by alcohol, which causes a loss of one's control of actions and feelings. Here, 'her beauty' has a similar effect on Wolfgang. It brings out strong feelings of wild excitement which he cannot control.

Check Your Progress 3

- i) A bud is a young tightly rolled up flower before it opens. A budding poet is one who is just beginning to develop his talent. (Extension from non-living to living)
- ii) When something flares up, it suddenly burns with a bright flame for a short time. Similarly, Hari showed sudden anger. (Non-living to living)
- iii) The flow of the sea away from the shore is called the 'ebb'. The sea reaches its lowest level during the ebb. Kailas Babu's family had reached its lowest state. (Non-living to abstract)
- iv) When people talk rapidly and at length, we say they are chattering 'Babbling' also refers to people talking quickly and foolishly. Similarly, the river makes continuous sounds when it runs gently over rounded stones. (Living to non-living)
- v) Whispering is 'speaking with noisy breath but not with voice, so that only a person close by can hear'. The south wind made a soft sound of the same type. (Living to non-living; personification)
- vi) The brain is the organ of the body which controls thought and feeling. The brain of the computer is where its operations are controlled. (Living to non-living)

Check Your Progress 4

- i) Nestled
- ii) Beast
- iii) Wreathed
- iv) Experiments
- v) Lame; hot
- vi) Icy hand
- vii) Buried
- viii) Shadow
- ix) Tell
- x) Swallowed

Check Your Progress 5

- 1.ii) Generally, we can touch something that has substance and shape. The 'heart' here is thought of as the centre of feeling. When we say, the question touched her heart; it means her feelings were aroused.
 - iii) An object gets heated on the fire or in the sun. Here the transfer is from the sensory perception of touch. If we say the quarrel has become too heated, it means there is a state of excitement in which people are likely to lose their self-control.
 - iv) 'Cold' means 'having a low temperature'; you can feel it when the weather is cold. In an extended meaning 'cold' means 'showing a lack of friendly feelings'. The word 'reserve' refers to the quality typical of a person who does not like to talk about himself or to make his feelings known. He is therefore described as cold. Here the transfer is from the sensory perception of touch.
 - v) 'Loud' refers to noisy sounds. Similarly, loud colours are unpleasantly bright. The transfer is from sound to colour.
- 2 ii) Let your anger cool down.
 - iii) In the dark days of the French Revolution many people were killed.
 - iv) A cold war exists between the USSR and the USA.
 - v). Children want the warmth of love.
 - vi) Life is full of bitter-sweet experiences.
 - vii) The music of success rang in his ears.
 - viii) I was hurt by his luke-warm attitude.
 - ix) He was green with envy.

Check Your Progress 6

- 1 i) Usually one is acquitted of a crime by a court of law. The effect of the use of the word 'acquitted' here is humour.
 - ii) An assassin is a person who murders a ruler or a politician for political reasons or for reward. Here 'an assassin of all good virtues' means one who destroys all good virtues. (Effect: highlighting the seriousness of his actions)
 - iii) A crime is an offence punishable by law. If the child is sent out, he will catch a cold. (Effect: highlighting the effect of the cold outside)
 - iv) When we condemn something, we officially declare it unfit for use. The food is so bad that it is unfit for human beings.
 - v) A victim is a person who suffers as a result of other people's actions. 'Tyranny' is a word that refers to the use of cruel or unjust power to rule a country. Here the mother-in-law's treatment is as cruel and unjust as that of a tyrant. (Effect: highlighting the cruel behaviour of the mother-in-law)
-
- 2 i) (a) 'The peacock busily kept pace with us'. It means that it went forward at the same rate as we did, almost walking with us.
(b) 'Parading its colour', which means showing it off. The peacock fans out its tail to show its beautiful colours.
 - ii) 'heavens' means 'the sky' here.
 - iii) *impartially*
 - iv) *carried*, magnification.
 - v) When we move a liquid around with a spoon, we *stir* it. Similarly, the water falling on the mud moves it and causes the smell associated with the mud to move across the air.

UNIT 2 EXTENSION OF MEANING

Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Multiple Meanings and Extended Meanings Compared
- 2.3 Related Multiple Meanings
 - 2.3.1 as Multiple Meanings of a Word Used as the Same Part of Speech
 - 2.3.2 Abstract and Concrete Meanings
 - 2.3.3 Phrasal Verbs
- 2.4 A Word Used as Different Parts of Speech
 - 2.4.1 Noun and Verb
 - 2.4.2 Noun and Adjective
- 2.5 Let Us Sum Up
- 2.6 Key Words
Answers

2.0 OBJECTIVES

After going through this unit, you will be able to

- recognize that a word may have a number of different meanings related to each other,
- recognize the different related meanings of a word used as the same part of speech or as different parts of speech,
- recognize the different meanings of a word in different contexts in standard English writings, and
- use words correctly in your own writing.

2.1 INTRODUCTION

One reason why your vocabulary may be poor is that you know only one of the many meanings of a word. This has two disadvantages. First, your overall comprehension of a passage of prose or a poem may be poor, because you are not able to grasp the meanings of words from the context. Second, with only a few of the meanings of a word known to you, your writing may also be poor.

In this unit, we shall deal with words that have a number of meanings usually related in some way. In the next unit, we shall deal with words which may be spelt and pronounced in the same way, but which are entirely different words with different meanings.

In these two units, we shall not deal with all the possible meanings of a word. For example, we may leave out some of the colloquial expressions, that is, those used in familiar conversation but not informal writing. We shall also leave out slang, that is, expressions that are not usually acceptable in serious speech or writing, for example 'bread' for 'money'.

2.2 MULTIPLE MEANINGS AND EXTENDED MEANINGS COMPARED

In Unit 1, you saw how a word could be used in a number of extended meanings. Such extensions of the meanings of words can be unlimited, as they will depend on the writer's imagination and the number of different situations dealt with.

For example, the word *light* can be used as a noun with different meanings:

Extension of Meaning

- i) We don't get any *sunlight* here.
- ii) Please *throw some light* on this matter (explain it).
- iii) Buddha was the *light of Asia*. (the one who brought spiritual knowledge to Asians)
- iv) "As soon as these questions are allowed to *come into the light of day* and be examined in a rational spirit, it becomes very difficult to resist the claims of justice ..." (be made known to the public), (Bertrand Russell, 'A Scientist's Plea for Democracy.)

In (i) above, *light* is used in its literal sense, but in the other sentences it is used in its extended senses. There can be many more ways of extending the figurative use of this word. But, though the extended senses are unlimited, the literal meanings of a word are limited. We shall use the term 'multiple meanings' to refer to the various literal meanings of a word. For example, *light* used as an adjective:

- i) Our baggage is *light*. (not heavy)
- ii) He has been assigned very *light* duties. (not difficult)

Even though the meanings of *light* above are in some way related to each other, they are, in fact, used in different contexts. There may be some more meanings of this word. Your dictionary will give them

Check Your Progress 1

Look at the following sentences. Say whether the italicized word is used in its extended sense or in its literal meaning. Check your answers with those given by us at the end of the unit.

- i) Some people believe that the *spirit* of a man leaves his body after death.

- ii) 'We are going to put him (the snake) in *spirit*'.
(Khushwant Singh: *The Mark of Vishnu*)

- iii) Ranjit Singhji understood the *art* of the game of cricket.

2.3 RELATED MULTIPLE MEANINGS

We said in the last section that a word could have a number of literal meanings, which were usually related in some way.

For example,

- bearer:
- i) a person who bears or carries, e.g. the bearer of this letter.
 - ii) a person who holds a cheque for the payment of money to himself.
e.g. the instruction on the cheque: 'Pay _____ or bearer the sum of _____'
 - iii) In Indian English the word is also used for a male servant, particularly one who serves food.

All these meanings have a common element in the sense that the person *carries* something, but the different meanings are associated with different contexts.

Understanding Vocabulary

Here are some more examples:

- cap*:
- i) a type of covering for the head
 - ii) a cover for the end or top of an object, e.g. Put the cap back on the bottle.

In both cases, the cap is used to *cover* something.

- fly* (verb):
- i) move through the air by means of wings. e.g. Most birds and some insects fly.
 - ii) control an aircraft in flight. e.g. He was the first man to fly that type of aircraft.

The common element is movement through the air .

- nursery*:
- i) a place where small children are taken care of while their parents are at work, shopping, etc.
 - ii) an area where plants and trees are grown to be sold or planted in other places.

In both cases, young things are taken care of.

Check Your Progress 2

- 1 Give two meanings of each of the following words and say in a few words what is common to both. Check your answers with those given by us at the end of this unit.

wire (noun)

bank (noun)

principal (noun)

bench (noun)

command (verb)

2 Fill in the blanks in the following sentences with suitable words from the list given below. Each word is to be used in two sentences. Check your answers.

bank (noun), book (verb), cold (noun), principal (noun), subject (noun).

- i) We'll have to _____ you on a charge of speeding.
- ii) You'll get back the _____ with interest.
- iii) It's nice to put on a warm coat and go for a walk in the _____
- iv) He is a _____ of the United Kingdom.
- v) We sat on the _____ of a river.
- vi) You'll catch _____ if you don't put a coat on.
- vii) The _____ of the college gave a speech on this occasion.
- viii) The flower beds should be separated by a _____
- ix) Please _____ a seat for me on this evening's flight to Hyderabad.
- x) His strange clothes were the _____ of great amusement.

2.3.1 Multiple Meanings of a Word Used as the Same Part of Speech

When a word has multiple meanings even when used as the same part of speech, we can make out the meaning from the context in the sentence or in the passage. The meaning usually relates to a particular situation in life.

Example:

- key (noun)
- i) 'Around his neck he bore the *key* of his box.'
(Thomas Hardy, 'Midnight on the Great Western')
(an instrument for locking or unlocking a door, box, etc.)
 - ii) At the end of the unit, there is a *key* to the exercises.
(something that explains or answers)
 - iii) The *keys* of the typewriter are jammed.
(the parts of the typewriter that are pressed down to produce the impression of the letters or signs on paper)
 - iv) He sang it in a wrong *key*.
(set of musical notes)

The word *key* may have multiple meanings even when used as a verb.

Examples-

- i) The sitar has to be *keyed* properly to produce the correct
(the strings have to be tightened or loosened so that the right notes are produced)
- ii) This factory is *keyed* to produce goods for the army. (made ready or suitable)

Understanding Vocabulary

In all these multiple meanings of the word *key*, four as nouns and two as verbs, there is a common element. That is, the meanings are slightly related. In all these cases the word refers to an instrument or device to gain the desired result.

- As a noun,
- in i) the key unlocks a box,
 - in ii) it gives the answers to the exercises,
 - in iii) the keys operate a typewriter ,
 - in iv) the word refers to a set of notes that make a tune.

- As a verb,
- in i) it refers to the adjustment of the tension of the strings of an instrument,
 - in ii) it refers to the adjustments in a factory for a particular purpose.

Check Your Progress 3

Look at the words below. Use each of them in sentences in different meanings but as the same part of speech. Check your answers with those given by us at the end of the unit. Use your dictionary, if you like.

column as a noun (4 meanings)

comb an a noun (2 meanings)

dry as an adjective (4 meanings)

square as a noun (2 meanings)

dress as a verb (3 meanings)

2.3.2 Abstract and Concrete Meanings

Sometimes a word refers to both abstract and concrete things.

Example:

'We are going to put him in *spirit*.'
 (Khushwant Singh: *The Mark of Vishnu*)
 (concrete: 'methylated spirits used for preserving insects. etc.)
 The *spirit* leaves the body after death.
 (abstract: *Soul*)

Check Your Progress 4

Use each of these words as nouns in two sentences, once with an abstract meaning and then with a concrete meaning. Check your answers.

force

green

2.3.3 Phrasal Verbs

In this section we shall deal, with verbs which acquire new meanings by the addition of an adverb and/or a preposition. Such combinations are called phrasal verbs.

E.g. The verb *fat* can form the following phrasal verbs by an addition of different adverbs and/or prepositions

- i) Let's *take up* this matter with the Principal.
(verb + adverb) (= discuss, raise consideration of)
- ii) Don't be *taken in* by the false promises he makes. (verb + adverb) (= cheated; deceived)
- iii) The child *took to* music like a duck to water.
(verb + preposition; sometimes called a prepositional verb)
(= conceived a liking for it; began doing it without difficulty)
- iv) The government has *taken over* the coal mines.
(verb + adverb) (- brought under its control and administration)
- v) The plane *took off to the skies*.
(verb + adverb) (- left the ground)
- vi) Don't miss *him for* a fool.
(verb + preposition) (= consider)

Check Your Progress 5

1 Fill in the blanks in the following sentences with suitable adverbs or prepositions to form phrasal verbs:

- i) Please take _____ your coat.
- ii) We have taken _____ a new project.
- iii) I was taken _____ a doctor because I had been able to cure some people in the neighbourhood.
- iv) Seeta takes _____ her mother.
- v) The old lady offered to take _____ the homeless stranger.

2 Give the meanings of the phrasal verbs in the following sentences in a few words. Check your answers.

- i) Don't *give in* to the threats of the terrorists.

- ii) The engine *gives off* steam.

- iii) They tried to *cover up* the evil deed.

iv) I *fell for* the beautiful girl.

v) We'll *see you off* at the station.

vi) '...he had once got ready precisely at the scheduled time to *set out* on foot. ...'

vii) 'In the Far Eastern gardens rocks *stand for* mountains.'
(Henry W. Wells: *Shakuntala's Watering Pot*)

vii) 'But I decided that I should put him at ease, that I should assure him that I would be clumsy no more, but try to become polished and *make up for* my vegetarianism by cultivating other accomplishments which fitted one for polite society.' (M.K. Gandhi: *An Autobiography*)

3 Make two phrasal verbs from each of these verbs by adding adverb or/and a preposition, and use them in meaningful sentences:

get

bring

show

put

round

2.4 A WORD USED AS DIFFERENT PARTS OF SPEECH

You saw in the previous sections that a word could have a number of meanings with some common element in them. Sometimes a word can be used as different parts of speech, that is, with different grammatical functions, for example, both as a noun and a verb.

2.4.1 Noun and Verb

In Section 3.3.1 we saw that a word like could have two or more meanings related in some way even when it was used as the same part of speech. We shall now deal with words which have different meanings as nouns and verbs, but still related in some way.

Samples:

i) part (noun): *Parts* of this town are beautiful.

(verb) : 'Here I wasted ten minutes every day before a huge mirror watching myself **arranging my** tie and *parting* my hair in the correct fashion.' (M.K. Gandhi: *An Autobiography*) (separating along a line with a comb)

ii) *charm* (noun) : '_____ and settled in like a charm' (Anita Desai: *A Devoted Son*) (a magic spell) (verb) : She can *charm* you with her smile. (please; win over)

iii) *couple* (noun): "A *Couple* of years before the historic Salt March to Dandi, he _____ had once got ready precisely at the scheduled time to set out on foot " (Pyarelal: *One Perfect Act*)

(two; a few).

(verb) : The train will be ready to leave when all the carriages have been *coupled*.
(joined together)

Check Your Progress 6

Fill in the blanks in the following sentences by using the correct forms of the words given below. Indicate in each case whether the word is used as a noun or a verb. (Each word has to be used twice, once as a noun and once as a verb.)
pitch, race, litter, file, spell.

- i) He usually _____ the ball at the right place.
(Answer: *pitches*, verb.)
- ii) The cricket _____ is wet today.
- iii) Many thoughts _____ through his mind when his son was in the operating theatre.
- iv) I wish to see his personal _____
- v) You have to feed the cat and its _____
- vi) He has _____ the word wrongly.
- vii) She came first in the 100-metre _____
- viii) The magician cast a _____ on her.
- ix) Please _____ this letter.
- x) 'The muddy ground was _____ with crawling worms'.
(Khushwant Singh: *The Mark of Vishnu*)

2.4.2 Noun and Adjective

You have seen that a word can be used both as a noun and a verb and thus have different meanings. Now we shall consider words which can be used as nouns and adjectives.

Take these examples:

- i) *kind* (noun) '...an offering of cash and had'
(in kind = using goods or natural products rather than money)
(adjective) 'It is well to be *kind* to the poor.' (Rudyard Kipling: *Kim*).
- ii) *negative* (noun) The answer is in the *negative*. (no)
(adjective) The test gave a *negative* result.
(marked by absence of qualities)
- iii) *sovereign* (noun) The Prime Minister in Britain is appointed
(adjective) by the *sovereign*. (king or queen)
Ours is a *sovereign* state.
(independent and self-governing)
- iv) *general* (noun) He has the rank of a *General*.
(adjective) (the highest rank in the army)
We are going to have a *general* election next month. (throughout the country)

Check Your Progress 7

- 1 Complete this descriptive paragraph, filling in the blanks with the seven adjectives given below:

stern, catholic, novel, perfect, invalid, faint, concrete.

Veeru has a _____ look and people fear him But in fact, he means no harm to anyone. He is a _____ gentleman with _____ tastes. He loves to study the cultures of different countries. But he has _____ similarities with his father. He is short-tempered and is likely to get angry at the slightest offence. At office he makes _____ proposals for a number of things, like a _____ method of keeping records. He was in the army once and claims to have been injured during a battle. However, this has been found to be an _____ claim.

- 2 Use each of the following words in sentences as two different parts of speech having related meanings:

a) as nouns and verbs

address

cable

sound

b) as adjective and verb

close

3

Here are 4 short extracts from R.K. Narayan's the *Guide*. Read them carefully and answer the multiple-choice questions given below. Write a, b, or c for your answer.

- i) There was so much warmth in their approach that he began to feel it was but *right* they should touch his feet; as a matter of fact, it seemed possible that he himself might bow low, take the dust of his own feet, and press it to his eyes.
- ii) He left his seat abruptly, as if he had been stung by a wasp, and approached Velan.
- iii) In that *dark* chamber, as the *bats* whirred about and the far-off sounds of the village ceased, a great silence descended.
- iv) It occurred to him that the best *course* for him would be to run away from the whole thing.

Questions

- i) The word *right* in the first extract means
 - a) not on the left
 - b) proper
 - c) morally just

- ii) In the second extract *left* means
 - a) past tense of leave
 - b) not the right side
 - c) favoured the communist party

- iii) In extract 3 *dark* means
 - a) evil

2.5 LET US SUM UP

In this unit, you have learnt

- to recognize the different meanings of words in different contexts,
- to use words as different parts of speech, with different but related meanings, and
- to use words more effectively in your writing.

2.6 KEYWORDS

'abstract: separated from what is real or concrete

'adjective: a word that names a quality, or that defines or limits a noun

'concrete: existing in material form; that can be touched, felt, etc.

extended: enlarged

'multiple: having many parts or elements

noun: a word (not a pronoun) which can function as the subject or object of a verb, or the object of a preposition

'part of 'speech: one of the classes of words, e.g. noun, verb, adjective

'Phrasal 'verb: e.g., *go in for, put off, take a fiver*

stress: extra force, used in speaking, on a particular word or syllable

verb: a word or phrase indicating what somebody or something does, what state somebody or something is in, what is becoming of something or somebody.

ANSWERS

Check Your Progress 1

i) literal ii) literal iii) extended

Check Your Progress 2

I. *wire* {noun}

- i) length of metal drawn out into a thread.
- ii) a telegram.

A telegram is a message sent through a wire.

bank (noun)

- i) a place where money is deposited and withdrawn on demand.
- ii) a place where reserve supplies are stored.

In both cases something is stored for use later.

principal(noun)

- i) the person who administers and controls a school or college.
- ii) the money put into a business or lent, on which interest is payable.

The common element is the idea of being the chief(person/amount).

Extension of Meaning

bench (noun)

- i) a long seat for two or more people.
- ii) *The bench:* the seat where a judge sits in court.

The common element is 'the seat'.

command (verb)

- e.g. The officer commanded his soldiers to attack the city.
- ii) to deserve and get.
Great men command respect.

In both meanings, one has the right to get something (obedience or respect).

2. i) book ii) principal iii), cold iv) subject v) bank vi) cold vii) Principal
viii) bank ix) book x) subject.

Check Your Progress 3

column (noun)

- i) This building has a number of beautifully carved *columns*. (pillars)
- ii) A *column* of smoke rose from the house. (anything looking like a pillar)
- iii) In today's paper there is a *four-column* article on new books. (division of a page)
- iv) A *column* of soldiers marched past that building. (a number of rows)

comb (noun)

- i) You must use a *comb* to tidy your hair.
- ii) The *comb* on the cock's head shook gently. (the red growth of flesh on top of the head of a cock)

dry (adjective)

- i) In *dry* weather, boys play cricket on this field. (without rain)
- ii) You can't get any wine in the hotels here. It's a *dry* area. (where sale of alcohol is not allowed)
- iii) I find history a *dry* subject. (dull)
- iv) The clothes are *dry*. (not wet)

square (noun)

- i) Can you draw a *square* with each side 10 cm. long?
- ii) I'll meet you in the town *square*. (a broad open place at the meeting of streets)

dress (verb)

- i) I'll be ready in a moment; I'm *dressing*. (put on clothes)
- ii) You'll have to *dress* the chickens before you cook them. (clean and prepare for cooking)
- iii) You'll have to get the wound *dressed*. (cleaned and covered)

Check Your Progress 4

force

- i) abstract
He pushed the door with *great force*. (bodily power)
- ii) concrete
Both Army and Air force were employed to meet the attack. (groups of people trained for military action)

green

- i) abstract
Green is a nice colour for the background of this painting.

ii) concrete
In summer, people gather on the village green. (smooth stretch of grass)

i) abstract
You need to face this angry mob. (Bravery, determination)

ii) concrete
He was wounded in the stomach and the surgeon had to put his guts back in.
(the bowels or intestines)

Check Your Progress 5

1 i) off, ii) up, iii) for, iv) after, v) in.

2 i) give in: yield
ii) gives off: sends out
iii) cover up: prevent it from being noticed
iv) fell for: fell in love with
v) see (you) off: go to the station with you when you are going on a journey
vi) set out: begin a course of action
vii) stand for: represent
viii) make up for: compensate for.

3 *get*
we *got* onto a good start in our business.
The thieves *got away* with all our money.

bring
It's difficult to *bring down* the prices once they go up.
You must *bring up* your children carefully.

show
Very few people *showed up* at the party.
Don't *show off*, People don't like it.

Put through
They had to *put through* the ongoing movies.
Please *put me through* to Mr. Kaushal.

Round up
Let's *round up* the discussion.
The police were trying to *round up* the smugglers.

Check Your Progress 6

ii) pitch (n.), iii) raced (v.), iv) file (n.), v) litter (n.), vi) spelt (v.), vii) mcc (n.),
viii) spell (n.), ix) file (v.), x) littered (v.).

Check Your Progress 7

1 stem, perfect, catholic, faint, concrete, novel, invalid.

2 a) *address*
What is your new *address*? (noun)
The Prime Minister *addressed* the large gathering (verb)

cable
A new telephone *cable* is being laid along the road here. (noun)
He *called* his wife to come soon. (verb)

coil

The electric *coil* of the motor had got burnt up. (noun)

The snake *coiled* itself around the bone. (verb)

sound

Did you hear the *sound* of someone coming? (noun)

They *sounded* the alarm as soon as they knew about the prisoner's escape.
(verb)

b) *close*

Our office is *close* to the shops. (adjective)

Let's *close* all the windows. (verb)

- 3
- i) (b)
 - ii) (a)

 - iv) (a)

4 Specimen Answer

An Interesting Incident

Yesterday, I was coming out of our local *bank* when I felt that my bag had suddenly become *light*. So I went back to look for what I might have left behind. There it was, lying on the floor near the lockers. The *book* I had been reading — a Reader's *Digest* volume. As I picked it up, my eyes fell on a man trying to open one locker after another. I became suspicious. In my hurry to inform the *bank* officers, I dropped the *book* again. The thief flew off dropping the *key* from his hand. The bank officers *sounded* the alarm. I followed the thief to the market square and then to the nursery school. But he had disappeared like a *spirit*.

The *bank* guards *combed* the area till they found him hidden under some *dry* hay behind the nursery. They immediately caught him. They *expressed* their thanks to me and left. For a week, the incident was the *principal subject* of discussion at our house.

UNIT 3 MULTIPLE MEANINGS

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Homonyms: Words having the Same Sounds and Spellings
 - 3.2.1 Homonyms as the Same Part of Speech
 - 3.2.2 Homonyms as Different Parts of Speech
 - 3.2.3 Homonyms used for Puns
- 3.3 Homophones: Words having the Same Sounds but Different Spellings
 - 3.3.1 Homophones as the Same Part of Speech
 - 3.3.2 Homophones as Different Parts of Speech
- 3.4 Words having the Same Spellings but Different Sounds
- 3.5 Words with Some Similarity in Sounds and Spellings
- 3.6 Let Us Sum Up
- 3.7 Key Words
- 3.8 Suggested Reading
- Answers

3.0 OBJECTIVES

After going through this unit, you will be able to

- recognize words which have the same sounds and spellings but entirely different meanings,
- recognize words which have the same sounds but different spellings and meanings,
- recognize words which have the same spellings but are pronounced differently,
- distinguish between words which have some similarity in sounds and spellings, and
- increase your vocabulary for spoken and written English and make your use of the language more effective.

3.1 INTRODUCTION

In the previous unit, you learnt to recognize and use words which had a number of related but different meanings. In this unit, we are going to deal with words which are either pronounced similarly or spelt in the same way, or have a partial similarity, but which have entirely different meanings. While in Unit 3 we discussed words each of which had a number of related but different meanings, in this unit we shall take up words which are entirely different even though they look and/or sound alike. The recognition and use of these words will help you to distinguish between them and to make your speech and writing clear and effective. These are called *homonyms* and *homophones*. In order to appreciate these we must understand two terms *synonym* and *antonym*.

Synonym refers to the sameness of meaning by means of different words within a language. E.g., the word 'laryngitis' and 'sore throat' have the same denotative meaning, although they differ in their context of use, the former used in a more technical sense than the latter. Similarly, the words 'steed' and 'charger' in a more poetic way represent the meaning of the word 'horse'. As a literary device the use of synonyms functions as emphasis as well as to expand the range of meaning. e.g.

But wherefore let we then our faithful friends,
Associates and *copartners* of our loss
 Lye thus astonisht on the oblivion pool.
 (J. Milton *Paradise Lost* II, 264-66)

The synonyms used are 'friends', 'associates' and 'copartners' and these show the close bonds of friendship and co-operations amongst the followers of Satan in Hell.

Antonyms refer to contrasts in word meaning, particularly in adjectives though also in nouns and verbs, E.g.s. *hot-cold*, *young-old*, *male-female*, *alive-dead*, *buy-sell*. These are mainly used to attract attention to a sense of contrast as in the lines below:

Therefore pardon me,
 And not impute this yielding to *light* love,
 which in the *dark* night hath so discovered.
 (W. Shakespeare *Romeo and Juliet* II, ii)

Here the word 'light' means 'frivolous' and we are also aware of it as an antonym to *dark*.

3.2 HOMONYMS: WORDS HAVING THE SAME SOUNDS AND SPELLINGS

Look at the word *mint* in the following sentences:

- 1 We grow *mint* in our kitchen garden. (a plant whose leaves are used for chutney and for flavouring)
- 2 These coins have just come from the *mint*. (place where coins are made under government authority)

Would you say that *mint* in sentence 1 and *mint* in sentence 2 were two different words pronounced and spelt alike? Or would you say the same word had two different meanings?

In this section we shall deal with words of this type.

3.2.1 Homonyms as the Same Part of Speech

The words we are going to discuss in this section have three things in common.

- i) They have the same pronunciation.
- ii) They have the same spellings.
- iii) They are used as the same part of speech.

But the meanings of the words are different.

Example:

*mole*¹: The *mole* on her left cheek makes her look more beautiful. (permanent small dark spot on a person's skin)

*mole*²: The fur of a *mole* is sometimes used for making garments. (a small, fur-covered animal with tiny eyes. It makes tunnels in the ground to live in.)

Both the words are used as nouns in the sentences above.

Check Your Progress 1

1. Say what parts of speech the italicized words belong to in these sentences. Also give their meanings in a few words.
 - i) a) 'The interior rooms of Bhupati's house faced a *plot* of land that it would be exaggeration to call a garden.'
(Rabindranath Tagore: *Broken Nest*)

 - b) 'Here lies the chief clue to the Shakuntala image, even above the pathos and erotic sentiment implied in the *plot* or story.'
(Henry W. Wells: *Shakuntala's Watering Pot*)

 - ii) a) 'O how long to travel back,
And tread again that ancient track!
That I once more right reach that plain,
Where first I left my glorious train;
**From whence the enlighten'd spirit
sees** That shady City of Palm-trees!' (From H. Vaughan: *The Retreats*)

 - b) Your fate is not written on the *palm*, but in your work.

 - iii) a) 'On such occasions Margayya *charged* a fee for the blank form itself, and then another for tilling in the relevant details.'
(R.K. Narayan: *The Financial Experts*)

 - b) The atmosphere at the party was *charged* with excitement.

 - iv) a) A *lock* of hair hangs on her beautiful forehead.

 - b) The key to the *lock* was missing.

 - v) a) Don't *lie* on the sand.

 - b) Don't *lie* to me.

2. The words in the following pairs of sentences are used in two different contexts and have entirely different meanings. Can you say what the context may be in each case? (Choose from the list given below.) Give the meaning of each word. Check your answers.

months, classroom, hotel, soft drink, parade, Diwali cleaning, on a farm, lending library.

i) a) Write with a blue *pen*.

b) The tiger got into the *pen* and carried off an animal.

ii) a) *Lime* is used for white-washing walls and ceilings.

b) Would you like to have some *lime* juice?

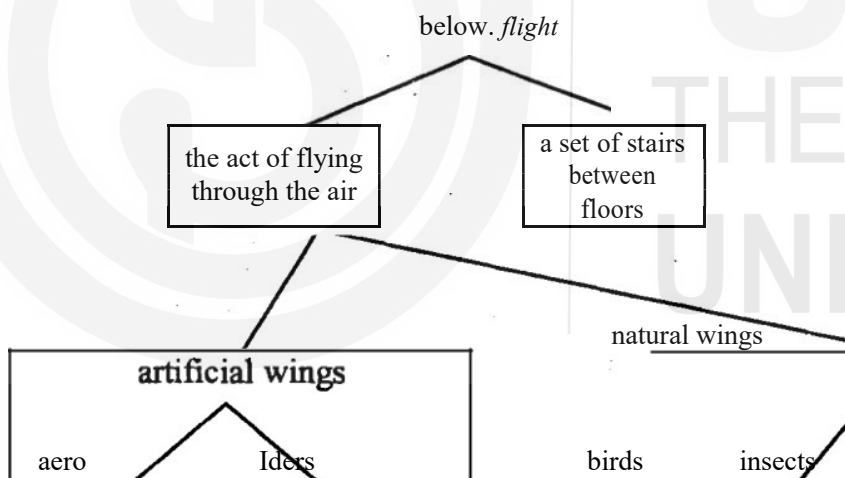
iii) a) *March* is generally pleasant in the hills.

b) He fainted during the *march*.

iv) a) There are several *pages* missing in this magazine.

b) The *page* will carry your luggage to the taxi.

3 Look at the diagram for the word flight



The diagram above explains how the different meanings of the word 'flight' are related to each other and where they branch off or differ from each other. It also gives details of the different uses.

Make simple diagrams for the following words to bring out the different meanings with examples. Use your dictionary.

game, table, trunk.

3.2.2. Homonyms as Different Parts of Speech

In this section, we shall deal with homonyms which belong to different parts of speech. For example, the two words in the following pair are pronounced and spelt alike but have different meanings and are used as different parts of speech.

Example:

- loaf.*
- a) Some young people prefer to *loaf about* rather than work hard for the examinations.
(verb: to spend time idly)
 - b) Please give me a loaf of bread.
(noun: a mass of bread cooked as a separate quantity)

Check Your Progress 2

1 Say which parts of speech the italicized words in "each pair of sentences belong to. Give the meanings in a few words.

- i) a) He put the money away in a *safe*.

- b) It's not quite *safe* to go out in the dark here.

- ii) a) When you *train* children to use their imagination they start creating beautiful

- b) 'The lama, not so well used to *trains* as he had pretended, started at the 3.25 a.m. south-bound 'roared in.'

(Rudyard Kipling: *Kim*)

- iii) a) Robinson Crusoe was *marooned* on an island.

- b) He usually wears a *maroon* pullover.

- iv) a) The poor woman sat on a straw *mat*.

- b) The book had a cover with a *mat* finish.

- v) a) He covered himself with a quilt padded with *down*.

3 b) I am going *down* to get some wood.

vi) a) That book is mine.

b) There is a gold mine at Kolar.

2. Each of the following is in fact two words with different meanings, that is, homonyms:

ball, customs, last, seal, start, state.

Activity 2

Using the clues given, fill in the crossword puzzle below.
(Use your dictionary, if necessary.)



1. When you enter a country, you have to pass through _____ and _____ and get your belongings checked.
2. Please throw the _____ to me.
3. The President made a speech on the _____ of the nation.

Clues Down

1. A large fish-eating animal.
2. We have to _____ early to get there on time.

3.2.3 Homonyms Used for Puns

Writers use words with two or more meanings to say witty things which are clever and amusing.

E.g. 'How is life?'

'Depends on the *liver*'.

The word 'liver' above can be either of two words, both of which would fit the context above. The sentence could mean: 'Life depends on how good your liver (the organ in the body which produces bile and cleans the blood) is.' Or it could mean: 'Life depends on the person who lives it.' This play on the word 'Liver' is called a pun.

Check Your Progress 3

Explain the 'puns' in the following puzzles. Use your dictionary if necessary:

i) Why can't your nose be twelve inches long? Because then it would be *a foot*.

ii) Why didn't the skeleton cross the road? It didn't have the *guts*.

iii) What did the traffic light say to the car? Don't look now. I'm changing.

3.3 HOMOPHONES: WORDS HAVING THE SAME SOUNDS BUT DIFFERENT SPELLINGS

In the previous sections of this unit we have already discussed homonyms, which have the same sounds and spelling but have different meanings. Now we shall discuss words which are spelt differently but pronounced alike. These are called *homophones*.

3.3.2 Homophones as Different Parts of Speech

The pairs of words used above belonged to the same part of speech. But there are pairs of words pronounced alike but spelt differently, and used as different parts of speech. They have different meanings too.

E.g. braid (noun)

The girl wore her hair in braids.
(strands of hair woven together)

brayed (verb)

The donkey *brayed* aloud.
(made a sound like that of a trumpet)

Check Your Progress 5

1 Match the words in columns A and B having the same sounds.

A	B
Beer	B Carrot
ceiling	scent
cellar	serial
corps	boil
Cent	seller
carat	bid
bowl	Core
Cereal	Bier
Dam	sealing
Course	damn

2. Make sentences bringing out the difference in meaning in these pairs of words. Use your dictionary,

i) fare _____
fair _____

ii) hew _____
hue _____

iii) illicit _____
elicit _____

v) **grease** _____
hare _____
Greece _____

vi) gait _____

vii) tire/ Tyre _____

3 ~~Say~~ **gait** whether the words italicized in the sentences below are used properly or not. Say what the correct word is.

i) He ring the *bell* to indicate the alarm. _____

ii) Would you like to have red *beet* for salad? _____

iii) Did they *bury* the dead man? _____

iv) The urgent up Mount Everest was difficult. _____

v) Some poor people have to live on alms. _____

vi) Thank you for the *complement!* _____

vii) There is no electric *current* in the wire.

4 Where is the play on words or 'pun' in the following?

i) 'How is bread made?'

'I know that!' Alice cried eagerly. You take some flour

'Where do you pick the dower?' the White Queen asked, 'In a garden or in the hedges?'

'Well, it isn't picked at all', Alice explained: it's ground
How many acres of ground said the White Queen.

(Lewis Carroll's: *Alice Through the looking Glass*)

ii) 'Mine is a long and sad tale!' said the Mouse, turning to Alice, and sighing 'It is a long tail certainly,' said Alice, looking down with wonder at the Mouse's tail, 'but why do you call it sad?'

(Lewis Carroll: *Alice's Adventures in Wonderland*)

iv) 'Not on thy sole but on thy soul, harsh Jew Thou mak'st thy knife keen.'

(William Shakespeare: *Merchant of Venice*)

3.4 WORDS HAVING THE SAME SPELLINGS BUT DIFFERENT SOUNDS

Look at these sentences:

1 A row of books stood on the shelf.

2 There was a big row outside my house.

In 1 row means 'a number of things in a line*', pronounced /ruu/.

In 2 row means 'a noisy disturbance", pronounced / rau /.

We should be careful not to confuse such words.

Consult your dictionary and write down two pronunciations of these words and give their different meanings.

bow

entrance

live

3.5 WORDS WITH SOME SIMILARITY IN SOUNDS AND SPELLINGS

Till now we have discussed words pronounced or spelt alike. Here are some words which have only slight differences in pronunciation and spelling; this causes confusion.

Examples.

- | | | |
|----|----------------------|--|
| 1) | <i>access</i> (noun) | right of approaching; way to a place. |
| | <i>excess</i> (noun) | the fact of being more than what is proper . |

There is no access to the house through this part of the forest.
Excess of rich fried food is bad for anyone.

- | | | |
|----|------------------------|---|
| 2) | <i>career</i> (noun) | progress through life; profession. |
| | <i>carrier</i> (noun) | a person or company that carries goods or people for payment. |

A career in journalism is quite exciting.
India has a number of aircraft carriers.

Check Your Progress 7

- 1 Fill in the blanks in the sentences below with suitable words from the list given here:

alternate	symmetry	carrots	artist
alternative	cemetery	carat	grave
			art
			artiste

- i) You should eat _____ if you want to improve your eyesight.
- ii) We bought butter and milk from the _____.
- iii) You must come for a check-up every _____ day.
- iv) The soldier was buried in this _____.
- v) Yamini Krishnamurti is a renowned _____.
- vi) This building lacks _____ in design.
- vii) Our plan has failed. We must look for an _____ solution.
- viii) Shyam bought a 24 _____ gold watch.
- ix) It is convenient to make a note of all one's appointments in a _____.
- x) The _____ painted the portrait in a hurry.

- 2 Read the following passage and answer the questions given below. Check your answers,

Before actually entering the university for my B.A., I had a whole year's reprieve by failing in the university entrance examination held in the high school. I had expected to fare ill in physics and chemistry, both of which had defied my understanding. I never understood what I was expected to do with the "data" provided with the so-called problems the relevance of "atmospheric pressure" or "atomic weight," or what to do with logarithm tables, or the why or how of a "normal" solution. These points never became clear to me either through my own efforts or through our teacher's explanations. I had been certain of failure in these two subject, but, as if by a miracle, I had somehow passed in them, though not with flying colours. On the contrary, I had failed where I was most confident — English. I failed so miserably and completely that everyone wondered if I was literate at all. My father, in spite of his strict attitudes in school matters, had one very pleasant quality — he never bothered about the examination results. He always displayed sympathy for a fallen candidate; he had no faith in the examination system at all. But even he was forced to exclaim in surprise, "Stupid fellow, you have failed in English! Why?" Proficiency in English being a social hallmark, I remained silent without offering any explanation, though I knew why. One of our English texts was a grey-bound book of chilling dullness called *Explorations and Discoveries*, pages full of Mungo Park's expeditions and so forth. In my whole career I have not come across any book to match its unreadability. I had found it impossible, and totally abolished it from my universe, deciding to depend upon other questions in the examination from *Oliver Twist* or *Poetical Selections*. But I found in the examination hall that four out of six questions were based on *Explorations* - that horrible man the question-setter seemed to have been an abnormal, explorationist. I gave up, left the examination hall in half an hour, and sat in contemplation on one of the brick monuments beside the lily pond.

(From R.K. Narayan: *My Days*, Orient Paperbacks)

Glossary

reprieve	postponement; delay
defied	offered difficulties that could not be overcome
'data	facts
'atmospheric 'pressure:	pressure due to the weight of the column of air above a point; about 6.6 kg. per square inch at sea level
atomic weight	weight of an atom of an element expressed on a scale in which an atom of oxygen is 16
'logarithm	one of a series of numbers which make it possible to work out problems in multiplication and division by adding and subtracting. Example: $2^3 = 8$ therefore, 3 is the logarithm of 8 to base 2, or $3 = \log_2 8$. remarkable and surprising event with great success
'miracle	
with 'flying' colours	
on the 'contrary	a phrase used to make a contradiction more emphatic
'literate	able to read and write
proficiency	skill; being an expert
'hallmark	distinguishing characteristic (of excellence)
'chilling'	making cold
Expedition	a journey for a definite purpose
Unreadability	the quality of not being easy or pleasant to read
abolished	do away with
universe	Everything that exists
abnormal	different from what is normal
explorationist	one who makes a special study of explorations
Contemplation	deep thought
Monument	a building, column, or statue serving to keep alive the memory of a person or event

Questions

- i) In what subjects did the author pass even though he didn't expect to?

- ii) What subject did he fail in?

- iii) Choose the best answer:
The author's father was not disturbed by his son's examination results because
- he was a man of wide sympathies.
 - he did not think the examination system was fair and reliable.
 - he knew that his son was stupid.
- _____
- iv) Why was it necessary to learn English well in those days?

- v) 'abolished it from my universe' means that he paid no attention to that book. Therefore, *abolished* and *universe* here are examples of
- multiple meanings.
 - extended meanings.
- Which? _____
- vi) Give homophones for 'whole' and 'fare'

- vii) Say yes or no.
- a) *entrance* in this passage refers to the examination which had to be passed in order to enter the university for higher studies.
 - b) *tables* here mean pieces of furniture with the tops and legs. _____
 - c) *subjects* here mean members of a State ruled over by a king. _____
 - d) *faith* here means religion. _____
 - e) *bound* here means fastened and covered with cardboard. _____
 - f) *career* is a support for luggage, etc. fixed to a bicycle, motor-car, etc. _____

3.6 LET US SUM UP

In this unit you have learnt

- to distinguish words having the same pronunciation and spelling, but different meanings,
- to distinguish words pronounced alike but spelt differently,
- to distinguish words which are spelt alike but pronounced differently, and
- to use such words correctly in your own writing to make it more effective.

3.7 KEY WORDS

'homonym: a word that is the same in form and sound as another but different in meaning

e.g. *about* = a little more or less than
(about three kilometers)
about = here and there
(they were running about)

'homophone: a word pronounced like another but different in meaning, spelling or

e.g. *son, sun.*

pun: humorous use of different words which sound the same or of two meanings of the same word.

3.8 SUGGESTED READING

1. Lewis Carroll: *Alice's Adventures in Wonderland.*
- 2 R.K. Narayan: *My Days.*

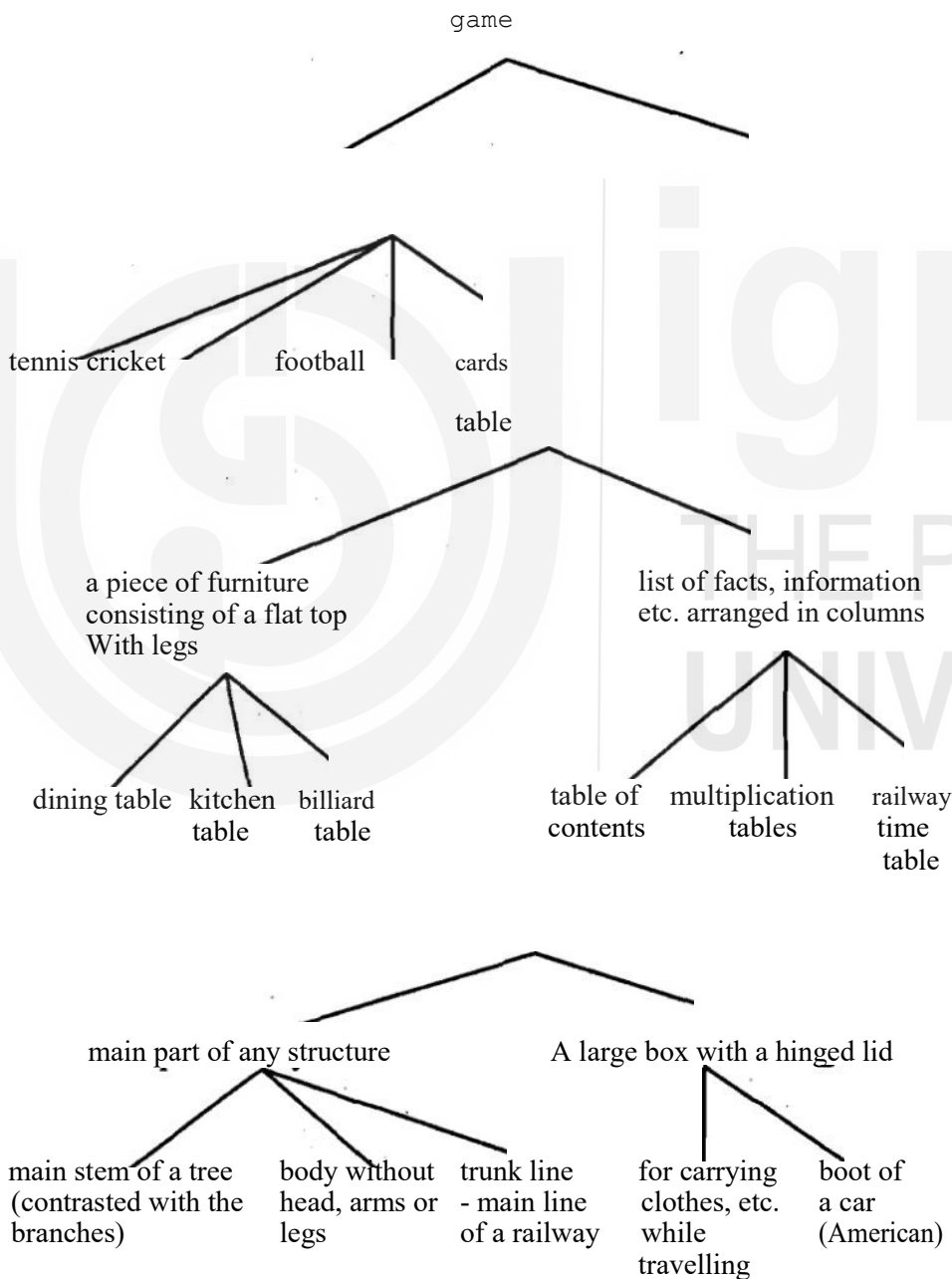
ANSWERS

Check Your Progress 1

- 1 i) a) noun: a piece of ground, usually small.
b) noun: plan of the events in a story.
- ii) a) noun: a tree growing in warm climates with no branches and a mass of large leaves at the top.
b) noun: inner surface of the hand between the wrist and the fingers.
- iii) a) verb: asked as a price.
b) verb: filled.

- iv) a) noun: portion of hair that naturally hangs together.
 - b) noun: appliance or mechanism by which a door, lid, etc. may be fastened with a bolt.
 - v) a) verb: put oneself flat on a horizontal surface.
 - b) verb: make a statement that one knows to be untrue.
- 2 i) a) classroom; an instrument used for writing.
- b) on a farm; an enclosure for cattle.
- ii) a) Diwali cleaning; white substance got by burning limestone.
- b) soft drink; a round, juicy fruit like a lemon but more acid.
- iii) a) months; the third month of the year.
- b) parade; the act of walking with a regular step.
- iv) a) lending library; one side of a sheet of paper in a book, etc.
- b) hotel; a boy servant in a hotel, club, etc.

3



Check Your Progress 2

- 1 i) a) noun: a fireproof and burglarproof box in which money and other valuable are kept.
 b) adjective: free from danger.
 ii) a) verb: teach and give practice to someone.
 b) noun: train = a number of railway coaches, wagons, etc. joined together.
 iii) a) verb: put on a desert island, uninhabited coast, etc. and abandoned there.
 b) adjective: of brownish-red colour.
 iv) a) noun: a piece of material, woven or plaited, of straw, fibre, etc. used as a floor covering or for sleeping on.
 b) adjective: dull, not shiny.
 v) a) noun: soft under-feathers of birds.
 b) adverb: from a higher to a lower place.
 vi) a) (possessive) pronoun: belonging to me.
 b) noun: excavation in the earth from which minerals are extracted.
- 2 Across: 1 customs 4 ball 6 state
 Down: 2 seal 3 start 5 last

Check Your Progress 3

- i) 'a foot' can mean both 'twelve inches' and 'the lower end of the leg, beginning at the ankle'.
 ii) 'guts' can mean both 'intestines' and 'courage'.
 iii) 'changing' here can mean both 'changing the colour', e.g., green to red, or 'changing clothes'.

Check Your Progress 4

- i) a) noun: a festival or entertainment, usually outdoor.
 b) noun: destiny, the power looked upon as controlling all events.
 ii) a) verb: playing grates of chance for money.
 b) verb: make playful, jumping or skipping movements.
 iii) a) adjective: using the spoken word.
 b) adjective: related to hearing.

Check Your Progress 5

A	B
Beer	Bier
Ceiling	Sealing
Cellar	Seller
Corps	Core
Cent	Scent
Carat	Carrot
Bowl	Boll
Cereal	Serial
Dam	Damn
Course	Coarse

- 2 i) What is the bus/are to the station?
 I met an old friend at the trade fair.
 ii) Let's New down this branch, as it keeps striking the electric wires. Look at the beautiful *hues* of the rainbow.

- iii) Some people have been arrested for *illicit* sale of opium.
I tried my best to *elicit* the truth from him
- iv) He applied *grease* to the rusty parts of the machine. Athens is the capital of *Greece*.
- v) A *hare* was eating grass on our lawn. His *hair* is falling fast.
- vi) I can recognize a person by his *gait*.
We have to buy the tickets at the *gate* before entering the exhibition grounds.
- vii) The front *tyre* of our scooter was punctured. A long walk will *tire* the child.
- 3 i) No. It should be *bell*.
ii) Yes.
iii) No. It should be *buried*.
iv) No. It should be *ascent*.
v) Yes.
vi) No. It should be *compliment*.
vii) No. It should be *current*.

- 4 i) The words *flour* and *flower* are homophones, that is, they have the same sounds, but different spellings and meanings. They are mixed up here by the White Queen. Again 'ground' is two words which are homonyms. In the first use, it means the past participle form of 'grind' that is, reduced to powder by crushing between millstones. In the second use, it means 'the surface of the
- ii) 'Tale' and 'tail' are homophones. The Mouse and Alice mix up the two words.
- iii) The Jew is shown as sharpening his knife on the under surface or the sole of his shoe. The speaker means that the Jew's 'soul' will suffer. 'Sole' and 'Soui' are homophones.

Check Your Progress 6

- bow (n.) a piece of wood curved by a tight string used for shooting arrows. bow!
- Bow (v.) to bend the head or body.
- entrance (n.) opening by which one enters.
- entrance (v.) to fill with emotion and delight.
- live (v.) to be alive.
- live (adj.) having life e.g. *live* fish.

Check Your Progress 7

- 1 i) carrots, ii) dairy, iii) alternate, iv) cemetery, v) artiste, vi) symmetry,
vii) alternative, viii) carat, ix) diary, x) artist.
- 2 i) In physics and chemistry
ii) In English
iii) b)
iv) It was a hallmark of social status.
v) b) extended meanings
vi) whole — hole
fare — fair
vii) a) Yes, b) No, c) No, d) No, e) Yes, f) No.

UNIT 4 STUDY OF LITERARY TEXTS

Structure

- 4.0 Objectives
- 4.1 Introduction
- 4.2 M.K. Gandhi: *Playing the English Gentleman*
- 4.3 Gerard Manley Hopkins: *Spring*
- 4.4 Let Us Sum Up
- 4.5 Suggested Reading
- Answers

4.0 OBJECTIVES

After going through this Unit, you will be able to

- understand the ideas contained in a simple prose passage or a poem,
- use a dictionary to find out the particular meaning of a word that will fit the context in which it appears in a passage,
- understand the meanings of words used in extended senses in a passage,
- rewrite a given text in a different style.

4.1 INTRODUCTION

In Units 9-10, you are going to study some prose passages and simple poems. To understand them in depth, you will need to understand the meanings of the content words used in them. In this way, you will reinforce your understanding of Units 1-6, where content words and their meanings were discussed. In doing the exercises related to the passages and poems in units 9- 10, you'll need to use your dictionary a lot. We have not glossed many of the words in the passages or poems, as we would like you to use your dictionary as much as possible. .

4.2 M.K. GANDHI: *PLAYING THE ENGLISH GENTLEMAN*

Read the following passage from Gandhiji's autobiography, *The Story of My Experiments with Truth*. The original was written in Gujarati and Mahadev Desai translated it into English.

In this passage, Gandhiji has written about his life as a student in England.

After you have read the passage, try to do the exercises given here. After completing each exercise, check your answers with those given at the end of the Unit

Playing the English Gentleman
M.K. Gandhi

1. My faith in vegetarianism grew on me from day to day. Salt's book whetted my appetite for dietetic studies. I went in for all books available on vegetarianism and read them. One of these, Howard Williams' *Jute Ethics of Diet*, was a

'biographical history of the literature of humane dietetics from the earliest period to the present day'. It tried to make out that all philosophers and prophets from Pythagoras and Jesus down to those of the present age were vegetarians. Dr. Anna Kingsford's *The Perfect Way in Diet* was also an attractive book. Dr. Allinson's writings on health and hygiene were likewise very helpful. He advocated a curative system based on regulation of the diet. Himself a vegetarian, he prescribed for his patients also a strictly vegetarian diet. The result of reading all this literature was that dietetic experiments came to take an important place in my life. Health was the principal consideration of these experiments to begin with. But later on religion became the supreme motive.

2. Meanwhile my friend had not ceased to worry about me. His love for me led him to think that, if I persisted in my objections to meat eating, I should not only develop a weak constitution, but should remain a duffer, because I should never feel at home in English society. When he came to know that I had begun to interest myself in books on vegetarianism, he was afraid lest these studies should muddle my head; that I should fritter my life away in experiments, forgetting my own work, and become a crank. He therefore made one last effort to reform me. He one day invited me to go to the theatre. Before the play we were to dine together at the Holborn Restaurant, to me a palatial place and the first big restaurant I had been to since leaving the Victoria Hotel. The stay at that hotel had scarcely been a helpful experience for I had not lived there with my wits about me. The friend had planned to take me to this restaurant evidently imagining that modesty would forbid any questions. And it was a very big company of diners in the midst of which my friend and I sat sharing a table between us. The first course was soup. I wondered what it might be made of, but dared not ask the friend about it. I therefore summoned the waiter. My friend saw the movement and sternly asked across the table what was the matter. With considerable hesitation I told him that I wanted to inquire if the soup was a vegetable soup. 'You are too clumsy for decent society', he passionately exclaimed. 'If you cannot behave yourself, you had better go. Feed in some other restaurant and await me outside.' This delighted me. Out I went. There was a vegetarian restaurant close by, but it was closed. So I went without food that night. I accompanied my friend to the theatre, but he never said a word about the scene I had created. On my part of course there was nothing to say.
3. That was the last friendly tussle we had. It did not affect our relations in the least. I could see and appreciate the love by which all my friend's efforts were actuated, and my respect for him was all the greater on account of our differences in thought and action.
4. But I decided that I should put him at ease, that I should assure him that I would be clumsy no more, but try to become polished and make up for my vegetarianism by cultivating other accomplishments which fitted one for polite society. And for this purpose I undertook the all too impossible task of becoming an English gentleman.
5. The clothes after the Bombay cut that I was wearing were, I thought, unsuitable for English society, and I got new ones at the Army and Navy Stores. I also went in for a chimney-pot hat costing nineteen shillings-an excessive price in those days. Not content with this, I wasted ten pounds on an evening suit made in Bond Street, the centre of fashionable life in London; and got my good and noble-hearted brother to send me a double watch-chain of gold. It was not correct to wear a ready-made tie and I learnt the art of tying one for myself. While in India, the mirror had been a luxury permitted on the days when the family barber gave me a shave. Here I wasted ten minutes every day before a huge mirror, watching myself arranging my tie and parting my hair in the correct fashion. My hair was by no means soft, and every day it meant a regular struggle with the brush to keep it in position. Each time the hat was put on and off, the hand would automatically move towards the head to adjust the hair, not to mention the other

civilized habit of the hand every now and then operating for the same purpose when sitting in polished society.

6. As if all this were not enough to make me look the thing, I directed my attention to other details that were supposed to go towards the making of an English gentleman. I was told it was necessary for me to take lessons in dancing, French and elocution. French was not only the language of neighbouring France, but it was the *lingua franca* of the Continent over which I had a desire to travel. I decided to take dancing lessons at a class and paid down £3 as fees for a term. I must have taken about six lessons in three weeks. But it was beyond me to achieve anything like rhythmic motion. I could not follow the piano and hence found it impossible to keep time. What then was I to do? The recluse in the fable kept a cat to keep off the rats, and then a cow to feed the cat with milk, and a man to keep the cow and so on. My ambitions also grew like the family of the recluse. I thought I should learn to play the violin in order to cultivate an ear for Western music. So I invested £3 in a violin and something more in fees. I sought a third teacher to give me lessons in elocution and paid him a preliminary fee of a guinea. He recommended Bell's *Standard Elocutionist* as the text book, which I purchased. And I began with a speech of Pitt's.
7. But Mr. Bell rang the bell of alarm in my ear and I awoke.
8. I had not to spend a lifetime in England, I said to myself. What then was the use of learning elocution? And how could dancing make a gentleman of me? The violin I could learn even in India. I was a student and ought to go on with my studies. I should qualify myself to join the Inns of Court. If my character made a gentleman of me, so much the better. Otherwise I should forego the ambition.
9. These and similar thoughts possessed me, and I expressed them in a letter which I addressed to the elocution teacher, requesting him to excuse me from further lessons. I had taken only two or three. I wrote a similar letter to the dancing teacher, and went personally to the violin teacher with a request to dispose of the violin for any price it might fetch. She was rather friendly to me, so I told her how I had discovered that I was pursuing a false ideal. She encouraged me in the determination to make a complete change.
10. This infatuation must have lasted about three months. The punctiliousness in dress persisted for years. But henceforward I became a student.

(from *An Autobiography: The Story of My Experiments with Truth*, Navjivan Trust)

Check Your Progress 1

- a) i) How did Gandhi become interested in experiments in diet?

- ii) How did his friend try to 'reform' him and take him away from vegetarianism?

iii) How did Gandhi try to make up for his vegetarianism?

iv) What changes did Gandhi introduce in his style of living in order to become polished?

v) What things did Gandhi decide to learn in order to become an English gentleman?

vi) What else did he have to learn to cultivate an ear for Western music?

vii) How did Gandhi realize his mistake?

viii) What was the main purpose of Gandhi's stay in London?

b) Now look at Paragraph 1 of the passage again and answer these questions:

i) Gandhiji says: Salt's book whetted my appetite for dietetic studies." To *whet* something (like a knife) is to sharpen it by rubbing it on a hard surface. *Appetite* is desire for food. What is the meaning of the phrase Gandhiji uses here?

ii) Howard Williams' book was about 'humane dietetics. In what way is the word 'humane' different from 'human'? And how are the two words related?

iii) Differentiate between *philosophers* and *prophets*.

iv) Choose the correct answer. The book *The Ethics of Diet* tried to prove
a) that vegetarians naturally became philosophers,
b) that all philosophers were vegetarians.

v) Dr. Allinson's writings advocated that a regulated vegetarian diet could remove illness and disease. What word suggests this?

vi) 'advocated' means
a) fought in court for
b) supported
c) advised
d) Which?

vii) Distinguish between 'advocated' and 'prescribed' as used in Paragraph 1.

c) Now read Paragraph 2 carefully and answer these questions:

i) The word 'persisted' has been used twice in the passage—once in Paragraph 2 and again in Paragraph 10. There is a slight difference in the meanings it has at the two places. What is it?

ii) Why did Gandhi's friend worry about his (Gandhi's) vegetarianism? Give two reasons.

iii) The words 'constitution', 'crank', and 'course' have a number of different meanings. Give two meanings of each word, including the one which fits in the context of the passage and say which meaning it has in the passage.

iii) What is meant by *polite society* in Paragraph 4? How does it differ from *polished society*, referred to in Paragraph 5?

iv) What does the word 'accomplishments' mean here?

v) What did Gandhi do to become an English gentleman?

vi) Look at the word 'operating' in Paragraph 5. Does it mean (a) moving, (b) working, (c) cutting?

vii) In Paragraph 3, you have the word 'tussle'. Which word in Paragraph 5 means almost the same as 'tussle'?

viii) Look at the phrasal verb 'make up for' in Paragraph 4. How does it differ from 'make out', used in Paragraph 1?

ix) Look at the use of the word 'luxury' in Paragraph 5. In what sense is it used here?

x) What does the word 'civilized' mean in Paragraph 5?

e) Read Paragraphs 6 & 7 and answer the following questions:

i) Look at the expression 'to make me look the thing'. What does it refer to?

ii) Why did Gandhi wish to learn French?

iii) Explain the phrases 'keep time' and 'keep off'.

iv) Give two meanings of 'cultivate'. What is meant by 'cultivate an ear for'?

v) What is the 'pun' in Paragraph 7?

f) Read Paragraphs 8,9 & 10 carefully. Then answer these questions.

i) What profession did Gandhi wish to join after his studies? What words in the passage indicate this?

ii) What did Gandhi finally realize would make a gentleman of him?

iii) Gandhi realized he had been following 'a false ideal'. What was it?

iv) What was the 'infatuation' Gandhi says lasted about three months?

v) In Paragraph 5, Gandhi talks about the great care he took to improve his dress and looks. Which word in Paragraph 10 refers to this?

4.3 GERARD MANLEY HOPKINS: 'SPRING'

In this section, you are going to study the poem 'Spring' written by Gerard Manley Hopkins. Read it carefully and then answer the questions about the ideas contained in the poem. To answer these questions, you must understand the meanings of the words used. Hopkins (1844-1889) coined new words to describe his feelings and used some words which had remained unused in English for a long time. Many of his poems are about his feelings about nature and God.

The poem 'Spring' is a sonnet, that is, a poem of 14 lines. The first stanza of eight lines is called an 'octave', and the second stanza of six lines a 'sestet'. In the octave, he describes the lushness or richness of Spring, and in the sestet, he relates Spring to the childhood of man in Eden. He begs Christ to save children from sin.

Spring

Nothing is so beautiful as Spring—

When weeds, in wheels, shoot long and lovely and lush;
Thrush's eggs look little low heavens, and thrush
Through the echoing timber does so rinse and wring
The ear, it strikes like lightnings to hear him sing:
The glassy peartree leaves and blooms, they brush
The descending blue; that blue is all in a rush
With richness; the racing lambs too have fair their fling.

What is all this juice and all this joy?

A strain of the earth's sweet being in the beginning
In Eden garden—Have, get, before it cloy,
Before it cloud, Christ, lord, and sour with sinning,
Innocent mind and Mayday in girl and boy,
Most, O maid's child, thy choice and worthy the winning.

Glossary

Eden: According to Christian belief, a place of perfect beauty and delight in the beginning of Creation.

Mayday: the first of May, celebrated as a Spring festival.

maid's child: Christ, son of the Virgin Mary.

In general, extensions of meaning occur more often in poetry than in prose, because a poet tries to convey his special experience to the reader through word-pictures.

Let's study the extended meanings in the poem 'Spring'. Use your dictionary wherever necessary.

Check Your Progress 2

a) Read stanza I, and answer these questions:

i) What does the word 'wheels' in line 2 indicate?

ii) Which two words indicate the beauty of the weeds?

iii) Look at the word-picture 'Thrush's eggs look little low heavens'. Why does the poet describe the eggs as 'little low heavens'?

iv) Which two words suggest that the thrush's song purifies or cleans the listeners? How?

y) Which words tell us that the thrush's song is sharp and clear?

vi) In what sense are peartree leaves 'glassy'?

vii) Which four words in the first stanza show that there is a movement and excitement in this season?

viii) Which word indicates that the sky appears to be coming down?

b) Read stanza 2 and answer these questions:

i) What does 'juice' mean here? Is there a word in stanza 1 that has a similar meaning? How are they related?

ii) Why is Spring compared to the beginning of Creation when man lived in Eden?

iii) Which three verbs indicate that the joy of Spring will lose its freshness and vitality as a result of the sins committed by man?

iv) What period of man's life does 'Mayday' refer to?

c) Each of these spellings represent at least two words that are homonyms. Form sentences to illustrate two meanings of each:

i) fair

ii) leave

iii) spring

iv) strain

v) strike

4.4 LET US SUM UP

In this Unit, we have given you practice in the study of

- passages of prose and poetry,
- the special meanings conveyed by words when used in their extended senses,
- the word pictures created by the writer,
- the different meanings words have in different contexts, and
- the difference between homonyms.

4.5 SUGGESTED READING

Dictionaries

Paul Proctor, Chief Editor, *Longman Dictionary of Contemporary English*, Longman.

Hornby, A.S. (2003) *Oxford Advanced Learner's Dictionary of Current English*, Sixth Edition, E.L.B.S. and Oxford University Press.

Autobiographies

M.K. Gandhi: *An Autobiography: The Story of My Experiments with Truth*

Jawaharlal Nehru: *An Autobiography*

R.K. Narayan: *My Days*

Poems

G.M. Hopkins: 'God's Grandeur'

G.M. Hopkins: 'Pied Beauty'

John Keats: 'To Autumn'

ANSWERS

Check Your Progress 1

- a) i) He read a number of books on vegetarianism. Salt's book first aroused his interest in the subject. Then he read some books by other authors.
- ii) His friend invited him to go to the theatre. Before that they were to dine together. The friend thought that Gandhi would eat whatever was served to him because he would be too shy to enquire what was being served.

- iii) He decided to cultivate accomplishments that would make him fit for polite society
 - iv) He made changes in his clothes and hair-style.
 - v) He decided to learn dancing, French, and elocution. He had to learn to play the violin.
 - vi) He realized that he did not have to spend a lifetime in England and elocution and dancing would not be of much use to him.
 - viii) He had come to London to study and qualify for the Inns of Court, i.e. to become a barrister.
- b) i) It means that the book by Salt increased his interest in dietetic studies.

'Humane' means 'based on considerations of human kindness'. Humane dietetics thus means the study of a diet system which does not include animal flesh as food because it involves the slaughter of animals. 'Human' has the general sense: 'concerning man'. The relationship of the two words is clear. They both refer to the feelings which human beings are supposed to have.

- iii) 'Philosophers' study the nature and meaning of human life and the path to goodness. A 'prophet', according to the Christian, Jewish and Muslim religions, is one who believes he has been directed by God to explain His (God's) will. Pythagoras was a philosopher and Jesus was considered a prophet.

iv) (b)

curative

v) (b)

vi) 'advocated' means 'spoke in favour of; supported'. 'Prescribed' means 'ordered or gave something as a medicine or treatment for a sick person'.

- i) In Paragraph 2, it means 'continued firmly in spite of opposition'. In Paragraph 10, it means 'continued to exist'.

- ii) First, he thought Gandhi would develop a weak constitution. Second, he thought Gandhi would never feel at home in English society.

iii) *Constitution*

1 the body of laws and principles according to which a country is governed.

2 the general condition of a person's body or mind.

3 In the passage, the word has the second meaning. *Crank*

1. an apparatus for changing movement in a straight line into circular movement.

2 a person with very strange, odd or peculiar ideas.

3 In the passage, the word has the second meaning. *Course*

1 a complete body of studies in a college, university, etc.

2 any of the several parts of a meal.

3 In the passage the word has the second meaning.

- iv) A restaurant is a place where food is sold and eaten. A hotel is a building where one can stay by paying a certain amount of money per day. In India, 'hotel' is often used to mean 'restaurant' also.

- v) He wanted to enquire if the soup served to him was a vegetable soup.
- vi) (c)
... It means a place where plays are staged.
- d) i) Because Gandhi realized that his friends attempt to take him away from vegetarianism arose out of his love for him.
- ii) 'Polished' means: 'made smooth and shiny by continual rubbing; made less rough and more graceful'. The second meaning is intended in the passage.
- iii) 'Polite society' refers to a society in which people have or show oneness of feeling, interest in the arts, and refined manners. 'Polished society' is one in which people speak and behave in a graceful manner.
- iv) It means things successfully completed.
- v) He bought new clothes at Army and Navy Stores, an expensive hat, and an evening suit made in Bond street. He learnt the art of putting on a tie and spent ten minutes in front of a mirror every day to arrange his tie and part his hair in the correct fashion.
- vi) (b)
- vii) struggle
... 'make up for' means 'to compensate for', 'make out' in Paragraph 1 means 'to prove by arguments'.
- ix) 'luxury' here means 'something that is not considered necessary but provides great comfort'.
- x) 'civilized' in the passage means 'related to a developed society with a higher level of education and manners'.
- e) i) It refers to Gandhi's attempts to become an English gentleman.
- ii) Because it was the language used all over Europe and it would be necessary for him to know the language in order to travel on the Continent.
- iii) 'keep time' means 'to follow the correct time in music and dancing', 'keep off means 'to prevent from coming'.
- iv) 'cultivate' means (a) to grow crops, (b) to develop by training. 'To cultivate an ear for music' means 'to train oneself to appreciate music'.
- v) There is a pun on the word 'bell'. The first 'Bell' refers to the author who wrote the book on elocution. The second 'bell' comes in the phrase 'the bell of alarm' and means 'something that gives a warning'.
- f) i) He wanted to become a barrister. 'The Inns of Court' mentioned in the passage mean 'the law societies in London to one of which an English barrister must belong'.
- ii) His character.
- iii) That he should become an English gentleman by wearing English clothes and learning dancing, elocution and French.
- iv) His fondness for English ways of dress and behaviour.
- v) 'punctilious'.

Check Your Progress 2

- a) i) The weeds growing in circles.
- ii) 'lovely' and 'lush'.

- iii) The eggs are greyish blue in colour and have a curved surface like the sky, but they are small and low, compared to the sky, which is vast and high.
 - iv) 'rinse' and 'wring'.
These are the actions we perform when we wash and clean our clothes.
 - v) 'it strikes like lightnings.'
 - vi) They are transparent and shining.
 - vii) 'brush', 'rush', 'racing' and 'fling'.
 - viii) 'descending'.
- b) i) It means vitality and freshness. The word 'richness' in stanza 1 has a similar meaning. When trees and plants put forth new leaves and flowers, they are filled with juice, that is, they are rich in sap.
- ii) Because in Eden everything was as fresh as the plants, the birds, and the animals in Spring.
 - iii) 'cloy', 'cloud', 'sour'.
 - iv) To his youth.
- c) i) *fair* — The girls of Kashmir are/air and lovely.
I bought sarees and baskets of fruit at the/air.
- ii) *leave* -The train *leaves* Delhi at 6 p.m.
I have applied for a day's *leave*.
 - iii) *spring* – The *springs* of our car need to be replaced.
There are hot water *springs* in Rajgir.
 - iv) *strain* - He *strained* himself by overwork.
You must *strain* the tea before adding milk.
 - v) *strike* - The workers have gone on *strike* to press their demand for higher wages.
Strike the ball hard so that it goes to the boundary.