



DEGREE III SEMESTER ENGLISH NOTES

VIVEKANANDA DEGREE & PG COLLEGE
(Affiliated to Satavahana University)
KARIMNAGAR

**-Prepared By
Dhanapuri Sagar
Lecturer in English
M.A. (Eng), B.Ed., PGDPMIR.,MBA
8885549467**



**ANNOTATIONS
POETRY
UNIT I
STOPPING BY WOODS ON A SNOWY EVENING – ROBERT FROST**

1. Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.
2. My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.
3. He gives his harness bells a shake
To ask if there is some mistake.
The only other sounds the sweep
Of easy wind and downy flake.
4. The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep
And miles to go before I sleep

Reference: The given lines are taken from the famous poem “Stopping by Woods on a Snowy Evening” written by Robert Frost (1874-1963). He was one of the greatest American poets of the twentieth century. Frost is well known for his poems about nature, rural life, and human experiences. His language is simple but his poems contain deep meanings and philosophical ideas. He received the Pulitzer Prize for poetry four times and remains one of the most celebrated poets in English literature.

Context: In this poem, the speaker is travelling through a snowy countryside on a winter evening. He stops near a beautiful forest to enjoy the peaceful sight of snow falling on the trees. The quiet woods attract him with their beauty and silence. His horse is surprised because there is no farmhouse nearby, and stopping at such a lonely place is unusual. Although the speaker is fascinated by the lovely woods, he remembers that he has important promises to keep and responsibilities to fulfil. Therefore, he decides to continue his journey instead of staying in the forest.

Meaning: The poem describes a quiet winter evening when the speaker stops to admire the beauty of a snow-covered woods. The peaceful surroundings fill his mind with joy and calmness. His horse shakes its harness bells as if asking why they have stopped in such a lonely place. Apart from the sounds of the bells. Only the gentle

wind and softly falling snow can be heard, making the atmosphere silent and peaceful. The speaker explains both the beauty and the mystery of nature. The forest attracts him and invites him to stay for a while. However, he remembers that he has promises to keep. These promises represent his duties and responsibilities in life. The repeated line, “And miles to go before I sleep,” emphasizes that he still has much work to be done before he can take rest.

Conclusion: The central idea of the poem is that we should admire the beauty of nature, but we should never forget our duties and commitments. True satisfaction comes from balancing the enjoyment of life with the responsible fulfillment of our promises.

POETRY
UNIT - II
INVICTUS - WILLIAM ERNEST HENLEY

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Reference: William Ernest Henley (1849 - 1903) was a Victorian poet, critic, and editor, remembered for his illness and disability. His most famous poem *Invictus* reflects his indomitable spirit and belief in human will power. It is written during his long stay in hospital while battling to tubercular arthritis, the poem has inspired generations with its message of courage and endurance.

Context: These lines are taken from the poem *Invictus*. Hindi describe his response to life hardships and unpredictable challenges. Despite suffering from severe illness and physical pain he asserts that he has never given in to despair or cried out in weakness. The imagery of circumstance and chance reflects the uncontrollable forces of life, while the violent metaphors of “fell clutch” and “bludgeonings” emphasize the harshness of fate.

Meaning: The poet conveys that even when life becomes extremely difficult and painful, he does not give into weakness or hopelessness. He accepts that chance and circumstance can strike hard leaving him wounded but he refuses to go down or lose his dignity. He remains unbroken showing his inner strength and courage. This passage highlights the central theme of the poem “The human will can remain undefeated even in the face of suffering and adversity”.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

Reference: William Ernest Henley (1849 - 1903) was a Victorian poet, critic, and editor, remembered for his illness and disability. His most famous poem *Invictus* reflects his indomitable spirit and belief in human will power. It is written during his long stay in hospital while battling to tubercular arthritis, the poem has inspired generations with its message of courage and endurance.

Context: These lines from the closing stanza of *Invictus*. After describing the struggles and hardships of life in earlier stanzas, Henley ends with a powerful declaration of personal strength and independence. He refers to the challenges of fate and the idea of divine judgement, but asserts his own control over his destiny. This conclusion gives the poem its lasting impact, leaving readers with a message of empowerment.

Meaning: The poet emphasizes that no matter how difficult or restrictive life may seem, he remains in charge of his own choices. He refuses to be defeated by punishments or fate, declaring himself the master of his destiny and the captain of his soul. This closing thought highlights the central theme of the poem: human beings possess the inner strength to face suffering and shape their own lives with courage and determination.

POETRY
UNIT - III
STORM AND RAIN – KASI PRASAD GHOSE

The mighty demons of the storm have met
In battle fierce, Relentless anger fires
Their bosoms, proud of desolating power.
Their swords in rapid waving's flash, and oft
In lightning gleams illumine the darkened earth,

Reference: These lines are taken from the poem "Storm and Rain" written by Kasiprasad Ghose, one of India's earliest Indian-English poets. In this poem, Ghose vividly captures the transition of nature from a violent, destructive summer storm to a peaceful, life-giving rain. In these specific introductory lines, the poet uses highly dramatic imagery to describe the sudden arrival and intense fury of a thunderstorm, setting a powerful mood of fear and awe.

Context: These lines beautifully showcase Ghose's skill in using vivid Western Romantic style imagery to describe Indian nature. By comparing the storm to angry, proud demons wielding swords of lightning he successfully makes the reader feel the immense power and danger of the weather. It serves as a perfect, dramatic opening that highlights how small and helpless the earth is before the mighty forces of nature.

Meaning: In these lines the poet uses personification and metaphors to describe the storm as a clash of living monsters. The Demons of the Storm- Instead of describing the storm as just wind and clouds, Ghose calls storm clouds "mighty demons " He imagines that these monsters have gathered in the sky to fight a "battle fierce" against each other.* Relentless Anger and Desolating Power. These storm-demons are filled with unyielding relentless anger. They take pride in their "desolating power" -which means they enjoy destroying things and leaving the earth barren. Swords of Lightning: The poet compares the flashes of lightning to the rapid weaving of the demonShiny swords . Every time they swing their swords in battle, a sharp lightning gleam " lights up the dark, terrified earth below.

The summer sun's refulgent noon tide, now
Reviving, raise their heads and put forth all
Their verdurous majesty. Each leaf is decked
With drops of rain, like pearls and diamonds bright
Quivering in the gentle gale, which breathes
Delightful fragrance round.

Reference: These lines are from the poem "Storm and Rain" by Kasiprasad Ghose. After describing the terrifying fury of a thunderstorm and the heavy downpour that follows, the poet shifts his focus to the beautiful aftermath. In these specific lines. Ghose highlights the healing power of nature, showing how the fresh rain revives the thirsty earth and brings peace, beauty, and new life to the plants.

Context: These final lines present a stark and beautiful contrast to the dark , violent image start of the poem. Ghose successfully moves the reader from a feeling of terror to one of calm and joy. By portraying the raindrops as precious jewels and the plants as royalty reclaiming their green majesty, the poet celebrates rain not just as weather, but as a comforting, life-giving blessing that restores harmony to theWorld.

Meaning: The poet beautifully captures the joy of nature after a harsh spell of weather.

* Beating the Summer Heat: The poet mentions "The summer sun's refulgent noontide," which refers to the brilliant, blazing heat of the midday summer sun. Before the rain, this intense heat had caused the small plants and shrubs to wilt and droop.

* Revival of Nature: With the arrival of the cool rain, the plants are "reviving" (coming back to life).

They proudly raise their heads and showcase their "verdurous majesty." which simply means their lush, rich green beauty.

* Pearls and Diamonds The poet uses a beautiful simile, comparing the raindrops resting on the leaves to "pearls and diamonds bright."

A Gentle Ending: Instead of the violent, howling winds from the beginning of the poem, there is now a "gentle gale" (a soft, sweet breeze). As this breeze blows, the raindrop-jewels shake softly (quivering"), and the air is filled with a "delightful fragrance" from the wet mud and fresh plants.

POETRY
UNIT - IV
VANDEMATARAM – BAKIM CHANDRA CHATTOPADHYAY

I bow to thee; Mother,
Richly-watered, richly-fruited,
Cool with the winds of the south,
Dark with the crops of the harvests, The Mother !

Reference: These are the opening lines of the poem Vande Mataram. It is the national song of India, composed by Bankim Chandra Chattopadhyay in his 1882 novel Anandamath. These opening lines are highly patriotic and use beautiful nature imagery to personify India as a nurturing, divine mother. Instead of looking at the nation as just a piece of land, the poet views it as a living mother goddess who provides life, food, and comfort to her children.

Context: The poem begins with a deep bow of respect and devotion to the nation, addressing India directly as "Mother" (Mataram). This line established the concept of "Bharat Mata" (Mother India), a powerful idea that united millions of people during the Indian independence movement. This refers to the vast, flowing rivers of India (like the Ganges, Yamuna, and Indus) that crisscross the land. It highlights the natural abundance of the country. The rivers keep the soil fertile and sustain all human, animal, and plant life. The land is filled with fruit-bearing trees, orchards, and dense forests. It shows that the Motherland is generous and capable of feeding all her children. It represents prosperity and natural wealth.

Meaning: In these brief lines, the poet paints a vivid picture of a geographical paradise. By praising the water, food, breeze, and fields, the lines remind us that the physical features of India are actually the blessings of a nurturing mother. Written in an easy and rhythmic style, this verse successfully turns a citizen's love for nature into deep, spiritual patriotism, which is why it became the ultimate anthem of strength and unity during India's freedom struggle.

I bow to thee, goddess of wealth
Pure and peerless
Richly-watered, richly- fruited,
The Mother!

Reference: These lines are taken from the legendary patriotic hymn Vande Mataram, composed by the eminent Bengali novelist and poet Bankim Chandra Chattopadhyay in 1882. Originally written in a blend of Sanskrit and Bengali, the song features prominently in his political novel Anandamath. In this specific stanza, the poet elevates nationalism to a form of spiritual devotion by personifying the physical land of India as a divine maternal figure, specifically identifying her with the traditional Indian goddess of prosperity and abundance.

Context: The text appears toward the end of the anthem, where the poet transitions from describing India as a fierce, protective warrior to a peaceful, giving deity. By addressing the Motherland as the "Goddess of wealth" (traditionally known as Goddess Lakshmi or Kamala), the author highlights that India is a land of supreme material and spiritual fortune. Describing her as "pure and peerless" emphasizes that the nation is sacred, untainted, and completely unmatched by any other country in the world. By closing with the exclamation "The Mother!", the passage beautifully merges the concept of a grand, celestial goddess with the tender, accessible reality of a caring mother who sustains her children.

Meaning: Ultimately, this passage succeeds in transforming raw political patriotism into a profound spiritual experience. By framing the natural resources of the Indian landscape as blessings from a matchless goddess, Chattopadhyay instills a deep sense of pride, gratitude, and ownership in the hearts of its citizens. The lines stand as a timeless celebration of India's inherent prosperity, reminding us that love for the country is synonymous with honoring the nurturing spirit of motherhood.

POETRY UNIT - V

IT IS NEEDLESS TO ASK OF A SAINT - KABIR

It is needless to ask of a saint
the caste to which he belongs;
For the priest, the warrior,
the tradesman, and all the thirty-six castes,
alike are seeking for God.

Reference: These lines are taken from Sant Kabir Das's 15th-century poem, translated into English by Rabindranath Tagore, establish the cornerstone of Bhakti movement literature. Literarily, this opening acts as a direct, uncompromising challenge to institutionalized social hierarchies. By shifting the evaluation of an individual from their hereditary birth status to their internal spiritual character, Kabir redefines. holy authority. and introduces a profoundly egalitarian and humanistic framework into medieval religious discourse.

Context: Within the historical context of medieval India, society was rigidly organized around a strict caste framework that dictated an individual's spiritual eligibility, livelihood, and human worth based entirely on birth. Kabir addresses this systemic division by listing the entire societal spectrum -from the highly privileged priest and warrior to the tradesman and all the "thirty-six castes" (a traditional expression used to represent the entirety of the social order). He points out a vital, undeniable equalizer: despite their vastly different material conditions, every single group is driven by the exact same inner spiritual hunger. Written in the common vernacular to reach the masses, this verse strips away religious monopoly from the elite classes, asserting that the path to divine realization is a universal human right completely open to all.

Meaning: These lines function as a powerful social levelling tool that strips away superficial human labels. By identifying the shared spiritual search as the ultimate unifying force of humanity, Kabir successfully strips the caste system of its moral legitimacy. This opening stanza remains a landmark piece of social philosophy, demonstrating how spiritual literature can be deployed to break down societal barriers and build a timeless message of universal equality.

It is but folly to ask what the caste of a saint may be;
The barber has sought God,
the washerwoman, and the carpenter
Even Raidas was a seeker after God.
The Rishi Swapacha was a tanner by caste.

Reference: These middle lines from Kabir's poem function as the empirical core of his philosophical argument against social stratification. While the opening lines offer a conceptual critique of the caste system, this specific verse provides historical and spiritual evidence to validate his claims. By populating his poem with the names of actual, revered mystics from working-class backgrounds, Kabir beautifully illustrates that divine realization is a living reality open to the marginalized, rather than an exclusive privilege of the elite.

Context: His inclusion of historical figures like Raidas (a celebrated saint and shoemaker) and Rishi Swapacha (a revered sage from the tanner community) serves a crucial rhetorical purpose. It shows that those who were deemed spiritually unclean by orthodox standards had already achieved the highest spiritual heights. By framing the interrogation of a saint's caste as "folly" (pure foolishness), Kabir highlights the absurdity of evaluating an enlightened soul using superficial, worldly metrics.

Meaning: These lines ground Kabir's egalitarian philosophy in concrete reality. By celebrating saints who worked with their hands, he honours the dignity of labour and completely decouples spiritual purity from hereditary birth. This section of the poem remains highly significant because it demonstrates how literature can reclaim history, turning traditional symbols of social exclusion into powerful icons of spiritual liberation.

PROSE - I
ON SUPERSTITIONS - A. G. Gardiner

1. How is nature related to superstitions beliefs?
2. Explain the reference to Roman history discussed in the text 'On superstitions'?
3. Do you agree with the author's opinion on superstitions? Justify your answer with reference to the text?
4. Do you think India is a superstitious country? Why or why not?

(Or)

Any question from this Lesson.

About the author : Alfred George Gardiner (1865 – 1946) was one of the most distinguished essayists of the twentieth century. His essays are delightful, humorous and thought provoking. In 'On Superstitions' Gardiner discusses the reality of superstitions in the mind of modern man.

Summary: A. G. Gardiner's essay "On Superstitions" explains that many people still believe in superstitions even though they live in the modern scientific age. The author says that most people claim they do not believe in such ideas, but their actions often show the opposite. Through simple examples, personal experiences, and references to history, Gardiner proves that superstitions continue to influence human thinking. He encourages people to use reason, science, and common sense instead of blind belief.

The author begins with the example of a murder that takes place in a house numbered 13. Many people immediately think that the number 13 is unlucky. Gardiner explains that this belief has no logical basis. Murders happen in houses with many different numbers, but people remember the incident only because it happened in House Number 13. This shows how the human mind connects ordinary events with superstitious beliefs instead of relying on facts. According to the author, nature was closely connected with superstitions in ancient times. Long ago, people did not understand natural events such as thunder, lightning, eclipses, storms, or the flight of birds. They believed that these events were messages from gods or signs about the future. They thought that nature controlled human life and decided whether people would succeed or fail. Since scientific knowledge was limited, people depended on omens, fortune-tellers, and religious signs to make important decisions. Today, science has explained many natural phenomena, so there is no need to fear them as supernatural signs.

Gardiner also admits that even educated people are not completely free from superstitions. He says that he travels comfortably on Bus Number 13, but he still prefers to walk around a ladder instead of walking under it. He gives practical reasons, such as the danger of something falling from the ladder, but he honestly admits that an old superstition may still influence his mind. He also feels pleased when he sees the new moon in what people consider a lucky way. These examples show that some ancient beliefs remain in people's minds, even when they know they are unreasonable.

The author strengthens his argument by giving references to Roman history. He says that ancient rulers and great leaders also believed in superstitions. The Greek historian Thucydides wrote that some battles were postponed because of unlucky omens. Pompey once stopped an election by claiming that he had heard thunder because Romans believed that no important public work should continue after thunder. Alexander the Great often listened to fortune-tellers before making important decisions. Julius Caesar and Cicero, though wise and educated men, also trusted omens and augurs. Cicero even returned to land after seeing crows flying around his ship and was later killed. These examples show that even great leaders sometimes allowed superstition to guide their actions instead of reason.

I agree with the author's opinion that people should not blindly believe in superstitions. Some old customs may have started because of practical reasons. For example, avoiding a ladder may protect a person from falling objects. However, believing that a number, bird, or natural event can decide our future is not reasonable. Gardiner teaches that people should think logically and use scientific knowledge instead of fear and imagination. India has many traditional beliefs and customs. Some people still believe that certain numbers, days, animals, or eclipses bring good or bad luck. At the same time, many Indians also believe in education, science, and rational thinking.

In conclusion, "On Superstitions" is an interesting essay that explains how superstitions developed from ignorance and fear of nature. Through humour, personal experiences, and historical examples, Gardiner shows that science and knowledge have helped people overcome many false beliefs. The essay teaches us to think wisely, question blind faith, and make decisions based on reason rather than superstition.

PROSE - II

A ROOM OF ONE'S OWN - VIRGINIA WOOLF

About the author : Virginia Woolf (1882-1941) was a famous English writer and thinker, known as a pioneer of Modernism and an important voice in feminist criticism. She was born in London into a well-educated family and learned widely from her father's library. Her life, however, was marked by personal tragedies and struggles with mental illness. Despite these challenges, Woolf produced groundbreaking work. With her husband Leonard, she started the Hogarth Press. She became known for using the

"stream of consciousness" style, which shows the flow of human thoughts rather than following a straight plot. Her novels *Mrs. Dalloway* and *To the Lighthouse* made her a leading novelist, while her essay *A Room of One's Own* (1929) became a key feminist text.

SUMMARY

In this essay, Woolf argued that women need money and a private space to write. She showed how society denied women the freedom to create, using the example of "Judith," a fictional sister of Shakespeare whose talent is wasted. Summary: Virginia Woolf's 1929 extended essay, *A Room of One's Own*, is a landmark text in feminist literary criticism. Based on a series of lectures delivered at Cambridge University, the essay explores the historical, social, and economic barriers that have prevented women from achieving artistic excellence. Woolf packages her revolutionary thesis in a straightforward, materialist claim: "A woman must have money and a room of her own if she is to write fiction." Rather than viewing literature as a purely spiritual or abstract occurrence, Woolf argues that creativity is directly dependent on financial independence and physical privacy. To illustrate the stark inequalities between genders, Woolf creates a fictional narrator named Mary Beton and sends her to a university campus called "Oxbridge." Here, the narrator witnesses a vivid contrast in wealth. The men's college hosts an extravagant, luxurious luncheon filled with deep conversation and fine wine, while the women's college serves a meagre dinner of plain soup, water, and biscuits. Through this comparison, Woolf demonstrates how institutional wealth and leisure time have been historically hoarded by men, leaving women spiritually and materially impoverished. The narrator then visits the British Museum to study the history of women, only to find a massive archive of books written by men about women. These texts reveal a deeply patriarchal society obsessed with analyzing women out of a need to protect male superiority. To highlight the tragic consequences of this systemic oppression, Woolf introduces her most famous thought experiment:

Judith Shakespeare. Judith is the imaginary, equally gifted sister of William Shakespeare. While William goes to London, receives an education, works in the theatre, and achieves immortality, Judith is forced to stay at home, denied schooling, beaten for refusing an arranged marriage, and ultimately driven to suicide by a society that suffocates her creative genius. Woolf concludes by examining the psychological state required for great writing. She notes that early female writers like Charlotte Bronte suffered because their work was twisted by anger and resentment against their social confinement. Woolf argues that the greatest art is created by an androgynous mind—a concept she borrows from Samuel Taylor Coleridge. This mind seamlessly integrates both masculine and feminine energies, allowing a writer to create art that is resonant, radiant, and entirely free from bitterness. Ultimately, the essay is an urgent appeal to women to claim their financial independence, secure their private spaces, and write without fear.

PROSE - III
ADDRESSES AT THE WORLD'S PARLIAMENT OF RELIGIONS
-- SWAMI VIVEKANANDA

About the author: Swami Vivekananda (1863-1902), born Narendranath Datta in Calcutta, was a great monk and disciple of Sri Ramakrishna. He worked to revive Hinduism and share its ideas with the world. In 1893, he represented India at the World's Parliament of Religions in Chicago. His famous opening words, "Sisters and Brothers of America," won a two-minute standing ovation from thousands of people and made him an international spiritual leader.

Summary: Swami Vivekananda's historic addresses at the World's Parliament of Religions in Chicago, held in September 1893, mark a definitive milestone in the history of global interfaith dialogue. Spanning several sessions over seventeen days, his speeches aimed to dismantle religious insularity, introduce Vedanta philosophy to the Western world, and establish a framework for universal brotherhood. The core lesson of his lectures begins with his legendary opening address on September 11. By greeting the audience as "Sisters and Brothers of America," Vivekananda bypassed formal dogma to emphasize an innate human connection. He expressed immense pride in representing Hinduism, describing it as a religion that taught the world both "tolerance and universal acceptance." He underscored India's historical role as a sanctuary for the persecuted of all nations, illustrating a living tradition of religious harmony. To critique sectarianism, Vivekananda utilized his famous "Why We Disagree" speech on September 15. Through the vivid parable of a frog born in a small well who refuses to believe in the existence of a vast ocean, he illustrated how human beings lock themselves inside their own rigid theological boundaries. He noted that Christians, Muslims, and Hindus alike sit in their own individual "wells," falsely assuming their limited perspective encompasses the entire universe. In his foundational Paper on Hinduism, Vivekananda articulated that the soul is an eternal spirit, independent of the physical body, and that spiritual laws exist universally, much like physical laws. He argued against the idea that humanity is inherently sinful, viewing individuals instead as "children of immortal bliss." He further contextualized his mission by pointing out that India's crying need was not religion, but bread and relief from poverty, explaining that he sought material aid for his impoverished countrymen in exchange for sharing Eastern spiritual wisdom. Vivekananda closed the Parliament by declaring that religious unity would never come through the absolute triumph or conversion of one faith over another. Instead, he advocated for assimilation: each religion must absorb the spirit of others while fully preserving its own distinct identity and law of growth. His ultimate message remains a powerful call for universal harmony, urging humanity to "help and not fight" and to value purity, holiness, and charity wherever they are found.

PROSE - IV
MY LORD, THE BABY – RABINDRANATH TAGORE

About the author: Rabindranath Tagore (1861-1941) was born in Kolkata, Bengal, on 7 May 1861. Popularly known as Vishwa Kavi or "The Universal Poet," he became the first Asian and the first non-European to receive the Nobel Prize in Literature in 1913 for his deeply spiritual and elegant poetry collection Gitanjali. Tagore was not only a poet but also a short-story writer, playwright, composer, and philosopher. His works often explore the silent emotional struggles of women, children, and marginalized individuals navigating rigid social hierarchies. In master works such as Khokababur Pratyabartan (translated as My Lord, the Baby), he revealed his keen sensitivity to human emotions and social realities.

Summary: My Lord, the Baby by Rabindranath Tagore is a deeply moving story about loyalty, sacrifice, and the unconditional love between a servant and a child. The story revolves around Raicharan, a loyal servant who enters the service of a wealthy man named Anukul when Anukul is just a boy. Raicharan takes care of Anukul as he grows up, and when Anukul gets married, joins the legal profession, and has a baby boy of his own, Raicharan becomes the newborn baby's primary care taker. He dotes on the little boy completely, spending every moment playing with him, carrying him around, and treating him with absolute devotion. One rainy afternoon, while out on a walk near a flooded river, the little boy spots a beautiful mud-flower on the riverbank and asks Raicharan to pick it for him. Raicharan gently warns the child to stay in the cart and goes down to the water to get the flower. However, while his back is turned, the mischievous child crawls out of the cart, goes near the treacherous rushing water, and falls in. When Raicharan returns, the baby is gone. Despite a frantic search by the entire village and the river being dragged, the baby's body is never found. Overwhelmed by grief and suspicion, Anukul's heartbroken wife accuses Raicharan of stealing their child, and a devastated Raicharan is dismissed from his duties and sent back to his native village.

Back in his village, Raicharan's own wife gives birth to a baby boy named Phailan, but she unfortunately dies shortly after childbirth. As Phailan grows, he begins to show elite manners, a sweet voice, and a physical resemblance to Anukul's lost son. Convinced through deep grief that his own son is actually Anukul's child reborn to him out of pity, Raicharan spends every penny of his savings to raise Phailan like a rich young lord, buying him expensive clothes and paying for high-quality schooling. When Phailan turns into a teenager, Raicharan brings him to Anukul's house. Raicharan confesses to Anukul and his wife that he was the one who stole their child years ago, presenting Phailan as their long-lost son. While Anukul's wife is overjoyed and immediately embraces Phailan, Anukul feels conflicted but forgives Raicharan. Phailan, having been raised to believe he is of noble birth, looks down on Raicharan and suggests that his parents should give the old servant a small monthly pension. Heartbroken but satisfied that the boy has secured his rightful wealthy life, Raicharan quietly slips away into the crowds, never to be seen again.

PROSE - V
THE MONKEY'S PAW – W.W. JACOBS AND LOUIS N. PARKER

About the author:

W.W. Jacobs (1863-1943): Born William Wymark Jacobs in London, he was an incredibly popular English author. Interestingly, while the vast majority of Jacobs's literary career was dedicated to light hearted, humorous stories about sailors, dockworkers, and marine life, he is ironically best remembered today for his few tales of the macabre.

SUMMARY:

The story takes place on a dark, stormy night inside the cozy, isolated home of the White family-Mr. and Mrs. White and their adult son, Herbert. Their quiet evening is interrupted by a visit from an old friend, Sergeant-Major Morris, who has just returned to England after serving twenty years in India. During his visit, Morris reveals a strange, mummified object: a monkey's paw. He explains that an old Indian holy man (a fakir) put a spell on it to prove that fate rules people's lives, and that those who try to interfere with fate will suffer. The paw grants three different men three wishes each. Morris warns them that the first man's third wish was for death, and he tries to throw the paw into the fireplace.

However, a curious Mr. White quickly rescues it. After Morris leaves, the family playfully decides to test the magic. Because they owe money on their house, Mr. White wishes for 200 pounds. As he makes the wish, the paw suddenly twists in his hand like a snake, frightening him. The next day, everything seems normal until a representative from Herbert's workplace arrives with shattering news. Herbert has been horribly crushed and killed in the factory machinery. The company denies any legal responsibility for the accident, but as a gesture of sympathy, they present the grieving parents with a check for exactly 200 pounds. The first wish has come true, but at a devastating cost. Days pass, and Mrs. White is nearly mad with grief. She suddenly remembers they have two wishes left and forces her terrified husband to wish for Herbert to come back to life. Mr. White makes the wish. A long, tense silence follows. Then, a quiet knock echoes at the front door. The knocking grows louder and more desperate. Mrs. White is overjoyed, convinced it is her son, and runs to unlock the door. But Mr. White is terrified, realizing that* Herbert has been dead and buried for days-whatever is standing outside is a mangled corpse. As his wife struggles with the door locks, Mr. White desperately finds the paw and makes his final wish: for his son to rest in peace. The knocking stops instantly. Mrs. White opens the door, only to find the street completely empty, leaving them alone with their grief.

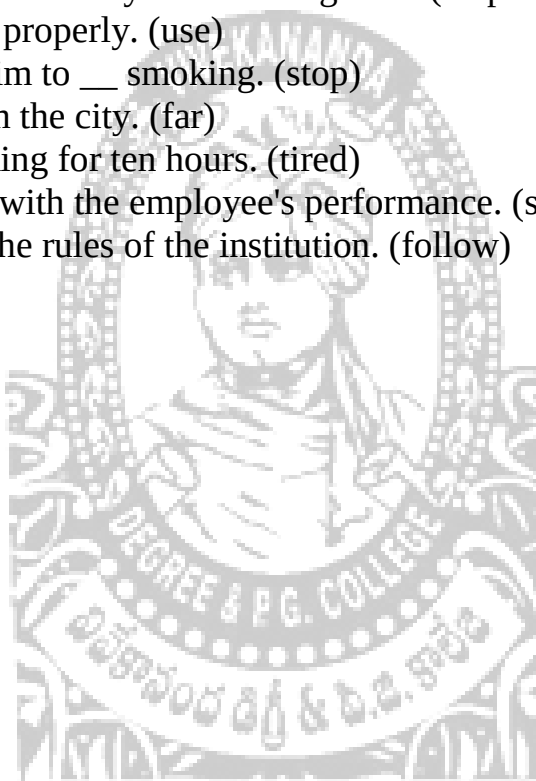
GRAMMAR TOPICS :

Fill in the blanks with synonyms of the words given in brackets.

1. The teacher asked the students to ___ the difficult lesson. (understand)
2. The king was known for his ___ (bravery)
3. We should always ___ our parents and teachers. (respect)
4. The old man was very ___ to the poor. (kind)
5. She was ___ to receive the award. (happy)
6. The police tried to ___ the thief. (catch)
7. The examination was ___ for most students. (difficult)
8. He gave a ___ answer to the question. (correct)
9. The children were ___ when they saw the magician. (surprised)
10. We must ___ our time properly. (use)
11. The doctor advised him to ___ smoking. (stop)
12. The village is ___ from the city. (far)
13. He was ___ after working for ten hours. (tired)
14. The manager was ___ with the employee's performance. (satisfied)
15. Everyone should ___ the rules of the institution. (follow)

Answer Key

1. comprehend
2. courage
3. honour
4. generous
5. delighted
6. arrest
7. difficult / hard
8. right
9. astonished
10. utilize
11. quit
12. distant
13. exhausted
14. pleased
15. obey



Identify whether the underlined sound is Voiced or Voiceless

pen — bat — ten — dog — kite — go — fan — van — thin — this — sun —
zoo — ship — chair — jam — man — net — leg — red — wet — yes — hat —

Homonyms

Homonyms are words that have the same spelling or pronunciation but different meanings.

- Bat – He bought a bat to play cricket.
A bat flew out of the cave.
- Bank – I went to the bank to deposit money.
We sat on the bank of the river.
- Bark – The dog's bark was very loud.
The bark of this tree is rough.

- Light – Please switch on the light.
This bag is very light.
- Watch – I wear a watch on my wrist.
Watch the children carefully.
- Ring – She wore a gold ring.
Please ring the bell.

Homophones

Homophones are words that have the same pronunciation but different spellings and meanings.

- Sea - We went to the sea.
- See - I can see the moon.
- Flower - This flower is beautiful.
- Flour - We need flour to make a cake.
- Right - You are right.
- Write - Please write your name.
- Pair - I bought a pair of shoes.
- Pear - She ate a pear.
- Son - His son is a doctor.
- Sun - The sun is shining brightly.
- Knight - The knight rode a horse.
- Night - It was a dark night.
- Peace - Everyone wants peace.
- Piece - Give me a piece of cake.
- Weak - He is too weak to walk.
- Week - I will visit you next week.
- Hear - I can hear a sound.
- Here - Come here, please.
- Whole - I ate the whole apple.
- Hole - There is a hole in the wall.

Fill in the blanks with right form of Adjective/Adverb in bracket

1. Ravi runs ____ than his brother. (fast)
2. She is the ____ girl in the class. (intelligent)
3. He speaks English very _____. (fluently)
4. This is the ____ book I have ever read. (interesting)
5. My father drives ____ than I do. (carefully)
6. The rose is ____ than the lotus. (beautiful)
7. He completed the work _____. (quick)
8. Mount Everest is the ____ mountain in the world. (high)
9. She sings ____ than her sister. (well)
10. Today is ____ than yesterday. (hot)
11. He answered the question _____. (correct)
12. This road is ____ than that one. (wide)
13. Rahul works ____ than his colleagues. (hard)
14. It was the ____ day of my life. (happy)
15. The old man walked very _____. (slow)
16. This is the ____ car in the showroom. (expensive)
17. She danced ____ at the competition. (graceful)
18. Gold is ____ than silver. (valuable)
19. He behaved ____ with the guests. (polite)
20. Of all the students, Anil writes the _____. (neat)

Answer Key

- | | | | |
|-------------------|---------------------|---------------|---------------------|
| 1. faster | 2. most intelligent | 3. fluently | 4. most interesting |
| 5. more carefully | 6. more beautiful | 7. Quickly | 8. highest |
| 9. better | 10. Hotter | 11. Correctly | 12. Wider |
| 13. Harder | 14. Happiest | 15. slowly | 16. Most expensive |
| 17. Gracefully | 18. More valuable | 19. politely | 20. neatest |

I Match the following phrasal verbs with their meanings

A. Phrasal Verbs

B. Meanings

- | | |
|----------------|----------------------------|
| 1. Give up | a. Postpone |
| 2. Look after | b. Discover |
| 3. Put off | c. Take care of |
| 4. Find out | d. Stop trying |
| 5. Call off | e. Tolerate |
| 6. Put up with | f. Cancel |
| 7. Carry on | g. Continue |
| 8. Bring up | h. Mention / raise a topic |
| 9. Look into | i. Investigate |
| 10. Turn down | j. Reject |

Answer Key:

1 – d 2 – c 3 – a 4 – b 5 – f 6 – e 7 – g 8 – h 9 – i 10 – j

II Match the following Phrasal Verbs with their meanings

A. Phrasal Verbs

B. Meanings

- | | |
|----------------|---------------------------|
| 1. Break down | a. Return |
| 2. Come across | b. Continue |
| 3. Get over | c. Meet/find unexpectedly |
| 4. Go through | d. Recover from |
| 5. Keep on | e. Stop functioning |
| 6. Run out of | f. Examine carefully |
| 7. Set up | g. Use up completely |
| 8. Take off | h. Establish / arrange |
| 9. Turn up | i. Rise / increase |
| 10. Give back | j. Leave the ground |

Answer Key:

1–e, 2–c, 3–d, 4–f, 5–b, 6–g, 7–h, 8–j, 9–i, 10–a

DIALOGUE WRITING

1) Dialogue between a Student and a Teacher about Examination

Student: Good morning, sir. May I ask you something about the examination?

Teacher: Good morning. Yes, certainly. What do you want to know?

Student: How should I prepare for the English examination?

Teacher: First, understand all the lessons thoroughly. Then practise grammar and writing skills regularly.

Student: How much time should I spend on writing practice?

Teacher: At least one hour every day. Try to write answers within the given time.

Student: Should I revise previous question papers?

Teacher: Yes. Previous question papers will help you understand the question pattern.

Student: Thank you, sir. Your suggestions are very useful.

Teacher: You are welcome. Work hard and give your best in the examination.

2) Dialogue between two friends meet by chance after many years. They used to be in the same sports club when they were children. (An Unexpected Reunion)

Ravi: Excuse me... Is this bus going towards the city centre?

Arun: Yes, it is. But I think it's going to be late.

Ravi: Oh, great! I'm already getting late. (looks at Arun) Sorry, but you look strangely familiar.

Arun: Really? I was just thinking the same thing about you.

Ravi: Wait... did you use to play at the Sunrise Sports Club?

Arun: Sunrise Sports Club? Yes! When I was a kid.

Ravi: I knew it! You're Arun, aren't you?

Arun: (looks closely at him) Ravi?

Ravi: Yes!

Arun: Ravi! Oh my God! I can't believe it!

Ravi: Neither can I! It's been ages.

Arun: More than ten years, surely.

Ravi: At least! Do you remember our cricket matches?

Arun: Of course. You were the one who always wanted to bat first.

Ravi: And you were always complaining when I got out!

Arun: (laughs) Because you never accepted that you were out!

Ravi: True! Some things never change.

Arun: What are you doing these days?

Ravi: I'm working in a software company. And you?

Arun: I'm a teacher now.

Ravi: That's wonderful. I still remember how seriously you took our sports competitions.

Arun: Those were such carefree days.

Ravi: We should meet properly and catch up. We have a lot to talk about.

Arun: Definitely. Give me your number.

Ravi: Here. And I'm really glad I took

3. Dialogue between Two Friends about Social Media

Ravi: Hi, Arun! How often do you use social media?

Arun: I use it every day, but I try to limit my screen time.

Ravi: Do you think social media is useful?

Arun: Yes. It helps us communicate, learn new things and stay informed.

Ravi: Are there any disadvantages?

Arun: Certainly. Excessive use can waste time and affect our studies.

Ravi: How can we use it wisely?

Arun: We should use social media mainly for useful purposes and avoid spending too much time on it.

Ravi: I agree with you. We should use technology wisely.

Arun: Exactly!

4. Dialogue between a Customer and a Shopkeeper

Customer: Good evening. I would like to buy a notebook.

Shopkeeper: Good evening. What kind of notebook do you need?

Customer: I need a 200-page notebook.

Shopkeeper: Here are several varieties. Please have a look.

Customer: How much does this notebook cost?

Shopkeeper: It costs ₹80.

Customer: Do you have a cheaper one?

Shopkeeper: Yes. This one costs ₹60.

Customer: Fine. I will take this one.

Shopkeeper: Certainly. Thank you.

5) Dialogue between two colleagues try to decide which one of them will present their joint work at the annual sales meeting.

Ravi: We need to decide who's going to present our project at the annual sales meeting.

Meena: Yes. Since it's our joint work, I think we should decide together.

Ravi: I'm happy to present it, but you handled most of the sales data. You could explain that part better.

Meena: True, but you worked on the presentation and know the overall strategy very well.

Ravi: How about we present it together?

Meena: I thought about that, but the organizers said only one person should present.

Ravi: Right. In that case, why don't you present? I'll help you prepare and answer questions if needed.

Meena: Are you sure? You're more comfortable speaking in front of a large audience.

Ravi: Yes, but this is our joint work. I think you deserve the opportunity too.

Meena: Thanks, Ravi. I'll do my best. Let's practice the presentation together tomorrow.

Ravi: Perfect. We'll make sure the presentation reflects both our contributions.

Meena: Agreed. Let's make it a success!

Fill in the blanks with the sentences below using the appropriate form of the verb given in brackets. Use the verbs in the tenses instructed.

1. She ____ to college every day. (go: simple present)
2. They ____ cricket every Sunday. (play: simple present)
3. He ____ his homework yesterday. (complete: simple past)
4. The children ____ in the park now. (play: present continuous)
5. I ____ this book twice. (read: present perfect)
6. Ravi ____ to Hyderabad last week. (go: simple past)
7. We ____ dinner when the phone rang. (have / were having)
8. She ____ English for five years. (study: present perfect cont.)
9. If you work hard, you ____ the examination. (pass: simple future)
10. The sun ____ in the east. (rise: simple present)
11. My father ____ a newspaper every morning. (read: simple present)
12. They ____ the project before the deadline. (finish: simple past)

13. Listen! Someone ____ at the door. (knock: present continuous)
14. He ____ his keys before he left the house. (had found / finds)
15. I ____ my friend tomorrow. (will meet / met)
16. I _____ for an NGO in Hyderabad. (work: simple present)
17. There _____ three crows on the tree branch. (be: simple past)
18. The boys ____ tables tennis. (play: past continuous)
19. Stephen _____ the table. (clear: present perfect)
20. The planes ____ the airport. (approach: present continuous)
21. The young children in this school _____ yoga classes twice a week. (have: simple present)
22. The rice and curd which the restaurant serves _____ fresh and tasty. (be: simple present)
23. Both the rice and the curd _____ fresh and tasty. (be: simple past)
24. Either the boys or their parents _____ the report cards. (Collect: present perfect)
25. Rs. 10,000 a month _____ a good salary for a beginner. (be: simple present)

OR

Write a short note about the given topic of Soft Skills
(Question on any one of the 5 units on Soft Skills from the Text Book)

- 1. Extempore - page no. 16
- 2. Team Building - page no. 30
- 3. Decision Making - page no. 45
- 4. Priority setting - page no. 61
- 5. Brain storming - page no. 78

-Prepared By
SAGAR DHANAPURI
M.A. (Eng), B.Ed., PGDPMIR., MBA
Lecturer in English.
Vivekananda Degree & PG College,
Karimnagar



Department of English, Satavahana University: Karimnagar - Telangana, India
Syllabus of UG English (CBCS): Total Credits: 20 (w.e.f. I year 2025-26 & II year 2026-27)

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FACULTIES OF ARTS/SCIENCE/COMMERCE AND SOCIAL SCIENCES

B.A./B.Sc./B.Com./B.B.A.(III-Semester) Examination

w.e.f.2026-2027

MODEL QUESTION PAPER

GENERAL ENGLISH

Paper-III

Time: 3 Hours]

[Max. Marks: 80

(Answer the following questions in the serial order from I to V)

Section A

I. Answer any FOUR of the following questions.

(Marks: 4×5=20)

(A) Fill in the blanks using synonyms of the words in brackets.

5×1=5

e.g. 1. She _____ (rarely) plays the violin now.

(B) Write whether the under lined consonant sound is a Voiced or Voiceless.

5×1=5

e.g. 1. Bat 2. Stop

(C) Use the following homonyms and homophones in your own sentences.

5×1=5

e.g. 1. lie, lie2. board, bored

(D) Fill in the blanks with right form of Adjective/Adverb in bracket

5×1=5

e.g. 1. Mother is a _____ singer than I am. (Good)

2. The old man walks _____. (Slow)

(E) Read the following passage and answer the questions. (Seen)

5×1=5

(F) Read the following passage and answer the questions. (Unseen)

5×1=5

SECTION-B (Marks: 60)

II. Answer either (A) or (B) of the following.

6×1=6

(A) Match the Phrasal Verbs of column 'A' with their Meanings in column 'B'

Column - 'A'

Column- 'B'

e.g. 1. carry on

to continue without stopping

(OR)

(B) Write a short piece of dialogue for the following situation:

e.g. Two friends meet by chance after many years. They used to be in the same sports club when they were children.

III. Answer either (A) or (B) of the following.

6×1=6

(A) Fill in the blanks in the sentences below using the appropriate form of the verb in brackets.

Use the verbs in the tenses as instructed.

e.g. 1. Bose _____ Kannada fluently. (Speak: simple present)

(OR)

(B) Write a short note about the given topic of Soft Skills

(Question on any one of the 5 Units on Soft Skills from the Text book)

IV. Answer any three of the following Essay questions (From Prose/Short Story/One-Act play)

Five Questions will be given from Units I to V

3×8=24

V. Annotate any three of the following (From Poetry)

Five Questions will be given from Units I to V

3×8=24

ENGLISH for Mastery - Prescribed for II Year UG GENERAL ENGLISH - Satavahana University

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