

Important Questions

Poetry

The Road Not taken

a) Elaborate the themes of choice and consequences in “*The Road Not taken*”.

Ans: In Robert Frost's "The Road Not Taken," the themes of choice and consequence are central to the speaker's reflection on a pivotal moment in life. The poem begins with the speaker facing a literal fork in the woods, symbolizing a moment of decision. The two paths, seemingly equally viable, represent different directions or opportunities in life. The speaker must choose one, and the act of choosing becomes significant because it marks a departure from the other, implying that choices, no matter how small they seem at the moment, have long-lasting consequences. The speaker acknowledges that the paths are "really about the same," suggesting that our decisions often feel more momentous in hindsight than they truly were at the time.

As the poem progresses, the speaker contemplates the weight of their decision. The choice they made is irreversible, and they speculate how they will later look back on it, imagining that they will describe it as the "one less travelled by." This reflects the human tendency to seek meaning in past decisions, creating a narrative that provides closure and significance. Ultimately, the poem emphasizes that while choices are inevitable and shape our lives in profound ways, we often never fully understand the full scope of their consequences until much later. The theme of choice, coupled with its irrevocable consequences, speaks to the complexity of decision-making and its role in shaping identity and destiny.

b) Which imagery and symbolism does poet used in “*The Road Not Taken*” to convey deeper meanings?

In "The Road Not Taken," Robert Frost employs vivid imagery and symbolism to deepen the poem's exploration of choice and consequence. The central image of a "yellow wood" suggests a moment of transition, possibly autumn, a time when change is inevitable. The "two roads diverged in a wood" symbolize the crucial decisions we face in life, where each path represents a different direction or future. The roads are described as being "really about the same," highlighting the uncertainty and ambiguity that often accompany choices, where the difference between options may not be as clear as it seems at first.

The roads also symbolize the inevitable division in life that comes with every decision. The act of taking one path over the other becomes symbolic of the choices we make, which, once taken, shape our lives in irreversible ways. The speaker imagines how they will tell the story of their choice "with a sigh," symbolizing the reflective nature of decision-making. The sigh implies a sense of regret or wonder about the path not chosen, emphasizing the theme of the irreversible consequences of decisions. Thus, through imagery and symbolism, Frost conveys the complexities of choice and the human tendency to seek meaning in life's turning points.

c) Explain the Central theme in “*The Road are Not taken*”.

The central theme of Robert Frost's "The Road Not Taken" revolves around the significance of choices and the consequences they carry. The poem explores a moment of decision, where the speaker is faced with two diverging paths. This decision represents life's inevitable choices, where one must select a direction, knowing that the choice will shape their future. Frost suggests that choices, whether big or small, lead to irreversible outcomes that define the course of

one's life. The speaker acknowledges the uncertainty of the decision, as both paths seem equally viable, emphasizing that the act of choosing is often fraught with doubt and ambiguity.

In addition, the poem delves into the idea of reflection and the human tendency to imbue past choices with greater meaning. The speaker imagines that, in the future, they will look back on the decision and describe it as the "one less travelled by." This reflects how people often create narratives to rationalize their decisions, seeking significance in choices they have made. Ultimately, the poem underscores the idea that decisions are not just about the path chosen but also about how we interpret and live with the consequences of those choices throughout our lives.

Can it be?

d) What does the speaker find beautiful besides the lost loved ones in the poem "*Can it Be?*"

In the poem "*Can it Be?*" by Emily Dickinson, besides the lost loved ones, the speaker finds beauty in the concept of "*the infinite.*" This idea of boundless, unquantifiable beauty transcends the loss of individuals, offering solace and a sense of spiritual or existential wonder. The speaker reflects on the permanence of the natural world and the universe, emphasizing the beauty of the eternal.

There's a longing for something beyond earthly experiences, where beauty is not just tied to physical presence or human relationships but extends to the abstract, the eternal, and the divine. Dickinson contrasts the pain of losing loved ones with the idea of beauty that exists in the larger, infinite scope of existence, providing a sense of peace and awe despite grief.

a) What symbol of grief appears in the poem "*Can It Be?*"

In Emily Dickinson's poem "*Can It Be?*" the symbol of grief is represented by the "veil." The veil is a recurring symbol in Dickinson's work, often associated

with death and mourning. In this poem, it suggests a barrier between the speaker and the lost loved one, symbolizing both the separation caused by death and the sorrow that follows. The veil can also be seen as a metaphor for the emotional distance and the inability to fully comprehend the permanence of loss.

The speaker's question, "Can it be?" reflects the bewilderment and deep sadness that often accompany grief, as they struggle to come to terms with the absence of someone dear. The veil thus serves as a powerful symbol of mourning, obscuring the speaker's vision and understanding of death and loss.

The Tiger and the Deer

- e) **Discuss the central idea of "*The Tiger and the Deer*". How does the poet the imagery of the tiger and deer to explore this theme?**

OR

Discuss the central theme of "*The Tiger and the Deer*". How does the poet the imagery of the tiger and deer to explore this theme?

Answer: The central idea of "*The Tiger and the Deer*" by Sarojini Naidu revolves around the tension between opposites—strength and vulnerability, dominance and submission. The tiger symbolizes power, aggression, and raw force, while the deer represents innocence, gentleness, and vulnerability. The poem contrasts these two creatures, highlighting the natural law of predation, where the strong prey upon the weak. Through this symbolic interaction, Naidu explores the inevitable struggle between opposing forces in nature, often reflecting broader themes of life, survival, and the harsh realities of the world.

The poet uses vivid imagery to depict the tiger's fierce, predatory nature with phrases like "blood-stained claws" and "eyes of fire," emphasizing its strength and danger. In contrast, the deer is portrayed as delicate and fragile, with "tender limbs" and "soft eyes," evoking a sense of innocence and helplessness. Through the stark contrast of these images, Naidu reflects on the interplay of

power and fragility in nature and human existence, symbolizing the perpetual cycle of life and death.

f) How does the poet the imagery of the tiger and deer to explore this theme?

In "*The Tiger and the Deer*", Sarojini Naidu uses the imagery of the tiger and the deer to explore the theme of the struggle between strength and innocence, dominance and vulnerability. The tiger is portrayed with vivid, aggressive imagery—its "fiery eyes" and "blood-stained claws" represent power, danger, and the untamed ferocity of nature. This imagery emphasizes the tiger's role as a symbol of strength and dominance, capable of overcoming the fragile and defenceless.

In contrast, the deer is depicted as gentle and vulnerable, with imagery that evokes delicacy and innocence, such as "tender limbs" and "soft eyes." The deer's beauty and grace highlight its vulnerability in the face of the tiger's power. By juxtaposing these two creatures, Naidu creates a poignant exploration of the natural world, where the strong prey on the weak, and survival often hinges on the balance between these opposing forces. Through this imagery, the poem reflects broader themes of life's struggles, highlighting the coexistence of power and fragility in nature.

Work without Hope

g) Does the final line of the poem "*Work Without Hope*" suggest that hope alone might not be enough?

Yes, the final line of "*Work Without Hope*" by Samuel Taylor Coleridge suggests that hope alone may not be sufficient. The poem reflects on the nature of work and human effort when it is disconnected from hope or a sense of purpose. In the concluding line, "*Work without hope draws nectar in a sieve, / And hope without an object cannot live,*" Coleridge suggests that hope needs a specific aim or purpose to be meaningful. Just as nectar cannot be collected in a sieve, work

without hope is futile, and similarly, hope without a tangible goal or direction lacks substance and will eventually fade.

This highlights a deeper philosophical point: while hope is a powerful motivator, it must be anchored in something concrete or achievable to sustain energy and effort. Hope, in isolation, is insufficient—it must be linked to purpose, otherwise, it leads to frustration or disillusionment. Thus, the poem underscores the idea that hope and action must work in harmony to be effective.

b) Why does the poet feel lack of motivation in the poem “*Work without Hope*”.

In "*Work without Hope*", Samuel Taylor Coleridge expresses a deep sense of lack of motivation because he feels that work without hope is futile and empty. The poem portrays a state of despondency and disillusionment where the speaker acknowledges that, without hope or a sense of purpose, his efforts seem meaningless. The poet begins by describing how nature itself is uninspired and stagnant when deprived of hope. He uses the imagery of a "weary" brook that flows without any joy, and how flowers "wither" in the absence of hope, suggesting that life and work lose their vitality when hope is absent.

Coleridge's lack of motivation stems from the belief that hope is essential for giving meaning to work. Without it, he feels as though his labour is like trying to "draw nectar in a sieve"—a futile, impossible task. For the poet, hope is the driving force behind effort and achievement. Without it, work becomes a mechanical, purposeless activity, leaving the speaker feeling drained and unmotivated. The poem reflects the emotional and existential emptiness that comes when one lacks hope or a clear goal.

c) Who is the poem “*Work without Hope*” seems to be full of activity?

In "*Work Without Hope*", the poem suggests that while the speaker feels a lack of motivation and purpose, nature itself seems full of activity, despite being

driven by an underlying emptiness. Coleridge uses nature as a metaphor to reflect on human labor. The "weary" brook continues to flow, the flowers continue to bloom and fade, and the birds continue to sing. However, these activities, though seemingly full of motion, are devoid of real joy or fulfillment without hope. The speaker contrasts nature's ceaseless activity with the sense of futility in work without hope. Despite the external signs of activity, everything in the poem feels lifeless and uninspired because it lacks the essential spark of hope that makes effort meaningful. Thus, nature's activity appears hollow without purpose.

Prose

All about a Dog

- d) **How do the conductor and the lady with the dog react to the rule about the dog being on the top deck?**

OR

Discuss the scene where conductor and the lady with the dog react to the rule about the dog being on the top deck?

In Anton Chekhov's "*The Lady with the Dog*", the conductor and the lady with the dog have contrasting reactions to the rule about the dog being on the top deck. The conductor, adhering strictly to the rules, instructs the lady that her dog must be moved to the top deck, highlighting his rigid sense of duty and authority. He is indifferent to the situation, focusing solely on enforcing the rule.

On the other hand, the lady, who is traveling with her small dog, is upset and reluctant to follow the rule. She feels embarrassed and frustrated by the inconvenience and the public nature of the situation. Her reaction reflects her discomfort with the social expectations and her sense of helplessness in the face of authority. This brief interaction emphasizes themes of social norms and personal discomfort in the story.

How I became Public Speaker

e) How did Shaw eventually overcome his fear of public speaking?

OR

How did Shaw overcome his fear of public speaking?

George Bernard Shaw, the renowned playwright, initially struggled with a fear of public speaking, particularly because of his self-consciousness about his appearance and accent. However, he eventually overcame this fear through practice and persistence. Shaw was known to be a shy and introverted individual, but he realized that public speaking was essential for advancing his career and getting his ideas across. Over time, he began to engage in more public speaking opportunities, despite his initial reluctance.

Shaw's breakthrough came when he started giving lectures, particularly on topics related to literature, drama, and social issues. These engagements helped him build confidence, as he found that his intellectual prowess and strong arguments could captivate audiences, regardless of his personal anxieties. Shaw's self-assurance grew as he received positive feedback, and he eventually became a skilled orator, able to hold audiences' attention with both his sharp wit and powerful delivery. His experience illustrates how consistent exposure and practice can help overcome deep-seated fears.

a) Describe the journey of Shaw of becoming public speaker.

George Bernard Shaw's journey to becoming a confident public speaker was gradual and marked by personal challenges. Initially, Shaw was extremely self-conscious, particularly about his appearance and accent, which made the idea of public speaking daunting for him. As a young man, he was introverted and hesitant, often avoiding public engagements because of his fear of being judged or ridiculed. His natural shyness and insecurity about his speaking abilities made him reluctant to address audiences.

However, Shaw recognized that in order to make his voice heard, especially as a writer and social commentator, he needed to engage in public speaking. His first real step toward overcoming his fear came when he began giving lectures on literature, drama, and social issues. Although initially uncomfortable, Shaw gradually built confidence through practice. He found that his intellect and sharp wit could captivate audiences, shifting his focus from personal anxiety to the power of his ideas. Over time, his confidence grew, and he became known for his engaging and often provocative speeches.

Shaw's transformation into a skilled orator also came from his active participation in debates and discussions on political and social issues. As he gained recognition for his plays and writings, speaking engagements became essential for promoting his works and ideas. Eventually, Shaw became a master of rhetoric, combining his intellectual authority with humor and wit to hold audiences' attention. His journey reflects the idea that, with persistence, exposure, and a focus on the message rather than personal insecurity, one can overcome the fear of public speaking and succeed.

The Three Questions

- a) **What answers does the King receive to his questions from the learned men?**
- f) **What answer does the hermit give to the king's three questions?**

In Leo Tolstoy's "*The Three Questions*", the king seeks answers to three crucial questions:

What is the right time to begin everything?

Who are the most important people to be with?

What is the most important thing to do?

The hermit, a wise and humble man whom the king visits in search of answers, responds to each question as follows:

The right time to begin everything: The hermit says that the most important moment is "now", the present moment. The king's quest for answers in the future or the past is unnecessary because the present is the only time over which we have control. Whatever you are doing now is the most important thing, as it is the moment that determines the course of events.

The most important people to be with: The hermit answers that the most important person is "the one you are with" at any given moment. The king might have expected a hierarchical or political answer, but the hermit emphasizes that in every situation, the person who is right in front of you is the one you must focus on, as your interaction with them is what matters most in that moment.

The most important thing to do: The hermit tells the king that the most important thing is "to do good to the person you are with." This answer reflects the idea of compassion, kindness, and service to others, which, in turn, creates positive consequences for both the doer and the receiver.

Through these answers, the hermit teaches the king that wisdom lies in focusing on the present moment, giving your full attention to the people around you, and prioritizing acts of kindness. This simplicity and mindfulness form the core of the hermit's advice, showing that true wisdom is found in everyday actions, not grand philosophical ideas.

g) Describe the events of the king's day with the hermit.

In *"The Three Questions"* by Leo Tolstoy, the king's day with the hermit unfolds as a transformative experience, leading him to learn valuable lessons about life, time, and the nature of wisdom. The king, seeking answers to three crucial questions, arrives at the hermit's humble dwelling, a remote and quiet place in the forest. The hermit, an elderly and reclusive man, is digging in the ground when the king approaches him. Despite his royal status, the king chooses to approach the hermit as an ordinary man, asking for the answers to his three questions:

1. What is the right time to begin everything?
2. Who are the most important people to be with?
3. What is the most important thing to do?

The hermit, instead of giving immediate answers, asks the king to help him with his work. The king, eager to gain answers, spends the day digging the garden and helping the hermit with his simple tasks. While they work, the king notices that the hermit speaks very little and seems content with his work.

As the day progresses, the king becomes restless and frustrated because he hasn't received answers to his questions. At this point, a wounded man appears, and the king decides to tend to the stranger. He tends to the man's wound and offers him shelter. Later, the king learns that the man was an enemy who had plotted to kill him but had been injured in the process. The king's compassion saves the man's life, and the stranger expresses his gratitude.

By the end of the day, the king is exhausted, but the hermit finally offers the answers to his questions. The key lesson the king learns is that **the right time is always the present, the most important person is the one you are with, and the most important thing is to do good to the person in front of you.**

The king's day, initially spent seeking intellectual answers, turns into a day of practical wisdom and compassion. By the end, he understands that life's answers are found not in distant philosophical concepts but in the simple, immediate actions of living with mindfulness and kindness.

CONVERSATIONAL SKILL

Dialogue Writing

a) **Prakash Reddy is a new employee in SBI branch in Delhi. He introduces himself to the Manager, Reema Agarwal.**

Prakash Reddy: Good morning, Ma'am. My name is Prakash Reddy, and I have recently joined the bank as a new employee.

Reema Agarwal: Good morning, Prakash. Welcome to the SBI family. It's a pleasure to meet you.

Prakash Reddy: Thank you, Ma'am. I'm excited to be part of this esteemed institution.

Reema Agarwal: I'm glad to hear that. Tell me a little about your background and experience.

Prakash Reddy: I've completed my MBA in Finance and have worked for two years at a bank in Hyderabad before moving here.

Reema Agarwal: That sounds like great experience. I'm sure you'll be an asset to our branch.

Prakash Reddy: I look forward to contributing to the team. I'm eager to learn from everyone here.

Reema Agarwal: I'm confident you'll adapt quickly. If you have any questions or need help settling in, feel free to ask.

Prakash Reddy: Thank you, Ma'am. I appreciate your support.

Reema Agarwal: You're welcome, Prakash. Best of luck in your new role!

b) The phone rings in the office of Arihant Publishing Company.

c) You are Garima Chaudhary, and you are appearing for an interview at Lenovo for the post of accountant.

d) Mr. Venkatesh Swaminathan invites two colleagues to his son's engagement dinner.

- e) You are Rajat sharma , and you are appearing for an interview at CROMA for the post of marketing executive.
- f) Rahul Sharma is a new teacher. He introduces himself to the headmistress, Reena Gupta.
- g) The phone rings in the office of Edubooks Publishing Company.
- h) You are Suchitra Shetty, and you are appearing for an interview at PRIYADARSHNI SCHOOL for the post of Environment teacher.
- i) Priya asks a friend to deposit a cheque for her.
- j) The phone rings in the office of Orient Blackswan Publishing Company.
- k) Two Strangers meet at seminar.

Short Notes

- l) Write a short note on GDPI
- a) Two Strangers meet at seminar.
- b) What are the tips for effective speaking?
- c) What are the types of Interviews?