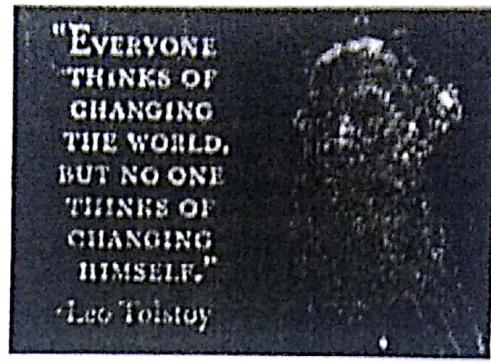


GOD SEES THE TRUTH, BUT WAITS :



Leo Tolstoy

INTRODUCTION OF THE AUTHOR:

Count Lev Nikolayevich Tolstoy, usually referred to in English as Leo Tolstoy, was a Russian writer who is regarded as one of the greatest authors of all time.

Born: 9 September 1828, Yasnaya Polyana, Yasnaya Polyana, Russia

Died: 20 November 1910, Lev Tolstoy, Russia

Resting place: Yasnaya Polyana

Spouse: Sophia Tolstaya (m. 1862–1910)

Movies: Anna Karenina, L'Argent, Ivans Xtc, Two Jacks, MORE

THEME: Philosophy on life style-time and fate.

SUMMARY: once there lived a young merchant named Ivan Dmitri Aksenov with his family in the land of Vladimir, who in his younger days lived life to the fullest by experiencing all the material things world has to offer. Until he got married.

One summer, he planned to go to Nizhny fair but his wife warned him that she had a bad dream of her husband-- she dreamt about Ivan that he returned from the town with hair of grey. Ivan laughed as if he doesn't care and went on the fair. He travelled half way and met a merchant, whom he spent the night drinking tea with and shared an adjoining room in the inn. Since Aksenov is not used of sleeping for long hours he decided to wake up and continued his journey. Along the way of his journey, two soldiers in a troika stopped him, and began asking questions, for the merchant he met halfway on his travel was found dead. Since all evidences of the crime are pointing Aksenov guilty he was imprisoned.

Learning the sad fate of Aksenov, his wife remembered her dream about Aksenov and was worried and even considered the thought of her husband being guilty. The thought made Aksenov even sadder.

26 years in prison made Aksenov a well grounded and God-fearing man. In spite the fact that his family has completely forgotten him, he still serves as a "Grandpa" to the other prisoners. Then came a new prisoner named Makar Semyonich. After months of knowing each other, Aksenov discovered that Makar is the one who killed the merchant whom he was told he murdered. He was furious with what he found out but didn't speak or uttered a word about it. Until one night, Aksenov heard some earth rolling under where the prisoners were sleeping. He went out and saw Makar. Makar told him not to tell a word about what he had witnessed or else he will kill him.

When they were led out to work, a soldier noticed a prisoner took off some earth off his boots. The soldier searched for escaping plans and found the tunnel. Then, they asked each of them

who knew about this but they denied for they knew they will be killed before the one who did it as Makar warned them. Finally, the governor asked Ivan for he knew he was a just man. But then Ivan said it wasn't his right or his will but God's to tell such name.

Night fell and Makar went to Ivan. He thanked him and felt sorry for what he had done to him a long time ago that made Ivan suffer for all this years. He sobbed as well as Ivan and said that the Lord will forgive you. Makar said that he will confess to the governor so that Ivan would be sent free--back to his home.

Ivan did not want to go out of prison for he has no family neither home to back to; rather, he waited for his last hour to come.

In spite of what they've talked about, Makar Semyonich confessed his guilt. But when the order for Ivan Dmitri Aksenov's release came, he was already dead.

CONCLUSION: Punishment need not be physical; it may be inner conscious which punishes time and again. Many a time true repentance and confession also may not justify crime.

Model Millionaire

(Summary)



Oscar Wilde

Oscar Fingal O'Flahertie Wills Wilde was an Irish poet and playwright. After writing in different forms throughout the 1880s, he became one of London's most popular playwrights in the early 1890s.

Born: 16 October 1854, Westland Row, Dublin, Republic of Ireland, Died: 30 November 1900, Paris, France

Spouse: Constance Lloyd (m. 1884–1898)

Education: Magdalen College, Oxford (1874–1878), Awards: Retro Hugo Award for Best Dramatic Presentation

The Protagonist of the short story "Model Millionaire" by Oscar Wilde is a young man called Hughie Erskine. Hughie is handsome, charming and popular but he has been very unlucky as far as financial matters are concerned. He was left nothing of any great value in his father's will. He has tried his hand at several different businesses, all of which have failed. Having no job, Hughie has only source of income is two hundred pounds a year, which is given to him by an elderly aunt. Hughie has fallen in love with a woman named Laura Merton and she loves him in return. Laura's father, Colonel Merton, is fond of Hughie but, due to his poor financial prospects, he does not want the young man to marry his daughter. He has often told Hughie that he will only allow him to be engaged to Laura after he has earned ten thousand pounds.

One day Hughie goes to see his artist friend Alan Trevor in his studio. He finds that Alan is painting a portrait of an old man who appears to be a beggar. The old man is wearing a tattered brown cloak and boots, which have been mended several times. He has a rough walking staff in one hand and in the other hand, he is holding out an old hat as if to beg alms. His face is heavily wrinkled and he looks extremely sad. Both Alan Trevor and Hughie Erskine agree that the old man is an excellent subject for a painting. Hughie, however, cannot help feeling sorry for the measurable state of the man. He thinks it is unfair that, although paintings regularly sell for two thousand guineas, he only pays his models one shilling for an hour to pose for him and does not give them a percentage of the money, which he makes from sales of their portraits.

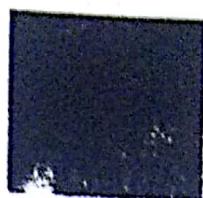
When Alan leaves the studio to meet frame designer for his paintings, Hughie fumbles his pockets, finds sovereign, and drops it into the withered hands of a beggar. Hughie gives the coin to the old man, who appears very happy to receive it although it means great value to him for the expense of the entire month. Soon Hughie leaves the studio.

Alan and Hughie meet again in a smoking room of a restaurant. The artist, Alan tells his friend that, after he left, the old man asked several questions about him. Alan goes on to say that he

told the old man all about Hughie, Laura Merton and the condition, which Colonel Merton ~~saw~~
that prevents their marriage. Hughie feels very unhappy that his friend told that old beggar all
about his private life. Hughie amused that Alan tells Hughie that the old man he was painting
was Baron Hausberg, one of the wealthiest men in Europe and someone who often buys Alan's
paintings. For reasons, which Alan does not really understand, the millionaire baron had asked
to be painted as a beggar. Alan supplied the tattered clothes he was wearing. Hughie feels
ashamed about having given a coin to a millionaire, although Alan tells him not to worry.

The following day, a representative of Baron Hausberg comes to Hughie's house with an
envelope. The writing on the envelope says that it contains a wedding present "from an old
beggar". Inside the envelope, Hughie finds a bank cheque for ten thousand pounds. Hughie and
Laura get married. Baron Hausberg attends their wedding feast,

How Should One Read A Book?



Virginia Woolf

INTRODUCTION OF THE AUTHOR: Adeline Virginia Woolf was an English writer, who is considered one of the most important modernist 20th-century authors and a pioneer in the use of stream of consciousness as a narrative device.

Born: 25 January 1882, South Kensington, London, United Kingdom Died: 28 March 1941, Lewes, United Kingdom

Cause of death: Suicide by drowning

Spouse: Leonard Woolf (m. 1912–1941)

Short stories: *The Mark on the Wall*, *Kew Gardens*, *The Duchess and the Jeweller*, *The New Dress*, *The String Quartet*

Books : *A Room of One's Own*-1929: *Mrs. Dalloway*-1925: *To the Lighthouse*-1927: *Orlando- A Biography*-1928

Movies: *Orlando*-1992: *Mrs. Dalloway*-1997: *To the Lighthouse*-1983: *A Room's One's Own*-1991

THEME: Importance of reading a book, the way of the reading , purpose of reading.....

SUMMARY : Adeline Virginia Woolf was an English writer who considered one of the foremost modernists of the twentieth century, and a pioneer in the use of stream of consciousness as a narrative device.

In the essay, "*How Should One Read a Book?*" From the pen of Virginia Woolf talks about how she views reading a book as personal experience for everyone. She views reading is a thing of liberty and freedom, where you can escape and not be bothered by what everyone else thinks. It is fact that Woolf's feelings about reading influenced her writings. She wrote whatever she wanted and never censored her thoughts. She also wants to change the way we see certain literature. We see fiction as mere amusement, poetry as false and biographies are flattering. She describes poetry and biography extensively and uses examples from other writers. This reading of a book is teaching us, what Woolf thinks, is the proper way to read a book. She believes that even if we read something a hundred times we will never be able to truly criticize or understand it, because literature is so deep and profound.

In the first paragraph Woolf says, "the only advice indeed, that one person can give another about reading is to take no advice, to follow your own instincts, to use your own reason, to come to your own conclusions." Similarly, she is trying to say that no one views and imagines a book in the same way. The readers do not even imagine a book the way, how the writer intended to communicate them. Therefore, it may be in a way the readers are also the writers since they come up with their own conclusions. It is like when a book becomes a movie: the director shows the way that he viewed the book; he may even change certain events and characters for the movie. The writer may argue against this but they can do nothing about it, since the director had made it his own. Woolf also argues that one cannot truly say that one book is better than other is. "*Romeo and Juliet*" may be viewed as one of the greatest books of all times, but to whom? All we see it a certain way and Shakespeare certainly is not with us to discuss and decide which book is better than the other.

It is ironical that Woolf is trying to say that we should not be told how to read a book since it takes away our freedom, but later on she is telling us how we should read a book. She tells us not to dictate the author but to try to become him. She is convincing the reader that he/she should not ask, "Why would the character do that? I could have made them do so and so." The reader should respect the author's choice and try to understand why they wrote that. She also thinks that it takes away from us truly enjoying the book. She thinks that when we

read, we are in a different world, and when we read, we should not let things from our present world influence the way we are seeking in the book. It also seems like Woolf is questioning the intelligence of the readers. She seems to believe that one must be an intellectual and college-educated person in order to appreciate a book.

At the conclusion of the essay, it shows how much Virginia Woolf loved and valued reading. She looks at it as a kind of holy thing that will get you into Heaven. She thinks that the people with books under their arms will get into Heaven before the lawyers and the statesmen. She thinks that we not only read for pleasure but also it is a good thing to do.

CONCLUSION: Reading for pleasure-with freedom gives a kind of satisfaction and ability to analyze the book , its author and so on.

The Gandhian Outlook



Sarvepalli Radhakrishnan

INTRODUCTION OF THE AUTHOR: Sarvepalli Radhakrishnan was an Indian philosopher and statesman who was the first Vice President of India and the second President of India from 1962 to 1967.
Born: 5 September 1888, Thiruttani. Died: 17 April 1975, Chennai
Spouse: Sivakamu Radhakrishnan (m. 1904–1956)
Education: Madras Christian College (1905–1906), Voorhees College, Dr. Hari Singh Gour University, University of Madras
Awards: Bharat Ratna, Templeton Prize, Peace Prize of the German Book Trade, Order of Merit
Books: An Idealist view of life-1929: A source book in Indian phi....1957: Philosophy of Rabindranth....1918: The Principal Upanishads-1953;

THEME: Complete and true character of Mahatma Gandhi.

SUMMARY :Mahatma Gandhi, as Sarvepalli Radhakrishnan said in his essay “The Gandhian Outlook”, was truly a religious man. Gandhiji was great admirer of all religions – Hinduism, Buddhism, Christianity, Islam and others. He realized them in practice the theoretical implications of each religion from its beginning. He understood that Hinduism talk about *Abhaya*, *Ahimsa* and **Fearlessness and Love**, Buddhism talk about **Wisdom, Love and Compassion** *Prajana and Karuna*, Christianity talk about **Truth and Freedom** and Muslims speak of **One God** and **One family** on the earth. Gandhiji strongly felt that people have knowledge of their religions but not the deed, which answers to their knowledge.

The greatest contribution of Gandhiji is to make us understand the very essence of those religions and incarnate the great ideals of **Truth and Love**, which are very foundations of every religion to evolve. Whenever Gandhiji intended to teach people, he takes up some line of conduct, examines and re-examines it thoroughly, with all fasting and praying, ransacked his brains until at last he was able to say: “This is line of conduct on which to proceed.” Gandhiji never preached anything to anyone without practice. He attained that stage through constant efforts and commitment. He, therefore, expected the highest standards of conduct from everyone who come into contact with him.

Distinctions of race, nationality and sect have no room in Gandhian ethics. Patriotism is not enough. A truly religious man does not restrict his commitment to any country or nation. His loyalty is to the whole of humanity. He acknowledges all great religions as embodying the truth and, therefore, worthy of deep reverence.

He was a revolutionary who was committed to overthrow of all forms of tyranny and social injustice, but who never bore ill will towards anyone, who led a mighty movement against

ism; but never allowed the movement to be accompanied by hatred, rancour or resentment against Englishmen. He was not an intellectual in the conventional sense of the term. He was not an academic philosopher propounding his philosophy in a precise manner.

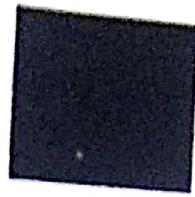
Education should not only help in acquiring knowledge and arousing intellectual curiosity, but should inculcate right ideals through knowledge of the nation's social and cultural heritage. The Mahatma rejected the caste system, based on birth as immoral. He wanted the organisation of the economy based on hereditary occupations on the ground that they helped to transmit knowledge and skill to the succeeding generations.

His greatest contribution to modern thought lies in his insistence that man is fundamentally a spiritual and moral being and that society is an association of human spirits an association that is not limited in any way by considerations of nationality, race, creed or sex. This is a simple doctrine, yet how profoundly revolutionary.

He wants men and women who are noble, public-spirited, disciplined, who are always bound by the laws of Dharma, who are fully conscious of their social obligations, and who think not in terms of self-interest and self-aggrandizement, but of service to the community and its corporate life. He also wants a society in which every man would be able to live in freedom and achieve creative self-expression. Thus, S. Radhakrishnan advocated on The Gandhian Outlook.

CONCLUSION: Many wrong assumptions and views on Gandhi by any half knowledge man has been completely reduced to ashes.

THE ROAD NOT TAKEN



ROBERT FROST

INTRODUCTION OF THE POET: Robert Lee Frost was an American poet. His work was initially published in England before it was published in America.
Born: 26 March 1874, San Francisco, California, United States. Died: 29 January 1963, Boston, Massachusetts, United States. Spouse: Elinor Frost (m. 1895–1938). Education: Harvard University (1897–1899), Dartmouth College
Awards: Pulitzer Prize for Poetry, United States Poet Laureate
Poems: The Road Not Taken, Stopping by Woods on a Snowy Evening ..., Mending Wall, Nothing Gold can stay,
Books: Stopping by Woods on a sno...1923, Birches-1916, Nothing Gold can stay-1923, The Poetry of Robert Frost-1962,

THEME OF THE POEM: Making choices about the direction of one's life. Whether to take an established safe road or a risky, more adventurous path. The speaker chooses the latter, saying of the decision to take the road less travelled as one that has all the difference.

Summary :The first poem in Frost's book *Mountain Interval*, "The Road Not Taken," has long been a popular favorite. Like many of his poems, it seems simple, but it is not exactly straightforward, and even perceptive readers have disagreed considerably over its best interpretation. It looks like a personal poem about a decision of vast importance, but there is evidence to the contrary both inside and outside the poem. Frost has created a richly mysterious reading experience out of a marvelous economy of means.

The first significant thing about "The Road Not Taken" is its title, which presumably refers to an unexercised option, something about which the speaker can only speculate. The traveler comes to a fork in a road through a "yellow wood" and wishes he could somehow manage to "travel both" routes; he rejects that aspiration as impractical, however, at least for the day at hand. The road he selects is "the one less traveled by," suggesting the decision of an individualist, someone little inclined to follow the crowd. Almost immediately, however, he seems to contradict his own judgment: "Though as for that the passing there/ Had worn them really about the same." The poet appears to imply that the decision is based on evidence that is, or comes close to being, an illusion.

The contradictions continue. He decides to save the first, (perhaps) more traveled route for another day but then confesses that he does not think it probable that he will return, implying that this seemingly casual and inconsequential choice is really likely to be crucial—one of the choices of life that involve commitment or lead to the necessity of other choices that will divert the traveler forever from the original stopping place. In the final stanza, the traveler says that he will be "telling this with a sigh," which may connote regret. His choice, in any event, "has made all the difference." The tone of this stanza, coupled with the title, strongly suggests that the traveler, if not regretting his choice, at least laments the possibilities that the need to make a choice leave unfulfilled.

Has Frost in mind a particular and irrevocable choice of his own, and if so, what feeling, in this poem of mixed feelings, should be regarded as dominant? There is no way of identifying such a specific decision from the evidence of the poem itself. Although a prejudice exists in favor of identifying the "I" of the poem with the author in the absence of evidence to the contrary, the speaker may not be Frost at all. On more than one occasion the poet claimed that this poem was about his friend Edward Thomas, a man inclined to indecisiveness out of a strong—and, as Frost thought, amusing—habit of dwelling on the irrevocability of decisions. If so, the reference in the poem's final stanza to "telling" of the experience "with a sigh/ Somewhere ages and ages hence" might be read not only as the boast of Robert Frost, who "tells" it as long as people read the poem, but also as a perpetual revelation of Thomas, also a fine poet.

What is clear is that the speaker is, at least, a person like Thomas in some respects (though there may well be some of Frost in him also). Critics of this poem are likely always to argue whether it is an affirmation of the crucial nature of the

choices people must make on the road of life or a gentle satire on the sort of temperament that always insists on struggling with such choices. The extent of the poet's sympathy with the traveler also remains an open question.

Frost composed this poem in four five-line stanzas with only two end rhymes in each stanza (*abaab*). The flexible iambic meter has four strong beats to the line. Of the technical achievements in "The Road Not Taken," one in particular shows Frost's skill at enforcing meaning through form. The poem ends:

Two roads diverged in a wood, and I—I took the one less traveled by, And that has made all the difference.

The indecision of the speaker—his divided state of mind—is heightened by the repetition of "I," split by the line division and emphasized by the rhyme and pause. It is an effect possible only in a rhymed and metrical poem—and thus a good argument for the continuing viability of traditional forms.

CONCLUSION: The poem is light hearted. If anything it makes fun of those who would proclaim having taken the unpopular road and having been unconventional.



Sarojini Naidu

Sarojini Naidu; née Chattpadhyay, was a freedom fighter and poet of modern India. She was born in a Bengali Hindu family at Hyderabad and was educated in Chennai, London and Cambridge. Born: 13 February 1879, Telangana. Died: 2 March 1949, Lucknow

Spouse: Muthyal Govindarajulu Naidu (m. 1898–1949)

Political party: Indian National Congress

Education: King's College London (1895–1898), Nizam College, MORE

Children: Padmaja Naidu, Randheer Naidu, Leelamani Naidu, Jayasurya Naidu, Nilawar Naidu

Books: The Golden Threshold-1905, The Broken wing: songs of....1917, The Bird Of Time: Songs of ...1912, In the Bazaars of Hyderabad-1912.

THEME OF THE POEM: We should not forget our duty in any situation. The poetess describes the fishermen who wake up early in the morning and row to edge of the verge where the sky meets the sea.

SUMMARY: Set along the Coromandel coast, the poem has many phrases that may seem complicated, but that are beautifully written. It consists of four stanzas, each containing four lines, and follows a rhyme scheme that can be denoted by the iambic meter in AABB (rhymed the first two and last two lines of each stanza).

Naidu has started the poem with dialogue stating "rise, brothers, rise", allowing the reader to feel as though they are present on the Coromandel coast. The phrase literally refers to the early start of the fishermen, but can be interpreted as a beckoning call to those who wish for the country's freedom.

She moves on to state "the wakening skies pray to the morning light" and that the "wind lies asleep in the arms of dawn like a child that has cried all night". The two statements above make a subtle reference to the weather, and the former is the first example of personification in the poem. The latter phrase is the only example of a simile in Naidu's allegory. However, she has also gifted dawn with arms, thus personifying it.

In the next line, she speaks of catamarans, fishing boats used specifically in the South, thus enhancing the setting of the poem, which is only explicitly mentioned in the title. As she goes

on to talk of the "wealth of the tide", the reader realizes that the poem is ubiquitous with personification. Wealth to the fishermen comes in the form of fish, and with the tide, come plenty of those.

We are reminded of the milieu of the poem once again, when Sarojini talks of "following the track of the seagull's call". In those days, the call of the seagull was what directed fishermen towards the fish. She christens the sea her "mother" and the clouds her "brothers" while the waves are named her "comrades". This metaphor links to the caring of the family for one another, as the sea does for the fish, and the clouds do for the sea.

The next two lines speak of the link between fear and courage and the fine line between them. She asks us "what do we toss at the fall of the sun?" and lets us know that with success come some sacrifices, and that although we are wary of these, "he who holds the storm by the hair, will hide in his breast our lives". She has also personified the storm in that line.

The last stanza is a comparison between life on land and at sea. She uses vivid imagery here to describe the sent and shade of coconut glades and mango groves, but then reminds the fishermen that the "kiss of the spray" and the "dance of the wild foam's glee" is a taste much sweeter. She reminds us not to be content with temporary satisfaction, but to work towards the happiness and joy that we have found elsewhere.

This last stanza holds a strong metaphoric value, as it talks of the temporary satisfaction that some people faced under the rule of the British, as well as how all Indians knew that there was real joy to be found in living independently.

CONCLUSION: This poem is beautifully and most poetically written. It is a great read for those who are willing to seek the message delivered through the secret passages of metaphors and allegories.