EADING CORN

HISTORY | LITERATURE | ART | ARCHITECTURE | CULTURE | HERITAGE | BIOGRAPHY | TRAVEL | WILDLIFE | ENVIRONMENT | RELIGION | FICTION | TRANSLATION | CINEMA | FOOD | CHILDREN



he work of translation is central to life. Children learn by translating a complex adult world into their evolving terms. Between adults, every relationship is a negotiation in which a translation takes place between 'what I say' and 'what I meant to say' and 'what you understood'. Whole sociological theories, such as Symbolic Interactionism, elaborate these give-and-takes between the transactors.

Equally, history-writing is the act of translating the past into the present. Historians know that a search for 'truth' is elusive, if not impossible. Laypeople often forget this and search, to historians' amusement and dismay, for 'facts' and 'reality'. Philosophers, social scientists, linguists, and all creative writers come together to agree that 'the truth' and 'the authentic' are impossible to find and to define. That is what makes translation so central to every work of academia and of art.

Today we are talking about a narrower version of translation—language translation, where a novel, short story, poem, play, or essay is rendered into another language. There are two alternative positions here.

The first is the Sapir-Whorf hypothesis, the notion that language actually shapes ideas or thought. The powerful historical work of Bernard Cohn on India and of cultural-symbolic anthropologists such as Marshall Sahlins on Hawaii make the point that speakers of different languages live in different realities, and there is room for tremendous misunderstanding, conflict, and pain between these realities. In order to prevent some of the violence that can occur between different cultural worlds, one would have to change the nature of the translation that takes place.

However, we may balk at the idea of a world divided up into different realities. Among other criticism, I would call postcolonialism the second position regarding the significance of translation.

According to this view, cultures cannot be considered as radically opposed, because each culture is already diverse within itself, and not a homogeneous unit. Thus, British culture and Indian culture are not first be located historically. Then, as colonial culture, it should be broken up again into working-class culture and ruling-class culture, and then further according to gender and region. The same applies to Indian culture. Indian working classes can then be seen as having more in common with British working classes, and the elites in either culture with each other. Indian men have more in common with British men than with Indian women. The possibilities of communication are strong between those of the same class and gender, and flimsy across class- and gender-based cultural groups. Language is a powerful determinant of who can communicate with whom. In this perspective, the challenge becomes different for translators, and perhaps greater. The problem is not whether I can translate the Russian 'dom' as the English 'home' or 'household' without losing many levels of meaning. The problem is also to ascertain whether I mean a gentrified mansion or a labourer's hut, a home from the

the correct entities to compare. British culture must

perspective of the master of the house or his wife only then will I perhaps get the nuances right.

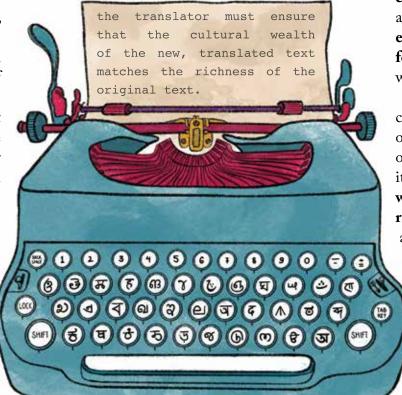
I used to think, during my last translation, published by Niyogi Books, that it was impossible to translate certain Indian terms without importing a weight of undesirable Orientalist imagery into the new English term. Orientalism, as we know, is the perverse categorization of everything non-Western as traditional, bizarre, and backward. In my translation of Mai by Geetanjali Shree, I used the example of angan (courtyard), a common feature in every north Indian village and even city home, but not a normative domestic space in the Western English-speaking world. The Hindi angan evokes warmth, intimacy, solidarity, and a protected space open to the sky and air in which women find freedom and young people a flight into their dreams. The English courtyard evokes a feudal past, the Cloisters, Keats, or Shelly, and trips to Italy...

Imagine my surprise then to find, 20 years later, that non-English speaking staff at our campus NIRMAN comfortably calling our old angan 'courtyard'! Why? They are all semieducated working class people. Because people can live in multiple worlds, the angan at home and the courtyard of English speakers. Because every language welcomes and assimilates foreign words. Soon there will be another Hindi word, *koteyad*.

The problem, in a nutshell, is the richness of cultural worlds. The translator is likely to become overwhelmed by the cultural noise from the original text. But instead of merely agonizing over it, the translator must ensure that the cultural wealth of the new, translated text matches the richness of the original text. Therefore, the more attention the translator can give to the historical,

gender, and community contexts of the novel or short story, the richer the translation—down every chosen word—will be.











Scan to get

In this splendid translation, Nita Kumar brings alive the rich worlds of Geetanjali's layered novel, of an inner home and mind, the fruit trees in the garden, a food-laden table, caste, religion and all its repercussions on life. To Kumar, mai's silence is "communicative".

2 | Traversing Language Barriers

हाला जाला

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Redefining feminism in Indian narratives

from their individual identities—defined by their relationships to men. Women writers do not fare well either. Through the ages, many women writers such as the renowned Brontë sisters, Charlotte, Anne and Emily (aka Currer, Acton and Ellis Bell), Mary Ann Evans (George Eliot), Louisa May Alcott (A.M. Branard), Alice Mary Norton (Andre Norton), Karen Blixen (Isak Dinesen) and many others adopted a male or ambiguous pen name to

الاله هادی زبان

conceal their identity as a woman. And not to anyone's surprise, their works were received well without bias against their sex (at least until they were

disclosed). But through the ages, both women writers and characters have evolved significantly.

In a world where more women are stepping out

from their cloistered world, the short story collection Preeto & Other Stories: The Male Gaze in Urdu, edited and introduced by

Rakhshanda Jalil, seeks to explore how male writers in Urdu portray women.

Birds

Snows

BLOSSOMS

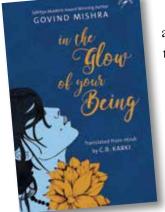
GRAVEYARD

Birds of the Snows, translated from the Urdu original Barf Aashna Parindey by Tarannum Riyaz, explores women's freedom, the mother-daughter

relationship, and changing times in Kashmir.

Originally published in Bengali, Bani Basu's *APlate of White Marble* tells the story of a grieving 'new woman' of the post-Independence era who does not conform to the ideal of 'widowhood'.

Birendra Kumar Bhattacharya's *Blossoms in the Graveyard*, translated from the Assamese original *Kabor Aru Phool* by Mitra Phukan, is the story of



DURGESHNANDINI

ভাঞা ভাষা

a young girl from rural East Pakistan and her journey to self-reliance.

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In the Glow of Your Being by Govind Mishra, translated from the Hindi original by C.B. Karki, probes deep into the question of a woman's freedom and its denial by society.

Chandrika Balan's *Invisible Walls* is a story within a story. It is about two women whose

lives run in parallel though they do not know each other.

اهاه هاها زيان

Translated by Manisha Chaudhury, Giriraj Kishore's fictionalized biography of the lady, *Kasturba Gandhi*, offers a personal and unique vision of how Kasturba came up as a woman empowered, while staying within the folds of tradition and convention.

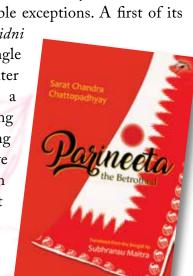
Traditionally, a romance novel would revolve around a female protagonist, who has to

be either rescued as the damsel in distress, or be seated up on a pedestal

as a muse. Yet the heroines in Bankim Chandra Chattopadhyay's *Durgeshnandini* (translated from the Bengali original by Sunanda Krishnamurty) and Sarat Chandra Chattopadhyay's *Parineeta: The Betrothed* (translated by Subhranshu Maitra) are incredible exceptions. A first of its

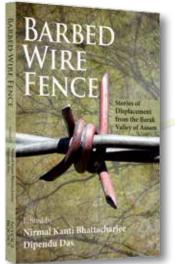
kind, *Durgeshnandidni* is a love triangle between the daughter of a minor ruler, a

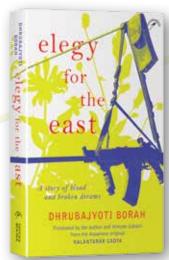
young Rajput commander and a charming Pathan princess. With the Mughal army fighting the Pathans in the backdrop, it is a tale of love prevailing against barriers of caste and religion that revolutionized Bengali prose writing. Set in early 20th-century Kolkata, *Parineeta* is the unforgettable story of a child-woman's intense and bittersweet romance.



Literature of the marginalized

stracization often becomes the tool of oppression in the absence of a proper governance. The translated collection of Assamese short stories, *Barbed Wire Fence: Stories of Displacement from the Barak Valley of Assam* (edited by Nirmal Kanti Bhattacharjee and Diptendu Das), and Dhrubajyoti Borah's *Elegy for the East* (translated from the Assamese original by the author and Atreyee Gohain) talk about the sorrow and suffering of alienation in the north-eastern region of India.

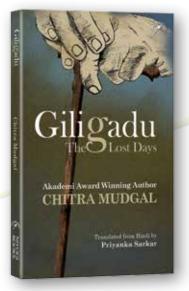


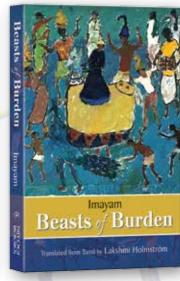


Barbed Wire Fence is a tract of unapologetic social realism of the immigrant experience of people from present-day Bangladesh who were forced to settle in the Barak valley of Assam.

Perceived through the eyes of the subaltern and the marginalized, Elegy for the East is a narrative where innocent and beautiful dreams of the masses die in the stony bed of terror and counterterror under an uncaring State.

Giligadu: The Lost Days, by the 2018 Sahitya Akademi Award winner Chitra Mudgal, translated from the Hindi original by Priyanka Sarkar, conveys both to the aged, who





chafe at the apparent loss of respect and control, and to the young, who deserve to live their life on their terms, a dignified way out of this two-pronged dilemma.

Imayam's *Beasts of Burden*, translated from the Tamil original *Koveru Kazhuthaigal* by Lakshmi Holmström, is a story of decline and change in a village seen through the eyes of a washerwoman (*vannaatti*), Arokkyam, who serves a Dalit community of agricultural labourers.

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3 | Traversing Language Barriers

FISTFUL

SEEDS

E. SANTHOSH KUMAR

हाला लाला रंगें اهاه هدی زیان ভাঞা ভাষা اهاه هاها زيان اهاه هاها زيان ভোঞা ভাষা

Literature is best, when read in collections

n 'anthology' is a treasure chest that houses a collection of literary pieces of various tastes. Borrowed from Greek, the term literally means 'a collection of blossoms' in reference to one of the earliest known anthologies, the Garland, the introduction to which compares each of its anthologized poets to a flower. The literary equivalent to tasting menus, anthologies are today widely compiled and read, as they serve to introduce readers to diverse genres and authors.

Translated from Malayalam, A Fistful of Mustard

VAASANTHI

Choice

MOISTURE

IN A STONE

KN Rao

Seeds is a collection of 12 short stories that represent different phases in E. Santhosh Kumar's Sensitive, writing career. thought-provoking perceptive, each story is a vignette into a different realm of emotional experience.

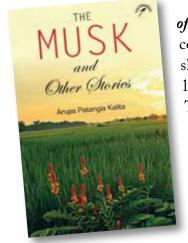
Novellas Five about translated from Women, Assamese by Dibyajyoti Sarma, cover a range of Indira Goswami's

writing that paints various pictures of the plights of Indian women, highlighting the struggles of the rural poor, the widows and the urban underclass.

Comprised of 15 slice-of-life stories set in India and abroad, Vaasanthi's Ganga's Choice and Other Stories is a collection translated from Tamil that showcase the courage strength of ordinary people.

D.Jayakanthan's *The Heroine*

and Other Stories is a collection of tales selected and translated from Tamil by the author's daughter, Deepalakshmi J. The 10 stories sensitively explore situations in the lives of both the marginalized and the middle class.



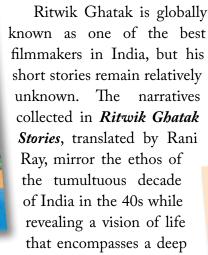
Timeless Tales

from Bengal

Moisture Trapped in Stone: An Anthology of Modern Telugu Short Stories, translated and compiled by K.N. Rao, is a collection of 28 short stories about the issues plaguing everyday lives of ordinary people by eminent writers of Telugu fiction.

An eclectic mix of short stories and a novella, The Musk and Other Stories by acclaimed Assamese writer Arupa Patangia Kalita sheds light on some of the burning

political issues that reverberate through the lush landscape of Assam.

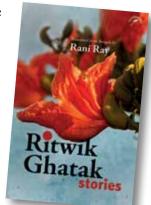


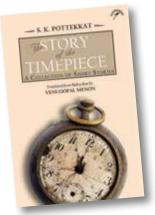
short stories remain relatively unknown. The narratives collected in Ritwik Ghatak Stories, translated by Rani Ray, mirror the ethos of the tumultuous decade of India in the 40s while revealing a vision of life that encompasses a deep commitment to humanism.

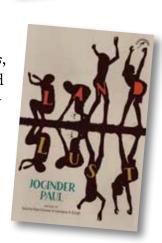
Fantasy, folk tales, detective fiction, ghost stories, historical narratives and tales of social consciousness are just a few among the 34 diverse translated stories that populate Dipankar Ray and Saurav Dasthakur edited, Timeless Tales of Bengal: An Anthology of Bangla Children's and Young Adults' Stories.

The Story of the Timepiece: A Collection of Short Stories, written by award-winning writer S.K. Pottekkat, and translated from Malayalam by Venugopal Menon, aptly showcases the author's penchant for melding realism with romanticism.

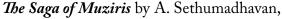
Translated from Urdu and edited by Sukrita Paul Kumar and Vandana R. Singh, Joginder Paul's stories in Land Lust offer poignant glimpses of the unequal multiracial relations in colonial Kenya.







ulian Barnes wrote, 'History is that certainty produced at the point where the imperfections of memory meet the inadequacies of documentation.' And that encounter often takes the form of fictional narratives, woven together by creative imagination. Reading historical fiction in translation takes the reader deeper into the narrative, evoking an interest in the language, literature as well as the 'history' represented in the tale.

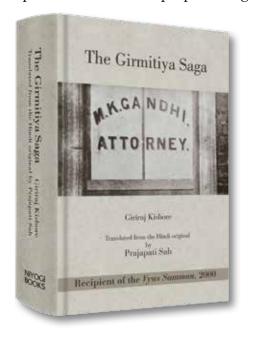


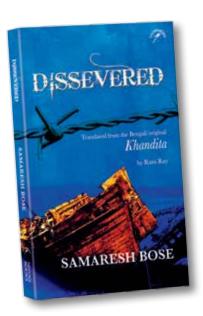
translated from the Malayalam original Marupiravi by Prema Jayakumar, is a fascinating tale of the glory and decline of a major port in Kerala, which mysteriously disappeared from the face of earth during the 14th century.

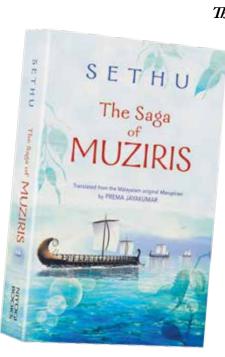
Translated from the Hindi original that earned the author the Vyas Samman and the Mahatma Gandhi Samman, Giriraj Kishore's The Girmitya Saga (translated by Prajapati Sah) highlights the importance of Mahatma Gandhi's actions in South Africa by retracing the country's sociopolitical scenario in the 19th and 20th centuries.



Published after 70 years of Independence, Samaresh Bose's novella Dissevered, translated by Rani Ray from the Bengali original Khandita, portrays the pains of the common people during the emergence of a new nation.







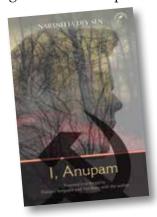
4 | Traversing Language Barriers

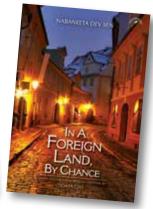
نبان ഭാഷ ଭାଷା हाबा लावा हाला जाला തाबा काबा रंगें اهاه هاها زيان اهاه هادی زیان

<u>Transcendence</u> through translation

abaneeta Dev Sen's works often deal with a wide variety of social, political and psychological problems.

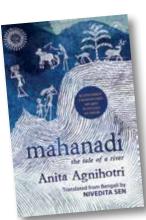
Ami Anupam (I, Anupam), her debut novel on the Naxal movement was a first in Bengal. Dev Sen developed this into a trilogy. The second book In a Foreign Land, by Chance (translated from the Bengali original by Soma Das) is set in the Soviet era of Eastern Europe offering a glimpse of communist Czechoslovakia, with the Naxal movement in its backdrop. The last one in the trilogy *The Parrot Green Saree* (translated into English by Tutun Mukherjee) explores the ethical and existential dilemmas through a turbulent motherdaughter relationship.







f you descend along the eastern flanks of India, you will inevitably reach Odisha, through whose lap flows the Mahanadi, one of the largest Indian rivers.

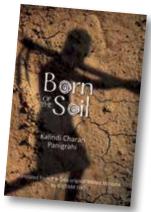


Anita Agnihotri's novel *Mahanadi*, translated into English from Bengali by Nivedita Sen, is a narrative where the din and bustle of a mofussil town, the solitary life in a standalone village, people's struggle for survival and the sighs of the displaced people of Sambalpur during the Hirakud dam construction mixes with the cries of the endangered people on the banks

Alike the enigmatic river, the soil of Odisha holds great significance for the Odia people.

when the river overflows.

Born of the Soil, translated into English from the Odia original—Kalindi Charan Panigrahi's Matira Manisha, presents the story of an Odia peasant family whose simple joys and sorrows are bound up with the soil.

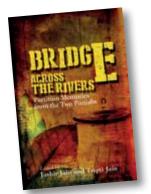


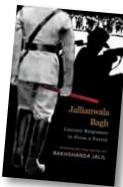
Borders – drawing lines between time, history and people

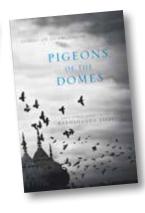
ridge Across the Rivers: Partition Memories from the Two Punjabs, edited by Tripti Jain and Jasbir Jain, is a collection of 16 stories that explore the pre-Partition conflict and violence and the undercurrents of cultural oneness that formed a counter discourse.

Rakhshanda Jalil's Jallianwala Bagh: Literary Responses in Prose & Poetry is a collection presenting literary responses to the tragedy of the Jallianwala Bagh massacre and the national freedom movement. It includes poems, stories and extracts from novels in English, Urdu, Hindi and Punjabi.

Jalil's narrative expertise furthers in *Pigeons of the Domes*, a collection of 19 stories that offers a glimpse of the different hues and shades of communalism in India. It includes stories dealing with Hindu-Muslim tensions, the exodus of Kashmiri Pandits from the Valley, and the persecution of Sikhs in the anti-Sikh riots of 1984.







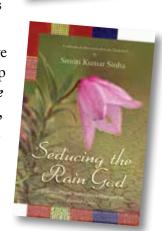
ur world is not given by our ancestors, but borrowed from our children. Yet, we humankind have exploited Mother Nature to the core and today, the planet is suffering for it. Soon enough,

our 'children' will live in a world sans fresh water, natural food and fresh air to breathe. In the face of a seemingly dystopian future, literature reminds us of nature's bounties.

Dileep Chandan's fiction, Ballad of Kaziranga, translated from Assamese by Parbina Rashid, gives us an insight into the renowned national park, home to the world's largest population of Indian one-horned rhinoceroses. It is a story of three friends, whose lives are shaped by their unique experiences of midnight raids and face-offs between poachers and forest guards in Kaziranga.

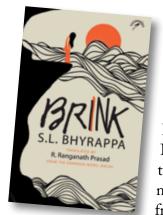
The languages we speak and the culture(s) we are part of also require preservation as they are deep reflections of our association with nature. Seducing the **Rain God** is a collection of 14 translated short stories, originally written in Bishnupriya Manipuri, enlisted by the UNESCO as an endangered language. It is imperative to read these stories, even if in translation, not just for the preservation of the language, but simply for the beautiful tales they tell us.





bestselling Kannada novelist for 25 years and one of the most translated authors in India, S.L. Bhyrappa's *Tantu*, translated into English by S. Ramaswamy, is a novel about

modern India—surveying the country from Mahatma Gandhi to Indira Gandhi, ending with the beginning of the 'Emergency'. His The Witness, Saakshi: translated fromthe original Kannada by L.V. Shanthakumari, is a metaphysical novel dealing with the debate between truth and falsity.



Brink, translated by R. Ranganath Prasad from Bhyrappa's *Anchu*, is an epic tale that deliberates on the nature of male-female love from different perspectives. Mandra, the Saraswati

Samman winner, translated by Dr S. Ramaswamy and Smt. L.V. Shantakumari, wherein the governing theme evolves like a banyan tree in all directions and pictures many home-truths that are inseparable from art, artist,

art-tradition, art criticism and the world of connoisseurs. With deep roots in the Indian soil, Bhyrappa's works are must-reads for everyone!



S.L. BHYRAPPA

Healing, the indigenous way...

edicinal herbs have been used since time immemorial in India. Bringing together 19 fascinating short stories, Medical Maladies: Stories of Disease and Cure from Indian Languages (forthcoming), addresses a wide array of themes and topics including the tales of modern medical professionals as well as

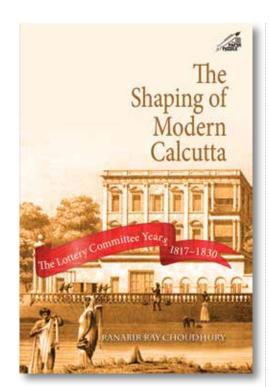
traditional practitioners such as vaids, hakims and folk healers.

Kayakalpa: The Elixir of Everlasting Youth (translated from Assamese original by Biman Arandhara) delineates the journey of a renowned scientist back to the spiritual roots, the yogic Kayakalpa to find answers—to find himself.

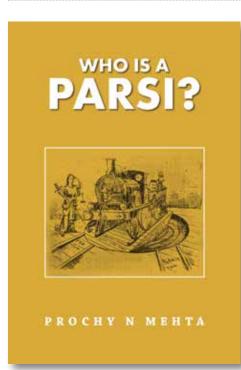


5 | New Release

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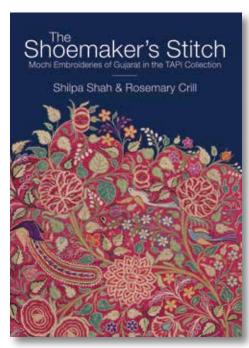


The Shaping of Modern Calcutta: The Lottery Committee Years, 1817-**1830** focuses on the Calcutta Lottery Committee's work from 1817 till about 1830. The Lottery Committee was set up in 1817 after the departure of Lord Wellesly. It carried out the work of town planning with the help of the government. It was named as the Lottery Committee because it raised funds through public lotteries. However, it used these funds for the improvement of the town. The work done by the committee was phenomenal because the projects conceived and implemented by it still cast their long shadow on life in modern Calcutta.

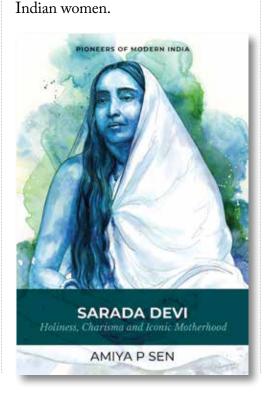


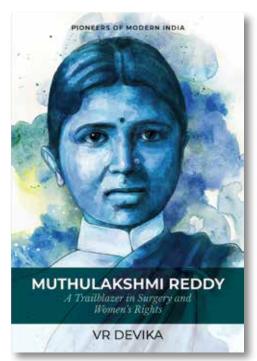
In *Who is a Parsi?*, the author unveils the history of an ancient Persian trading community, the 'Persees' or 'Persians', familiar with the sea route to India from before 500 BCE, living as a tribe among the Hindus, and narrates how they rediscovered their religion and their ancient connection with Persia. This book documents, through letters, articles in the newspapers and transcripts from court cases, the views of those brave men, who had the courage to stand up and fight for what they believed in, that Parsi and Zoroastrian meant the same thing.

The Shoemaker's Stitch: Mochi Embroideries of Gujarat in the TAPI Collection is the first book to delve deeply into the history of chain stitch embroidery in India and its connections to the Mochi or shoemaker community. The previously unknown but significant role of the women of the Mochi community in creating embroidery pieces is also explored. The book also gives an account of the contemporary scene, in which chain stitch embroidery has found new directions and new audiences worldwide.



Sarada Devi: Holiness, Charisma and Iconic Motherhood monograph about understanding the religious charisma associated with an unschooled but dynamic woman who was a social counsellor, a spiritual preceptor and a popular cultic leader. Although an orthodox Brahmin widow, she revealed an extraordinary openness and liberality in her everyday relationships. Never a mother herself, she played a tender motherly role towards many that eventually contributed to ascriptions of Divine Motherhood in her person. Sarada Devi has been the inspiration behind the Sarada Math and Mission. combining the world of feminine spirituality and active social work for



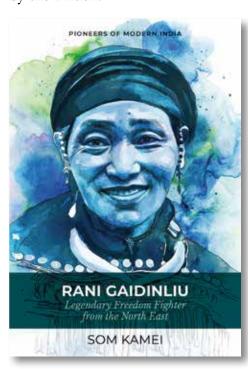


Muthulakshmi Reddy: A Trailblazer in Surgery and Women's Rights is the story of a pioneer path-creator for women. She was the first girl student in Maharaja's School for Boys in Pudukkottai, the first Indian woman surgeon from Madras Medical College, the first Indian member of the Women's Indian Association, the first woman member of legislature of Madras Presidency, the first woman deputy speaker and the first alderwoman. This monograph describes how Dr Reddy established Avvai Home for poor and destitute girls, thereafter, following a successful career as a specialist in gynaecology and obstetrics.



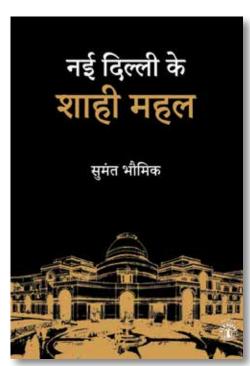
Originally published in Urdu as Barf Aashna Parindey, Tarannum Riyaz's Birds of the Snows is a sensitively written novel that traces the journey of a family in Kashmir and primarily the life of their daughter, Sheba, as she studies and discovers her own path. Sheba wishes to be free, just as the birds that she likes observing, but understands the need to live within social conventions and accept life's responsibilities. Exploring women's freedom, the mother-daughter relationship and social mores, the author skilfully interweaves several poignant narratives.

Rani Gaidinliu was a legendary freedom fighter from North East India who as a teenager, bravely stood up to the might of the British Empire to fight for justice and freedom of her community. After Independence, the Zeliangrong people pushed for a Homeland Movement under her charismatic leadership. Gaidinliu: Rani Legendary Freedom Fighter from the North East is a fascinating account of Rani Gaidinliu who joined Haipou Jadonang's movement for Naga Raj as a young girl and subsequently took charge of the movement after Jadonang was arrested and hanged by the British.



ब्रिटिश सरकार ने रजवाड़ों को राजधानी की इतनी महँगी और मुख्य जमीन क्यों और कैसे आवंटित की? यहाँ महलों का निर्माण कैसे शुरु हुआ और किन वास्तुकारों ने इनमें वास्तुशिल्पीय डिज़ाइन बनाए? इनमें कौन रहा, और यहाँ कौन-कौन से समारोह आयोजित हुए? आज़ाद भारत में इन रियासतों के विलय के बाद दिल्ली के इन शाही महलों का क्या हुआ?

सुमंत भौमिक के नई दिल्ली के शाही महल इन सवालों के जवाबों के लिए हर कहानी की गहराई में जाती है।



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Focus: Libraries

The Somaiya School

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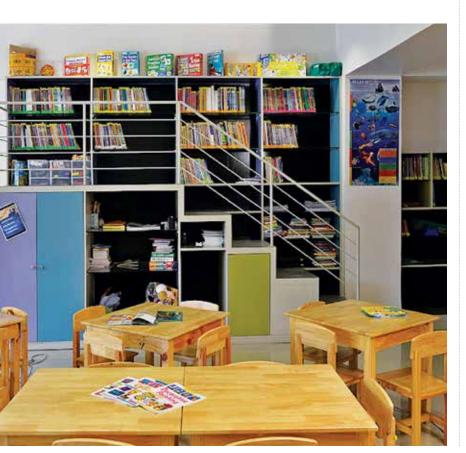
Redefining the Meaning of a School Library



iven the team of librarians and the principal, it is no surprise why Somaiya School has unarguably one of the most premium, curated school libraries in India. Their understanding of the students' needs, combined with a welcoming environment, makes the library a space that is quite magical. Here, education seeps beyond the walls of the classroom into the library and gets carried home in the form of books. The following is an excerpt from our interview with the librarians of the school:

1. May we request you to elaborate on the ingenious ways in which you have made the library interesting and attractive to the younger audience?

Twice a year, we review the collection of books to understand the needs of users. Damaged and outdated materials are weeded out. In case, we lack books on a particular genre or theme, we add titles to our requisition list after checking the content, illustrations and age appropriateness. We also have a suggestion register in the library, where staff and students enter their suggestions. The principal and the library team visit bookstores across the city to choose books that would add value to the collection. Parents and other stakeholders are also invited to donate books. However, these books are reviewed before they become a part of the collection. We avoid books that reiterate stereotypes.



Social media has been a boon in this regard as we also pick up recommended titles from other librarians.

2. Can you elaborate a bit about your roles and responsibilities as a librarian?

To begin with, we are much more than mere bookkeepers! Our job involves acquiring, processing and maintaining a collection of carefully curated reading material. Apart from that, we provide numerous services to our users/readers. We are storytellers. We are guides to readers who need help to find that perfect book. We facilitate activities that develop empathy, literacy, critical thinking and creative skills, while building confidence. We connect teachers with supporting learning materials and create opportunities for them to read beyond the textbook. We use books and articles to explore socially relevant topics. We also plan and execute events related to reading and writing. We network with other librarians and professionals to exchange best practices.

We like to think of ourselves as search engines with hearts.

3. Reading alone is not enough. A book needs to be discussed. It must also feature in our daily conversations and activities. That is how we can utilize the knowledge we have gained from books. What other activities do you do to make this seamless connection between books and daily life?

While transacting a book in the library, we use different reading strategies like 'making connections', where students are encouraged to connect the story with their own lives (text to self), other texts they may have read (text to text) and things they have seen in the world (text to the world). They also share their own experiences while listening to a story—empathizing with the characters and situations. They are asked to write/share their responses to openended questions. For example, after reading Fauja Singh Keeps Going, students were asked to share a time in their lives when they faced a challenge and how they overcame the same. Then they gave each other tips and suggestions. A list was created with the students' suggestions and shared.

Other strategies like making inferences, summarizing, predicting, visualizing and questioning enables students to engage with the text deeply, and the activities give them an opportunity to apply what they have learnt.

We use several reflective questions in all library activities to elicit responses from the students and help them navigate through the real world.

Librarians are the tour-guides to the hidden hives of

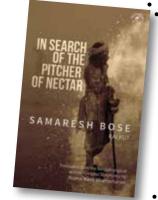
4. One Niyogi Book title you would definitely like to include in your library—

The book that we would choose for our collection is *Breaking* Paths: Stories of Women Who Dared by Meera Khanna as we are a library that promotes gender equality and encourage our students, parents and staff

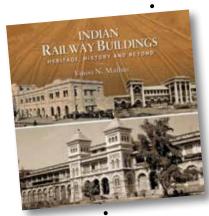
full interview







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