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THE**



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KARTHIKEYAN**



**BHAWYA
MANCHANDA**

**EDITORS
DESK**



HELLO READERS!

WELCOME TO THE 6TH EDITION OF THE FAIPS PANORAMA MAGAZINE- A PLATFORM WHERE OUR STUDENTS, FROM 1ST TO 12TH GRADE, SHARE THEIR THOUGHTS AND EXPERIENCES ON A PLETHORA OF DIFFERENT TOPICS. PREVIOUSLY, WE HAVE DIVED HEADFIRST INTO THE WORLD OF VIRUSES, FOOD, MUSIC AND FILM, TO NAME A FEW. THIS TIME, WE'RE EXPLORING THE TERRAIN OF LITERATURE- ITS IMPACT IN THE PAST, ITS SIGNIFICANCE IN THE PRESENT AND ITS RELEVANCE IN THE FUTURE.

AS YOU READ THROUGH THE MAGAZINE, YOU WILL FIND A DIFFERENT PERSPECTIVE WITH EVERY PAGE YOU TURN. WE HOPE THAT BY THE TIME YOU HAVE SKIMMED THROUGH THE MAGAZINE, YOU'LL EMERGE MORE INFORMED AND ENTERTAINED.

NONE OF THIS WOULD HAVE COME TO FRUITION IF NOT FOR OUR PERSISTENT EDITORIAL, ART AND GRAPHICS TEAMS. LASTLY, A HUGE THANK YOU TO EVERY STUDENT WHO CONTRIBUTED THEIR TIME, EFFORT AND KNOWLEDGE INTO MOULDING THIS MAGAZINE INTO ITS CURRENT SHAPE.

WE SINCERELY HOPE THAT THIS READ WILL BE AN ENJOYABLE EXPERIENCE FOR YOU.

**HAPPY READING!
WARM REGARDS,
EDITORS-IN-CHIEF,
PANORAMA**



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...hue.—From THE PHILADELPHIA INQ

Sweet Peas are "all the go," and W. Atlee
delphia, Pen... offering some of the c
produced.—THE DELIN... New

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Poems

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...selves by dis-
...aid be more dis-
...rtly like a garden
...I trouble myself

...the setting sun is reflected from the
...own of the old-house as brightly as
...the rich man's abode; the snow melts
...re its door as early in the spring. I do
...see but a quiet mind may live as con-
...tently there, and have us cheering
...thoughts, as in a palace. The town's poor
...seem to me often to live the most inde-
...pendent lives of any.

...May be they are simply great enough to
...receive without mingling. Most think that
...they are above being supported by the
...town; but it often happens that they are
...not above supporting themselves by dis-
...honest means. Which should be more dis-
...reputable. Cultivate poverty like a garden
...herb, like sage. Do not trouble yourself
...much to get new things, whether clothes
...or friends, Turn the old, return to them.



Me A Bookworm

While writing this poem I'm sitting in bed
Thinking of all the books I've ever read.
Lot of books I've read in my life
Many Enid Blyton ones like Famous Five.
Secret Seven and the Mystery series I must include
And the Adventure Series I can't exclude
Of course, my schoolbooks have its fair share.
In front of them though I just sit and glare.
Nothing from the book goes to my mind,
But learning by listening, for me that's a better kind.
Enid Blyton is my favorite author.
Many others, I usually don't bother.
Geronimo Stilton by Elizabetha Dami
Is also read a lot by me
Many moral stories I read
Most of their advice I heed
I also read fairy tales.
Surprises me how it always fails
To entertain me at all

Like with princesses going to a royal ball
The Adventures of Tom Sawyer
Billionaire Boy and Wonder
Are also a few books I've read
Along with The Diary of a Wimpy Kid
Robin Sharma, I've read The Greatness Guide.
With its life lessons I try to abide
For it's just the books I care about
And I love to read them without a doubt

Nathan Sajan

Orb of a Night

It taught me there is beauty
 In memories that bloom truly.
 Even as darkness seeps around,
 A gentle glow can still be found.
 Silently watching the rest,
 Admiring the best.
 She painted colors in their hearts,
 Far richer than the richest arts.
 Like a pearl, she softly stood
 Where dreams drifted in the night sky's hood.

Elna Angel ,XI-C



Silent Pages, Flashing Screens

When I open a book the silence speaks,
Each page is a world, each word strikes.
My heart is the stage, my mind the screen,
A thousand tales just inside a page.

A movie blazes through the night,
With music, stars, and perfect light.
It shows me just what it will show,
No time to pause, no room to slow.

Books ask me in, to take the lead,
To pause, interpret, dream, and read.
While films, they show me where to look
A guided path, unlike a book.

So, which is better?
I love them both, in different ways.
But if you ask me where I'd be?
I'll take the book beneath a tree.

-Safa Irshad Dingankar, XI-E



Harry Potter

The dark foggy mist stands still
Upon the dimly lit castle grounds ,
The slightest breeze gives you the chills
Filled with eerie mysterious sounds,

Wands at the ready at the slightest hint ,
Of a soul sucking dementors kiss,
Shivering at the sky's green tint ,
with the Dark mark knowing who'd done this,

Strolling around the snow clad Hogsmeade ,
Buying pigmy pus and love potions we didn't need,

It was our only ever day of retreat,
Having butter beer and honey duke sweets,
“I solemnly swear I'm up to no good “ I'd say in the dark ,
As I wander the halls of Hogwarts and suddenly it's -
“Mischief managed” at the site of another wand's spark,

If You'd relate to all this
You're just as sane as I am ,
Immersed in the pages of magical wonder,





NEW HEADM

Savoring every chapter which was filled with ponder ,

But now I'm 17 and people often tell me - It's a kids book, you're stuck at that phase! But I stand by my 11 year old self, I'm sure she'd say "Always".

-Shwetha Bawan Priyadharshana



A woman in a red dress is holding a vintage television set. The screen of the television displays the text "Influence of Social Media & AI". The woman's hands are on the top handle of the TV, and she is wearing red high-heeled shoes.

Influence of
Social Media
& AI

ARE LIBRARIES GOING OUT OF STYLE?

When I hear of libraries, what comes to mind is an enormous room furnished with tall shelves completely decked with all sorts of books, maybe a vintage coffee table or two, and a sweet old lady at a desk in front waiting to ring up anything you wish to borrow. If I took a deep breath, I'd savor the aroma of freshly made coffee laced with the distinct smell of both new and old books. I could stay there forever. Is this out of style? The reading trend hasn't declined; if anything, it's on the rise, and yet, the number of people stepping into a library seems to be decreasing. This is largely because of the overwhelming availability of digital platforms providing unlimited access to e-books, research work, and even workshops and other classes from the comfort of the corner of our bed. With the coming of numerous online platforms providing pretty much the same content as books in the library, if not more, people are fast switching to this quicker and more convenient method of keeping pocket libraries. Moreover, the needs and demands of people have evolved such that the traditional library would be unable to fully provide for everything a reader may seek at a time. But libraries aren't lagging behind; they're actively working to stay alive and relevant, reforming services to meet the present demands of the people. Libraries are still a key access point to the internet in several small towns, books, Wi-Fi, computers, and information. In fact, a lot of rare material that has survived decades may be found in older libraries, useful for students and researchers. Libraries also serve as go-to spots for community gatherings, workshops, innovative labs, book clubs, language classes, 3D printing stations, and more, steadily evolving their style for wider outreach.

No bright screen with a swipe feature can replace the satisfaction of physically turning a page. With current generations growing mindful of rising health concerns, people are more willing to look for substitutes to online books, and libraries are well aware. Nowadays, despite growing online access, libraries continue to be set up anywhere possible, offering newer and more innovative features and perks apart from books and coffee.

Needless to say, online platforms could never match the welcoming energy of libraries, which lack any entrance fee and subscriptions for someone who just wants to relax with a book. They provide free and equal access to all kinds of resources for all ages. Not in keeping with the age of viral spread of misinformation, libraries remain relevant, credible, and reliable. Throughout history, libraries have been held in special regard, having been the sites of magical and transformative experiences. What's more, libraries all over the world have made it on the list of top tourist spots, such as the Chetham's Library in Manchester, UK, and Marsh's Library in Dublin, Ireland.

So, libraries aren't going out of style; they are merely redefining their style. They're learning to adapt while preserving the magic that makes it special. And any reader who steps into a library, regardless of whether it still smells of old pages and fresh coffee, will always feel at home.

- Kezia Susan
Sajan, XI H

Can AI Replace Authors? A Literary Dilemma

The smell of old books fills the quiet bookstore. A teenager spots a bright cover with an interesting summary and pulls it from the shelf. As he begins to read, he's pulled into a world full of deep feelings, beautiful writing, and a character that feels almost alive. The prose is eloquent, the characters vivid, the emotion unmistakable. Yet, as he reaches the final page, a single line freezes him: "This novel was composed entirely by artificial intelligence." What had moments ago felt sincere now seems mechanical. The heart behind the words feels absent. This raises an unsettling question: Can a machine truly craft literature in its purest form? Or are we witnessing the gradual fading of the human soul from storytelling?

The Rise of the Algorithmic Author

With the rapid development of large language models like ChatGPT, Claude and Gemini, machines are now capable of producing essays, poems, speeches, and even entire novels with remarkable fluency. Their writing often mirrors human expression so closely that it's difficult to tell the difference. In fact, an AI-authored story in Japan once reached the final round of a national literary contest, without the judges knowing it was machine-generated. These feats are technologically impressive. However, technical achievement doesn't equal emotional depth. AI systems work by drawing on huge amounts of existing data, rearranging patterns to create something that only appears original. What they produce may sound human, but it lacks real emotion, lived experience, and the creative struggle that true literature demands.

Literature Is More Than Language

Writing isn't just about arranging words; it's about putting a part of your soul onto the page. When Maya Angelou wrote *I Know Why the Caged Bird Sings*, it wasn't just an autobiography, it was a powerful story of strength, pain, and hope. Elie Wiesel's *Night* was not only a memory of suffering, but a message to the world about human rights and remembrance. Machines, no matter how advanced, don't feel grief or joy. They don't face fear, heartbreak, or wonder. Their stories are made of data, not of dreams. They have never questioned their place in the world, nor loved or lost. Real literature is built on human experience, and that cannot be programmed.



The Ethical Side of AI Writing

Behind the excitement of AI's writing ability lies a web of ethical questions. Who owns an AI-generated story? The programmer, the user, or no one at all? Most language models are trained on massive amounts of human-written content, often without permission or credit. This raises concerns about whether AI is unfairly using the creative work of real authors. Even companies like Amazon have started limiting AI-written books due to a rise in low-quality content. This isn't just about taste, it's about trust. When readers can't tell what's human and what's artificial, the meaning and value of literature start to fade. In schools too, more students are depending on AI for assignments. But true creativity comes from struggling with words, editing, and finding your own voice. AI might give quick results, but it skips the learning process that makes writing meaningful.

AI as an Assistant, Not an Author

This doesn't mean that AI has no place in writing. When used wisely, it can be a helpful tool, especially for people with learning difficulties or those who need help with grammar and structure. But AI should remain an assistant, not the author. Just like a calculator helps in math but doesn't replace a mathematician, AI can support writing but should never replace the human mind and heart behind a story. In the end, the real question is not whether AI can write, but whether we are ready to accept writing without human emotion. Literature must stay human, because it is through stories that we connect, feel, and understand one another. And only a human can truly write with a soul .

-Ishita Das, 9D



INFLUENCE OF SOCIAL MEDIA & AI ON LITERATURE

Social media and AI have changed the way literature looks, how people can get it. There is in fact a good quote on this topic that says "In the digital age, literature is no longer a monologue—it's a global conversation between humans, machines, and networks." Micro-literature and visual poetry are becoming more popular on sites like Twitter and Instagram. Wattpad lets people from all over the world publish their own work, which gives more people a chance to be heard. Now, readers and writers can talk to each other directly, and communities like #BookTok set the tone for literary trends. ChatGPT and other AI tools can help writers come up with ideas, edit their work, and even write with them. AI can now write whole poems and stories, which raises questions about creativity, authorship, and morality. At the same time, AI themes like virtual reality and machine consciousness are becoming very important in modern fiction. Social media and AI are changing literature by making it more interactive, accessible and experimental. They are also questioning old ideas about storytelling and the role of the writer in the digital age where AI tools and apps like ChatGPT are replacing the role of the writer, it's creativity, enthusiasm and human touch to storytelling.

-ARISHA
HAROON BUX



BookTok: Reviving Literature or Ruining it?

If you had to sum up “BookTok” in a nutshell, it’d be a community of over 36 million videos that have garnered around 200 billion views. It’s safe to say that “BookTokers” have a pretty big say on what a novice reader might pick up to read for the first time. The trend started somewhere around 2020, when lockdown had taken a toll on people and had increased the habit of reading. As someone who despises the taste of the BookTok community (courtesy Colleen Hoover), I’ve realized that this industry is much bigger than my harsh critique. The democratization of publishing has, without a doubt, broken all the barriers for self-published authors, allowing their work to reach a wider audience without falling into the publisher’s monopoly. Secondly, it is estimated that BookTok has helped authors sell 20 million copies of books in 2021 and even more in 2022. So overall, BookTok culture has, to an extent, revived reading culture around the world and has changed it from being a niche hobby.

But the question is, are you reading what you want to read, or just what the algorithm tells you to?

1. Limited Creativity

When the whole world convinces you that tropes like enemies to lovers are what people love, as an emerging writer, you naturally fall into tendencies where you shift your book to fit a wider consumer base. Writing is supposed to be a form of art, where writers let their creativity flourish without the pressures from shallow TikTok trends that are driven by marketing gimmicks. I like to call it art under capitalism. It’s sad to see how the algorithm decides what you read and not your consciousness—but again, that’s with everything now and not just books.

2. Genre saturation

What we're seeing in the BookTok world right now are ACOTAR (A Court of Thorns and Roses) clones with the same cut-and-paste model. Every story needs to fit a preset mold where there's one questionably violent alpha male who goes to the ends of the world for his one and only beloved female protagonist. Unfortunately, this leaves no space for any thought-provoking, meaningful literature that leaves the reader with a new perspective. This forces writers to pivot their story to fit the romantic fantasy mold. Readers looking for dystopian, satirical, or horror books are pretty much out of the conversation. At the end of the day, the reader is left with no choice but to read shallow plots that have likely been published by an unhappy writer who was also forced to write something they don't like.

3. BookTok, more like FanTok

It seems that constructive criticism is something BookTok doesn't understand. One of my favorite parts of the process of reading a book is actually discussing the book. However, it seems that BookTok is a battleground for good feedback, with hyperfans shutting down any criticism of a fan-favorite book. Books are not dissected and discussed the way real literature should be. Writers have no means for real feedback, and therefore, the same trope gets recycled, with super fans hyping it up like a brand-new release.

In conclusion, it's pretty much undeniable that BookTok has changed the modern literature landscape with the rise of indie authors and the creation of new heights in the sale of physical books. However, with virality being the criterion for assessing how good a book is, a novice reader has likely read most of the mediocre "best-selling" books. If you're someone who's looking for an excuse to read, BookTok might just be a good start. With classic literature being possibly harder to read, you could potentially start with some decent young adult books. However, if you're someone who loves delving into themes of moral dilemma, breaking barriers, censorship, and running from the government, then maybe it's time you log off TikTok and read something timeless.

The Algorithmic Muse: AI, The Death of Storytelling

‘Since when did em dashes or Oxford commas become a sign of AI?’ was my late-night thought before I fell asleep. Shakespeare did not have ‘ChatGPT’ during his time; why is using the same grammar now considered taboo? Is man so afraid of the creations he made himself?

Growing up with plenty of exposure to grammar since my mother mastered in English, I adored reading all sorts of literature at a young age. The evolution from reading Harry Potter at the ripe age of 7 to Kafka, Dostoevsky, and Nietzsche now, led me to develop a comfort in writing. Until I was framed for using AI? The pieces of my work that I poured my emotions into were now discarded as ‘something ChatGPT probably wrote’. That’s when I started to look around. All work was assisted by ChatGPT, Deepseek, or whatnot. It was the death of creativity, the ruin of innovation, and the end of artistry.

Literature has always evolved alongside technological advancements, from printing presses to digital publishing, but the overuse of AI has now become a threat to those who once found solace in this form of art. While social media has democratized writing and introduced new literary forms, AI is altering authorship and creativity. Nevertheless, I will not fail to address how the evolution of technology has now started to allow writers to bypass traditional publishing (where publishers and critics controlled literary success). Platforms like Substack, Medium, and Wattpad have allowed writers to reach global audiences directly. Did you know, ‘The Martian’ by Andy Weir started as a blog? This might just be your queue to start your own creative journey.

While writing this essay, I managed to overcome a bit of the negativity I held against AI. Though it still holds creativity at stake, with the right approach it can still be seen in the right light.

Manaal Khan

X-C



Literature and Ai

AI and literature have no similarity. Literature is a record of human experiences, as it involves emotions and feelings beautifully embedded into a story or a poem through words, while AI is all about logic. Even with these differences, the concept of AI and literature going hand in hand is no longer a distant vision. In fact, it has become a vibrant reality. AI has proved to help writers in various ways. It has been assisting writers in editing their works by improving grammar, vocabulary, and punctuation. Many writers also take inspiration from AI by asking it to generate ideas such as poetry prompts or plots for novels.

Though AI has proven to be a helping hand in literature, many are misusing it. Some content creators generate quotes or short poems using AI and post them on social media platforms as their own. This ruins the very purpose of literature. Literature is a form of art that allows an individual to express their feelings using poetic words and rhymes. Using lifeless technology to create such art diminishes the true essence of literature.

The fact that AI has evolved so much that it can create short stories, poems, or even novels has sparked a question: "Can AI replace classic literature?" The simple and reasonable answer would be no. AI has no emotions or feelings that could move the reader as deeply as something written by a human would. Though AI can mimic the writing styles of Shakespeare, it could never create anything extraordinary on its own. Literature is a tool that connects writers and readers through human emotions—emotions that AI does not possess. A literary piece can only marvel the reader if the writer puts all their feelings and thoughts into the work with passion, such that the reader finds it relatable. That is something AI can never be capable of doing. To conclude, AI can be a powerful tool that helps writers with their work, but it will never be a replacement. The creativity, feelings, passion, and thoughts that writers put behind their work are things that artificial intelligence can never replace or overshadow.

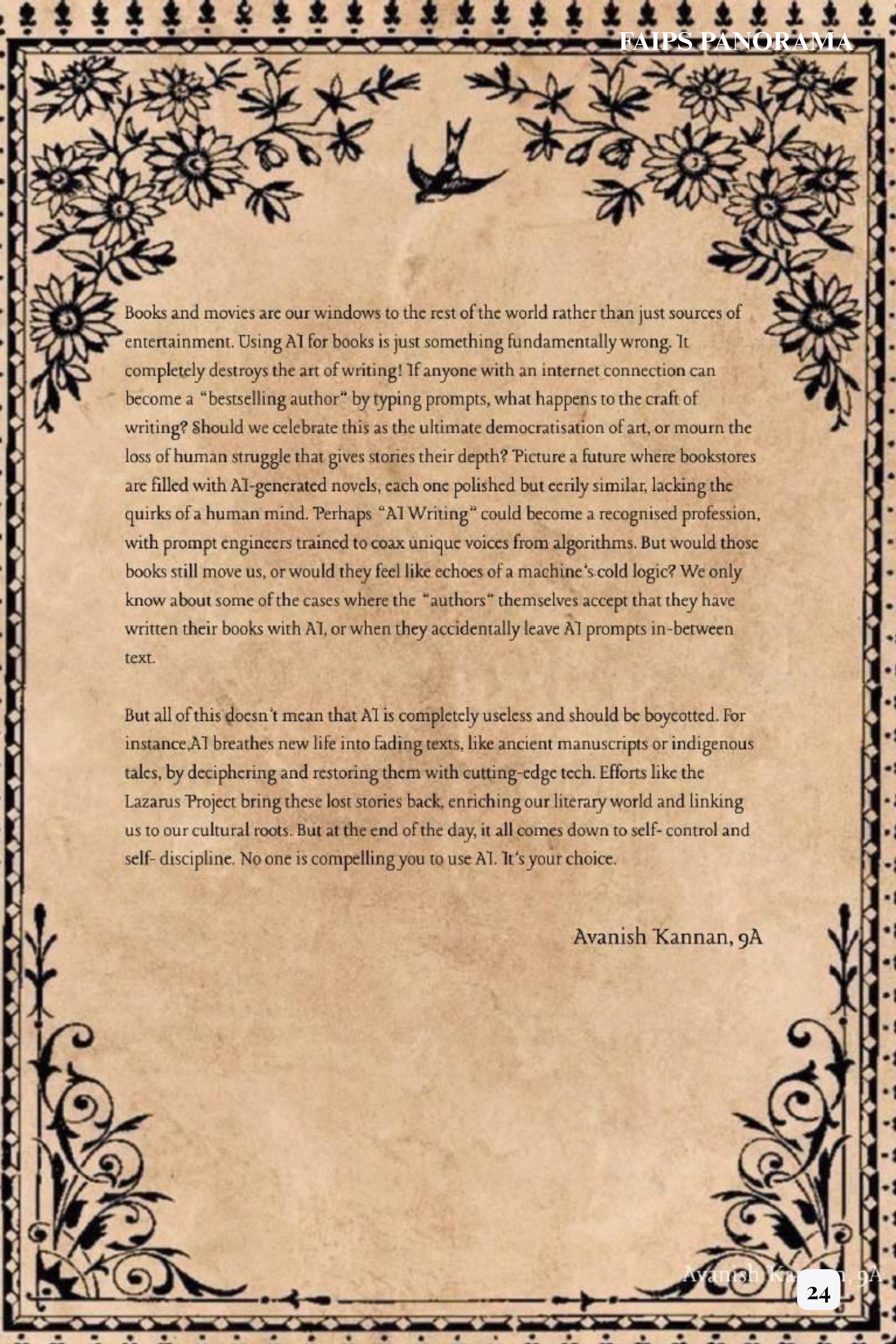
Sneha Kadiyala



The use of AI in books

Imagine a world where every book on your shelf has been written not by a human pouring their soul into words, but by an AI prompt in just a few seconds. Would you still feel the magic of storytelling? In 2025, this isn't science fiction—it's reality.. AI has influenced our lives so much in recent times, knowingly or unknowingly. We have become so dependent on AI tools like ChatGPT or Grok, that nowadays it becomes a bit difficult for us to do things that we could do very easily when we were younger without the help of AI. Only when I compelled myself to do something like writing this essay "without any help", I realized how much more difficult it has become... Ammar Reshi the "author" of the children's book Alice and Sparkle, apparently made the book over a weekend. HOW? AI obviously! He was transparent about using AI tools such as ChatGPT and MidJourney to make this book. This wasn't just a book; it was a cultural lightning rod. Supporters praised its whimsical AI-generated illustrations and accessible storytelling, arguing that AI empowers anyone to create, not just the trained elite.

Critics, however, called it a hollow imitation, pointing to its formulaic prose as evidence that algorithms lack the soul of human authors. One Amazon reviewer wrote, "Imagine writing a book. Imagine drawings. Congrats! You put in more effort than the 'creator' of this book, who neither wrote nor drew a single piece of 'content' in this pitiful excuse for a book." This divide raises a question: does AI make creativity more inclusive, or does it cheapen the art we hold dear? This is just one of the many instances where AI has been used to make books from scratch, or modify them. If you think of this on a deeper level, AI is kind of controlling us... AI decides what you should see and read (your feed across Social Media platforms), AI decides your opinions on things, and it has even gone up to the extent of deciding who is important to you and who is not.. If we look back and think about how we know things or about places we have never visited, more often than not it comes down to books or movies.



Books and movies are our windows to the rest of the world rather than just sources of entertainment. Using AI for books is just something fundamentally wrong. It completely destroys the art of writing! If anyone with an internet connection can become a “bestselling author” by typing prompts, what happens to the craft of writing? Should we celebrate this as the ultimate democratisation of art, or mourn the loss of human struggle that gives stories their depth? Picture a future where bookstores are filled with AI-generated novels, each one polished but eerily similar, lacking the quirks of a human mind. Perhaps “AI Writing” could become a recognised profession, with prompt engineers trained to coax unique voices from algorithms. But would those books still move us, or would they feel like echoes of a machine’s cold logic? We only know about some of the cases where the “authors” themselves accept that they have written their books with AI, or when they accidentally leave AI prompts in-between text.

But all of this doesn’t mean that AI is completely useless and should be boycotted. For instance, AI breathes new life into fading texts, like ancient manuscripts or indigenous tales, by deciphering and restoring them with cutting-edge tech. Efforts like the Lazarus Project bring these lost stories back, enriching our literary world and linking us to our cultural roots. But at the end of the day, it all comes down to self-control and self-discipline. No one is compelling you to use AI. It’s your choice.

Avanish Kannan, 9A



MY FAVOURITE BOOKS & AUTHORS



PERCY JACKSON AND THE OLYMPIANS

Ishika Kamble 6A

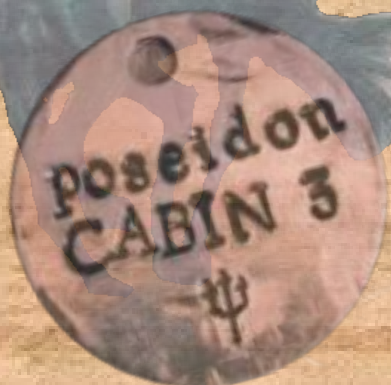


Books have always been a special part of my life. To me, reading feels like taking a vacation in my imagination—it lets me visit new worlds, meet amazing characters, and go on exciting adventures, all from the comfort of my own room. I've read many wonderful books like *Diary of a Wimpy Kid*, *Secret Seven*, *Nancy Drew*, *The Babysitters Club*, and many more.

But out of all the books I've read, my absolute favourite is *Percy Jackson and the Olympians*, written by Rick Riordan. This series is filled with excitement, mystery, action, and mythology. It tells us the story of Percy Jackson, a 12-year-old boy who finds out that he's not just an ordinary kid—he's actually a demigod, the son of Poseidon, the Greek god of the sea.

That means Percy is half-human and half-god, which gives him special powers but also puts him in great danger. Monsters are always after him, and he has to fight hard to survive and protect his friends.

Throughout the series, Percy attends a magical camp called Camp Half-Blood, a safe place for other demigods like him. There, he makes close friends like Annabeth Chase, the daughter of Athena (the goddess of wisdom), and Grover, a brave satyr who is half-human and half-goat. Together, they go on dangerous quests to stop the Titans and other powerful enemies from destroying the world.



What I love most about the Percy Jackson books is how they mix fantasy with real-life lessons. Even though the characters have magical powers, they also deal with normal problems like friendship, loyalty, bravery, and figuring out where they belong. The story teaches us that even if we feel different or left out, we all have something special inside us. Percy struggles with school and feels like an outsider at first, but he grows into a strong and confident hero.

Rick Riordan writes in a way that's funny and fast-paced. The books are full of exciting battles, clever jokes, and lots of surprises. I especially enjoy learning about Greek mythology through the story—gods, monsters, magical weapons, and ancient legends all come to life in a way that's fun and easy to understand.

There are five books in the main Percy Jackson and the Olympians series, and each one is better than the last. There are also spin-off series like The Heroes of Olympus and The Trials of Apollo, which explore more of this magical universe.

There's so much more I could say about the series, but I won't spoil the surprises. If you enjoy exciting adventures, magical creatures, and heroic characters, then I highly recommend Percy Jackson. Trust me—it's the perfect way to enjoy a holiday in your head!



IN HER
WORDS I
FOUND
MINE

Raima George, IX-J

MY FAVOURITE BOOK

There are some books that stay with you forever. Perhaps, the character. Maybe it was her tough demeanour or the quiet strength that whispered to me through the pages. Her courage to fight to live again despite going through unimaginable difficulties speaks volumes of her incredible nature.

“Born Again on the Mountain” is the story of Arunima Sinha – a woman of challenge. In 2011, 22-year-old Arunima Sinha boarded a train from Lucknow to Delhi. Seeing she was a young female traveler, the robbers in the train attempted to exploit the situation by snatching the gold chain around her neck, which was gifted by her mother. She resisted, because of which they threw her off the moving train. Lying helplessly on the tracks, a train from the opposite direction ran over her left leg, leaving her with excruciating pain. She lay there, for hours on end, waiting to be helped. She screamed into the darkness, begging to be aided but her voice was silenced.

She fainted.

The next morning, locals found her still body and rushed her to the nearest hospital. Her left leg was amputated and she sustained injuries to the head and other parts of the body. Arunima had an athletic soul, a national level volleyball player prior to the fatal accident and played numerous sports during her school and college days.

She may have lost a leg, but not her indomitable will. She fought through the pain, taking small steps daily. Her hard-work proved true when she became India’s first female amputee to climb the Seven Summits. Moreover, she’s a motivational speaker, author, and founder of the Arunima Sinha Foundation to support disabled athletes.

Inspired doesn’t begin to describe the feeling one experiences after reading her book. She’s taught the world that her disability is simply a different ability. As a student, I often get caught up in small stresses – exams, doubt, fear – but she’s taught me that a storm shouldn’t make me weak, only stronger and to remember the beautiful rainbow is only visible after a bit of rain.

She vowed never to be silenced again and encourages others, too, to speak up. She radiates fortitude, grit, and tenacity. She stood tall when the world expected her to fall. Her ineffable strength and courage are truly God-given gifts that I hope to instill in myself.

In her words, I didn’t just find strength – I found my voice too.

WHY THE
GOD OF
SMALL
THINGS
BELONGS
AMONG THE
CLASSICS

Nikhil Nair, XII-G

MY FAVOURITE BOOK

Arundhati Roy's *The God of Small Things* came out in 1997. But decades since its initial release, it is still a lovely but haunting novel that reads like magic. It is set in a small town in Kerala, India, and it is about two twins, Estha and Rahel, and how their childhood is filled with tragedies related to politics and caste. Their mother, Ammu is the centerpiece of the novel and you find yourself cheering for her throughout the novel. She has her shortcomings but she is tremendously compassionate to her children, and she hangs in there through tragedy with a stoic strength that receives little acclaim. The book weaves together individual memories with crises of the era, creating a picture of a family and a society broken by oppression and enforced silences.

What is making this book headed for literary greatness and a place in the Classics is the prose and emotional depth. Roy's prose is lyrical but effectively conveys the memories and habits of small kids as they evolve, keeping the reader engaged. She critiques institutional injustices such as caste prejudice and period prejudices quite well without dropping the plot along the way. The novel poignantly describes Ammu's dilemma of being caught in a society plagued with prejudice and casteism while she also has to contend with her own personal wants.

In a world where power and identity will define lives (better and worse), *The God of Small Things* will stand as a novel that is ageless for its writing, for its expression and critique of the destructive prejudices that too frequently dominate. The political timeliness and emotional authenticity guarantee that it will be read and will move people, for generations.



**REDEFINING
THE
AMERICAN
NOVEL: THE
LEGACY OF
CORMAC
MCCARTHY**

Nikhil Nair, XII - G

MY FAVOURITE BOOK

Born on July 20, 1933, Cormac McCarthy is considered one of the most influential writers in the United States. He is renowned for his unusual writing style, which frequently omits quotation marks and punctuation. It's almost as if he wants the reader to feel the grit of the situations in his books. The absence of punctuation gives the writing a raw and much less refined feel. McCarthy's early works, such as *The Orchard Keeper*, *Outer Dark*, and *Child of God* can be described as Southern Gothic. There are more western elements in other works, like *Blood Meridian* and *No Country for Old Men*. *Blood Meridian* is widely considered the alma or the soul of McCarthy's work. It has a poetic and almost biblical nature. It's a book where the themes that McCarthy is most renowned for are explored fully and fearlessly. The violence is unrelenting and the characters (eg. *The Judge*) operate at an almost mythic scale. *No Country for Old Men* on the other hand is a sort of western noir thriller with a philosophical edge. An aspect of *No Country for Old Men* that I find particularly interesting is the lack of glorification of the west that most readers are used to in other westerns. The world is rapidly becoming modern and the ugly head of corruption and evil rears its head as the glory days of the west come to an end. On the other hand, the Pulitzer Prize-winning post-apocalyptic survival story *The Road* explores what's left of humanity after society and comfort have been taken away. Despite this variety in genre, the stories are unified by the themes of violence and existential dread. It can be concluded that McCarthy didn't just redefine western fiction, he redefined AMERICAN fiction.



What if Harry Potter was different?

I am sure that everyone has watched the iconic franchise of Harry Potter, which got nominated for the Academy Awards 12 times. The greatest achievement by the franchise was that they were the 4th best selling book in the entire world. However, the climax of the book or the movie did not satisfy many people including me. The original plot and the story was amazing, but if the author of the novel J.K Rowling had changed the climax it would be better because she had ended the series abruptly and I feel like the whole series cannot end with a duel between Harry and the Dark Lord. According to me everyone in Hogwarts had been part of Harry's story and they were meant to play an important role in Harry's life, such as Dumbledore who sacrificed himself for the sake of Harry in the book Half Blood Prince. J.K Rowling's abrupt ending, while dramatic Death overlooked Dumbledore. A climax embracing their collective strength would have celebrated Dumbledore's mentorship, reinforcing that the fight against Voldemort was a communal victory. If I had a chance to change the ending of the Harry Potter franchise I would make it more emotional and heart touching.

In the quiet of Hogwarts' ruins, Harry stood over Voldemort's defeated form, the Elder Wand trembling in his hand. Instead of triumph, grief weighed heavy because he had many friends lost, futures stolen. He dropped the wand, rejecting its power, and turned to Ron and Hermione, their tear-streaked faces mirroring his own. "It's over," he whispered, voice cracking, "but it's not enough." Dumbledore's memory flickered in a vial Harry clutched, a vision from years past. In a younger Albus sat by a lake, confessing to a friend: "I've failed too many. Love, not power, saves us." Harry, watching, felt those words pierce him. He realized victory wasn't in destruction, but in rebuilding. He gathered survivors, students, teachers, families under the starry sky. "We're broken, but we're here," he said, voice steady now. "For Fred, Remus, Tonks... We live on. We love on" Hermione squeezed his hand; Ron nodded, resolute. Together, they began healing Hogwarts, brick by brick, heart by heart, choosing hope over despair. Dumbledore's memory glowed faintly, Albus wanted to say love was the magic that endured, binding them all to a future worth fighting for.

Guda Aneesh- 9F

THE PSYCHOLOGY OF READING

How Words Shape our Minds

There's something strange, almost magical, about the act of reading. You stare at ink arranged on a page or light on a screen and without realizing it, you slip into someone else's thoughts. You begin to see through their eyes, feel their joy, fear their enemies, or mourn their losses. But how does this happen? How do squiggles and symbols unlock such powerful mental experiences? The psychology of reading dives deep into this mystery. It explores how our brains process language, emotion, memory, and even identity when we read. As a psychology student, I've found this field not only academically rich but personally transformative. Reading is more than a skill. It's a window into who we are and how we understand the world. Do you also know, we are such kind of beings in the world who use emotions to relate, only can we feel as well as express love, laughter and happiness?

Let's explore what happens when we read, not just in our brains, but in our hearts.

1. Reading Isn't Natural — It's Neuroplastic Magic

We're born to walk. We're born to talk. But we're not born to read. Reading is a relatively recent invention, just 5,000 years old, and there is no "reading center" in the brain. Instead, when we learn to read, our brains rewire themselves. This is where neuroplasticity comes in. The "Visual Word Form Area" in the left occipitotemporal region becomes specialized for recognizing letters and words. It borrows from regions originally designed to process visual objects, faces, or shapes. We literally re-engineer our brains to make sense of text. This transformation has profound implications. It shows how deeply learning can sculpt cognition, and how reading shapes the very architecture of our minds.

2. Decoding: The Mechanics Behind the Magic

From a psychological standpoint, reading begins with decoding.

We first recognize symbols – letters, and match them to sounds (phonemes), then blend those sounds into words. This is the phonological loop, part of Baddeley’s model of working memory. Once decoding becomes automatic (usually by age seven or eight), we shift toward comprehension, which engages higher-order brain regions: the prefrontal cortex for reasoning, the hippocampus for memory, and the limbic system for emotion.

The ease with which we read as adults masks how demanding it is. Behind the scenes, our brain performs a symphony of coordination—visual recognition, phonological processing, semantic memory, attention regulation, and emotional activation. It’s a miracle we take for granted every day.

3. Reading as a Simulation of Reality

Have you ever felt completely absorbed by a novel, as though you were inside the story?

Have you ever cried or laughed or just felt for the character, have you ever related or were living the character’s life

That’s not just imagination. Psychologists refer to this as mental simulation. When we read about a character running, the motor cortex associated with running shows activity. When we read about pain, our brain’s pain centers respond empathetically. This means reading is a kind of low-stakes reality rehearsal. Fiction gives us access to experiences we haven’t had — empathy without consequence, adventure without risk, trauma without lasting harm. Through characters, we test different identities, perspectives, and moral decisions. Neuroscientist Keith Oatley calls novels “simulators for the mind.” Like pilots use flight simulators, readers use stories to rehearse human complexity.

Varssheta Anand

Books I think CBSE Should Include as Part of their Curriculum

Any student who has studied in a CBSE school would tell you how the NCERT books have caused them trauma for generations to come, and this is no surprise considering the CBSE has stuck to the same NCERT books since 2006, making updates only annually in case of any major changes. It gets painfully boring, and quite frankly, it needs a desperate revamp. Especially with the New Education Policy (NEP) 2020 advocating for art integration, critical thinking, and holistic learning, I believe it's time for CBSE to stop relying solely on NCERT for all its subjects and instead adopt a bolder and more inclusive literary framework, beyond giving 70 pages of holiday homework and classifying them as 'Art-Integrated Projects'.

A book that I believe CBSE can and should incorporate as part of this updated policy is "The Metamorphosis" by Franz Kafka. On the surface, this might seem like an odd choice for a school student. It begins with a bizarre scenario: a man named Gregor Samsa wakes up one random morning to find himself turned

into a giant cockroach — sounds like the beginning of a horror story, doesn't it?

However, this wasn't Kafka's intention at all. He uses the cockroach as an allegory for how people can feel dehumanized under the burden of work pressure and familial and societal expectations. Gregor, who had been the only breadwinner of his family up to that point was now rendered useless due to his transformation. As the days go on, he becomes more isolated and neglected with his sister being the only one who slightly cared for him. It explores the emotional weight of being valued only for how useful you are, and themes of mental health, isolation, identity etc — topics which are seldom spoken about, and in today's world where students are burdened with pressure from all sides and view school solely as a rat race to get ahead of others, The Metamorphosis is more relevant than ever. Including The Metamorphosis as part of 11th or 12th grade syllabus will not only assist CBSE with their move towards competency-based learning as it would provide an opportunity for

inter-disciplinary study by combining literature with psychology and philosophy, but also force the students to think beyond “how many marks will this be”. It'll give them a challenge both emotionally and intellectually as it allows them to reflect upon the themes spoken about in the book, while also offering a floor for discussion and entertaining classroom debates.

There are a myriad of other books that CBSE could include for the 9th and 10th grade syllabuses such as *Diary of a Young Girl* by Anne Frank (a small snippet of which already exists in the class 10 *First Flight* reader). Another one is *I Am Malala* by Malala Yousafzai, which is Malala's narrative of standing up for the right to education of young girls worldwide, and would fit quite well with the inspirational stories of Maria Sharapova and Santosh Yadav in the class 9 reader.

Including such books in the CBSE syllabus would do more than just simply diversify the curriculum, they would encourage students to see education as the luxury that it is and would help develop critical thinking skills, especially in this era where the habit of reading books is rapidly declining.

If CBSE truly wants to embrace the idea behind NEP's holistic learning vision, they must move past the outdated textbooks and monologues that drone on worse than our history textbooks, and must instead bring these voices into question, for the real world isn't just an eighty-mark exam that involves learning 400 questions for it.

When students read these stories, they are no longer sitting and memorizing plain facts for an examination, but rather absorbing real-life experiences of girls who fought silence and oppression with nothing but their determination, or, in the case of *The Metamorphosis*, helps students face the crushing weight of being solely valued for what you produce, eerily similar to our CBSE culture isn't it?

If we want to raise the citizens of the future, we need to start with building a generation that can handle the real world and its challenges, because to me, there is nothing more dangerous than a generation that is well trained but not well taught. And there is nothing more powerful than a person who hasn't just been given a syllabus but a voice.

Ultimately it all boils down to what CBSE wants us to choose when we close our textbooks – a set of answers, or the courage to ask better questions.

Aditya Anand

Don't Judge a Book by its Cover, or Should You?

It's often said, "don't judge a book by its cover", but we cannot deny the fact that a cover page does influence our decision when it comes to choosing a book. Therefore, a cover page is not just a marketing strategy, but a window into the depth of the story. It's a silent storyteller. A cover page carries the weight of the whole story. A good cover page speaks volumes without saying a word. A few examples of famous cover pages are:

Fahrenheit 451 by Ray Bradbury

What is the story about?

Fahrenheit 451 by Ray Bradbury revolves around the theme of censorship and the destruction of literature.

How does the cover page visually represent the depth of the book?

Some cover pages show books set on fire, which is a direct visual representation of the story, while some cover pages show the title of the book melting. Most covers are minimalist and usually use black, red, and orange to evoke danger and urgency or just show a burning matchstick. The cover page shows a silent protest and visually represents the theme of the book.

Lolita by Vladimir Nabokov

What is the story about?

Lolita by Vladimir Nabokov revolves around manipulation and the loss of innocence. It's about a girl named Lolita who slowly loses her innocence due to the influence of her stepfather, Humbert.

How does the cover page represent the depth of the book?

The common cover page for this book is a young girl having a lollipop, which is used to symbolize childhood and vulnerability. Some covers show a girl with heart-shaped sunglasses and lipstick, representing Lolita's childlike innocence slowly fading. The author of the story, however, didn't want any girl on the cover; instead, he wanted pure colors, melting clouds, accurately drawn details, a sunburst above a receding road with the light reflected in furrows and ruts, after rain. He specifically mentioned he didn't want any girls on the cover page, since he wanted to avoid misinterpretations. The cover page sends a sense of discomfort, representing the novel's disturbing storyline.

To conclude, a good cover page is essential as it sets a tone before the book is read; it signals the genre and sets the mood of the book for the reader.

Sneha Kadiyala

Echoes of Elysium: The Dream Within the Reality

Todd, a father to three young ones, awaited his wife's return with eager anticipation, his patience dwindling with each passing moment, much like a fleeting dream. As his armchair swayed gently, sleep enveloped his children, nestled securely in his embrace, as if they were tiny, precious jewels carefully placed in a velvet box

He took each step delicately, soft as a secret whispered in the breeze, ensuring their peaceful slumber as he deposited them onto their beds, a gesture as tender as a librarian placing an ancient, fragile tome back on its shelf. His wife entered their dwelling, her breathing haphazard and quick, like the frantic ticking of a clock before a grand event. She was fervent to show her surprise to the children, but a sudden wave of disappointment washed over her, realizing they'd long since drifted into dreams, much like Cinderella finding the ball over before she arrived. With a reluctant sigh, she tenderly placed the gift, still bound by its satin red ribbon, upon the heart-carved wooden table. This table was truly cherished, for its kind had necessitated a global quest, a rare find like a hidden treasure map.

As dawn's gentle light began to caress the earth with a golden shimmer, the

children awoke, their eyes bright with effervescent excitement. They gazed at the gift, their mother still beside them, lingering in the realm of sleep, like a tranquil lake under the morning mist. She was roused by their delightful giggles. With a smile, she unveiled the gift: a VR headset. Her children yearned to explore its virtual realms, but she forbade them, her word as firm as the Queen of Hearts' decree. It was later, at twilight, when the father, with a touch of conspiracy, brought forth the very same gift and invited the children to do it. With swiftness born of eagerness, they put on the device. Instantly, they were transported to a scene featuring a grand book, vast and inviting, like the portal to Narnia. The first child merely grazed the book, and suddenly, a writer materialized from its pages! He was indeed the very author of their tale, comfortably ensconced in a rocking chair, reading and sharing his life's narrative. The children soon yielded to sleep, their rest as deep and peaceful as the Beauty in her castle. Their father gently relocated them to their soft beds.

Their mother had particularly anticipated this moment, a test of her creation, and its performance was utterly astonishing, a magical outcome

She worked for Elysium Realities, a company pioneering in VR headsets, striving to offer a richer reality with the comfort of home, like a wizard creating a new realm in a cozy chamber. Every evening, without exception, the children adorned the headsets, delighting in the characters who read stories. At times, they would even candidly remark that these virtual storytellers read better than their father, a comment that often caused him a quiet pang of sorrow, like a knight whose valiant deeds go unnoticed.

The mother, observing the profound triumph she achieved through her children, slept serenely each night, content in her success, like a queen whose kingdom flourishes.

Suddenly, a strange sensation disturbed her rest. She opened her eyes, feeling something impeding her path.

Removing it, she found herself transported to a world of poets, where every spoken word blossomed into a poetic verse, as if she'd stepped into a scene from a lyrical opera. She was ensnared within a deciduous forest, and she leapt, crawled, sought, and raced through it, like a determined adventurer on an urgent quest. Abruptly, she plummeted downwards, much like Alice's unexpected fall into the rabbit hole. She roused to find herself in the bed with her kids. Yet, the enigma deepened: she was none other than Allison Parrish, a woman celebrated for weaving poetry into her computer code, a true sorceress of words and algorithms.

How captivating it would be if this entire narrative were true! Alas, only a portion holds veracity, the remainder being pure invention.

Can you distinguish which element holds the kernel of reality?

Sadhana

What-if on the Book

Harry Potter and the Philosopher's Stone

In the whole Harry Potter series, Philosopher's Stone has to be my favorite book. As we all know, Harry Potter is a fantasy series written by bestselling author J.K. Rowling, which has also been adapted into movies. To summarize the series, Harry is an orphan who lives with his brutal aunt, uncle and cousin, the Dursleys. His parents unfortunately passed away when he was just a baby, and on his 11th birthday, when he found out that he was a wizard, he was invited to attend Hogwarts – a school of witchcraft and wizardry. Throughout the series, Harry faces his arch-enemy, Voldemort, with the help of his two best friends, Ron and Hermione, and defeats him, saving the wizarding world from misery.

At the end of Philosopher's Stone, Harry defeats Quirrell (who was possessed by Voldemort), saves the Stone and Gryffindor finally wins the House Cup because of the bravery shown by Harry and his friends. I find the plot quite surprising, and was happy to finally see Gryffindor beat Slytherin in the House Cup.

But an idea came to my mind when I

was reading this book, which would most probably change the whole story. We all know how, when Harry first comes to Hogwarts, he's sorted into Gryffindor during the ceremony. But the Sorting Hat was planning to put Harry in Slytherin. If it wasn't for Harry begging the Hat not to sort him into Slytherin, perhaps he would've been in the Slytherin house in the first place. And that's my "what-if?" idea.

"What if Harry Potter was sorted into Slytherin?"

First of all, Harry would most probably have been devastated by the news. His first encounter with the cunning and arrogant pure-blood wizard, Draco Malfoy, was what caused him to despise Slytherin so much. Draco hadn't been very friendly to Ron Weasley, and Harry didn't like Draco for that reason. So, I imagine them getting into multiple fights constantly.

Since Ron and Hermione, Harry's two best friends, were sorted into Gryffindor, his friendship with them might not have grown. Or perhaps their bond wouldn't have formed at all. Without the strong alliance and help from Ron and Hermione, Harry would

have most probably found difficulty in completing the tasks given to him, such as finding the Horcruxes.

Harry's dynamic with Snape would've also changed. After being sorted into Slytherin, perhaps he would have taken a moment to reconsider if Harry was really just like his father. He would have been under Snape's wing, and he would've been a mentor and guide to Harry, just like Dumbledore was. Harry might've also excelled in Potions under Snape's influence.

Although Gryffindor's traits include bravery and loyalty, and Slytherin's could be used for darker purposes,

Harry would still have confronted Voldemort and defeated him regardless.

His hatred towards Voldemort would still remain, and would lead him to defeating him.

Overall, the story would've taken a few major turns with Harry being sorted into Slytherin instead of Gryffindor, but it wouldn't have been necessarily bad. He would have taken advantage of Slytherin's traits such as ambition and cunning, using them for good purposes. Perhaps his fellow Slytherin members would've followed in his footsteps and actually learnt something from him. His friendships would have taken several turns as well.

Either way, Harry would still have defeated Voldemort in the end, though a lot would certainly have changed.

Shailee Tiwari

BOOKS VS MOVIES



Books vs Movies

Storytelling isn't about what is being told but the way the story is being conveyed. Stories can be conveyed through movies, podcasts, and books. Stories help us learn new things and imagine new worlds. But which form of media tells the story better?

Books let you imagine the story in your own way. Your imagination of the Harry Potter series varies from what's shown in the movies. Books immerse you in this new world and leave it up to your imagination.

Movies on the other hand bring stories to life through actors, music and visual effects. The biggest advantage of watching movies over reading books is that instead of using your imagination, it's already presented to you along with effects and music. It allows for a more shared sense of enjoyment with friends and family. Movies are also a lot more engaging, holding your attention for the entire duration in which the story is told.

Movies are loud and exciting, but books offer an unmatched, intimate sense of privacy. Stories that are adapted from books and made into movies often fail to impress readers because they have already imagined the story in their own way. Therefore, I believe both books and movies are great in their own ways, and it cannot be decided which is better. So, keep watching movies and reading books — and discover the thrill of storytelling in your own way.

~ Aditya Girishkumar

Whoever said that money doesn't buy happiness didn't know what they were talking about.

My Favourite Character: Dan Humphrey from Gossip Girl Warisha Heba Afroz II-H

THREE WORDS,
EIGHT
LETTERS,
SAY IT AND
I'M YOURS.

Played by Penn Badgley, Dan Humphrey is the character I admire the most from the show Gossip Girl. His willpower and intellect, which managed to fool all the Upper East Siders in New York, are extremely admirable. In a world of elites, he stood out as an outcast, not that it ever bothered him, because he didn't want to mingle with the toxicity, manipulation, and power play prevalent among his schoolmates.

Dan was not born into the old-money or inheritance kind of wealth, which helped him see their world without any bias. Although he attended the same school as the Upper East Siders, he was still left with the nickname "Lonely Boy". He thought of a plan that could help him overpower those who despised him and his 'Cabbage Patch Kid'. He didn't need their approval or handshakes; he wanted power. His name held no worth in terms of money or power, but he discreetly managed to get everyone's lives in his palm; all through the very glorious and anonymous tipping site called Gossip Girl, where he exposed the secrets and scandals of the Upper East Siders. He possessed the writing skills and wit to get everyone under his grasp. Who knew how much the elites cared about their representation in public? Well, he did. The site worked by people sending in anonymous tips to Gossip Girl, where he could see the inbox and decide which secrets to spill and whose lives to ruin, momentarily.

But why did he think this was the only way to get power over those who left him all by himself? He was invisible. It's not that the Upper East Siders hated him, but he wasn't relevant to them. This made it impossible for Dan to climb the social ladder, so he decided to create the game rather than just being part of it, because playing wouldn't even be an option for him, considering how he was never given the spotlight among the others. He knew how much the elites treasured their public image, and he used that against them. The best part is, no one knew who the person behind the dangerously feared site was until he himself confessed at the very end, once he got everything he wanted.

THREE WORDS,
EIGHT
LETTERS,
SAY IT AND
I'M YOURS.

Dan Humphrey was more than just the face behind Gossip Girl; he was a completely self-made, best-selling author in New York. The show displays his hard work in writing throughout the seasons, showing how he's constantly writing and trying to get connections with his favourite authors. Another thing I admire is how he didn't get anything from nepotism, inheritance, or trust funds, but he carefully curated a character that inevitably enabled him to gain a voice in high society. "I was never going to be part of that world, but I could write myself into it," was how he expressed his life as an outcast from Brooklyn trying to mingle with those who lived on the elite side of Manhattan.

His character development throughout the show was also praiseworthy. Dan was constantly overlooked at the start, and naturally, he was a bit conscious and awkward with the rest. But as the show went on, he established a strong identity and a successful career. He went from hiding in the clothes hanger at the mall when Serena showed up, to literally marrying her. He was also an incredibly sweet elder brother towards his younger sister, Jenny Humphrey, and made sure to be there for her when she needed someone to rely on.

Do movies give the same feeling
that books do?

Vrattesh Anand
XII-B

Sometimes, I wonder, do books and movies reciprocate the same kind of feeling? Well, let me take you through some examples, and then you might perceive what I intend to write. Ponninin Selvan, taken by the legendary director Mani Ratnam, is a terrific example of how its screenplay differs from the authentic 7-part series written by Kalki Krishnamurthy, Kadal, written by the grandmaster of Indian authors, B.Jeyamohan. Kadal was directed by Mani Ratnam. We have many examples across languages. I'll stick to Kollywood. However, before I begin, let's look at the 4 main stages that go into a movie.

- Screenplay Writing
- Dialogue Writing
- Set Creation/Production Scale
- Conversion of a writing/screenplay into a film

While there are 100s of other stages, these stages are pertinent to making a screenplay from a book. Whenever a book is made into a film, a fear is circulated about how the film is going to be perceived by society. It is not being pessimistic, but this judgment is made on the basis of how a book is converted to a film.

If you ask me, no film has ever perfectly adapted a book. Only a few have had a decent outcome, namely Vetrimaan's Asuran in 2019 starring Dhanush and Manju Warriar.

Asuran is a direct adaptation of Poomani's 1982 classic, Vekkai. While both have the same story, they are introduced differently. Vekkai has the son, Chidambaram, at the core, while Asuran has the father, Sivasamy, as the main protagonist. The setting remains the same; however, the focus of each character and their arc is different in the book and the movie.


The book has Chidambaram trying to be just and revengeful at the same time, while Asuran focuses on heavy-hearted drama and revenge, which drives the film's path and screenplay. The climax also differs in scale and scene basis. In the film, the son and father bond together to give a message about education for the oppressed, while Poomani tells us about the class difference, and ends with a sequence of the father and son accepting their mistake of violence and vengeance. It was this difference that made a short contrast between Vekkai and Asuran. However, Asuran is not a critical failure; it is an even tougher competitor to the book.

Asuran was a crime drama that spoke about the oppressed class perfectly. It showed violence with a moral justification. It takes time to settle in, while giving sub-plots, which narrow on several thoughts, helping us understand that each sub-plot is going to lead us to a twist. This made the film much more interesting than the book. It was visually rewarding and had an enthralling experience throughout. The production scale and colours showed extreme vibrance, which was enriching to see. Vekkai, with its setting and characters, had an exciting and equal role to play; no character was over- or underwritten. Vekkai takes its time to still in the story, but makes the readers intrigued for each part and sub-plot. This is what works in Poomani's story and Asuran. Asuran, while inspired by the novel Vekkai, doesn't truly pay tribute to it. The screenplay makes it feel more like an original than an adaptation. Unlike many rural revenge dramas, the film avoids clichés; its emotions feel authentic, and the narrative never feels overdone. Adapted films often struggle by being either too faithful or too detached, but Asuran strikes a perfect balance. Vetrimaan's writing gives the story a satisfying arc, though it misses a clear setup for a sequel. Overall, the film succeeds due to its tight storytelling, lack of filler content, and a grounded yet compelling cinematic execution.



**Books vs. Movies:
Which is the More Practical
Choice?**

**Moksha Patel
7-E**



There are many forms of storytelling, but two are used most often: 'reading' and 'visual'. We read books and watch movies, but have you ever thought which one is better? Well, let's go over both and find out together.

A movie is a motion picture film which is a sequence of images shown rapidly to create the illusion of movement, usually with sound, dialogue and music. When we watch movies, they show us the amazing cultures and traditions the world shares, and they tell us about real-life events that take place. A documentary is a form of movie that educates us about many different things. E.g., "The Universe" is a documentary that explores outer space and tells us about 'The Big Bang' and the fate of the Universe. Watching movies or documentaries can also expand our vocabulary and knowledge, which is nice. Though there are many documentaries and movies that are funny or interesting, there are a few disadvantages. Like when we watch movies or documentaries, we watch them on a device or at the cinema, but the screens emit blue light, which is a bad thing as it affects our melatonin production, making it harder to fall asleep. The cost of making movies is also quite expensive (\$60-65 million).



Books aren't just a bunch of chapters or sentences together; they are stories, feelings, and some even make you light up with joy! When we read books, not only is our vocabulary expanding, but it's also increasing our reading skills, and our imagination grows with it as we are the ones imagining the scenes. Though books may be interesting and with a lot of information, there still can be some disadvantages. It can take a long time to finish books that require a lot of patience. While we do like the stories, it still can be expensive to buy and find some space to store them.

In conclusion, both movies and books are amazing ways to enjoy stories and learn new things. Movies are fun to watch, they show us cool places and ideas, and they help us learn in a short amount of time. But too much screen time can be bad for our eyes and sleep. On the other hand, books help us use our imagination, improve our reading, and make us smarter, but they can take longer to finish and sometimes cost a lot too. In the end, it really depends on what you enjoy more; both are great ways to experience storytelling! But if I had to choose, it would always be books.






READING OR WATCHING, BOOKS VS MOVIES

RIZAN MUHAMMED
6-H





In this article, I would say that this is only my opinion. I have read a lot of books and I have also watched many movies. Both are fun and enjoyable in different ways, but I think books are better. Books give me more knowledge and help me learn new things. When I read a book, I imagine everything in my head. I can think about what the people look like, where they live, what they are doing, and how things are happening. It is like a movie in my mind that I get to create all by myself. But when I watch a movie, everything is already shown to me. I cannot imagine that much because the pictures, sounds, and voices are already made.

Books also explain more about the story. Most movies are short, so they don't show everything that happens in the book. Sometimes, they leave out big parts of the story or even change things, and that can be confusing. In a book, I get to know the characters better. I can read about what they are thinking, how they feel, and why they do things. That helps me understand the story more deeply.

Reading books is also good for my brain. I have a bookshelf at home. I am very interested in reading various books. When I don't have a book, I borrow from my friends. I learn many new words when I read, and it helps me become a better reader. It also helps me focus and think more clearly. Reading helps me stay calm and pay attention. Movies are fun and exciting, but I don't learn as much from them. Sometimes, I just sit and watch without thinking much.

Movies do have cool music, special effects, and colorful pictures. They are exciting and fun to watch, especially with friends or family. They can make you laugh, cry, or feel surprised. But books let me use my own imagination and enjoy the story in my own way. I can read at my own speed, stop when I want, and go back if I don't understand something.

So, in my opinion, I like both books and movies, but I think books are better. Books help me imagine more, tell a bigger and more complete story, and make me smarter. They also help me learn, think, and grow. Movies are fun too, but they can give you eye strain if you watch too much. That's why I really love reading books more than watching movies.

Books V.S Movies

I recommend books because they explain things in detail and spark our imagination. They evoke emotion in the reader in the purest form. The author must use their skills to explain how the path of the story goes.

On the other hand, movies represent someone's interpretation of that story. They're essentially a clearer experience of the story. For example: Matilda, a book written by Roald Dahl in 1988. Dahl describes the story in vivid detail, perfectly exploring the innocence of a young girl. The movie provided an accurate visualisation, retaining the innocent childish charm that so many children all over the world fell in love with.

However, films based on books are on a strict time constraint which is why little details are often left out. Sometimes these little details are the ones that help the audience relate to a character or a situation. This is why I prefer books over movies.

Shasmitta.U

7-C

Book to Video Game Adaptations- Boon or Bane?

The answer to that question isn't as simple as it first seems. When I first started to write this article, I thought it would be quite easy, given my affinity for video games and how much I play them.

What I didn't expect, however, was to find how few video games are actually based on books. Upon further inspection, I realized that the reason these are so few and far between is that game developers often stick to movies and TV shows when adapting them to games, as they offer numerous directly translatable elements in terms of aesthetics, visuals, character designs, music, etc.

However, when it comes to books, the situation becomes much more challenging. Not only do developers have a harder time visualizing things and bringing them to life in a video game, but it's also far harder and riskier to procure the IP for a book. This is why when we look into successful book-to-video game adaptations, they either are a continuation of the books or an inspiration in spirit.

To prove my point, let's look at what is arguably the most successful and well-known book-to-video game adaptation- The Witcher series of games, and a lesser-known game in the form of Spec Ops: The Line.

1) The Witcher-

The books written by Andrzej Sapkowski and the games developed by CD Projekt Red have quite a few commonalities. Both follow Geralt of Rivia, a mutated monster-hunter known as a Witcher. Set in a war-torn land known as The Continent. The side characters, their personalities, and in-universe lore remain consistent across the games and the books. But that's where the similarities end. The games aren't a direct adaptation of the books; instead, CD Projekt did the smarter thing by picking up right where the books left off, making the games 'non-canonical sequels'. This not only gave them more creative liberty but also allowed them to branch out from the linear storytelling of the books and give the players the ability to choose how the games play out by offering multiple choices that affect the story as a whole.

Despite the first two Witcher games doing relatively well commercially, CD Projekt Red was still seen as an indie studio making its way up the ladder, but that all changed with the release of The Witcher 3: Wild Hunt. The game wasn't just well-received, it broke every perceivable barrier and went on to become one of the most critically acclaimed and influential games of all time, winning multiple Game of the Year awards. The game boosted the sales for the books, and was partly why Netflix decided to adapt it into a TV series starring Henry Cavill as Geralt.

2) Spec Ops: The Line:

Now, on the flipside, Spec Ops: The Line, developed by Yager Development, isn't based directly on a book or existing series. It's a spiritual adaptation of Joseph Conrad's "Heart of Darkness". It doesn't reuse the same characters or settings, but it reimagines the core themes and structure of the novella within a modern military context. At its core, both Heart of Darkness and Spec Ops: The Line tell the story of a man sent to confront a once-revered leader who has gone rogue. In Conrad's work, it's Kurtz, an ivory trader, who descends into madness in the Congo. In the game, it's Colonel John Konrad, a decorated U.S. officer stationed in a sandstorm-devastated Dubai. The game follows Captain Martin Walker, sent into a sandstorm-ravaged Dubai to locate the missing Colonel Konrad, who is clearly a direct homage to Conrad, and the game carefully mirrors the novella's narrative structure and descent into moral chaos.

But unlike Marlow, who merely observes, Spec Ops puts the player in control as Captain Walker, whose decisions lead to unintended atrocities. By the end, players discover that Konrad has been dead all along, and the version of him they've been pursuing is a hallucination, a manifestation of Walker's guilt.

What resulted was a thought-provoking and morally complex game, an anomaly that subverted players' expectations, especially in an era dominated by the linear, over-glorified stories of the Call of Duty games at the time.

There are numerous other examples of successful book-to-video game adaptations (direct and indirect). These include Metro 2033 (based on a novel with the same name), BioShock (spiritually adapts Ayn Rand's 'Atlas Shrugged'), Hogwarts: Legacy, and Tom Clancy's Splinter Cell, The Division, Ghost Recon, and Rainbow Six series of games.

However, it's not an upward slope all the way. For every The Witcher, you also have a copious amount of games that either failed to adapt the source material faithfully or underwhelmed fans (either due to bad game design or poor execution). Such failures include Eragon (based on the book by Christopher Paolini), Harry Potter and the Deathly Hallows: Part 1 & 2 (this series of games, developed by EA, turned Harry Potter into a shooter-like format and was rightfully rejected by fans), and most recently, The Lord of the Rings: Gollum. A game that suffered from poor graphics, buggy and broken gameplay, and was heavily criticized for how boring the gameplay loop was. It became a case study on how not to handle a successful IP, and how a recognizable name alone isn't enough to make a game successful.

In a nutshell, the answer to the question 'Book to Video Game Adaptations- Boon or Bane?' isn't black and white. It doesn't matter how well-known the IP is: what matters is the vision and passion of the developers, thoughtful storytelling and gameplay, and most importantly, a deep respect for the ethos of the source material.

When done right, you have masterpieces such as The Witcher series, Spec Ops: The Line, and the Middle-earth series; and done wrong, you have duds like Eragon and The Lord of the Rings: Gollum.

Aditya Anand, r2G



Literature,
society
and history.

Historical Poetry

VS

Contemporary Poetry

-Dhwani Sharma

RHYME AND REASON

- Dhvani Sharma

Characters:

- **Historical Poetry (HP):** Overdramatic, old-timey, always quoting dead poets. Think Shakespeare in a wig with too much pride.
- **Contemporary Poetry (CP):** Savage, sarcastic, probably tweets in lowercase. Wears a hoodie and talks like it's about to drop a SoundCloud mixtape.
- **The Muse:** Chill and a know-it-all.

SCENE 1

(The curtain rises to show a split stage — a candlelit library with dusty volumes on the left and red LED lights with a Tik Tok symbol on the right. The audience is eager to see what happens.)

The Muse enters the stage with a frappé in his hand.

On the left, HP sweeps in wearing a cloak and holding a quill.

On the right, CP walks in wearing Apple AirPods Pro and scrolling on TikTok.

The Muse: Welcome all, welcome all! Today we're here to witness, firsthand, the bringing together of two poetic legends! Put your hands together for—

HP: STAND ASIDE, foul chaos! The true poet hath arrived!

The Muse: (muttering) You didn't have to interrupt me, dude.

CP: hi, i write in lowercase and my poems get 1.5M views in an hour.

HP: (*mocking*) Thy verses don't even rhyme! I wrote sonnets before thou could even spell 'emotion'.

CP: you cry in cursive, don't you?

HP: (voice rising) Howdarest thou profanemy halo of finest emotions?!

CP: (giggling) First speak normally bro.

HP: (puffs out his chest) Nay, I shall not soil my tongue with thy wretched breed of English!

CP: (*rolls his eyes*) you think "doth" makes you deep? Try feeling something without rhyme. **HP:** (throws a scroll, screaming) INSTAGRAM PUPPY!!

CP: (*blocks with a Sabrina Carpenter album, shouting*) GRANDPA SHAKESPEARE!!

The Muse: OKAY, that's enough! Let's just have a poetry face-off to decide who the better man is. (*Audience cheers.*)

SCENE 2

POETRY FACE-OFF (with unnecessary violence)

HP: (flips cape) My quill is ready.

CP: I literally just opened Notes. (They face off at the mic stand.)

HP (dramatically): "Thou art the moon that lights my dread, A beacon 'bove where angels tread—"

CP: Bro, you sound like a haunted chandelier.

HP: (offended) That chandelier has FEELINGS.

CP (reading from phone): "he left me on read. so i left him on delivered. love is war. and i have unlimited data."

HP (*sputtering*): THAT'S NOT EVEN A REAL METAPHOR.

CP: And yet — 200K likes, 6 marriage proposals and a reply from Zendaya.

The Muse: Okay, that's ENOUGH! Why don't both of you recognize each other's uniqueness? You're both special, so why fight?

(HP groans. CP resumes listening to Kill Bill by SZA.)

HP: Alright, alright. CP... I appreciate the poems you write for this new generation who fancies themselves as the Gen Z or Gen Alpha, whatever. I apologize for being so rude to you. And now if you say sorry too, we can go back to being friends.

(CP continues to listen to songs.)

HP (bellows): CP! ARE YOU EVEN LISTENING?

CP: Oh hey, yeah I heard. Sorrydude.

HP (face turning red): YOU LITTLE—

The MUSE *(turns toward the audience, shouting):* And that, my friends, is how two legends reconcile! Hope you enjoyed, good night!

(CP and HP still fight in the background while The Muse tries to separate them. The curtains close.)

How Has Women's Empowerment Evolved Through Literature?



Women's empowerment is defined as the process by which women gain more autonomy of their own lives, with respect to their social, economic and political well being. Literature has not just been a way for women to voice their opinions but to also challenge societal norms and slowly change the patriarchal system of society. In this article, we're gonna delve into how an historical overview of what women wrote, and what it has become today

18th-19th century (The foundations of feminism)

It was around this time when women started writing on themes of proto-feminism, education whilst keeping autonomy under constraints. Feminism as a term wasn't coined just yet, but they did lean into ideas of equality and freedom. Notable mentions during this time- Mary Wollstonecraft's *A Vindication of the Rights of Woman* laid foundations for feminist arguments. Mary argued how women are not naturally inferior to men, but only seem so due to the lack of education. She sees men and women as rational beings and imagined a social structure based on reason.

Charlotte Brontë's *Jane Eyre* challenged gender roles, by writing an emotionally complex female protagonist, who sought love on her own terms. The book also hints at themes of moral dilemma, abuse and strength in harsh times.

Critiques suggest this era was dominated by Caucasian upper class women. The voices of lower class, women of color and women from the global south were missing. Though novels like Jane Eyre spoke themes of empowerment, many books still reinforced ideas of marriage and domesticity as the ultimate goal for women.

While Woolf's *A Room Of One's Own* focused on education and intellectual space, it failed to talk about class and race which were huge barriers at the time to gain education and intellectual space.

2. 1900's-1980's (Shifting Narratives)

This was the era when women explored themes of body image, mental health, racial identity and healing trauma. This period also saw the rise of Black women in writing.

Maya Angelou's *I Know Why The Caged Bird Sings* talks about the trauma and resilience of the Black community. It's a book that talks about the journey from being an insecure child to a confident black young woman. Toni Morrison used fiction as a means to explore Black womanhood, with works like *Beloved* showcasing generational trauma and healing through empowerment. The trauma narrative became a central theme over these years. However, it never transcended and just became part of their identity

3. 1990's - Present (Rise of Diverse voices)

This era saw the rise of women's voices all over the world, including the Global South. Authors like Rupi Kaur, Arundhati Roy and Chimamanda Ngozi Adichie have paved ways for genres like Post colonial feminism, Self love and Global Feminism.

Notable mentions- Rupi Kaur's *Milk and Honey* found an innovative way in expressing feminism through short poetic verses and imagery, thereby exploring themes of love, trauma and personal strength. The rise of BookTok and self publishing platforms have brought diverse women's voices and made them more mainstream. Authentic women's stories about mental health have become incredibly visible. Critiques suggest recent years have seen the commercialization of feminism, arguing they've become a trendy consumer product rather than a tool for societal change.

Overall, It's safe to say that literature has been an instrumental tool in shaping women's thoughts and ideals today. From challenging societal norms in the 1800's to the rise of diverse voices by the 1990s have been both revolutionary and ongoing. While we've come a long way from constraints in female authorship, the question remains as women's literature continues to evolve: Will the stories of women continue to challenge societal norms, or will they become just another commodity in an ever-commercializing world?

- *Aileen Anthony*

كتاب "الأيام" لطفه حسين: سيرة عميد الأدب العربي

يُعد كتاب "الأيام" للمؤلف المصري طه حسين، الملقب بـ "عميد الأدب العربي"، علامة فارقة في الأدب العربي الحديث. هذا العمل ليس مجرد سيرة ذاتية تقليدية، بل هو رحلة عميقة في وجدان كاتب استثنائي، وإضاءة على فترة مهمة من تاريخ مصر الفكري والاجتماعي. يروي طه حسين في "الأيام" قصة حياته بأسلوب أدبي رفيع، مقدمًا نموذجًا للمثابرة والتحدي في سبيل العلم والتحرر الفكري.

طه حسين: نشأة وتحديات

وُلد طه حسين علي سلامة عام 1889م في قرية الكيلو بمحافظة المنيا بصعيد مصر. كانت نشأته في بيئة ريفية بسيطة، وتعرض لمحنة قاسية في الرابعة من عمره، حيث فقد بصره إثر إصابته بالرمد. هذه الإعاقة لم تكن عائقًا أمام طموحه للمعرفة. بدأ حفظ القرآن الكريم في كتاب القرية، ثم انتقل إلى الأزهر الشريف في القاهرة عام 1902م، حيث أمضى سنوات في دراسة العلوم الدينية واللغوية.

في الأزهر، لم يكن طه حسين مجرد طالب يتلقى، بل كان مفكرًا ناقدًا يتساءل ويتحرر من القيود التقليدية. هذا التمرد الفكري قاده إلى الانضمام إلى الجامعة المصرية الأهلية عند افتتاحها عام 1908م، ليكون من أوائل طلابها هناك، انفتح على أفق جديد من المعارف الحديثة، ودرس الأدب والتاريخ والفلسفة على يد أساتذة مصريين وأجانب رواد.

في عام 1914م، سافر طه حسين إلى فرنسا في بعثة دراسية، وهناك درس الأدب اليوناني واللاتيني، والتاريخ القديم، والفلسفة، وعلم الاجتماع. كانت هذه الفترة تحولًا جذريًا في حياته، فقد تعمق في الفكر الغربي، وتأثر بالمناهج النقدية الحديثة. تزوج من سوزان بريسو، رفيقته ودليلته في درب العلم والحياة، والتي كان لها بالغ الأثر في مسيرته. بعد عودته إلى مصر، أصبح أستاذًا في الجامعة المصرية، ثم شغل مناصب أكاديمية وإدارية رفيعة، وصولًا إلى منصب وزير المعارف (التعليم) في منتصف القرن العشرين.

"الأيام": سيرة في ثنايا الأدب

الأيام" عمل أدبي فريد من نوعه، صدر في ثلاثة أجزاء (نشرت الأجزاء الأولى تباعاً في 1929م، ثم الثانية في 1939م، والثالثة في 1967م). على الرغم من أنه سيرة ذاتية، إلا أن طه حسين يختار أن يروي حياته بضمير الغائب "الفتى" أو "الشاب"، وهو ما يمنح السرد بعداً فنيًا وموضوعيًا، ويسمح له بالتحليل والنقد دون الانغماس في الذاتية المفرطة.

الجزء الأول من "الأيام" يأخذنا إلى طفولة طه حسين في قريته بالصعيد. يصف ببراعة عالمه الأول المحدود، وعلاقته بأسرته، وكيف أدرك تدريجيًا اختلافه عن إخوته بسبب فقدان بصره. يتتبع رحلته إلى الكتاب لتعلم القرآن، وشعوره المبكر بالعزلة والوحدة، لكن أيضًا بحدة الذهن والرغبة في المعرفة. هذا الجزء يرسم صورة حية للحياة المصرية الريفية في أواخر القرن التاسع عشر، مع لمسة من السخرية الخفيفة والحنين.

الجزء الثاني ينتقل بالفتى إلى القاهرة، حيث يلتحق بالأزهر الشريف. وهنا تتصادم أحلامه الوردية عن العلم والمعرفة مع الواقع القاسي لنظام التعليم الأزهري التقليدي، القائم على الحفظ والتلقين. يكشف طه حسين عن جوانب النقد التي كانت تتكون لديه تجاه هذا النظام، ورغبته في التحرر من قيوده الفكرية. هذا الجزء يعكس صراع جيل بأكمله بين القديم والجديد، ويبرز تطلعات الفتى نحو آفاق أوسع للمعرفة.

أما الجزء الثالث، فيمثل ذروة تطور الفتى الفكري والشخصي. يروي هذا الجزء قصة التحاقه بالجامعة المصرية الأهلية، حيث وجد البيئة الخصبة التي تسمح له بالتعمق في العلوم الحديثة والأدب والفلسفة. ثم يأتي وصف تجربته في فرنسا، انغماسه في الثقافة الأوروبية، دراسته في السوربون، وتأثره بالمنهج الديكارتي النقدي. يتوج هذا الجزء عودته إلى مصر مسلحًا بسلاح العلم الحديث والرؤية المتجددة، ليصبح رائدًا من رواد التنوير والدفاع عن الفكر الحر.

أهمية "الأيام"

تكمُن أهمية كتاب "الأيام" في عدة جوانب :

- * القيمة الأدبية : يُعد تحفة فنية في السيرة الذاتية العربية، بأسلوبه الشيق، ولغته الفصيحة، وقدرته على استحضار التفاصيل الدقيقة والمشاعر الإنسانية العميقة.
- * القيمة الفكرية: يقدم نقدًا جريئًا للتعليم التقليدي، ويدعو إلى التفكير النقدي، والتنوير، والانفتاح على الثقافات الأخرى، وهو ما كان له أثر بالغ في الحركة الفكرية العربية.
- * الإلهام الإنساني: قصة طه حسين في "الأيام" هي قصة إنسانية ملهمة عن تجاوز المحن، والإيمان بقوة العلم، والمثابرة على تحقيق الطموحات مهما كانت الصعاب.
- * توثيق لمرحلة تاريخية: يرسم الكتاب صورة بانورامية لمصر في فترة مهمة من تاريخها، بما في ذلك الحياة الريفية، وجو الأزهر، وبدايات التعليم الجامعي الحديث، والبعثات العلمية إلى أوروبا.
- باختصار، "الأيام" ليس مجرد حكاية شخصية، بل هو مرآة تعكس صراع المجتمع المصري من أجل النهضة والتنوير، وشهادة على أن الإرادة والعلم يمكن أن يصنعا المستحيل.

بقلم الطالبتين :

• ميرال أحمد VIII-M

• ملك عمرو VIII-M

हिंदी साहित्य

रचनात्मकता की दुनिया

हिन्दी की विभिन्न बोलियों का साहित्य

-Mathusri Marithangam, 10B

भाषा के विकास-क्रम में अपभ्रंश से हिन्दी की ओर आते हुए भारत के अलग-अलग स्थानों पर अलग-अलग भाषा-शैलियाँ जन्मीं। हिन्दी इनमें से सबसे अधिक विकसित रही, अतः उसको भाषा का मान्यता मिली। अन्य भाषा शैलियों को बोलियाँ कहा गया। इनमें से कुछ में हिन्दी के महान कवियों ने रचना की जैसे तुलसीदास ने रामचरितमानस की रचना के लिए अवधी और सूरदास ने अपनी रचनाओं के लिए ब्रज भाषा को चुना, विद्यापति ने मैथिली और मीराबाई ने राजस्थानी को अपनाया।

हिंदी साहित्य

हिंदी साहित्य एक समृद्ध और विविध यात्रा है, जो पूर्व मध्यकाल से लेकर आधुनिक समय तक फैली हुई है। हिंदी भारत और विश्व में सबसे अधिक बोली जाने वाली भाषाओं में से एक है। इसकी जड़ें प्राचीन भारत की संस्कृत भाषा में निहित हैं, और इसने अवधी, ब्रज, मैथिली, भोजपुरी, मारवाड़ी जैसी भाषाओं के साहित्य को भी समाहित किया है। इसलिए हिंदी साहित्य को बहुत महत्वपूर्ण माना जाता है। हिंदी में तीन प्रकार के साहित्य हैं – गद्य, पद्य और चंपू (गद्य और पद्य दोनों)।

हिंदी साहित्य को मोटे तौर पर पद्य, गद्य और गद्य में वर्गीकृत किया जा सकता है:

1. काव्य (पद्य): हिंदी काव्य समृद्ध और विविध है, जिसमें विभिन्न रूप और शैलियाँ शामिल हैं।
2. गद्य (गद्य/गद्य): हिंदी गद्य में रूपों की एक विस्तृत श्रृंखला शामिल है, जिसमें उपन्यास, लघु कथाएँ, निबंध और नाटक आते हैं।
 - उपन्यास: प्रेमचंद, कृश्चंदर, रेणु।
 - कहानी: प्रेमचंद, जैनेन्द्र, अज्ञेय।
 - हिंदी नाटक: भारतेन्दु हरिश्चंद्र, जयशंकर प्रसाद।
 - हिंदी गद्य साहित्य: यात्रा साहित्य, संस्मरण, जीवनी, आत्मकथा।
3. चंपू/चंपक: यह शैली गद्य और पद्य का मिश्रण है, जो अक्सर पुराने ग्रंथों में पाया जाता है।

हिंदी साहित्य के 4 कालखंड

1. आदिकाल

वीर-गाथा काल के नाम से भी जाना जाने वाला यह काल लगभग 10वीं शताब्दी से 14वीं शताब्दी तक फैला हुआ है। इसकी विशेषता वीरगाथामूलक काव्य और आख्या हैं, जिनमें अक्सर राजाओं और योद्धाओं का महिमामंडन किया जाता है।

2. भक्तिकाल

14वीं शताब्दी से 17वीं शताब्दी तक का यह काल भक्ति काव्य और साहित्य के उदय का प्रतीक है। इसी काल में कबीर और तुलसीदास जैसे प्रमुख व्यक्तित्वों का उदय हुआ, जिन्होंने ईश्वर के प्रति प्रेम और भक्ति पर बल दिया।

3. रीतिकाल

17वीं शताब्दी से 19वीं शताब्दी तक फैला यह काल अपनी चित्रण और अलंकारिक काव्य शैली के लिए जाना जाता है। इस काल: संस्कृत साहित्यिक परंपरा से प्रेरित है।

4. आधुनिक काल

यह काल, जो 19वीं शताब्दी के मध्य से शुरू होकर आज तक जारी है, पश्चिमी शिक्षा के प्रभाव और आधुनिक विचारों के उदय को दर्शाता है। इसमें उपन्यास, लघु कथाएँ और नाटक जैसे विविध विधाएँ शामिल हैं, जिनके द्वारा सामाजिक, राजनीतिक और आर्थिक मुद्दों पर केंद्रित हैं।

हिंदी साहित्य का महत्व

हिंदी साहित्य का बहुत महत्व है। यह हमारी संस्कृति, इतिहास और समाज का आईना है। यह हमें हमारी जड़ों से जोड़ता है, साहित्य हमें मनोरंजन प्रदान करता है, ज्ञान का प्रसार करता है, और हमारी भावनाओं को व्यक्त करने का साधन बनता है। हिंदी साहित्य हमारी संस्कृति, परंपराओं-रीति-रिवाजों और मान्यताओं को संरक्षित करने का कार्य करता है। इसके माध्यम से हम अपने अतीत को जानने और अपनी सांस्कृतिक विरासत को समझने में मदद पाते हैं। साहित्य हमारे मनोविज्ञान और सामाजिक जीवन को भी प्रतिबिंबित करता है। यह समाज में व्याप्त समस्याओं और चुनौतियों को उजागर कर समाधान खोजने में मदद करता है। हिंदी साहित्य ने स्वतंत्रता आंदोलन में भी महत्वपूर्ण भूमिका निभाई, जब कवियों और लेखकों ने अपने लेखन से जनमानस को प्रेरित किया। आज के युग में भी, हिंदी साहित्य हमें वैश्विक स्तर पर अपनी पहचान बनाए रखने और अपनी भाषा व संस्कृति को सुरक्षित रखने की प्रेरणा देता है। इसलिए हिंदी साहित्य का अध्ययन आवश्यक है और इसे संरक्षित और संवर्धित करना आवश्यक है।

ENTRE PLUME ET PASSION :

UNE VISITE DES PAGES HISTORIQUES DE LA LITTÉRATURE FRANÇAISE

« *Il n'est pas de bonheur sans courage.* »

Cette maxime résume l'essence même de la littérature française, qui, à travers les siècles, a su insuffler à ses lecteurs une force et une profondeur uniques. Les œuvres françaises sont le miroir d'une société, le reflet de ses idéaux, de ses luttes et de ses aspirations.

La littérature française a toujours été liée à la société, en particulier lors des grandes périodes de bouleversements comme la Révolution française. Elle a servi de vecteur aux idées de liberté, d'égalité et de fraternité, forgeant ainsi la conscience collective et les principes républicains.

Des poèmes épiques du Moyen Âge, tels que La Chanson de Roland, aux écrits philosophiques d'Albert Camus et Jean-Paul Sartre, la plume française a façonné non seulement la France, mais aussi la vision du monde entier.

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d'œuvre, dont beaucoup figurent parmi les plus influents au monde :

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- Les Misérables de Victor Hugo, un roman de la misère, de la justice et de la rédemption.

- Madame Bovary de Gustave Flaubert, un symbole du réalisme littéraire et de la condition féminine.
- L'Assommoir d'Émile Zola plonge dans le naturalisme et la réalité sociale du XIXe siècle.
- Le Rouge et le Noir de Stendhal, Le Petit Prince d'Antoine de Saint- Exupéry, L'Étranger d'Albert Camus ont marqué des générations de lecteurs.

La beauté de la littérature française réside dans sa capacité à innover tout en s'ancrant dans l'histoire. Chaque époque a vu des auteurs qui ont su capter l'esprit de leur temps et ouvrir de nouveaux horizons :

- Marcel Proust et Paul Valéry ont exploré la mémoire, le temps et l'introspection, influençant des mouvements littéraires majeurs.
- Gustave Flaubert a incarné l'exigence du style et la rigueur du réalisme.
- Émile Zola, Honoré de Balzac et Victor Hugo ont donné à la littérature une dimension sociale et engagée, faisant de l'écriture un outil de transformation du monde.

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La France est le pays des plumes. Sa littérature, par son érudition et sa créativité, a rayonné bien au-delà de ses frontières. Qui n'a jamais été touché par les aventures du Fantôme de l'Opéra, la poésie du Petit Prince, ou de L'Étranger ?

Ces œuvres continuent d'inspirer, de questionner et de bouleverser, génération après génération.

En conclusion, La littérature française n'est pas un simple patrimoine ; elle est une force vivante qui traverse les âges. Lire un grand auteur français, c'est découvrir une part de soi-même et du monde.

La magie des livres réside dans leur capacité à nous transporter, à éveiller notre courage et à révéler notre passion.

Laissons la littérature continuer à vivre en nous.

Damyatha Rajesh, 10G

FAIPS PANORAMA

