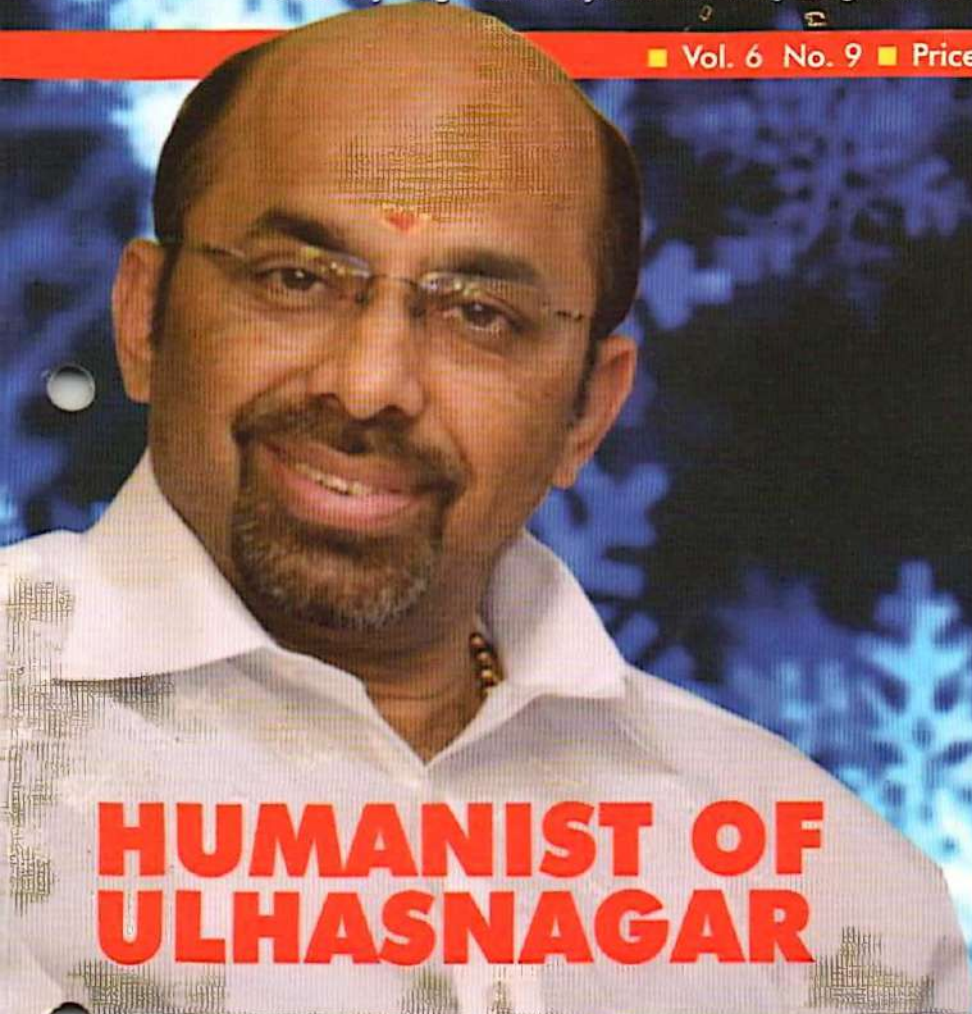


Merry Christmas

# Kerala in Mumbai

The Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

■ Vol. 6 No. 9 ■ Price Rs. 70 ■ December 2015



**HUMANIST OF  
ULHASNAGAR**



**MODERN  
MAHARSHI  
OF MEDICINE**

JEWELLERY WITH A  
**GOLDEN  
HEART**



**Maharaja  
from the  
South**



**Multi Faceted Artiste**



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# Head we win, tail you lose

India is the largest democracy in the world. It does not have a monarch as the head of the state nor does have a presidential form of the government. We have a written constitution like United States unlike Britain. Whenever we have a problem in parliament, we revoke the practices followed by the British Parliament. Our President does have executive powers like the president of US. Still, we fail to practice what we preach.

Though it was not in the statute earlier, India always claimed to be a secular state. Our first Prime Minister Jawaharlal Nehru defined 'secular' as the principle of not mixing the religious practices in governance while its citizens are free to practice any religion of their choice. While his deputy Sardar Vallabh Bhai Patel, his home minister, did not subscribe to this definition, he abided by it. However the then President Rajendra Prasad did not buy Nehru's advice. Despite the PM's advice not to go to Somnath Temple in Gujarat, Prasad went ahead to its opening. Nehru was not an atheist but he was not a practicing Hindu as he thought his religious belief had no bearing on his political actions. When his daughter Indira Gandhi became Prime Minister, she slowly moved towards religious people for advice about her actions. The case of Dharendra Brahmachari comes to mind. Slowly secularism remained only in statutes.

India is known as country with Hindu community in a majority. It is also the origin of several other religions such as Buddhism, Jainism, Sikhism etc. The Muslims here are not migrants from other countries but Indians converted to Islam for various reasons, mainly to escape untouchability and poverty though it did not save them. Despite the reservations for the last 65+ years, there are still backwardness, untouchability and poverty among the people. This failure teaches us a lesson. That is, reservation is not a panacea for the detected diseases. We have to try some other medicine.

Recent laws made it punishable if anyone asked the religion and caste of others but every government organisations or government aided institutions ask for the same information, through various forms. One may wonder if such questions are not raised how to detect the reserved category. The answer is, withdraw these reservations and make education free for all and ensure that the schools and teachers do their job sincerely and efficiently. Those fail to do so should be punished and be barred from government jobs. The government should meet all the expenses of education including their food, clothes and accommodation besides books and other paraphernalia related to education. Never ask for the religion and caste of anyone and debar all sections who practise these divisive tendencies. When every citizen is alike, where is the question of intolerance of alien religions?

Allow everyone to do whatever he or she wanted to do without disturbing or adversely affecting others. Everyone is free to move away if they happen to see or hear anything unpalatable to the eyes and ears. We do not want social censorship. Make everyone aware that the person himself responsible for his actions and the government need not provide escape routes for the guilt of others. As long as progressive steps are not taken, the country would not progress on an even route.

Let us open not only our eyes and ears but our hearts and minds too.

## WATER CRISIS, PLIGHT OF THE FARMS

A recent survey has found that only 49% water stocks are available in Maharashtra. Marathwada has just 8%. What concerns us is that the stock last year during this period was 78% and Marathwada 43%. The same is seen in Konkan where it is 87% as compared to 93%, Nagpur where it is 75% as against 79%, Amrawati 62% as against 74%, Nashik 44% as against 77% and Pune with a shocking 49% as against last years' 91%.

Because of this 1990 tankers have to be used to supply water to 1515 villages and 3227 hamlets in Maharashtra. Last year only 42 tankers were used for this purpose. All these figures indicate the acute water crisis situation in Maharashtra. This will also affect the neighboring states. The suicide of 5 farmers recently in Andhra Pradesh-Telangana region is an example of this predicament. As long as this condition persists, the suicides of drought stricken farmers will only increase. The severity of this issue should not be overlooked. Immediate measures and strict protocols are the need of the hour. A total of 2,96,000 plus farmers have committed suicide since 1995 and about 60,750 belong to Maharashtra.

Contingency plan has to be drafted for the proper use of available resources. For example, consider gulf countries Sea water should be treated and utilized for general purposes. Artificial ponds, bunds and recharged 'nullahs', enhancing the state's water storage capacity should be taken on war footing and it's maintenance should be given to the villagers whose resources are utilized as an incentive.

Dev M. Karthik  
Hyderabad

## Intolerance and Hatred

There was a time when I used to wake up in the morning to enjoy reading the newspaper with a steaming cup of coffee.

But now in my sixties, I dread beginning my day with the newspaper in my hand. For what I see as headlines are ghastly, horrible or inhuman acts which make me wonder whether humanity has died. It is either, murder, rape or blasts.

Hope men and women all over the world would return to their senses and take all nations forward, to a world of tolerance and love, not intolerance and hatred.

Sujatha Thampi.  
Chembur

## Reference book for Mumbai Malayalees

I am a regular reader of Kerala in Mumbai since it was

started in 2010. I note you have increased your range of topics recently. This is very good. I hope you will continue to cover more news and events of Mumbai Malayalees in your future issues. In due course your wonderful magazine can become a source of reference book for people like us who have left Kerala and remind us about our roots.

John Varghese  
Vasai

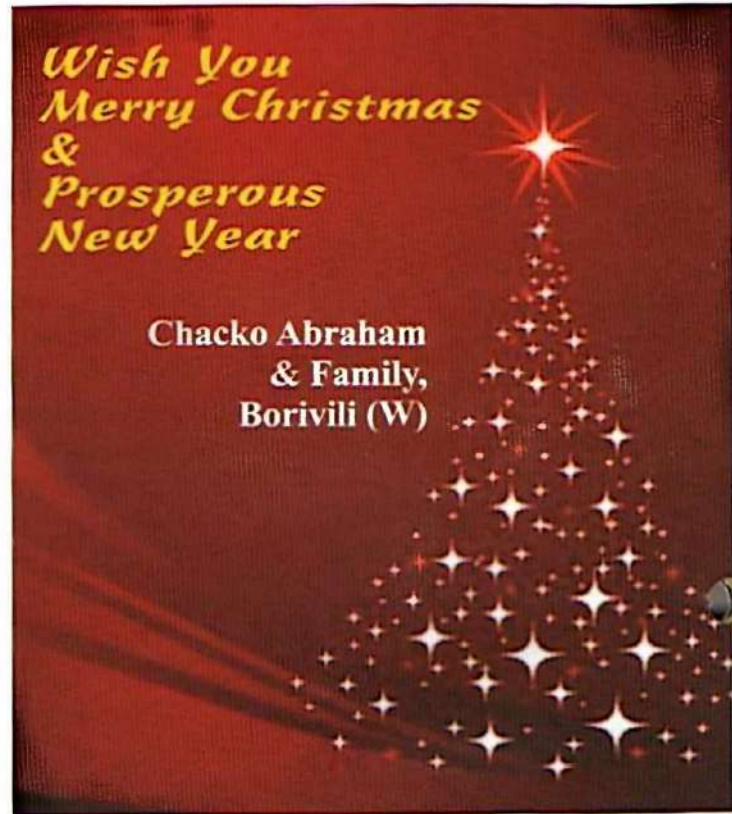
## More topics of Malayalee interests

Some months ago you had started a column on Mumbai Malayalee places of worship. I noted that recently this is missing in your magazine. Please publish about the various Malayalee temples and churches located in Mumbai so that we can know more about them.

You could also restart the series on 'The Malayalee presence in Mumbai and its suburbs' which was very interesting.

I am an avid reader of Kerala in Mumbai and request you not to disappoint me!

Leela Kurus  
Nerul



We welcome responses from readers. Please forward your responses and suggestions about various happenings concerning Malayalees residing in this part of India. You may send us your piece in either English or Malayalam. (We shall translate and publish it in English) You may send them via e-mail to keralainmumbai@gmail.com or by post to Editor, Kerala In Mumbai, 105-B, Twin Arcade, Military Road, Marol, Andheri (E) Mumbai 400 059.

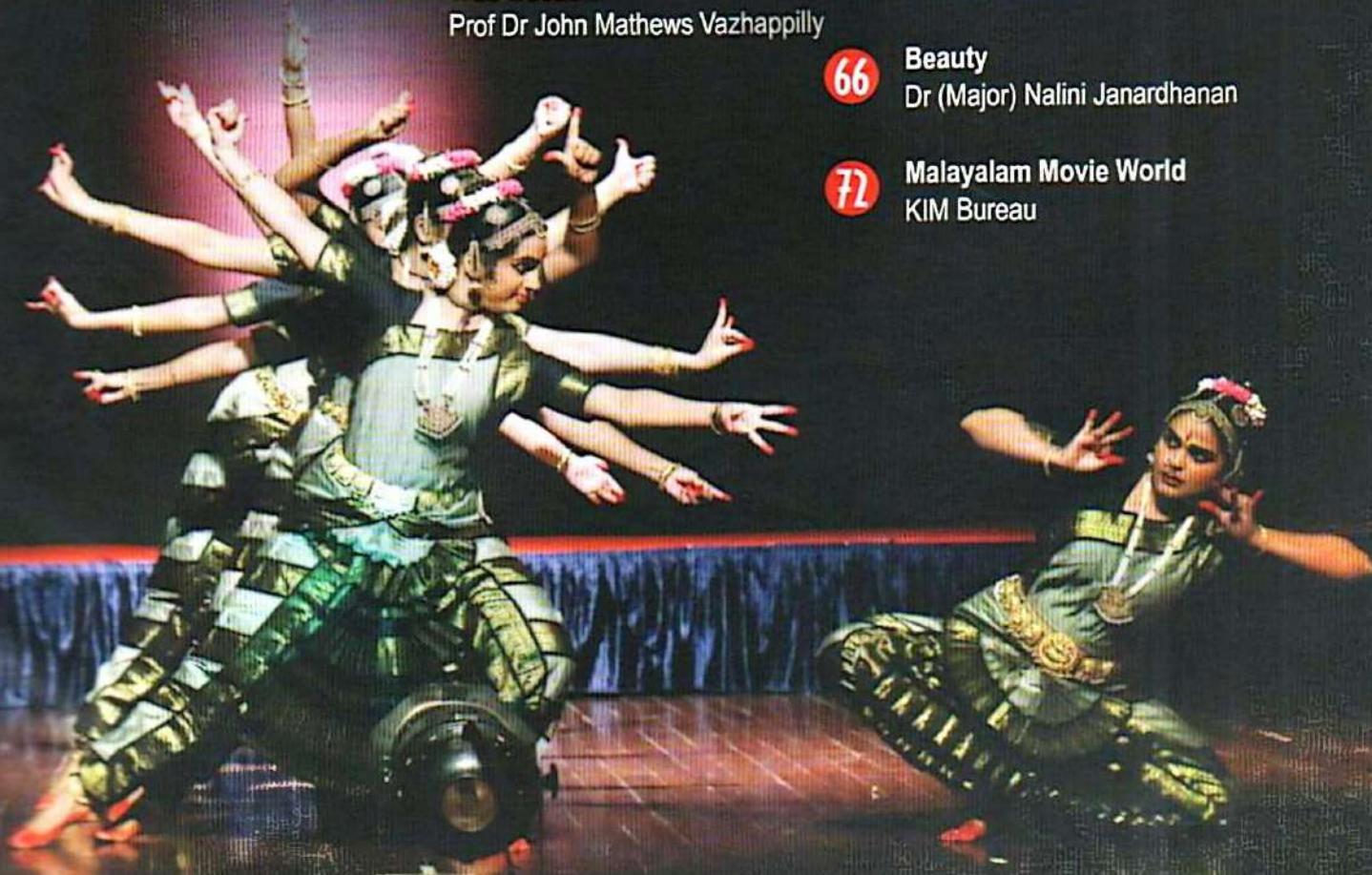
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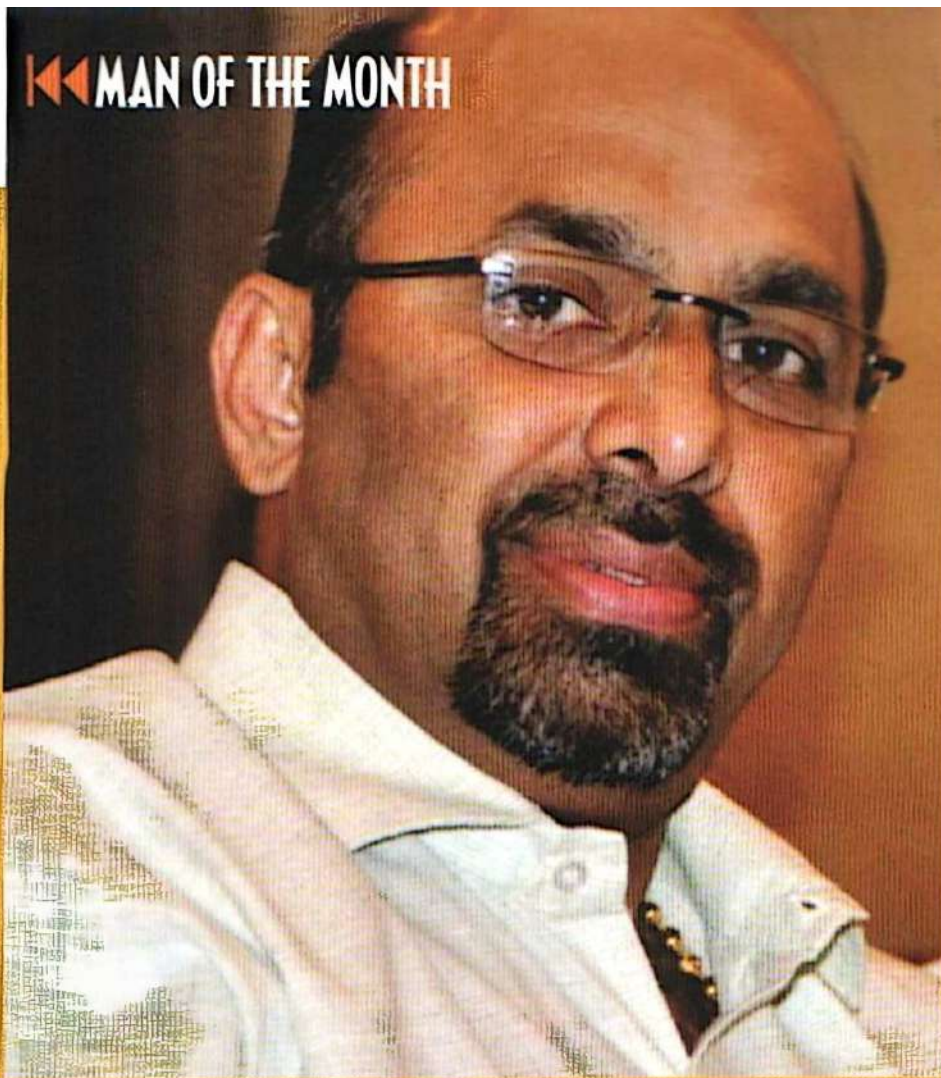
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## MAN OF THE MONTH



Krishnankutty Nair popularly known as Unni ....Unniettan is a well known social personality among Malayalees of Ulhasnagar. He is always there in their times of need and problems.

# KRISHNANKUTTY NAIR STEADFAST SUPPORTER OF NEEDY CAUSES

**T**he framed photo of Lord Ayyappan in Chinmudra pose, the bronze nilavilakku, the decorated elephants with nettipattam, the numerous frames of daughter Anjusha's Bharatanatyam poses, welcome us as we enter Krishnankutty Nair's (Unni's) house in Ulhasnagar. They are marks of his affinity and affection for the Malayalees of the area for whom he always extends a helping hand and provides a solution to their problems.

But his compassion is not restricted to Malayalees alone. He helps the needy and the poor of all states and



Lakshmi Venkatachalam

**"I believe that organisations should do something more than just have an Annual programme of music and dance or an Onam Programme. They must indulge in social welfare activities and serve the community in whatever way they can. They should work for the common good of the Malayalees."**

communities with no distinction and all residents of Ulhasnagar, Kalyan, Ambernath area, from the common man to peoples' leaders, respect him.

Ulhasnagar is a place where there are mostly middle and lowermiddle class families staying and they look upon him as the savior to ease their worries and trouble.

"There are about 400 Malayalee families and several Malayalee associations in Ulhasnagar. They may have minor differences of opinion among themselves, but as rule we are all united here and we are a strong force to reckon with in times of calamity or hardship," says Unni.

Ulhas Arts & Welfare Association, Nair Service Society Ulhasnagar,



With newly elected mayor of Navi Mumbai Sudhakar Sonawane

Ulhasnagar Malayali Association, Samskarikavedi, Manaregaon Malayali Association are a few of the associations in Ulhasnagar. Unni is active and extends his help to all of them in whatever way he can.

"I believe that organisations should do something more than just have an Annual programme of music and dance or an Onam Programme. They must indulge in social welfare activities and serve the community in whatever way they can. They should work for the common good of the Malayalees. They can provide educational assistance, medical help and work for the uplift of the less fortunate in so many ways," he adds.

Krishnankutty (Unni) has helped many poor children to continue their studies by paying their school fees, offering financial assistance to the poor for their medical expenses. Once he paid the entire fees for a poor engineering college student. Through the Ayyappa Pooja Samithy in Ulhasnagar IV, of which Unni is the President, he has donated money for carrying out medical treatment like heart problems, cancer, dialysis etc. He is a volunteer of VGN Jewellers charitable activities and other organizations as well. Through the Pooja Samithy, Unni also helps Anantnagha orphanage in Ambemath by



With Balaji Kinikar M.L.A., Shiv Sena Corporators and NSS President

of Ulhasnagar Arts and Welfare Association and Member of Police Committee Ulhasnagar. He is in the forefront in times of crisis and has helped through NSS and Ayyappa Pooja Samithy in carrying out funeral rites. As a Team Work we help them, those who shifted from Ulhasnagar to far flung areas - Koperkhairne, Mulund, Bhandup for their funeral rites. We also organize marriages of poor girls bearing its entire costs," he says.

Unni's wife Jyothilakshmi is another example of a helpful Malayalee. "If I want to give ten rupees to a needy person, my wife Jyothilakshmi would urge me to give twenty rupees," he says proudly. "She has always supported me in all my charitable activities and is also an active social worker."

Jyothilakshmi is Vice President of NSS and involved in the Ulhasnagar Arts and Welfare Association and all social charitable and religious activities of the Ayyappa Temple. Both Unni and his wife are ardent devotees of Lord Ayyappa and every year Unni makes the pilgrimage to Sabarimala during mandala masam for the last thirty years.

Perhaps it was the tragedy that struck them nine years ago when they lost their eight year old daughter Ashisha, due to cardiac problems that motivated the couple to devote their lives to helping the less fortunate people living around

**"For thirty years I am living and working for the welfare of Malayalees in this area. By God's grace, I am doing well and I want to serve the less fortunate in whatever way I can through the associations and in my own capacity. Both of us, my wife and I get a lot of peace of mind and satisfaction by doing this."**



Lighting the lamp on the occasion of annual day celebration of Ulhas Arts & Welfare Association

giving educational assistance and helping girls get married. He is also Chairman of the Housing Society where he lives.

Unni is also Jt Secretary of NSS Ulhasnagar, Advisory Board Member

them and attain peace of mind. They always give educational and medical help when there is a genuine need.

Unni hails from Chalavara near Shoranur in Palakkad District. His father, the late Sankaran Nair, was a school teacher in Chalavara and Unni did his schooling there. His mother Smt Thankam Amma still lives in Chalavara. He has two brothers and four sisters and they are all in touch with one another. Unni and his wife go to their native place regularly.

In addition Unni along with other Malayalees have formed Bombay Colony Welfare Association in Ottappalam where everyone has an independent villa of 2200 sq ft. each.

There are forty four Pravasi Malayali families in this Association. Unni stays here also during his Kerala visits.

After completing his education Unni came to Mumbai in 1976, to go back after two years. But he returned once again to Mumbai in 1983 and ever since he has made Mumbai his home. He first stayed at Vikhroli, Bhandup etc. but since 1989 he has been living in Ulhasnagar.

Unni married Jyothilakshmi in 1990 and she has also got adjusted to Mumbai life. Jyothi is also a native of Chalavara and her parents are the late Madhava Menon and the late Meenakshikutty Amma. While her father was a landlord,

her mother was a teacher in Mundanattukara School. Jyothi has two brothers and one sister. She studied B Ed in Mumbai after her marriage and was teaching at Holy Family Convent School in Ulhasnagar but right now she has taken a break.

Unni and Jyothi have a daughter

Anjusha who is doing her Final year in B Com. She is a good Bharatanatyam dancer, undergoing advanced visharat course in Bharatanatyam under Girija Nair of Geetha Nritya Vidyalaya Mulund that is affiliated to Nalanda Institute of Fine Arts, Mumbai University. She gives performances and also teaches



Krishnankutty Nair with wife Jyothilakshmi and daughter Anjusha K.Nair

**“Jyothi has always supported me in all my charitable activities and is also an active social worker.”**

Bharatanatyam at NSS Ulhasnagar. Anjusha has learnt Carnatic Music for few years and is now learning kuchipudi as well under Shrilesh Nambiar in Ulhasnagar.

Unni is a devout Ayyappa devotee and under his Presidentship the Ayyappa temple is managed very well. Apart from religious programmes, charitable activities for the poor and needy are regularly

organised.

Unni is working in a senior position at a private publicity printing firm Dynamic Impressions in Vashi that undertakes printing of advertising material for multi-national firms like Godrej, Wipro, Raymonds etc.

“For thirty years I am living and working for the welfare of Malayalees in this area. By God's grace, I am doing well and I want to serve the less fortunate in whatever way I can through the associations and in my own capacity. Both of us, my wife and I get a lot of peace of mind and satisfaction by doing this,” he adds modestly. ■



Jyothilakshmi with Valsala G Nair, of VGN Group of companies, on the occasion of NSS programme



With supreme priest of Sabarimala Brahmarshree Mohanaru Kandara with V.G.Nair and Mukundan Nair, Ex- President of Ayyappa Samithy

# P K WARRIER

## MAN OF INDIA'S ANCIENT HEALTH SCIENCES

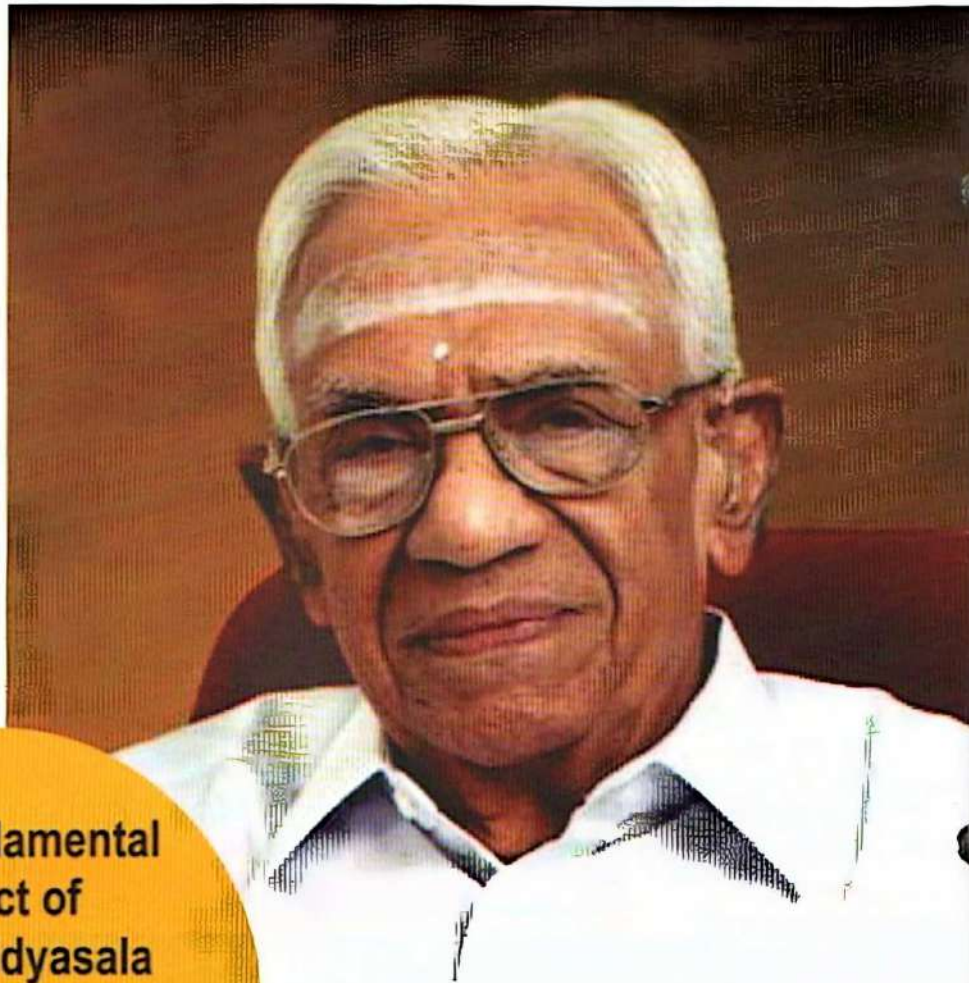
-Satyanati

Warrier adopted several modern methods in Ayurvedic studies so that it would become an all embracing system for the benefit of mankind. He gave a lot of importance to the research in Ayurveda.

**P**K Warrier is a person holding his head high in the socio-cultural fields of the Kottakkal region in the Malappuram district, besides the face of Kottakkal around the world, because of his contribution to the Ayurvedic Sciences. Initially he had no intention of joining this field but the family compulsions forced him to leave the leftist politics and wholly concentrate on the development of Arya Vaidyasala that catapulted the name of Kottakkal across the world.

P K Warrier creatively reacts to all social issues, be it library related, environmental, the gradual disappearance of Nila River or the law of intellectual property. He is active in cultural field too. He is associated with Thunchanparambu, Kalakkath, Thirunavaya (Tavanur), Kerala Kalamandalam and many other legendary establishments. He is as fond of Bible and Quran as of Bhagavad Gita. Though he is not in active politics, he is its keen observer. He has close friends in all political parties.

Warrier actively participates in public meetings when invited by close friends, presents papers in seminars, writes on various issues especially on Ayurveda in various periodicals and the activities are endless. The community acknowledges his immense and valuable service to the society when he was conferred with a D Litt and Padmashri and later with Padmabhushan.



The fundamental object of Arya Vaidyasala is to reach out to all needy patients and alleviate their sufferings.

### His life

Panniyampalli Krishnankutty Warrier was born on June 5, 1921 to K T Sreedharan Namboothiri and Kunchi Varasiar, cousin to Vaidyaratnam P S Varier. He had four sisters (Kunhukutty, Sreedevi, Kunhilakshmi and Madhavikutty) and an elder brother Madhava Warrier, whose sudden death in a plane crash on December 7, 1953, catapulted him to the top of Kottakkal Arya Vaidyasala as its Managing Trustee and Chief

### Physician.

His primary and high school education were in Rajas High School Kottackal and Kozhikode. Initially he had no inclination towards Ayurveda. Arya Vaidyasala was then on its developing phase. P S Varier was everywhere looking after and nourishing it. Elder brother Madhava Warrier was an able and dedicated assistant to his uncle.

When he finished SSLC, he was not clear about his objective. When elders expressed their wish, he humbly conceded and joined to learn Ayurveda. It was in 1940. The then political atmosphere was in deep turmoil. His



Receives Padmashri from President K R Narayanan



Receives Padmabhushan from President Pratibha Patil

peers were politically conscious and the Quit India Movement was tempting them. The Second World War was about to explode. When the national leaders were arrested, Warriar came out of the college along with his classmates. He rejoined the course only in 1945 and completed it in 1947. During this period, he came to contact with Jayaprakash Narayan, K Kelappan, A K Gopalan, K Damodaran, P Krishna Pillai, E M Sankaran Namboothiripad, M S Devadas et al. He mingled with the masses and studied their life closely. He could identify with their sufferings, hunger, problems, their love and sacrifices, their children crying for food, helpless parents, all these and many other problems that he witnessed. When he realised that his field of action is different from politics, he withdrew from it but his mind always stood for them.

When P S Varier died in 1944, P K Warriar started working in factory with a monthly salary of Rs.112.50. In 1955, he became a trustee and Madhava Warriar guided him efficiently and lovingly. The various aspects came to his notice while treating a patient, the basics of treatment, deficiencies in practices, etc were given due importance. Opportunities were created to attend the practical classes



Vaidyaratnam P S Varier



Madhava Warriar

of modern medicine. Slowly the training was extended to administrative aspects as well. More and more responsibilities came by his way.

1952 saw the fifty years of Kottakkal Aryavaidyasala. Madhava Warriar wanted to celebrate in a befitting manner. He wanted to hold the All India Ayurvedic Congress at Kottakkal. President of Ayurvedic Congress Pandit Shiv Sharma accepted this proposal and the date was finalised by them as January 5-7, 1954. Madras Governor Sri Prakasam agreed to inaugurate the

Congress.

Shiv Sharma's brother Hari Sharma was ailing from some serious disease and the former wanted Madhava Warriar to treat him. He wanted Warriar to reach Bombay urgently for this purpose and the latter agreed thinking that a meeting with Sharma would result in solving many issues of the Congress. His wife Sarojini accompanied him to Bombay. On December 11, during their return via Nagpur, the plane exploded mid-air and the couple met a tragic end.

P K Warriar got the Golden Jubilee celebrations and the Ayurvedic Congress postponed to March 7-9. In the absence of Governor Sriprakasam, K P Kesava Menon inaugurated it. Most of the eminent Ayurvedic physicians participated in it. During his tenure, Arya Vaidyasala saw enormous growth. The profit grew from 7 lakh to hundreds of crore. Lakhs of patients got medical treatment directly as well as through branches and agencies, a large portion got the treatment, medicine, boarding

and lodging free of cost. The service reached not only all the corners of India but most of the countries of the world.

The hallmark of Kottakkal Arya Vaidyasala is its insistence on quality of the medicines it produces. Warriar ensured that no substandard medicine ever left his premises. Vast areas of land were



P K Warriar with family



With Nageshwara Rao, veteran Telugu actor



Wedding photo



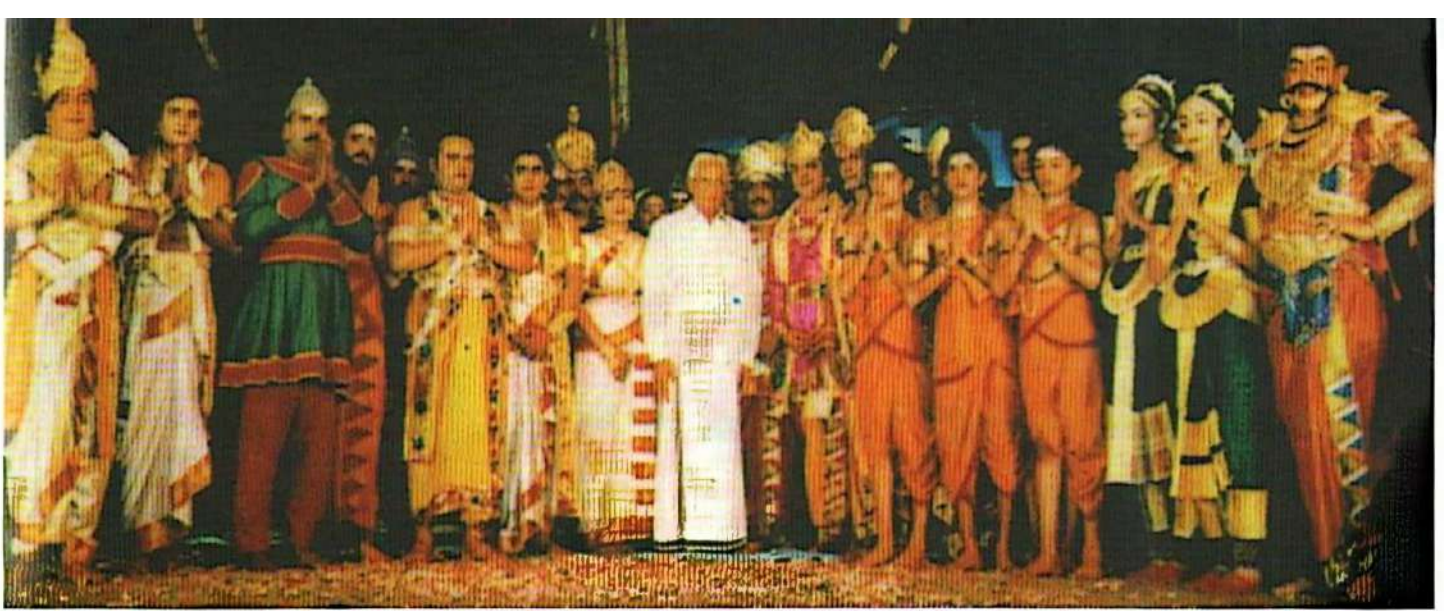
With Vocalist M S Subbalakshmi and her family

used to cultivate adequate quantities of herbs in ideal conditions and also built a museum for Ayurvedic herbal plants so that people from all over the world could come and identify them.

The fundamental object of Arya Vaidyasala is to reach out to all needy patients and alleviate their sufferings. He never kept any distinction between the haves and have-nots, between the famous and the common man. Former Indian President V V Giri, K M Chandy P N Haksar, Ramnath Goenka, V R Krishna Iyer, Semmangudi Srinivas Iyer, Sirimavo Bhandara Nayake, Vimala Sharma et al are some of the well known patients of Warriar.

Warriar adopted several modern methods in Ayurvedic studies so that it would become an all embracing system for the benefit of mankind. He gave a lot of importance to the research in Ayurveda.

In 1981 P K Warriar was elected President of All India Ayurveda Congress. He was then sixty. In the eighties Warriar visited several countries in connection with seminars and conferences. In 1987, he visited Copenhagen in Denmark to attend a conference on alternate medicine. There he was honoured with 'Doctor of Medicine' the first honour bestowed on Ayurveda abroad. In 1999, nation bestowed on him the Padmashri award in the hands of President K R Narayanan. In the same year, he was given D Litt by University of Calicut. In 2010, President Smt Pratibha Patil honoured him with Padmabhushan.



With artistes of Prahalada Charitam musical drama

He married Kakkadavath Variyath Madhavikutty Warasiar in 1947. She was a learned lady, having written several poems including *Viswamithran* and

*Kumarasambhavam Attakkadha* (the literary base of Kathakali). She died in 1997, leaving three children Balachandran, Vijayan and Subhadra behind.

### PSV Natya Sangham

The drama troupe of Kottakkal Aryavaidyasala was formed for the pastime of vaidyasala employees. *Kovilan Charitam*, *Sangeethanaishadham* etc were the initial plays. *Sangeetha Sakuntalam*, *Prahladacharitam*, *Sampoorna Ramayanam*, *Naishadham*, *Ugmangada Charitam*, *Harsischandra Charitam* etc soon followed. Initially it was confined to Kottakkal and after three years, it had shows in Tirur, Kodungalloor, Irinjalakuda, Wadakkancheri etc too. The initial name of the troupe was Parama Siva Vilasam Drama Troupe. It used to build a temporary hall where ever it went and would present various plays for a month. In 1923, Warriar built a permanent hall in Kozhikode for PSV's plays. Soolapani Warriar was made its manger, after several others were tried. He continued in this post for forty years.

Gradually the attention was diverted to Kathakali and Vazhenkada Kunchu Nair was at its apex in 1939. Then Olappamanna wanted him to be the principal of Kalamandalam. Often Kalamandalam and Natyasangham used to utilise the services of the artistes of

both. In 1941, Natyasangham presented on alternate days ten stories in PSV Hall, Palakkad. In 1950 *Sakuntalam* and N V Krishna Warriar's *Sribuddha*

*Charitam* were presented and in the latter, Kunchu Nair was Buddha.

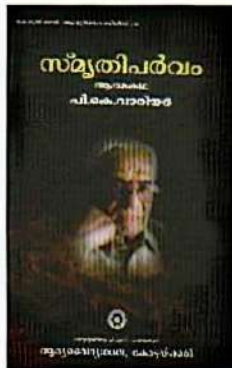
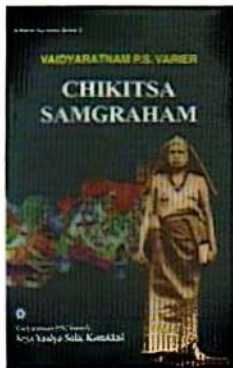
After *Sampoorna Ramayanam* drama written by P S Varier became a grand success, C A Warriar

adapted it into *Aattakkadha*, with 54 characters and it would last one night. This was a huge hit. When it was staged

in Chennai, an old female heart patient came to see it. Her son, a cardiac physician permitted her to watch it from 8 pm to 10 pm. When her son returned at 10 pm to take her home, she said, "Sri Rama just now left for the forest. How can I come home when he is in the forest?"

At the request of Prof O V Vijayan, his *Manikanta Vijayam* was presented by Natya Sangham and the devotees received it wholeheartedly. It was booked for other towns but Natya Sangham was forced to cancel it as Vijayan demanded royalty on it. To keep booking intact, C A Warriar wrote *Ayyappa Charitham* and everyone associated with Natya Sangham worked hard day and night to present it on the same promised day. That *aattakkatha* also became a success. It is being staged even today. ■

Next issue: *Kottakkal Aryavaidyasala*



Books by PS Varier and PK Warriar



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# MERRY CHRISTMAS

## ONCE MORE WITH YULETIDE

Christmas cards are an integral part of Christmas celebration since time immemorial and they evoke the personal touch in this season of joy and hope. The author recollects the festival as it was celebrated in Kerala in earlier days and emphasizes that the spirit of joy and hope that Christmas signifies, is eternal.



Jose Chemmassery

■ Last year I received a Christmas Card. It was a classical card depicting infant Jesus in a manger in the stable.

Surrounded by father Joseph, mother Mary, angels, shepherds animals and three kings it was a perfect and complete scene of birth of Jesus and placed in the manger. The card posted by Davis Master, a retired school teacher and head master in local government high school was my neighbour. We graduated from the same St. Thomas College, Trichur where we day scholars were commuting daily in local buses to and from our home town. Travelling in a bus to the college was a pleasant experience then, with moderate speed and less crowd and we were



**What surprises me is that even in this age of internet and mobile phoning there is still life for a card to travel by post. The card sent by relatives and friends based on old values, customs and tradition can make one emotionally sensitive and sentimental driving to the formative years of life.**

sure to reach our destination. The most convenient three wheelers, criss crossing the traffic lanes were not invented.

I do not remember and recollect the year in which I sent the last Christmas card. It is not that I am against wishing Christmas greetings by cards, it was lethargy and inertia that restrained me to initiate card sending these days. What surprises me is that even in this age of internet and mobile phoning there is still life for a card to travel by post. The card sent by relatives and friends based

on old values, customs and tradition can make one emotionally sensitive and sentimental driving to the formative years of life. It facilitates recollections and ruminations attaching to the roots of beginning and growth.

Receiving a Christmas card promptly or with delay does not make any difference in the content and purpose of wishing with greetings of usual "Merry

Christmas and Happy and Prosperous New Year". What was the norm in those days of 30 or 40 years ago is considered anachronistic in the current scenario. In this digital age and electronic world contacting a friend or any person is quick, fast and unfailing using advanced technology and internet media. The sentiments and happiness emanating from the post delivered Christmas card is personal and touching. The messages conveyed through the advanced system appears mechanical, artificial and insensitive eroding the sentimental values and traditional outlook. Digital and electronic media cards do not evoke the personal touch that a manual card brings raising all embracing feelings.

### Xmas in earlier days

Receipt of the Christmas card triggered my memories and transported me to a world of innocence and piety visiting the local parish church. Attending the midnight mass (Pathira Kurbana) was the important agenda for the day of celebration. The first question raised on the day was which kurbana you attended? It is the unbroken custom based in tradition, faith and Christian values.

On the day of celebration the church was decorated to the occasion with buntings, balloons, flowers and attractive hangings. A giant five pointed star white in colour is hoisted in front of the church announcing the

**By raising this lit torch high and low and against the cool breeze in the midnight the necessary light was shown on their way to the church. The low heat emanating from the torch helped brisk walking in the cool midnight.**



advent of Christmas. The six pointed star with two triangles interlacing was the seal of Solomon the King of Israel and is distinct from the Christian star of five points. The star was a heavenly omen and guide to the three wise men magi-enabling them to reach the place of birth of Jesus, Bethel hem. The parishioners enjoyed the feelings of happiness on the joyous occasion. For more than two billion followers Christmas is the most celebrated festival in the Christian calendar and eagerly awaited auspicious occasion.

The parish church, premises and surroundings wore a festive look appropriate to convey arrival of the happy occasion. On the marble/tiled floor of the church fresh mango leaves were evenly spread to remind the

scattered hay as fodder provided to the cattle in the stable. The custom now appears to be obsolete and discarded.

Although there were two masses scheduled after the midnight mass, most of the parishioners young and active preferred to attend the midnight mass when the birth of Jesus was ritually enacted in the memory of birth of the Saviour. Parishioners wore their best

dress to appear before the congregation, however it was not a fashion parade as it happens presently in city churches on the day.

Electricity had not yet reached in the interiors of the village in those days. The villagers overcame this deficiency by lighting a torch made of dry coconut tree leaves. By raising this lit torch high and low against the cool breeze in the midnight the necessary light was shown on their way to the church. The low heat emanating from the torch helped brisk

walking in the cool midnight. These folks were devoted Christians and enjoyed the happiness that prevailed during the season. The custom of carrying the dry leaves torch is gone as street lights have appeared in the villages to brighten the roads taken by the devotees to the church.

After the midnight service the celebrant priest carries the statue of infant Jesus in a procession in the church compound. Children, ladies and gentlemen in that order the procession moved around the church compound. All the participants were carrying lit candles which removed darkness and to remind Jesus' saying "I am the light..." The statue of infant Jesus was then placed in

the crib which stood in the north-east corner/varanda of the church. Life sized statues of St. Joseph, Mother Mary, angels, shepherds, animals and kings were displayed at the site to get a perfect feeling of the scene of birth of Jesus in a stable under difficult and trying conditions faced by the parents. They were compelled to travel to Egypt to register their names for the census conducted by the order of Augustus Ceasar, the Emperor of Rome.. The statues of the magi were already displayed at the site despite the fact that they reached the location much later with the guidance of the blazing star.

### Xmas Crib

In every Christmas crib made at home and at the church, the scene of birth of Jesus describe and depict the three kings paying obeisance to the Saviour. They are collectively called the Magi and refer to the three wise men from the East who brought offerings to infant Jesus. We do not know or identify who these wise men were. Anthony Kirk in his book titled Rabboni has described and identified these wise men as kings from the East. The youngest named Balthazar had the swarthy complexion of African and his splendid physique. The second named

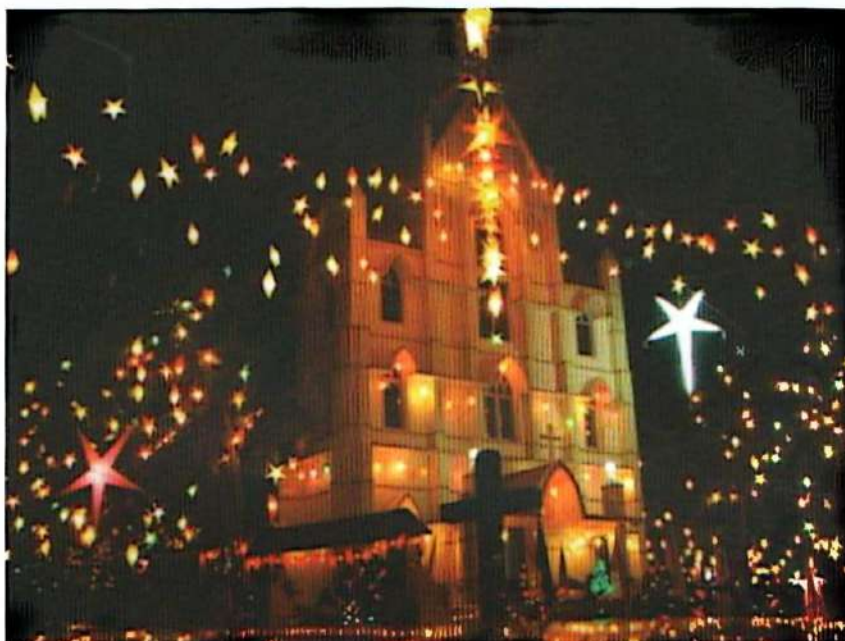
Caspar, a middle aged man, a maharaja from India, richly dressed in silky and jeweled ornaments, who from his complexion must have belonged to the northern parts. The third wise man was an elderly person named Melchior with long beard and deep set eyes reflecting wisdom and love. The three rulers sat together talking quietly on the terrace of the palace belonging to the eldest, who had invited them to visit him and

discuss important news. The air was fresh and the stars were brilliant in the sky. Suddenly above the quarter where Palestine lay, it seemed to them that a star shone out with radiance greater than any others around. As they gazed it faded from their sight. They identified "The Sign" and said the time has come to travel and visit the newborn king.

It is a custom to visit the crib site after attending the mass to imbibe the

feelings of Christmas.

Parishioners pay tribute or tithes by dropping their mite in the collection box placed near the crib after paying obeisance to the infant Jesus who has come to save the sinners by establishing kingdom of God in heaven. This completes the picture Christmas cards depicted and the picture vividly remains in the minds of the parishioners who celebrate the occasion at their homes with delicacies and special preparations for the day. Some fail to imbibe the spiritual



**Suddenly above the quarter where Palestine lay, it seemed to them (the three wise men) that a star shone out with radiance greater than any others around. As they gazed it faded from their sight. They identified 'The Sign' and said the time has come to travel and visit the newborn king.**

values conveyed by the yuletide by indulging in high spirits. As children we continued to visit the crib till epiphany, the day the three kings returned and awaited for the next Christmas. As elders we ruminate and recollect the seasons gone by. They say child is the father of man; and in every man there is a child, innocent and pious waiting to be revealed. ■

# JESUS CHRIST AND SREE KRISHNA

## A STUDY IN COMPARISON



Krishnan S Aiyer

■ As the first syllable of the names Krishna (Christ) and Christ (Krishna) sounds somewhat similar, and also in view of many similarities in their lives, I am personally of the view

that we can spell Krishna as Chrishna and Christ as Krist!

Thus we can describe Sree Krishna Jayanti as Sree Chrishna Jayanti and Christmas as Kristmas. (Birth anniversaries of Krishna and Christ.) Perhaps keeping this in view, way back in 1999 on December 25 which was the 2000<sup>th</sup> birth anniversary of Jesus Christ, Indian Posts and Telegraphs issued a special commemorative stamp

describing the occasion as Yesu Kristu Jayanti.

Moreover, I feel there are a few similarities in the lives of Both Jesus Christ and Krishna:

Jesus Christ was born, not in his home but in a stable. Sree Krishna was born in a prison, not in his home.

Jesus Christ was born around midnight. Sree Krishna was born around midnight.

Jesus Christ was a shepherd in his younger days. Sree Krishna was a cowherd in his younger days.

Christ is regarded as the Son of God. Krishna is regarded as an incarnation of God.

Jesus Christ knew of his impending death. He told his close disciples, that he would be arrested, sentenced to

death and crucified, but three days later, he would rise to life. ( Matthew 20.17 19); Mark 10.32 34.)

Sree Krishna knew (or rather willed), his impending death. After completing his mission on earth, he decided it was time for him to depart. He roamed in the wilderness and lying on the ground he fell asleep. At that time, a hunter, mistaking him for a wild animal, shot an arrow on the prostrate figure. The arrow piercing his foot, passed through his body and killed him.

Jesus died on the cross pierced by sharp nails. Krishna died pierced by a sharp arrow.

Let the sacred Scriptures Holy Bible and Bhagavad Gita guide us in our daily lives.

## SOME MUMBAI MALAYALI CHURCHES

★ St Thomas Catholic Church, 14/A, Kalina Village, Santa Cruz East, Mumbai 400 029, Ph 26662723.

★ St Joseph Church, Eeo Hills, IIT Market, Powai, Mumbai 400 076, Ph:25773815

★ Mary Matha Church, Jose Nagar, Pipe Line, Mohili Village, Sakinaka, Mumbai.Pin 400 072. Ph: 56081283.

★ Mother of Victory Church, A - 1, A2, 27 Acre, Koyhari Compound Tikujiniwadi, Thane, 400610.Ph 25890084.

★ St Alphonsa Church, Near Petrol Pump, Manikpur, Vasai. Ph 0250 2348177.

★ Infant Jesus Church, 185/2831, Tagore Nagar, Vikhroli East, Mumbai 400 083. Ph 2574887

★ St Thomas Catholic Church, 5, Shangrila Apts, Virat Nagar, Virar, Pin 401303. Ph 0250 2507675

★ St Joseph's Church, Plot no 7, Sector No 10, Airoli, Navi Mumbai Ph 022 27692643.

★ Mother of Jesus Church, SM Road, Antop Hill, Mumbai 400 037. Ph: 022 24024683

★ St Francis of Assissi Church, 3/1, Assissi Nagar, P L Lokhande Marg, Chembur (W), Mumbai 400 043. Ph 25558585.

★ St Thomas Catholic Church, Church Hill Compund, Holy Cross Rd, IC Colony, Borivli, Mumbai Ph 2666

★ Little Flower Church, Dr Charat Singh Colony, Road No 71, Chakala, Andheri (East), Mumabi 400 093. Ph: 28381270.

★ Marthoma Church, Ashoknagar, Govandi, Chembur, Mumbai. Ph: 25204305.

★ St Stephen Marthoma Church, 12/2/11, Marthoma Centre, Opp Tulip Park CHS, Military Rd, Marol Andheri (E), Mumbai Pin 400 059Ph: 29259070.

★ North Mumbai Marthoma Church, B-31, Neelima Apts, SPS Road, Bhandup West, Mumbai. Ph: 25951384

★ Vikhroli Marthoma Church, 10, Sharon CHSL, Chaitanyanagar, IIT Market, Powai, Mumbai. Ph: 9819903810.

★ St Paul's Marthoma Church, 1 st Floor, Vashi P O, Navi Mumbai. Ph : 27664950

★ St. Thomas Orthodox Syrian Church, Sector 10-A, Vashi Navi Mumbai. Pin : 400 703. Ph: 27656751/9833176567

★ St. Stephen's Orthodox Church, Thane Opp. Lawkim Co. Manpada, Ghodbunder Road, Near R Mall, Thane (W) Ph : 9619736937

★ St. George Orthodox Syrian Church, Model Town, LBS Marg, Mulund (W), Mumbai 400 080. Ph: 9757396161

★ St. Mary's Orthodox Syrian Parish, P-51, MIDC Residential Zone, Near Mamta Hospital, Dombivli (E). Ph: 0251 451772

★ St. John's Orthodox Syrian Church, Near Pдилite, Kondivita, Andheri (E), Mumbai 400 059 Ph : 21641969

★ St. Gregorios Orthodox Syrian Church, V N Purav Marg, Chembur, Mumbai - 400 07.1 Ph : 25206773



# RAMANATHAN MASTER

## THE TEACHER-WRITER OF IRINJALAKUDA

A favourite teacher to his pupils, Ramanathan Master was also President of the State Children's Literature Academy. He is a prolific writer and a good poet as well.



K. R. NARAYANAN

■ K V Ramanathan, popular as Ramanathan Master or simply "Mash", in Central Kerala completed his 83rd years in August. Reputed for his contributions to the children's literature,

Ramanathan Master was honoured with the Santhakumar Award for 2012, by the Kerala Children's Literature Institute, for his overall contributions in the field of children's literature. "With an illustrious writing career spanning over 50 years, the writings of Ramanathan always stood high in literary qualities and influenced generations of readers," observed the jury on this occasion.

"*Appukkuttanum Gopiyum*" was Ramanathan Master's first book. Later, the Master went on writing numerous stories and novels. One of the most acclaimed works of Ramanathan Master was a book on the history of children's literature in Malayalam. A favourite teacher to his pupils, the Master was also the president of the State Children's Literature Academy (1988). Many of his children's stories, like *Adbhutha Vanaranmar*, *Adbhutha Neerali*, and the like are widely read by many generations of children. The teacher is a prolific writer in Malayalam and a good poet as well. He was a promoter of music, drama and Kathakali.

A memoir written by this great teacher, titled *Ormayile Mani Muzhakkam* (published by the Green Books - Vivokodayam Publications,

Thrissur), serves us as a telescope to look to the past of the Central Kerala in general and a small town called Irinjalakuda in the Mukundapuram Taluk of the erstwhile Cochin State. This book is a compilation of the author's many articles published in different periods in the *Mathrubhumi*.

Ramanathan Master is well-known to most of the readers in Malayalam, especially to the Irinjalakudites as a teacher for about three and odd decades in the National High School, Irinjalakuda. He belongs to the older generation of an ancient family - just on the north of the Koodal Manikkam Temple known as *Kizhakke Valappil*. He has taught many of our family members in the National High School. The Teacher's memory is very vivid and is highly nostalgic.

It obviously involves around his life with his High School teachers (like the late Dharmaraja Iyer, E.M. Hariharan Master and the like) during the students' agitation in the Quit India Movement, the then teachers of the Maharaja's College, Ernakulam (like the *Gnapith Award* winner, G Sankara Kurup, P Kunhi Krishnan Menon etc), his interactions with the stalwarts in the poetic field like G Sankara Kurup, Vyloppilly Sreedhara menon etc and some important personalities of yore (C. Achutha Menon, Putheshathu Raman Menon etc). His involvement with the Unnayi Warriar Foundation brings back the memories of the old advocates of Irinjalakuda, like Puthur Achutha Menon, Advocate Nanu Menon, K K Thamban, Panampally Raghava Menon etc who initiated the Kathakali Foundation.

The teacher brings back the memories of the events and stories of Irinjalakuda from the thirties to the present day. It is the story of an Irinjalakuda, which used to be lit by *Ranthal Vilakku* and *Petromax* and lived around the Koodal Manikkam, enjoying the social and temple related celebrations, and the Catholic dominated *Valiyangadi*. Many writers, artists and leaders like G Sankara Kurup, Guru Ammannoor, C Achutha Menon, P Jayachandran, Kunjunni Mash etc. are painted in this highly readable book in deep strokes.

The teacher has been responsible in promoting many eminent people who

were his students. The former Chairman of ISRO and the leader of the Mars Mission, Dr A Radhakrishnan, the play back singer Paliyath Jaya Chandran Kuttan (Jayachandran), the film artist T V Innocent, producer-director Mohan, Kathakali exponent C Mohan Das etc are only a few among the Master's disciples.

I knew him ever since I was a school going kid in Irinjalakuda, as he was my uncle's classmate and a great promoter of talents in the children when we were young.

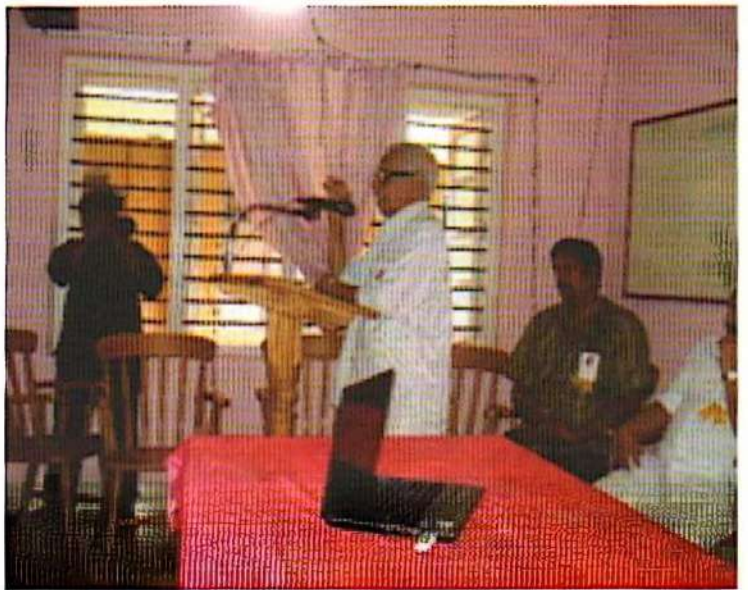
Along with my classmate-friend, Dr C K Ravi, I have enjoyed Ramanathan Master's literary discussions in many an evening in the Mahatma Gandhi park of Irinjalakuda, when we were young.



Ramanathan Master took keen interest in my nostalgic Irinjalakuda stories titled *Yearning for the Past*. "Appan brings back a foregone era to us all", wrote the affectionate teacher in his Foreword to this collection of articles. Again, it was this teacher who released my yet another book - *The Preceptor* - on my teacher Padmabhushan Rev.



Ramanathan Master releases his book



Fr. Gabriel Chiramel CMI, the founder Principal of Christ College, Irinjalakuda, and the founder Director of the Amala Cancer Hospital and Research Foundation, Thrissur.

It was Ramanathan Master who made me write my first Malayalam book, titled *Kudayoor Kathakal* (Kudayoor Stories), as it dealt with the history, myth and folklore of our home town, Irinjalakuda. "You brought the fragrance of our good old Irinjalakuda back to us through your stories", commented the teacher,

when he read *Kudayoor Kathakal*. The teacher was amused to read that the main character in one of my stories titled "*Padippikkaattha Mashu*" (The teacher who never taught me) was he himself and he enjoyed reading how I learnt about Malayalam literature from him, though he never was my teacher in any school. ■

# P GOVINDA PILLAI

## MAN OF ENCYCLOPAEDIC KNOWLEDGE

Late P Govinda Pillai is a highly respected front ranking Communist, journalist, social activist, academician, orator, and a literary critic who has contributed immensely to the intellectual realm of contemporary Kerala.



V N Gopalakrishnan

■ P Govinda Pillai was a veteran Marxist Communist leader and the tallest ideologue in the CPI-M after E.M.Sankaran Namboodiripad. A cultural icon of

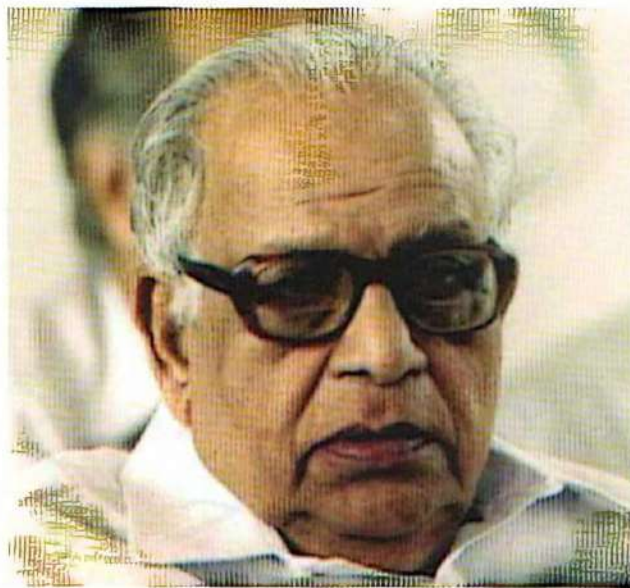
Kerala, Govinda Pillai was popularly known as 'PG' or 'Comrade PG'. He dominated the political and cultural domains of Kerala for over six decades as a front-ranking Communist, journalist, veteran social activist, ardent environmentalist, proficient academician, writer, orator and a recognized literary critic. He was the former Chief Editor of *Deshabhimani*, official organ of the Communist Party of India (Marxist). Though an ardent Communist and staunch Marxist ideologue, Govinda Pillai had been respected across political spectrum on account of his deep scholarship and contributions to the intellectual realm of contemporary Kerala.

Govinda Pillai was born on May 23, 1926 in Pulluvazhi, Perumbavoor as the son of Parameswaran Pillai and Parukuttyamma. Hailing from a well-to-do family, he was educated at Union Christian College, Aluva and graduated with BA Hons. from St. Xavier's College, Mumbai. He was very active in the student movement and also an obstinate opponent of Communist ideologies in the 1940s. However, his friendship with P. Krishna Pillai during his collegiate days made him an enthusiastic follower of Communism. Later, he turned into a keen observer of the social, cultural and political issues in Kerala.

Govinda Pillai's stint as a young student at the Adwaita Ashramam at Kalady in the 1940s perhaps imbibed in

him a deep and abiding interest in religion, which he explored from a Marxist perspective. His association with P. Parameswaran, Founder Director of Bharatiya Vichara Kendra commenced from the days when they were together under the guidance of Agamananda Swami at the Adwaita Ashramam. Parameswaran though a 'political foe' was his intellectual companion and his friendship always transcended the political spectrum.

Govinda Pillai was elected as a member of Thiru Kochi Assembly in 1951 and later as a member of the Kerala Assembly from 1967-70. He was the Chairman of the Kerala Press Academy from 1981- 82. He was the



Founder Director of the Centre for Development of Imaging Technology (C-DIT). He has written and spoken widely on fine arts and served as the Chairman of Kerala State Film Development Corporation. Govinda Pillai's love for parallel cinema had cost him a near fortune. He dabbled in film production in the 1960s, mostly on social themes. The film he associated with collected nothing in the box office and Kairali Films, the production house, had to close prematurely.

Govinda Pillai commented on national and international events on Kairali TV, a popular Malayalam Television Channel under the programme 'PGyum lokavum'. However, his critical remarks about E.M.S. Namboodiripad on various issues had invited hostile responses from the Politburo of the Communist Party of India (Marxist). The Party "publicly censured" him on the issue as it was found tantamount to "grave indiscipline".

Govinda Pillai was a voracious reader and he has left behind a treasure trove of books. Most of his waking hours were spent in the company of books. In his later years, he depended on scribes, mostly young CPI (M) activists, to put his words to paper. His interest ranged from the works of British Marxist historian Eric John Ernest Hobsbawn to John Le Carre, author of espionage novels. Cricket was his favourite game and C.L.R. James, a Marxist essayist, his preferred cricket writer.

Before the split in the Communist Party of India in 1964, he had worked at the party headquarters in New Delhi. After the split, Govinda Pillai stood unwaveringly with the CPI-M and strongly defended its ideological and cultural positions. However, he had to face the wrath of the party for differing with the party line on certain issues, including

his criticism of the Chinese Communist regime for repressing the agitation at Tiananmen Square in early 1990s.

Govinda Pillai edited *Deshabhimani* for nearly two decades and served in the party's state committee for decades. He was a prolific writer as well. The published books of Govinda Pillai in Malayalam are: *Marxum mooladhanavum (Marx and Capital)*; *Isangalkkippuram (Within "ism"s)*; *Marxist saundayashastram, udbhavavum valarchayum (Marxist*



Oommen Chandy felicitates PG



PG with wife Prof Rajamma

*aesthetics: origin and growth); Bhudakaalavum Munvidhiyum (Past and Prejudice); Frederik Engels-Snigdhanaya Sahakari Varishtanaya viplavakari; Mar Gregoriosinte Mathavum Marxisavum (Religion and Marxism of Mar Gregorios); EMSum Malayala Sahityavum (EMS and Kerala literature); Kerala Navodhanam: Oru Marxist Veekshanam Vol 1. (Kerala Renaissance: A Marxist perspective Vol. 1); Kerala Navodhanam: Oru Marxist Veekshanam-Mathacharyar Mathanishedhikal; Mahabharatham Muthal Communism Vare (From Mahabharaha to Communism); Mulkras Muthal Pavanan Vare (From Mulkras to Pavanan); Aagolavakaranam Maadhyamam Samskaram (Globalization Media Culture); EMS Namboothiripad - A Biography; Charles Darwin; Jeevithavum Kaalavum (Charles Darwin: life and times); Vynjanika viplavam-Oru samskarika charithram (Knowledge revolution: A cultural history); Guide book for Gramcii readers (joint author with EMS); Samskaravum Navodhanavum translated by P.P.Sathyan. Translations by P. Govinda Pillai; Kaattukadannal (Gadfly by Ethel Lilian Voynich); Bhoothakalavum Munvidhikalum (Past and Prejudice by Romila Thapar). Book about P.Govinda Pillai are: P.G. Abhimukhangal by P.P. Sathyan and P.Pocker; Chuvanna Pratheekshakal (Red Expectations); Vayichu Theerilla ee Jeevitha Pusthakam etc.*

Govinda Pillai's first book in English was on the Bhakti movement that Kerala In Mumbai December 2015

influenced Hinduism during the Mughal rule in medieval India. It was to be released before his death but fate willed otherwise. His son, M.G. Radhakrishnan has stated that his father was profoundly influenced by the movement that challenged the divisive and discriminatory caste ideology that prevailed in the religion at that point in history.

In 2010, he was honoured with Janasevana Praveen Award from V. Sambasivan Foundation. He was also chosen for the PKV Award for 2011 taking into account his contributions to the social and political life of Kerala for



ONV Kurup, PG and Sugathakumari the several decades. He had a deep curiosity in seeking a greater understanding and justification of social disparities. He travelled widely throughout the country and rest of the world. He also developed an increasing sympathy with peasants and the downtrodden sections of society.

He along with his co-workers started a faction of simplicity in social, political and cultural movements in the early formation and development of Kerala.

Recent history of Kerala is stained by

a revival of caste loyalties, communal politics and sectarian violence. "Though all these are still marginal in extent, in a politically polarised society like Kerala, they have an unusual nuisance value with decisive minority votes to tip the balance this way or that in the elections", he said at an international seminar on Kerala history organized by the Kerala Council for Historical Research in Thiruvananthapuram. He spoke on 'Caste, class and religion in Kerala politics'.

According to Govinda Pillai, reformers and social leaders like Narayana Guru, Vaikunta Swami,

Ayyankali and Poykayil Youhannan have played a great role in reforming the decadent and oppressive social structure of their castes and contributed a great deal for general reform and modernisation of the society as a whole. "Reservation of jobs and legislature seats for SC and OBC were introduced in Kerala long before the dawn of freedom," he said. Kerala renaissance was a movement born at the grass root level and grew up to the top strata of society.

Govinda Pillai's last public function was to release a book at his house in the presence of film actor Madhu on November 13. On November 14, he was admitted to a private hospital and he passed away on November 22, 2012 at the age of 86. He is survived by his wife Prof. Rajamma, son M. G. Radhakrishnan, a senior journalist and daughter Parvathi, journalist, writer and activist. Undeniably Govinda Pillai was an unparalleled personality in the political and cultural spectrum of Kerala. ■

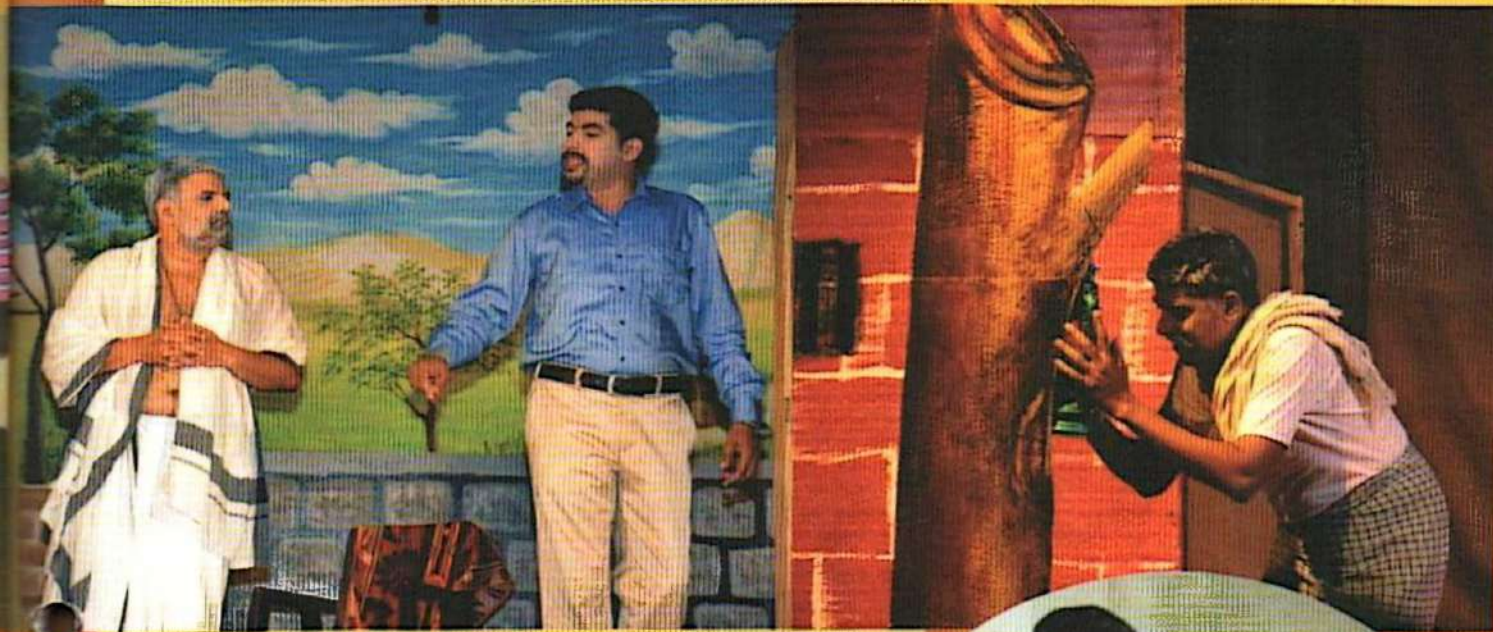


# ASHISH ABRAHAM

## YOUNG STAGE ARTIST

Ashish Abraham is a young stage artist who burst into the forefront through the vibrant play '*Priyamanasam*' of Chembur Kalanjali.



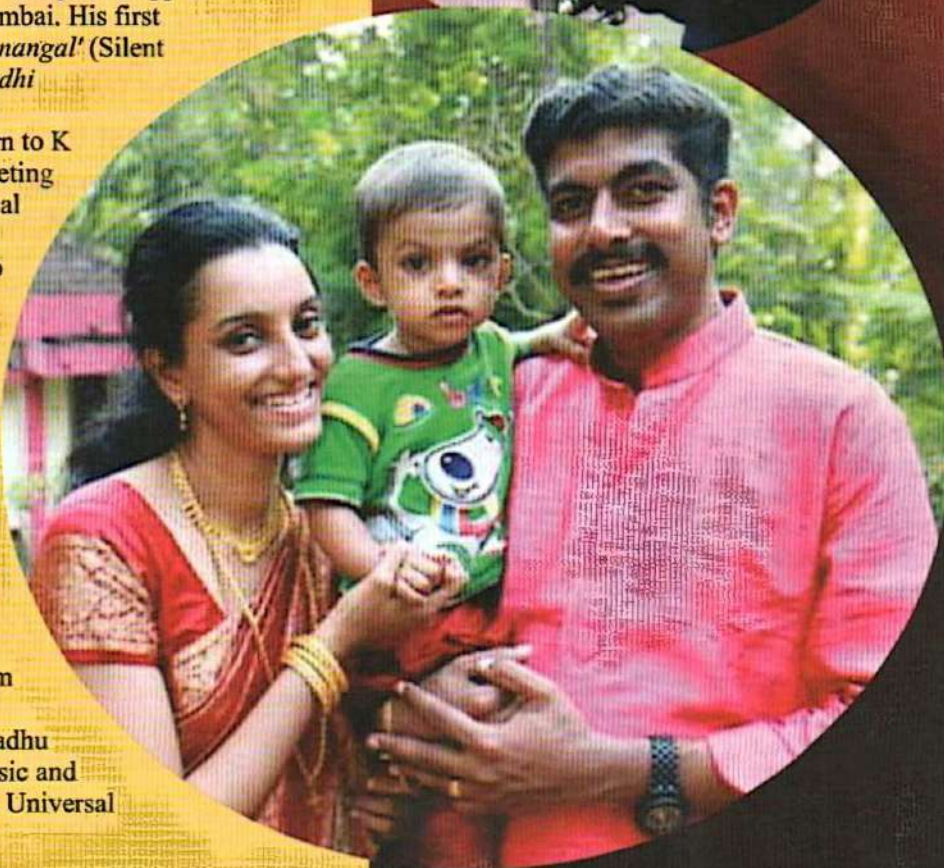


**A**shish Abraham is a young stage artist who burst into the forefront through the vibrant play '*Priyamanasam*' of Chembur Kalanjali. He was the protagonist in the play. This was followed by *Amarageetam* (Chembur Malayali Samajam), *Sitayanam* (Pratibha Theatres), *Gramayanam* (Kalanjali) etc in which he had pivotal roles. Recently he appeared in a prominent role in Malayala Bhasha Pracharana Sangham's '*Nattakam Nammute Naattupaccha*'.

He is also a blossoming young poet and already gained several recognitions. Mahakeraleeyam, Malayali Ekopana Samiti, Srutileyam, Keli, NBKS, FOMA etc have chosen him as the best when they conducted poetry contests. His poems appeared in several periodicals of Kerala and Mumbai. His first collection of poems '*Nishabda Garjanangal*' (Silent roars) was published in 2009 by *Paridhi* Publications, Thiruvananthapuram.

Ashish is a native of Kottayam, born to K A Philip and Leelamma. After completing in education in Kottayam, this political science graduate did a diploma in Computer Applications and moved to Mumbai in 2003. Like many others before him he also moved from establishments after establishments and is employed in a private company Kaeser Compressors India P Ltd, an Indo German collaboration, since 2014. He married Smita and the couple has a son Abhishikt all of two and a half years. They stay in Vashi.

Ashish has registered his presence on stage as a presenter and mimicry artist. Around 30 stages have seen him in these roles. He collaborated with several teams such as Kalanjali of Madhu Nambiar, Raagalaya Academy of Music and Arts, Saptaswara, Raagam Orchestra, Universal Orchestra etc. and also in Gujarat. ■





# TRUE FREEDOM

## WELL-SPRINGS OF ALL CREATIVITY

True human freedom is the well-springs of all human creativity, growth and excellence. Freedom is one of the unique human endowments. We can write our own scripts, prepare new programmes for ourselves in spite of our genetic, parental and environmental conditioning.



Prof. Dr. John Mathews Vazhappilly

Man is the only creature capable of self awareness, self-reflection. A mirror can reflect other objects. It cannot reflect itself. In addition to self awareness, we have imagination the ability to see things with our mind's eye. We have conscience - a deep inner awareness of right and wrong and we have independent will - the ability to act based on our self awareness, independent of all other influences. Existentialist philosophers like Sartre say that man is born as pure existence. Man has to create his essence through a series of authentic

**Next to life itself, the power to choose is your greatest gift. This power and freedom stand in stark contrast to the mind - set of victimism and culture of blame so prevalent in society today.**

choices. A seed has a certain destiny embedded in it. Man is totally different. He can become a saint or a Satan.

### The Inner Space of Freedom

Philosophers and psychologists refer to 'Inner space' as the theatre of freedom. At the level of inanimate matter there is no 'inner space' where freedom could be exercised. We know a great deal about the 'inner space' of the human being: the space of creativity, freedom, consciousness, and self-awareness. Only when a man makes use of his powers of self-awareness and reflection; does he attain to the level of a person, to the level of freedom. At that moment he is living, not just existing. In this context the words



of Erich Fromm are profoundly insightful : The realization of the self is accomplished not only by an act of thinking, but also by the realization of man's total personality, by the active expression of his emotional and intellectual potentialities. These potentialities are present in everybody; they become real only to the extent to which they are expressed. In other words, positive freedom consists in the spontaneous activity of the total, integrated personality.

The question of freedom versus fate, luck versus luck has been endlessly debated by philosophers, psychologists, sociologists and theologians. Many of the great philosophers have played a role in reducing or marginalising the freedom of man. Descartes reduced the human self to the status of an object for purposes of scientific understanding. The self was, for him, a counterpart of the body. Spinoza felt that if bodily states were strictly determined, mental states were also subject to a strict determinism. Freud and Marx adopt a similar objective view of the human self, that it is determined ultimately by unconscious impulses or relations of economic production.

To ask whether the human being has freedom is like asking whether man is a millionaire. He is not, but can become, a millionaire. He can make it his aim to become rich; similarly, he can make it his aim to become free, in his 'inner space' he can develop a centre of strength so that the power of his freedom exceeds that of his necessity.

## In Freedom do we Script and Sculpt our Destiny:

God has given us the freedom of choice, the freedom to grow in grace and goodness, wisdom and love. The essence of being human is being able to mould and shape your own life. Man acts, animals react. You can direct the course of your life. You can remake yourself. You can use your freedom to elevate your life to higher and higher levels.

This internal sense of our own freedom to choose can literally electrify our souls. This freedom to choose and create our own destiny is indeed delicious and exhilarating. Stephen Covey recounts in his famous book *The Seven Habits of Highly Effective People* how he was stunned and

staggered to the core by an arresting passage in a book: Between stimulus and response there is space. In that space lies our freedom and power to choose our response.

In those choices lie our growth and our happiness. This space is the inner space of freedom. This inner space can shrink or expand depending on the kind of responses we have to the stimuli. Some persons with a very large space,



**In the tumultuous sea of existence we cannot direct the course of the winds, but we can certainly adjust the sails. Don't wait for the ship to come to your harbor. Swim out to meet it.**

when confronted with adversities, may choose to 'cave in', thereby reducing the size of the space between stimulus and response. Others with a small space may swim upstream against genetic, psychic and cultural currents and find their freedom expanding, their growth accelerating and their happiness increasing.

Stephen Covey in his book *The Eighth Habit* has given exquisite and eloquent expression to the vital role played by free choice in human affairs : If you were to ask me what one subject, one theme, one point, seemed to have the greatest impact upon people what one great idea resonated deeper in the soul than any other - if you were to ask what one ideal was most practical, most relevant, most timely, regardless of circumstances. I would answer quickly, without any reservation, and with the deepest conviction of my heart and soul, that we are free to choose.

Next to life itself, the power to choose is your greatest gift. This power and freedom stand in stark contrast to the mind - set of victimism and culture of blame so prevalent in society today.

Human Attitudes are self created. You are free to choose to be a victim or a victor. Your attitudes are the decisive elements that shape the complexion and contours of your life. The essence of true freedom is an open and positive attitude.

In the tumultuous sea of existence we cannot direct the course of the winds, but we can certainly adjust the sails. Don't wait for the ship to come to your harbor. Swim out to meet it.

## The Price of True Freedom : Resoluteness, Discipline and Responsibility

Champions aren't made in gyms. Champions are made from something they have deep inside them; a desire, a dream, a vision. They have to have late minute stamina. They have to be a little faster, they have to

have the skill and the will. But the will must be stronger than the skill.

- Muhammad Ali

In a laboratory in Washington, D.C., there exists a burning glass which is three feet wide. When it is suspended in the window, it converges thirty - six inches of ordinary sunshine in one tiny point of flaming radiance. The point is so hot that it will melt a steel plate as easily as a heated needle will pierce a hole in a tissue paper. This is the marvel of thirty - six inches of ordinary sunshine - but perfectly converged and concentrated. An ordinary person, focused, concentrated, resolute and disciplined is capable of accomplishments quite as impressive or more.

Resoluteness of will and firmness of purpose constitute the most necessary sinews of character, and one of the best tools of success. Without these traits even a man of genius wastes his efforts in a maze of delays and excuses. Man must turn the alloy of his experiences into the steel of self-mastery and character. His achievements lie not in the stars but within himself. He must carry on the fight of self-correction and discipline. He must fight against the sin of mediocrity and live according to the imperatives of life's most sublime ideals.

Freedom also imparts to man a high degree of responsibility. Examine the

word "responsibility" - responsibility-the ability to choose your response. True freedom is an exercise in creative possibilities of existence. Responsibility gravitates to the person who is proactive and full of initiative. Those who enjoy responsibility usually get it, those who merely like exercising authority finally lose it. Those who only exercise authority swell and grow fat with a Himalayan ego. Those who exercise responsibility grow and become fit to love and serve their fellow men.

Some people live life like sponges, absorbing experiences without assimilating and internalizing the real values embodied in these experiences. Such people can never make a real contribution to this world. A life that is a xerox copy of other people's attitudes and values will be a sterile life. Such a life is a life of self - deception, an inauthentic life. Every man is a master gardener of his soul. In the process of maturing as individual persons, we continue fashioning the fabric of our lives and the designs we create from our every day experiences set the final pattern of our lives. Here I am reminded of Oprah Winfrey's words : I don't think of myself as a poor deprived ghetto girl who made good. I think of myself as somebody who from an early age knew I was responsible for myself, and I had to make good.

Free and proactive people are highly responsible. For instance, the sphere of business activities is a theatre of high responsibility and discipline. There is a

**Free choice requires responsibility - the responsibility to make the right the best, the most rational, respectful choices, choices that ameliorate the condition of mankind, choices, to use a Kantian phrase, that add to the goodness of this life and life here after.**



single reason why 99 out of 100 average business men never become leader in their chosen field. That is their

unwillingness to pay the price of responsibility. By the price of responsibility I mean hard driving, continual work... the courage to make decisions, the scourging honesty of never fooling yourself about yourself. You travel the road to leadership heavily laden. While the nine to five o'clock worker takes his ease, you are toiling upward through the night. Laboriously you extend your mental frontiers. Any new effort, the psychologists say, wears a new groove in the brain. And the grooves that lead to the heights are not made between nine and five. They are burned in by midnight oil. It takes desire, determination, discipline and self-sacrifice to be a real success, in business.

### **The Summit of human Freedom : Spiritual Freedom:**

The distinctive feature of man's spiritual freedom is man's thrust and thirst for transcendence. To live well is to choose well, but to choose well, you must have your priority of values, you must have a sense of transcendence. Every choice of ours is a painting drawn on the canvas of our life. Those who creatively exercise their God - given power of decisiveness in any organization experience cheerful cooperation and heartfelt commitment in all the tasks they perform. A creative excitement courses through their entire being.

Spiritual freedom is the topmost rung in the ladder of human freedom. In the divine order of things, God made a world in which man and woman would rise to moral heights, not by that blind driving power that makes the sun rise each morning, but rather by the exercise of that freedom in which one may fight the good fight. Spiritual freedom is essentially self-transcendence, it is the freedom to stand for higher values and principles.

These are the days in which men like to escape from spiritual freedom and seek shelter in the cocoon of conformity, acceptability, mediocrity and unbridled self-indulgence. The greatest gift God gave man is free choice. But free choice is not license to do anything. Free choice requires responsibility - the responsibility to make the right the best, the most rational, respectful choices, choices that ameliorate the condition of mankind, choices, to use a Kantian phrase, that add to the goodness of this life and life here after.

The ability to subordinate an impulse

*Wish You Merry Christmas  
& Prosperous New Year*

From  
**V.V. Abraham**  
Dahisar (W)

to a value is the essence of the proactive and spiritually free person. Reactive people are driven by feelings, by circumstances, by conditions, by their environment. Proactive and spiritually free people are driven by values values carefully thought about, selected and internalized. Negative experiences do give us suffering but our character is not defiled, our basic identity is not shattered. Many times, our most difficult experiences and times of adversity become the crucible that forges our character and develops our moral and spiritual powers.

Gandhiji, for example, exemplified the highest form of spiritual freedom. Look at Gandhiji. He held no office or political position. But he was the most powerful person in the twentieth century. Gandhi was out in the rice paddies, quietly, slowly, imperceptibly expanding his circle of influence with the field laborers. A ground swell of support, of trust, of confidence followed him through the countryside. Through compassion, courage, fasting, the vow of silence, and moral persuasion he eventually brought

*Minds innocent and  
quiet take  
That for an hermitage;  
It I have freedom in my love,  
And in my soul am free,  
Angels alone that soar above  
Enjoy such liberty.*  
- Lovelace

England, the biggest and the most powerful empire in the world to its knees, breaking political domination of three hundred million people with the power of his greatly expanded circle of influence.

By using our freedom creatively in the world, we uncover meaning in our lives. It is only when our will to meaning is frustrated that we settle for the pursuit of personal pleasure (Freud) or for financial and social success (Adler). When a person exercises spiritual freedom and responsibility, there follows a host of effects: peace of mind, good conscience, and contentment. And if freedom is the basis of all values, any erosion of it weakens us morally.

Whenever we make an important decision, we should ask ourselves: will this choice increase or lessen my freedom? Any decision to feed an addiction, for example, weakens our will.

William James gives an example of an alcoholic who, in a moment of resoluteness, said "no" to a bottle of whiskey : "In the act of uncorking a bottle of whiskey which I had brought home to get drunk upon, said a man to me, (William James) I suddenly found myself running out into the garden, where I smashed it on the ground. I felt so uplifted after this act that for two months I wasn't tempted to touch a drop."

Will, properly used, is a fount of inexhaustible energy. A single successful effort of moral volition, such as saying no to some habitual temptation, or performing some courageous act, will launch a man on a higher level of energy and creativity for weeks, will give him a new range of power and self-mastery. Such is the heavenly alchemy of true human freedom. ■

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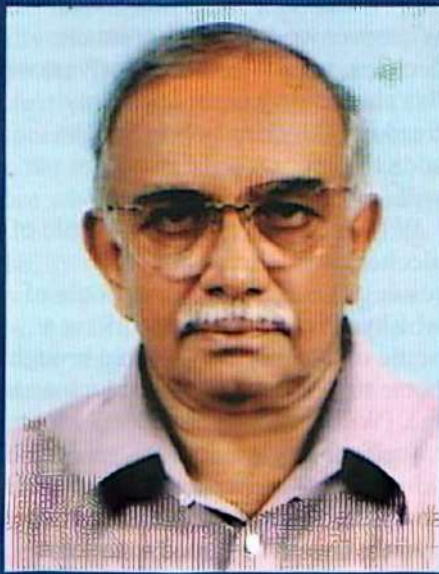
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**THIS IS THE BEST WE DO.... WHAT WE COMMIT YOU CAN GET**



# DR R V THAMPAN

## A DOCTOR OF SCIENCE AND AN ARTIST

Rohini

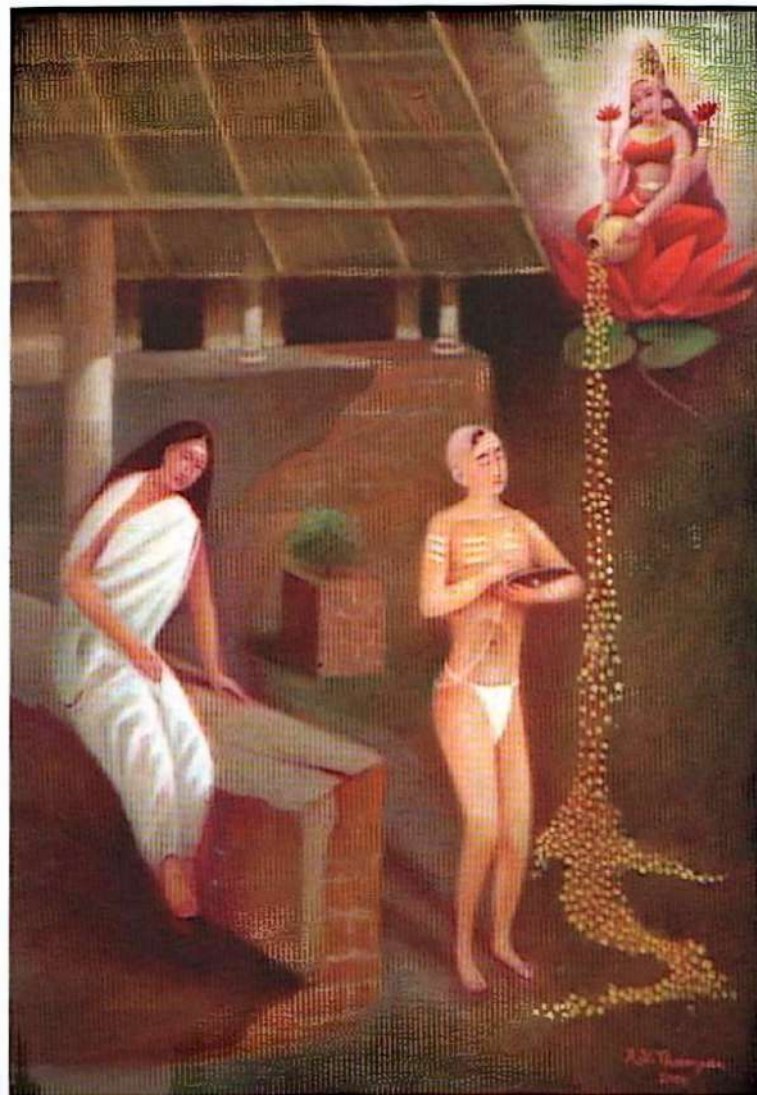
**D**r Raghava Varman Thampam is a scientist by profession with an uninterrupted career spanning over four decades. He narrated two interesting instances which pointed to his early inclination towards painting. Thampam's father, A R Raghava Varma was an artist who received his early training under K R Ravi Varma, world renowned painter Raja Ravi Varma's nephew and later under Rama Varma Raja, Raja Ravi Varma's son. As a child, Thampam would watch his father at work in his studio and start drawing figures on the floor using chalk pieces, the only medium available to him. The subject was always the same, the family deity, *Vettackorumakan*. His grandmother's movement was literally arrested by this since the floors were fully covered with deity figures. She did not want to discourage the little boy and neither could she step on the figures. Thampam left the Nilambur school in 1960 to continue his high school education of the remaining 2 years at Haripad High School. After ten years of his leaving Nilambur, Thampam had an occasion to visit the school once again. He observed that the only teacher who readily recognized the old student was the drawing master of the school.

Born as the second son among the 6 children of N K Subhadra Thampatty of Nilambur Kovilakam and A R Raghava Varma of Ananthapuram Kottaram at Haripad, Thampam had his school days distributed between two places Nilambur and Haripad. While it was the natural beauty of Nilambur with its river, temples and the company of children of similar age group that influenced him, Haripad had a

different story to tell. It was the intellectual aura created around Ananthapuram by the literary giants A R Raja Raja Varma and Kerala Varma Valiya Koyi Thampuran. The inborn talents of the family members, be it in scholarly pursuits in Sanskrit, music or fine arts, were amazing. That environment should have given the artistically inclined the right push in choosing the career. Realising this, Thampam's father advised him to be realistic in choosing his career.

The young boy was cautioned by saying that he would be free to choose a career in fine arts if he acquired a degree from a university. That was the turning point in Thampam's life and he decided to focus his attention on life science.

Thampam recognized that it was his B Sc at Universit College Trivandrum and M Sc at Banaras Hindu University that facilitated his choosing a scientist's career. The Ph D that he received from Delhi University was the starting



Painting of Kanakadhara



1 Devaki & Vasudeva, 2. Krishna Leela, 3. Kubja, the hunchback, 4. With Sudama, 5. With Rugmini, 6. Akshayapathram, 7. Santhanagopalam, 8. With Bheeshma at Kurukshetra, 9. Karnavadham, 10. Bidding bye to Uddhava



Standing from left: Jayadev, R V Thampan and Ashis. Sasikala Thampan sitting (an old photo)

point. Five years later Thampan received an opportunity to go abroad for his post doctoral studies with the support coming from World Health Organization. The 4 ½ years of post doctoral research at Baylor College of Medicine, Houston, Texas, USA and two years' additional work at Indian Institute of Science, Bangalore gave him a clear direction to follow in choosing the right topic for scientific investigation. It was during his work at Baylor that Thampan discovered the Protein, estrogen receptor activation factor (E-RAF) which as it appears now, has a clear role to play in the induction of breast cancer metastasis.

The professional career of Thampan started with his joining Hyderabad Central University as Reader in Life Sciences which he continued for 10 years. At the end of his period Thampan received an offer to join the Rajiv Gandhi Centre for Biotechnology at Trivandrum as a Senior Scientist which eventually led him to become the Director of the institution. Thampan retired from service in 2006. Post retirement, Thampan accepted two successive assignments, one as the Director of the SAFI institute of Advanced studies and the other as the Senior Scientist at MIMS Research Foundation of the Malabar Institute of Medical Sciences (MIMS), Calicut. Since some of the central Govt research projects awarded to him at MIMS-RF is nearing completion, Thampan is currently planning on moving to another scientific organization towards the end of the current year in order to complete these studies.

Thampan realizes that one of the finest experiences of his career was the opportunities that he got to meet the President of India, Dr A P J Abdul Kalam, while Thampan was the Director of the Rajiv Gandhi Centre. Dr Kalam's advice to him to focus on isolating molecules of biological interest is fondly remembered and since then has been the driving force of Thampan's research interest. Thampan anticipates that during the coming two years he will be in a position to address the ailments of diabetes and breast cancer metastasis in a realistic manner, finding new possibilities for their

control. The other target that he has identified during the past 20 years research is to design new methods for combating infectious diseases through antibody engineering.

Does the "fine arts" exposure compliment the scientific investigation and vice versa? Thampan's experience has been in the affirmative. He believes that the element of intuition plays a decisive role in the progress of many scientific investigations. It is believed that the artistic inclination in one's mind will help in strengthening intuitive mechanisms in the brain. The result: hundreds of paints of gods and human beings besides the world around him. Once finished, he presented them to the dear and near or the temples of his liking. Many temples in Kerala boast of their unique paintings of their principal deities. He avoided looking at similar painting of those idols just to avoid the blame game of imitating them. His painting on Kanakadharastavam for the monument, that comes up at Pazhamthottam, was completed in record time of ten days and its copies adore hundreds of homes around the world.

Recently he completed his magnum opus of Life of Sri Krishna in ten canvasses, the dream of his life and framed. He took just five years of his busy schedule for their completion. However, unlike in the past, he intends to sell them for the service of poor people by providing them financial assistance to meet their medical treatment. He wishes to deposit the money earned from the sale of these paintings in an account of his charitable trust founded for this objective and interest earned thereon would be given to the poor patients.

Thampan decided to work on the paintings on Krishna during his post retirement period when he could devote the

weekend for artistic pursuits and leave the full week for scientific research. This was an experience totally different from his student days at Delhi University when he has worked on several paintings, mostly portraits, for his friends and colleagues. The subsequent years of active career found a gradual decline in the time that could be devoted for artistic pursuits. Even then he has succeeded in completing devotional paintings many of which are still retained by selected temples in Kerala. The "Krishna-Paintings" is the only attempt made by Thampan to narrate stories through the paint medium. It took five years for the completion of the 10 paintings of 4'x3' dimension.

Thampan is married to Sasikala Thampan, a former teacher of Physics and Mathematics at Rosary Convent, Hyderabad. They have two sons: Jaydev Thampan and Dr Ashis Thampan. Jaydev did his MBA from ISB (Indian School of Business) at Hyderabad and is currently working with Philips at their headquarters in Amsterdam. Dr Ashis, a product of Trivandrum Medical College, works with Paediatric Associates of Westmoreland, Pittsburg, USA. Jaydev is married to Sandhya Krishnakumar and Dr Ashis to Devika Varma.

Looking back, he has a satisfactory career and abundantly rewarded Fellowship of the National Academy of Sciences, INDIA besides receiving Swaran Kanta Dingley Oration Award (ICMR) for contribution in the field of Reproductive Biology. He is content with supervising 17 students for their Ph D.

Thampan is an elected fellow of the National Academy of Sciences, India (NASI). ■



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Merry Christmas  
&  
Prosperous New Year

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# 12th Raagalaya Light Music Competition

The 12th Raagalaya Light Music Competition will be held at Marol Education Academy, Bhavani Nagar, Marol, Andheri (East) Mumbai on Sunday the 7th February 2016 in association with Kerala in Mumbai from 9 am onwards. As in the past the competition will be held in Six groups i.e. Group A (5 to 10 years), Group B (11 to 15 years), Group C (16 to 25 years), Group D (26 to 40 years), Group E (41 to 60) and Group F (61 and above). Participants are allowed to sing light music /film songs from any language preferably Malayalam since the main aim of Raagalaya is to promote Malayalam Songs. We shall be providing keyboard and tabla for support.

Interested Participants are requested to register their names by contacting Raagalaya Office at **B-105, Twin Arcade, Military Road, Marol, Andheri (E) Mumbai- 400059.**

**Tel: 29209959/29205641 on or before 31st December 2015.**



**Winners of 11th Raagalaya Light Music Competition (top and bottom)**

# SCIENCE AND SOCIAL CONTRACT IN KERALA

## THE BOMBAY ROMANCE



Dr A P Jayaraman

■ Chembur Guest House was the haven of bachelor scientists of Atomic Energy Establishment Trombay in the 60s. On a Sunday afternoon, after a delectable late lunch,

my spectroscopist-friend, Govind Chettur and I were enjoying an indulgent discussion on the essay "A Freeman's Worship" by Bertrand Russell. Both of us were ardent admirers of the form and content of that essay. We were enthralled by its chiseled linguistic expressions, charmed by its philosophical underpinnings and mesmerized by its scientific overtones. We were then engaged in the exercise of examining every word of the essay as a semantic vector and defining its magnitude and direction finding more meaning and greater significance. In the midst of that boisterous brain-dancing edutainment came a smart tap at the door and soon appeared before us a diminutive human form bubbling with brisk energy and palpably inspired by a mission. He said, "I heard your Russellian debate of purpose in a purposeless world. I too have done it ten years ago. Now come down and let us sit together and share a new mission and hopefully find out a purpose."

We spontaneously gravitated to the discussion room. Most attendees were burgeoning career scientists who had joined the nuclear science stream by a fiercely competitive national test and later graduating from the elite Scientific Officers Training School. A warm camaraderie permeated the atmosphere with respect for primacy. The interlocutor was Dr Madangaraly Parameswaran, affectionately called MP. He was not particularly impressive or articulate but there was an intensely inspired inevitability about his mission and a disarming sincerity about him which galvanized us into a team. We were convinced that he was the designer of a destiny in societal engineering. The electrical engineer-turned reactor technologist transmuted himself into a social engineer with the mission of science popularization to bring about a science-mediated social revolution. That

was a small beginning of a big bang revolution.

Our imagination was ignited. The vacuum of social purposelessness was filled and we were activated and motivated by a vision of our own creation. Ere long, the small team expanded into one hundred and one scientists in 1967 and started a campaign of disseminating science and technology with essential emphasis on the method of science as the anchor of thinking style. "Let a hundred flowers bloom," exhorted MP. The world has seen science popularization programs by learned academies and gifted geniuses but it has not seen a People's Science Movement-PSM- designed by working professionals and implemented among the masses with



Dr M Parameswaran

every member driven by a willingly chosen purpose and individual purposes seamlessly and synergistically contributing to an organic Grand Unified Purpose.

MP conducted a rational analysis of contemporary societies and development quagmires and arrived at a strategy for change deriving a calculus of change, which changed his life in *toto*. Bidding happy farewell to the much-sought-after security and feel-good-factor of Government service he plunged into the turbulent waters of Kerala taking science to the people through Malayalam. It was a brave new sociological experiment and

the mission was application of available appropriate technologies to enhance human development index and to improve the quality of life of the masses.

Kerala had been witness to several revivalist and renaissance movements including the exposition of the Advaita philosophy by Adi Sankara. Many a preacher had been verbally eloquent in spreading messages of their divinely inspired wisdom later turning into cults in internecine conflict. In striking contrast his teams of doctors, scientists, teachers and trade unionists engaged themselves in live grass-root level contact with the people understanding their real problems and winning their hearts and seeking workable solutions. The style of winning the hearts of people needs mention and merits attention. The state is politically active and is continuously exposed to the sound and fury of romantic political pyrotechnics of manipulative leaders. In contrast the PSM known as KSSP short for Kerala Sasthra Sahithya Parishat examined the domestic fireplaces- *Atuppukal*- and discovered that their heat transfer efficiency could be upgraded by about forty percent. This reduces fuel cost appreciably and sensibly. What is more, innovation was introduced into the design of the fireplace with good exhaust for the smoke and flue gases. The lachrymatory irritants disappeared from the kitchen and the womenfolk liked it most. The smokeless furnace gained easy and enduring access to KSSP to every household. The potter who moulded the clay according to the design given to him and the engineer who calculated the heat transfer coefficients of the medium and designed the fireplace were equally actuated by the same ennobling spirit of the PSM.

This is a validation of the Toynbee model of interaction of cultures. The subculture of science cannot effectively penetrate the Kerala body-social by two-body collision but a component of that subculture could gain entry with least resistance as the smokeless fuel-efficient fireplace. The mission-driven programmers were warmly welcomed in every household where they have installed the modified fireplace not only for its upkeep and monitoring but also for raising other issues of health, drinking

water, education, sanitation and a host of vital concerns. It was also the harbinger of a new relationship making and managing.

There was a strategic plan skillfully designed, carefully executed and critically monitored to reach and outreach the people. Malayalam publications for different segments of children were a powerful networking medium. A science only magazine for children in the age group of seven to twelve with science seamlessly related to daily life and avoiding the pitfalls of classroom science teaching was a remarkable hit with children, parents and teachers and it amalgamated all of them into an interactive matrix. Affordably priced then at Rupees two per copy, the children's journal, Eureka, touched 100,000 production copies for prepaid distribution to subscriber homes and schools. Over a successful and illustrious three decade long crusade, this journal created a cadre of writers who would not have been there but for the new social contract. A quantifiable multiplier effect can be seen in the creation of a new genre of literature identified as Creative science literature for children with its protocol and aesthetics. One of the prototypes is Sivadas-Jayaraman Model. This writer who followed that trajectory and contributed to that stream for nearly four decades is but a small atom in the macromolecule configured by the MP effect.

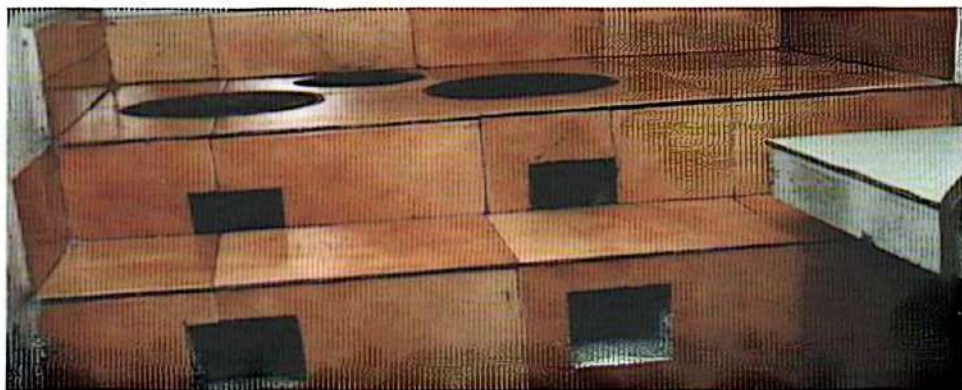
Some of us selected the soft option of creative literature and text-book writing and did not move forward as the movement effectively entered the arena of impactful social interventions with resounding societal impact. Nevertheless each one of us has a clear purpose and we were driven by the intrinsic energy of our purposes. There were obviously overlapping areas of our purposes with interests and competences coinciding leading to competitive cooperation but were never antagonistically positioned. It resulted in creative diversity. Group purposes snugly fitted into the grand unified purpose of science for social revolution and at every point the synergy and coherence of components were luminously obvious.

Integrating individual purposes over a wide range and recognizing a hierarchy of purposes for the seamless realization of the ultimate purpose and managing them within a short time frame are triumphs of scientific management. It is beyond the scope of this essay to attempt the narration of that historic movement but suffice it to state that a society of forty odd million people underwent this



transmutation and a welfare state with high quality of life with low per capita income was secured compelling sociologists and economists to reexamine the paradigms of development for the third world. It is the story of the mission of a man generating adjuvant submissions for a large number of people resulting in the realization of a larger societal purpose.

As a witness to and participant in the KSSP movement, reflecting back I find my purpose in order needing no correction and the vast majority of my active colleagues share the same perception. The leader in his eighties



A demo oven built in my house at Chandranagar, Palakkad which served as Parishat Bhavan for several years.

youthfully follows the grand unified purpose expanding the horizons of social interventions generating intended results. The scientific principles and practices illustrated in the success stories of KSSP may provide a plausible hypothesis of New Social Contract which could be reproduced and validated or replicated and falsified elsewhere. In physics, power is the rate of doing work and the power of purpose has delivered high volume good work in short time interval. In sociology, power is the production of predetermined results and this was also accomplished by KSSP.

Some years ago Professor Ennio Candotti, Kalinga award winner and President of the Brazilian Association for Advancement of Science visited Mumbai and I was briefing him about the science affairs of Kerala. We went to Thrissur to

meet MP. The dialogue between the two scientist intellectuals was music to my ears. It also helped me to recognize patterns of a new emerging paradigm The Fourth World.

Pure science answers basic questions. Applied science tests the practicality of those answers. Technology solves problems. Recognizing, evaluating and controlling problems were in our social contract domain. Driven by this contract we learned to differentiate genuine problems. A problem is a significant difference between what is and what ought to have been. Maximum happiness of the maximum number of people along with the minimum discomfort of the minimum number of people is a good back-of-the-envelope-arithmetic in screening problems. It can be better expressed in the words of Albert Einstein, "Concern for man and his fate must always form the chief interest of all technical endeavors. Never forget this in the midst of your diagrams and equations."

"I am in a sense mad and a little

madness is a good thing." observed MP once. But there is a method in his brand of madness and that is the true method of science. The method of science is the only enabler to generate a set of meaningful purposes, to evaluate their relative merits and demerits and to consciously choose one purpose and reject the rest. Even such a life guided by the best selected purpose and inspired by the finest wisdom of that time may be falsified by the progress of science. Yet it is admirable because anything different is inimical to the core of scientific method.

Somewhere in the frontline of the global thinkers stands MP, exactly where he stands depends not on his seminal contributions but on our perception of contemporary history. He marches forward with redoubled vigour and courage of conviction. ■

# BJP TROUNCED: MAHAGATHBANDHAN SWEEPS BIHAR



P.R. Krishnan

■ Breaking all speculations and forecasts, Bihar has come out heavily against RSS headed Bharatiya Janata Party and its frontline communal forces and has massively voted

for secular forces represented by the newly formed Mahagathbandhan in that state. The poll results to the 5 phased electoral battle which came out on 8th November is a clear indication of overwhelming majority for the Mahagathbandhan to rule the state. The results have proved all exit poll predictions wrong by giving thumping majority to the Mahagathbandhan. The 3 party front that is the Mahagathbandhan comprises of Nitish Kumar led Janata Dal (United), the Lalu Prasad Yadav led Rashtriya Janata Dal and the Sonia Gandhi led Indian National Congress Party. In the 243 member state legislative assembly, this coalition has won 178 seats while the BJP led National Democratic Alliance has been brought down to content with 58 seats only. Accordingly Nitish Kumar who was elected leader of the new legislative parties of the 3 party coalition in a joint meeting of the MLAs, has once again been sworn in as the Chief Minister of Bihar on 20th November with a 29 member cabinet.

As against the Nitish Kumar led coalition which swept the poll, the Prime Minister Narendra Modi led National Democratic Alliance comprised of BJP,

Union Minister Ram Vilas Paswan led Lok Jana Shakti Party (LJP), Upendra Kushawah led Rashtriya Lok Samaj Party (RLSP) and the former chief minister Jitu Ram Manjhi led Hindustan Awam Morcha (HAM). This 4 party combination had contested all seats. In that the BJP alone had battled for 157 seats but could win 51 only. In the previous assembly it had 91 MLAs. The LJP and the RLSP have got 2 seats each and the HAM one. This brings to 58 for the NDA in the assembly of 243 members. Total number of voters in the electoral roll was 6.69 crors.

There were two other fronts in the election field. In that one comprised of 6 left parties such as Communist Party of India (Marxist), Communist Party of India (CPI), Communist Party of India (Marxist Leninist liberation), The Forward Block of India (FBI), Revolutionary Socialist Party (RSP) and Socialist Unity Centre of India (SUCI). Amongst them only the CPI (M. L. liberation) could get 3 seats and no other party won any seat. These parties together had contested 221 seats. The defeat of this front is not shocking, because, the battlefield was drawn between Narendra Modi led alliance and Nitesh Kumar led Mahagathbandhan. But this happened despite the fact that the left had a strong footing in this backward state. The CPI as well as CPI (M) had very strong belts in Bihar. Sadly neither the CPI nor the CPI (M) could win any seat. It goes without saying that if the left parties had entered into an electoral understanding and adjustment with Mahagathbandhan, it could have benefited the left parties as

well as increased the seats of secular alliance. Such an adjustment could have further weakened the communal forces represented by the ruling BJP and its Hindutva partners

The 3rd front in the field consisted of Mulayam Singh Yadav led Samajwadi Party, Madhepur MP Pappu Yadav led Jan Adhikar Party and the Lok Tantrik Party. From this 3, the Samajwadi Party was originally in the Mahagathbandhan and was offered four seats. But Mulayam Singh Yadav staged a walk out saying his party was not given adequate representation. The other two parties in the field were the Sharad Pawar led Nationalist Congress Party and Asaduddin Owaisi led Majlis - e Ithihadul Muslemeen (MIMIM). None of these parties could win any seat. However independents could score 4 seats. What is surprising is the fact that 2.5% of the voters numbering 5.81 lakh, opted for NOTA. The results reveal that this is more than the total number of votes polled by the abovementioned 5 parties.

The verdict from Bihar is almost identical to the outcome in the Delhi assembly election held in February this year. It should be noted that both in Delhi and Bihar the BJP had scored magnificent victories in the parliamentary election held in April and May last year. Not only that but the BJP had maintained its parliamentary victory in the assembly polls held thereafter in Jharkhand, Haryana, Maharashtra and Jammu & Kashmir. The party thought that Bihar will follow suit. But just as Delhi proved BJP

calculation wrong by voting Kejariwal's Aam Aadmi Party to power, Bihar has followed it and not the other way.

Anticipating victory in the poll, the BJP had brought and stocked huge quantity of crackers and sweets. Initially when the results started pouring in the morning, the trend appeared to be in favor of BJP. That trend continued for sometime. This enthused the Sangh Pariwar people and they began dancing and rejoicing on the streets throughout Bihar as well as in Delhi. They also started distributing sweets and bursting crackers. But when results began showing reverse trend, gloom spread in the BJP camp and they started staging silent retreats. Thereafter they shrewdly claimed that crackers and sweets were brought for the celebration of senior party leader L.K. Advani's birth day.

It will here be recalled, the assembly election in Bihar took place when the atmosphere in the country was in social tension. Instead of making attempts to implement the promises made by the BJP in its parliamentary election manifesto including Achhe Dins to the people, what the Sangh Pariwar were doing was creating terror in the minds of the people particularly amongst the minority communities. This started with re-conversion of people in the name of Ghar Vapshi in some places. They started with filling up of key posts in history and research Centers, science and technological institutions, films and literary bodies and universities etc with RSS ideologues. This was done by saying such bodies are manned by anti-national and leftist people. The words 'secularism' and 'socialism' enshrined in the constitution were made missing from government advertisements. In the name of cow protection, killing took place in Dadri and Haryana. The Karnataka Chief Minister Sidharamiah was threatened saying his head will be chopped off if he is found eating beef. RSS chief Mohan Bhagwat openly stated that there is a necessity to re-look and re-view the reservations provided in the constitution to scheduled casts, classes, tribes and other backward communities. Cabinet ministers and BJP MPs and other Hindutwa leaders one after another went on making anti Muslim statements. The killer of Rationalist leader Narendra Dabholkar was not arrested. In addition communist leader

Govind Pansare and renowned writer C.R. Kallburgi came to be murdered by rank communalists. Freedom of expression was thus being curtailed. But the Prime Minister remained unconcerned about such outburst. As a result, People's protest started growing. This made the President of India Pranab Mukherji to come out openly 4 times and exhorted the ruling class. These are few examples. The people of Bihar have taken adequate note of these facts. The Bihar verdict is a proof of this fact.

The election scenario was completely dominated by Prime Minister Narendra Modi, BJP president Amit Shah and the Rashtriya Swanshevak Sangh think tank intellectuals. In that, the Prime Minister had announced a special package aid of Rs. 1.25 lakh crore for Bihar before the Election Commission notified poll schedule. The package announcement was made with a clear motive that Biharis could be swayed away to the BJP fold. Narendra Modi himself addressed 36

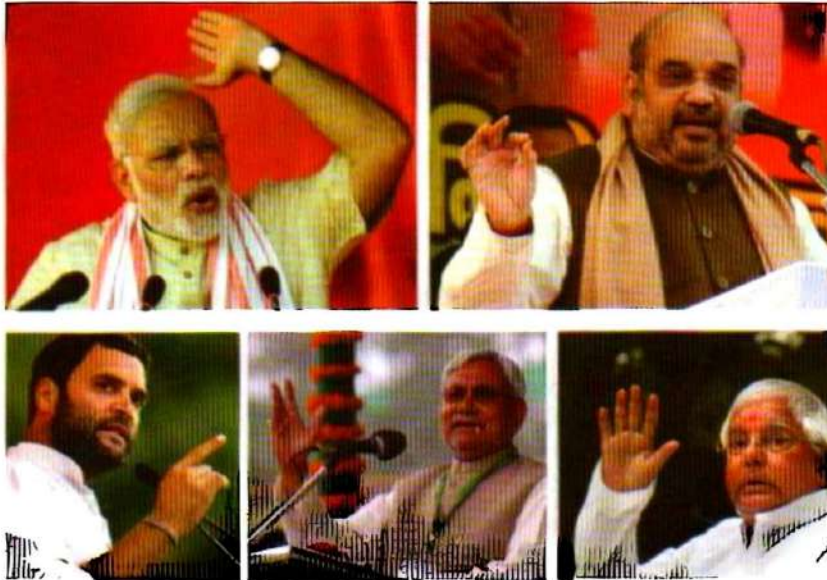
which will come to their rescue. In that they had before them the experience of 17 month rule after the BJP came to power in the centre and how the promised good days have rendered relief to them. The experience of the Achhe Din promise was nothing but ever-rising prices, increasing unemployment and communal atrocities in the country.

A notable development in the present election was that the mega event management expert Prashant Kishore who worked in Gujarat for Narendra Modi election in 2012 and for his parliamentary election campaign in 2014 could no more remain with Sangh Pariwar for its campaign. Prashant Kishore and his India Political Action Committee (APAC) this time fully worked for Mahagathbandhan victory.

The swearing in ceremony of the new ministry which took place before the state governor Ramnath Govind was in a massive meeting held in the historic Gandhi Maidan in Patna. The 3 party new coalition ministry comprises of 29 members including chief minister. Amongst them are 12 each from JD (U) and RJD and 4 from the Congress. In the ministry are 2 sons of Laluprasad Yadav. One of them Tejeswi Yadav is Dy. Chief Minister while the other one Tejpratap Yadav is given Road Construction portfolio. Both these youngsters are political greenborns. Amongst the ministers are two female members. Both of them are from JDU (U) party of Nitish Kumar.

Notable amongst the dignitaries invited for the

oath taking ceremony and seated on the Dais were former prime minister Deve Gauda, union cabinet ministers Venkiah Naidu and Rajiv Prasad Rudy, Congress vice president Rahul Gandhi, West Bengal Chief minister Mamata Bannerjee, Delhi Chief minister Arvind Kejariwal, Kerala Chief minister Oommen Chandi, Karnataka Chief minister Sidharamiah, Himachal Pradesh Chief minister Veerabhadra Singh, former Chief ministers Farookh Abdullah and Sheela Dixit, JDU national President Sharad Yadav, NCP President Sharad Pawar, CPI (M) Gen. Secretary Sitaram Yechury, CPI Gen. Secretary S. Sudhakar Reddy, DMK leader M.K. Stalin besides former Chief ministers Laluprasad Yadav and Rabri Devi Yadav. This is the 5th inning as chief minister for Nitish Kumar. ■



rallies in the state. In addition, the Prime Minister fielded 20 cabinet ministers for electioneering.

The main theme of Modi and Amit Shah speeches and propaganda during the election period was that it was Jungle Raj in Bihar and that there is no development in the state. They went on exhorting that if Nitesh Kumar, Lalu Prasad Yadav and Sonia Gandhi led Mahagathbandhan is voted to power they will further ruin the state and make people's conditions more miserable. The ruling party president Amit Shah went to the extent of saying that there will be bursting of crackers and celebration in Pakistan if this alliance is voted to power in Bihar. The BJP made all attempts to mobilize caste and communal forces against the 3 party coalition. But people saw to it that it will not be the RSS headed BJP but the Mahagathbandhan



46th International Film Festival of India

20th



# MALAYALAM CINEMA BRINGS 'GOD'S OWN COUNTRY' TO GOA



Sriprakash Menon

■ Every year the country's best films are displayed at the International Film Festival of India (IFFI). Malayalam, Marathi and Bengali films dominate the Indian Panorama

either with regional films innovating and experimenting with unusually interesting stories ranging from art, literature to environment and social issues. The festival's creative highpoints are a master class on art direction by noted art director Sabu Cyril and sharing of four decades of cinema experiences in a series 'Conversation' by

popular film maker Priyadarshan. 'Ottaal' a Malayalam film directed by Jayaraj is a poignant story an eight year old boy looked after by his grandfather after his parents commit suicide. The Film while highlighting environment focuses on the sensitive issue of 'child labour'. Poetic photography and simple narrative of Ottaal is rooted in scenic

backwaters of Kerala. The main hero of the film - a fisherman (not an actor) essays his character with ease and style. Jayaraj once again proves that he can create brilliant realistic cinema. Young and happening director Anjali Menon's film 'Manjadikuru' was screened at the 'Womenclature of Cinema'. The film when released had got critical acclaim for its nostalgic look at the roots in a Nair tharavad backdrop with childhood memories of summer

section of 46th edition of IFFI-2015 at Goa which commenced on November 20 to conclude on 30th. Eminent film makers from all over the country from Kerala to Manipur are taking part in the "ten days celebration of cinema". Like every year the maximum number of delegates are from Kerala and Tamil Nadu besides Mumbai/Pune.

While there is a shift in the European, American and Far East cinemas in style and content, India does not lack behind



'home-coming'. Anjali had made critically acclaimed and box office hit 'Bangalore Days' besides scripting 'Ustad Hotel'. Her film in series 'Kerala Cafe' was also part of the festival circuit. Another women director Asha Achy Joseph's short fiction 'Ore Udal' created wide interest in the Indian Panorama at the festival. It's about a nun after a physical assault trying to face life with her body and mind trying to come out of the harrowing experience. Actress and film maker Revathy is another famous women

director from Kerala who's film Mitr-My friend featured in the 'Womenclature...' section. The film probes in to Lakshmi's life who moves to the US after marriage and how her voyage of discovery with her husband, daughter happens in the midst of the cultural differences between her and the environment. Revathy has won three national awards besides several other awards.

Vinod Mankara's first Sanskrit film 'Priyamanasam' was the opening film at the Indian Panorama. The film with a highly stylised Kathakali

performances highlighted the noted Kerala poet Unnayi Varrier and his classical text 'Nalacharitham Attakadha'. The film is a great effort to take cinema to another level with the confluence of music, art form and literature. Dr Biju's 'Valiya Chirakulla Pakshikal' is about the tragedy following the aerial spraying of Endosulfan on the cashew plantations. The film looks at the plight of victims due this pesticide spraying especially in Kasargod district.

"Lukka Chuppi" directed by Bash Mohammed is another interesting film set in the backdrop of a family renuion.

Incidents of one night when a group meets has many surprises after 14 years which delves into thier married lives as well. 'Lukka Chuppi' is Mohammed's debut film who moved from advertising to movie making. 'Ain' directed by Sidhartha Siva takes a look at the layman who is trying to survive. Through Maanu the film explores the relationship between individuals and society in Muslim community backdrop in Malabar region.

Besides the thought provoking films at the IFFI - Goa, popular film maker

scripts for him as a hero though he started as a villian. I love movie making and get along well with my Bollywood counterparts yet film making in south is different from that in Bollywood. Priyadarshan who is also the honorary chairman of news channel Janam said "the closest film to my heart is the national award winning 'Kanchivaram'. Major Ravi, writer/ director was on the one of the members of the Indian Panorama jury for feature films selection. One notable feature this year was very few docu and short films have

found their place in the non feature sections besides veteran film festival icons like Adoor Gopalakrishnan, T V Chandran and P K Nair were missing. Goa has become an important destination at least once a year fo a large number of film makers, critics and a large number of delegates from Kerala over the years. Veteran film maker of Manipur Aribam Syam Sharma's films in the retrospectives section focussed cinema of the North East besides retrospective Shashi Kapoor - Dadashaeb Phalke award winner of 2014. The other highlights being films of Israeli

director Amos Gitai and Russian film director Nikita Mikhalkov. Spain was the focus country in special packages of films from that country.

With 26 feature and 21 non feature Indian films and an enriching package of foreign films from all over the world, the IFFI -15 organised by the Directorate of Film Festival under the Ministry of Information and Broadcasting is an "annual national celebration of cinema" at Goa with NFDC's Film Bazaar and FICCI's seminars and conferences on the sidelines with the support of Entertainment Society of Goa (ESG) and the Goa Government. ■



Priyadarshan in conversation for the benefit of the film delegates and students spoke about his 40 years experiences in making about 90 films in Malayalam, Hindi, Tamil and Telugu. Cricket being his first love, he switched to cinema which fascinated him from his younger days especially he loved Hindi classical films and their stories. All of them Mohanlal, Suresh, Manian Raju were friends and aspired to be in film line and struggled their way out from Chennai to become what they are today. "Mohanlal is a great actor and won an award when he was in 4th standard. I knew his potential and wrote



# NATIONAL HINDU HOTEL OF A BYGONE ERA

- Lakshmi V

**A**ge sits lightly on seventy three year old V N Viswanathan as he still goes daily to his hotel office at Fort from Goregaon. Viswanathan is a native of Thrissur but left Kerala in 1959 and has since been in Mumbai. He is the owner of National Hindu Hotel along with his younger brother, Hariharan. Earlier it provided both boarding and lodging but now it is a guest house providing lodging alone.

National Hindu Hotel is one of the oldest South Indian hotels in Mumbai and is situated at a very prime location in Fort. Viswanathan says that earlier the tram junction for trams running between VT and Tardeo extending upto Wadala, was right opposite the hotel. Today the tram junction has been converted into a park. Strategically located near Bombay Port Trust, General Post Office, Reserve Bank, St George Hospital, and other important



Viswanathan (with walkingstick) and Hariharan (with long beard) with some of their staff.

offices of Mumbai, the hotel has witnessed a large slice of Mumbai history. It was the favourite food spot for office goers for a typical South Indian thali (the National Hindu Hotel served only meals) and its clients included South Indians as well as Marathis, Gujarathis etc who wanted to relish a typical South Indian fare. VG Nair, KSS Menon and other prominent Malayalees have eaten at this place.

Even today National Hindu Hotel has its regular share of customers. "They are mostly seamen who are staying in Mumbai for a few months, young men who come here in search of job, and those who are working in the nearby areas. We basically cater to middle class professionals," he says.

The room rates are very reasonable ranging from Rs 300 per day for a bed upto 24 hours to Rs 850 per day for a three beds room.


### Origins


National Hindu Hotel was started by Viswanathan's father V Narayanan Iyer and uncle Krishna Iyer in 1932. It was first located at Sukha Nivas near Asthika Samaj in Matunga, Later it was shifted to the Fort area for more space and better visibility. In those days very few South Indian hotels were situated in Fort area where majority of the offices were located.

Along with National Hindu Hotel, his father had established two more hotels and the firm was called V Narayanan

Iyer and Sons. Madras Cafe in Ballard Estate (now closed) and Ananda Bhavan (also in Fort) were the other hotels. About two years ago Ananda Bhavan also closed shop. Viswanathan's father looked after the hotels till he left for Thrissur in 1954 and they were managed by his cousin V S Mani. When Viswanathan came to Mumbai he helped his cousin to look after the place and after Mani passed away in 1962, he is managing National Hindu Hotel along with his brother.

Viswanathan's parents are the late V Narayanan Iyer and Ananthalakshmi Amma. He did his schooling at Chandra Memorial School in his native place. His wife Jaya belongs to Muvattupuzha but she was brought up and educated at Wadala in Mumbai. Her parents are the late T R Ramalingam and Parvathy. Viswanthan got married to Jaya in 1976. They have a daughter Veena who studied Law, and is now married and staying in Singapore with her husband Sailesh. ■





Wish You  
Merry Christmas  
&  
Prosperous New Year

From  
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# Road to Education

Higher education of children is a mind boggling subject for parents since the child is enrolled in a school. The first issue is which type of Board to choose from, State Board, CBSE, ICSE, IB? The real issue is how much they can afford to invest in education of their child, how the child would progress after secondary school and where he or she would pursue the higher education, in India or abroad.

Children have their own issues. They have keen interest in certain subject but also know that it would not take them far in their career. The definition of education has now changed drastically. It is only a medium to gain a lucrative job in a modern field as money lords over everything else. Being inexperienced, they do not know what they should pursue as what would be the career environment when they complete the course. Even if the curriculum is identified, they do not know where to go to seek admission and what the criterion to gain admission. In short, it is a messy world.

Dr Savithry's book '*Vidyabhyasa Vazhikal*' (The path to Education) is of great help to the parents and children of the above mentioned category.

The book is divided into two sections viz. (1) the approach, preparation and

expectations and (2) various subjects that would suit a wider section of the youth. By her own admission, the list is not exhaustive and there are many more. The subjects are expansive, expressive and modern. The subjects she mentions were not even known about five decades ago. Then a normal child had only a few options. A degree in arts (BA) which soon expanded to include B Sc and later a B Com too! Other options were engineering, medicine and law. The present generation would wonder, even a matriculate could then become a legal practitioner (called Vakeel) like celebrated author Thakazhi Sivasankara Pillai. Today even



a Bar-at Law (Barrister) cannot hope to become a successful legal practitioner. About a century ago, a fourth standard pass could become a school teacher after passing a teacher's training course (of course in a primary school). Later this basic qualification was raised to eighth std., matriculation (in South India, SSLC), graduation etc successively. Today they have to pass a D Ed, B Ed, M Ed, M Phil, Ph D, Net etc, depending at what level they want to teach.

Dr Savithry asserts that only hard work would help a person to become successful in life. The reverse is only a one in a million case.

She covers various options available to medium level youth and this list includes Botany, bio-technology, nutrition and dietetics, psychology, event management travel and tourism, literature, fashion designing, pharmacy, journalism, journalism, interior design, Para-medical courses, agriculture and various diploma courses. There are more subjects than what already listed. For example, biochemistry, physics, mathematics, geology, geophysics, history, political science, economics, textiles, metallurgy, mining, radio communication, financial management, personnel management, environment, archaeology, anthropology, oceanography, and the list is endless. In each of them, there are many sub subjects such as nuclear physics, electron spectroscopy, solid state physics etc. Physics itself.

The book is well written and highly useful to parents as well as the youth pursuing higher education. I have only one regret: the book is in Malayalam and published in Mumbai where most of the Malayalam youth cannot read and comprehend the contents. Their parents may also in the same boat as the grandparents who know Malayalam are less inclined to read it. Had it been in English many more young people and their parents could have used and exploited its wisdom.

*[Vidyabhyasa Vazhikal* by Dr Savithry Namboothiri and published by herself. Page 128 and priced Rs.100. Copies can be had from 101/4, Millenium Park, Hari Om Nagar, Mulund East, Mumbai 400 081]

# Glow of Reading

The late litterateur and the first Jnanpith Award winner G Sankara Kurup was a close friend of literary critic Kuttikrishna Marar who was a proof reader in Mathrubhumi. Having poorly paid for the regular job, he used to extensively write critical articles about the works of the then stalwarts of Malayalam literature and make some money on the side. Mathrubhumi gave him books received from publishers and authors for review, as a review even if it was critical, appeared in their weekly, was a sign of recognition. Marar was a close friend of Sankara Kurup and used to be his guest whenever he visited Ernakulam and its neighbourhood. When *Sagarageetham* of G was praised by many, Sukumar Azhikode (he had not become a professor then whereas G had already retired from Maharaja's college from the post of Professor and head of department of Malayalam) wrote a critical analysis that was not at all kind to him. Azhikode had some apprehension about the

fate of his new book (yet to be printed) and thought of showing its manuscript to Marar. Besides teaching, Azhikode had also taken up an editorship of a new newspaper '*Dinaprabha*', a second grade newspaper published from Kozhikode, purportedly supporting Congress Party and was thus residing in town. Marar scrutinised the manuscript, appreciated the contents which no other critic would have dared to write fearing the wrath of G and his admirers and advised the young Azhikode to go ahead and publish it. There was no title to the manuscript and so Marar lifted a pen and wrote on its first page '*Sankara Kurup Vimarshikkapetunnu*' (Sankara Kurup being criticised). The book was soon published and the rest was history.

*'Vayanayute Velicham*' (The Glimt of Reading) is a compilation of essays written



by Dr TR Raghavan, former editor of '*Visalakeralam*', the mouthpiece of Bombay Keralaeya Samajam for 30 years. Well read and well qualified Dr Raghavan was a friend and guide to many established and rising literary figures of then Mumbai and his access to all their writings and use to encourage them in their hobby of writing (as most of them were working in other fields). Thanks to him, many of them made their imprint in Mumbai's literary arena.

*Vayanayute Velicham* is labelled as Review (*Niroopanam*), very distinct from 'criticism' (*Vimarshanam*) or from appreciation (*Aaswadanam*). The label is, to be frank, misnomer, as it is an appreciation. Most of the authors he refers to lived in Mumbai and many of them are still here. The book is divided into four sections devoted to essays, poems, fictions and memoirs. Most of them

are prominent in the city and thus are well known to their peers. Your humble self also has gone through most of the books mentioned in this book and found a very good positive aspect. Like the late M R Nair (Sanjayan) saw only the good points in the poems of Kumaran Asan, Dr Raghavan points out only the positive aspects of the writings that came on his way. I am sure, he must have certainly come across the shortcomings of their writing and resisted from mentioning them. He has done yeomen service of encouraging them to move progressively forward and definitely they might have benefitted from his benevolent approach.

Nevertheless, I feel this approach must have misguided some of them to believe that they are the gems of literature and must have pursued the same path more vigorously,

especially in the field of poetry. Many of them now think that anyone can write poetry as it needs no grammar or plot. Dr M Leelavathy rightly put it, "what is comprehensible is prose and the rest is verse."

One particular piece drew my attention, the one about the prosaic translation of *Narayaneeyam* by Prof Panmana Ramachandran Nair. He was my guru for a few months when he was in his initial period of career. Prof G Balakrishnan Nair, who wrote the introduction to the book, taught me *Kumarasambhavam* before he was transferred from Palakkad to Kozhikode. Both of them were gems and their knowledge and wisdom could have gone only upwards later. Balakrishnan Nair was highly philosophical and spiritual when he came to Palakkad and he continued so till his last

moment.

I wished Dr Raghavan could have avoided mentioning the legends about Melpathur, Poonthanam and Ezhuthachan since historians have already proved beyond doubt that they were not contemporaries. Prof S Guptan Nair had already established that many of the legends about Guruvayur and Sabarimala were mere fiction and there was not an iota of truth in them. Guruvayur needs no legendary support now as it has reached its zenith.

Dr Raghavan deserves laudable compliments for showing the brighter side of the writings of these NRKs to the readers and enables them to understand the inner meaning of their creations.

[*Vayanayute Velicham* by Dr T R Raghavan and published by Pambungal Publications, Mumbai. Pages 95, price Rs.70/-]

## ◀◀ DANCE REVIEW

# Anantham Aanandam Unfolding Patterns of Joyful Awareness

**A**nantham-Aanandam, conceptualized by Kalashri Lata Surendra and sheathed in three distinct classical dance styles was presented by renowned dancers- Dr Deepthi Omcherry Bhalla -Mohiniattam, Kalashri Lata Surendra - Bharatanatyam, Swapnokalpa Dasgupta - Odissi. The unique production commenced very leisurely in vilambit, with the swaraghat lacing Samagayana, visually highlighting the three levels of graded effective potency of sound. The three swaras symbolically represented the descending note, the ascending note and the balancing note, weaving into each other in unfolding patterns, gaining momentum to converge in the divine sound of 'Om-karam,' which is the essence of all creation and Narayana - the Centre of all creative activity. The swaraghat thus set the prelude to seven notes or saptaswaras with each dancer gathering the notes in a manner that brought to life the Kinaesthetics and grammar individual to each style in unfolding patterns of joyful awareness.

Lord Krishna is highlighted as Sachidananda Vighraha in the revealed scriptures. In order to embalm faith's battered back and transform pain in this causal world to ecstasy, one needs truly to be centred in a conscious journey back to the source - towards Godhead!

In keeping with this the awakening of man to the effulgence of Lord Krishna as a pre-requisite towards eternal bliss was endorsed through "Dandakam" in Mohiniattam by Dr Deepthi Omcherry, where the form of Krishna was evocatively etched as an epitome of beauty and his benediction sought to shower the world with anandam or bliss.

For a devotee, the visible world is but a manifestation of the munificence of the Lord and through the cycle of manifest droplets merging unto the ocean and reaching out skywards, the joyful dance

of all creation was splendidly made manifest through Odissi by Swapnokalpa Dasgupta.

Rishis, munis, saints have stipulated that one has to truly gather unto oneself, the persona of Radha, in order to bask in the bliss accorded by Lord Krishna. Lord Krishna's sublime lotus feet, lotus petal-like lustrous beckoning eyes, radiant face akin to an opulent lotus in mid air urging Radha to seek him out in 'Brindavan that blissful heaven on-earth' was thus evocatively etched through the unfolding syntax of Bharata Natyam by Kalashri Lata Surendra.



Photo Courtesy : Madhusudhan

Awareness of the Absolute form of Krishna as the 'cause of all causes and the effect of all effects' was finally brought out through the 'Geetopadesham' with Dr Deepthi Omcherry as Lord Krishna and Kalashri Lata Surendra as Arjuna and Ms Swapnokalpa Dasgupta depicting the endorsing strength of Krishna through ten incarnations. With awareness comes centering and the absorbing dialogue set against the chaotic turbulence of Kurukshetra now transformed to a cosmos pulsating with joy and gathered through colouring folds of the climax converging in the journey of joyful dancing feet, to the epicentre of all creative activity engendering 'Anantham Aanandam'

Concept Credit goes to Lata Surendra. Music was composed by N N Sivaprasad, Nattuvangam by S.P Srinivasan and Lata Surendra, Vocal by Shivaprasad, Mridangam- Chandran, Mardal- Rohan, Edakka- Satish, Violin- Balasubramaniam, sitar- Smt Alka Gujjar, Flute- Manuraj and Sound Effects- Nandlal Rele. Anantham-Aanandam - a blissful quilt of three dance styles was organised by Trikaala Gurukulam in collaboration with India International Centre, New Delhi On Nov 9 2015.

# CHILDREN'S SCIENCE LITERATURE IN THE CRUCIBLE OF CREATIVITY

FOUR BEAUTIFUL MINDS FROM KERALA WERE AMONG THE CREATIVE MENTORS



Principal Beena Thampi

■ National Centre for Science Communicators and Homi Bhabha Centre for Science Education organized a two day unique and immersive conference on 3 and 4 October 2015. The theme of the conference was Creative Writing in Science for Children. A packed hall of 250 attendees listened to the Creative science litterateurs in rapt attention.

The academic attendee profile was luminous with femininity. Women logged long distances from Delhi, Hyderabad, Bengaluru and Kashmir. A lady professor of English literature, with a bevy of her graduate science students, had traveled by long distance train from a mofussil town. Women logged long distances from Delhi, Hyderabad, Bengaluru and Kashmir. A veteran architect of Peoples' Science movement struck by the visible and sustained attendance whispered that this is not possible even in the so called women-empowered state of Kerala. Delegates, many at doctoral and most at postgraduate levels, represented diverse but distinct elements of the supply chain of Creative Science Literature for children (CSLC).

The curtain raiser event was purely functional. No prayer, no lighting and no bouquets. At the stroke of ten, Dr Parul Sheth, Treasurer NCSC smartly moved to the mike and took control of the assemblage. Er A P Deshpande, Chairman



Homi Bhabha Centre for Science Education

NCSC briefly narrated the professional activities of NCSC and the continuing programs in the mission of science communication. Dr Jayashree Ramdas, Director HBCSE gave a short summary of the Centre's engagements in science education. Dr A P Jayaraman, a Vice Chairman and convener of the conference gave a brief history, design features and critical creative elements of the conference. He informed the audience that sessions were not topic based and the resource persons would share their unshared cumulative experience in their long and illustrious career in creative science literature for children. Professor J

V Narlikar delivered thirty minute 1 key note address. Sri Suhas B Naik Sat a General Secretary of NCSC thanked speakers closing the session.

## Narlikar's Sojourn to Creativity Space

A set of inquiring semi-structured questionnaire formulated fr



Prof Narlikar

contemporary academic writings on science and philosophy of creativity generated and placed before Prof Narlikar for contemplative analysis two months ahead of the conference. He presented psychological profile of a typical creator personality form empirical studies. Ci



Speakers on the dais

a Bulgarian school experience, he remarked that the teacherly inhibition to creative sparks from students in classroom was discernible. He highlighted the milieu in creativity and stressed the need for a congenial organizational behavior.

He expounded how creativity of great authors can be further enhanced and described his own endeavor of "Jeeves and the psychology of the inventor" in Wodehousian fashion. He lamented the typical Indian layman's insensitivity to science rubbishing it as beyond my ken. What distressed him most was the vicious grip of traditional rituals like garlanding icons even in advanced research and higher learning centres.

As an antidote to this virulent anti-science syndrome, he advocated intense science popularization and pointed out science fiction as a creative vehicle to enter the minds of children. He gave insider details of how Fred Hoyle wrote the SF novel The Black Cloud when prestigious science journals rejected the concept of interstellar molecules. The possibilities inherent in SF and the exploitation of those by creative minds is a necessary condition for a mature scientific age.

The audience listened with riveted attention as the exposition was a journey through the uncharted space of creativity and an unpublished seminal analysis of the science behind creativity from a renowned astrophysicist and a famed science fiction author.

## Molecular Architecture of Creativity

Dr. Bal Phondke is a distinguished molecular biologist and a renowned thespian who consciously gravitated

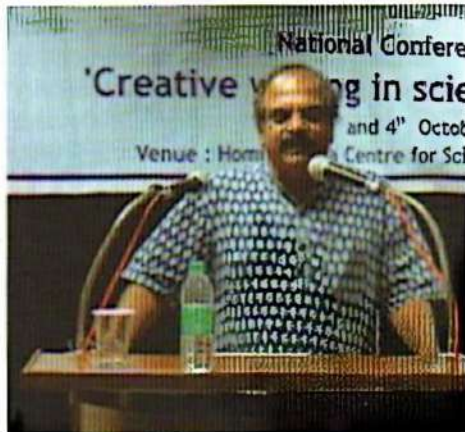


Dr. Bal Phondke

himself to science journalism and made indelible mark in science communication in our country. He was former editor of Science Today and Director of National Institute of Science Communication and Information Resources. He gave an enchanting account of the trajectory of

creativity in Indian scicom domain illustrating with his sustained interaction and mentorship. The scientific leadership he provided and inspiring guidance he gave as he was in the field as a performer yielded magnificent insight into the dynamics of creative science literature for Children in India.

## Societal Design Engineering

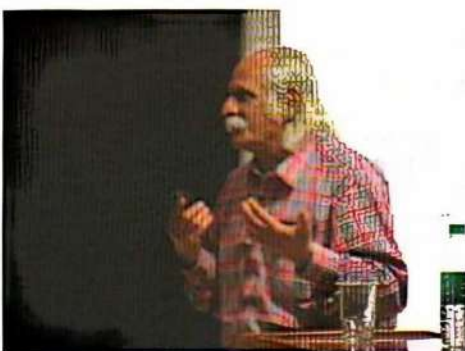


K Krishnakumar

K. Krishnakumar is a mechanical engineer by professional education but is the cerebral celebrity in the Think Tank of peoples' science movements at State, national and global levels. Like a skilled magician, he took the attendees into his maglev path and revealed the brave new world of scicom. He underlined the societal impact of science and cited historic interventions facilitated by science. Well known as the architect of total literacy movement, he presented his prescriptions and proscriptions for creative writing and teaching of science to children in his signature style. His powerful advocacy resonated in the slogan of 'science for social revolution' at the front end of early childhood science education.

## Brain dancing Physicist-Poet

Dr V S Venkatavardan, an eminent Physicist and former Director of the Nehru Planetarium, Mumbai energized the post lunch session engaging the total attention of the participants. He delivered



Dr V S Venkatavardan

a curious amalgam of science and poetry and ignited passion for creative expression of scientific themes. He blended Shakespearean imageries with the metaphors of modern science in a child friendly manner. Here is a sample of his science poetry.

*Atoms love each other,  
of course, sometimes they don't.  
They call it bonds Covalent,  
ionic, metallic, Hydrogen...  
Hydrogen bond is the  
most miraculous of them all.  
Without the friendship of  
H, O and C there won't be  
any life at all!*

## Thou Shall Not Steal

Dr B B Singh is a radiation biologist and



Dr B B Singh

a jurist of intellectual property rights. The landscape of creative writing for children is plagued by cheating and copying by writers and illustrators. Some plagiarists believe that they would not be caught and some are too lazy and sloppy to work hard. He clarified that a common malady among modern writers is self-plagiarism when one is using one's own work fully or partially, or is expressing the same thoughts in another form through different media without referencing its original version. Thou shall not steal was the loud and clear message he transmitted.



Prof S Sivadas



### Keralese Asimov

Professor S Sivadas, monikered as Asimov of Kerala having written more than 170 creative science books for children and bettered Asimovian record presented his reflection of wrestling in creative solitude for over fifty years with sciency stuff for children. On the stage along with him was Venki Thalath, who illustrated all his books. The creative author and his innovative illustrator presented a singularly magnificent insight into the triangle of creativity of person, process and product. Sivadas dissected his leading child-centric characters, delineated their anatomy and described their physiology in his inimitable style.

"I experimented with all forms of literature- stories, dramas, puppet dramas, articles, cartoons, comics, posters, riddles, puzzles and so on. As the editor of 'Eureka' I got the opportunity to do a lot of experiments in creative science literature." He continued his majestic journey through his creative world sharing his discoveries for the sciency child. He summed up with the release of his work on econovel. "The aim of creative science literature should not be limited to teaching science or development of scientific temper and healthy social outlook. Good creative science literature could also be used to develop healthy social outlook, self-confidence and ecological perceptions." He concluded his mellow presentation as a true professor in intellectual sincerity and academic simplicity.

### The Woman of Sober Substance



Ms Chandana Chakrabarti

Ms Chandana Chakrabarti, Science Communicator, co-author with Dr Pushpa Bhargava and an irrepressibly passionate advocate of the scientific method asserted the absolute need for propagating scientific method among children to ward of the evils endemic to society. In a provocative and disarming pattern she presented the sad state of contemporary educational scene and how anti-science is being patronized by learned academies and governmental institutions. She pointedly drew attention to the constitutional mandate and sanctity of scientific temper and her encounter with jurists on the issue. With compelling and cogent arguments, she pleaded for the healthy growth of scientific thinking skills in children.

### Constant Companion oh Childly Curiosity

Devendra Mewari, a botanist and an acclaimed children's science writer in Hindi was totally immersed in his



Devendra Mewari

creative world where he writes science with his literary pen. "While writing for children, I have experimented in various styles keeping in view that my text is full of warmth, clear and easy to understand. I am conscious of the fact that I am writing for children of today in the language that sounds of now and the styles that appeal to the present generation of children." In interactive communication with school children he conducts a guided tour through the solar system with his imaginatively created spaceship Kalpana.

### World class Science at Cutting edge creativity

Vithal Nadkarni, an international minded science journalist and a former editor in Science Today is critically appreciated by connoisseurs for his cutting edge sciency stories created by a transmutation technique unique to him. Not to have read Vithal science stories is to be behind the times as he is always



Vithal Nadkarni

ahead of times. He vividly and graphically displayed his creative afflatus by a string of professional encounters with world class scientists with whom he cultivated strong relationships. The mechanism of creating science stories from primary references enriched with the thoughts of vanguard scientists was discussed.

### Fabricator of Fact-Fiction Fusion SciStories

Dr A P Jayaraman, a nuclear engineering scientist and an international science story



Dr A P Jayaraman

teller came to the stage with his narrator Ms. Rekha Bajaj and his Illustrator Venki. Rekha is a biophysicist and a teacher trainer of Royal Society of Chemistry. He described how he transmuted an Indian folk tale and retrofitted into an embedded story of desalination to entertain children and to educate teachers on the prospects and promise of reverse osmosis.

When the Singspring plant delivered potable water from grey water in Singapore, he fabricated the story. It was narrated by his Chinese narrator



Dr Parul Sheth

# Day and night



Sulohana Achan

■ Sitting near the window and looking out at least ten minutes is relaxation for me. Being with children, friends and family, reading and writing, busy in the household work, meditation, and outing all of them I

enjoy.

My second floor flat is opposite Sion Hospital Gate No.7. Most of the time, the road is crowded. In one line, there will be four lines of traffic and on the other side, the same. Different types of horns will be heard, mostly unnecessary ones, then show off type and some to irritate.

One evening I was standing in front of the building, pondering which side to go - Sion, Matunga or Dadar? People busy with their own work, crossing briskly, walking as fast as the crowd allows, and also ready to help people like me. In the crowd always there are medical students with their white coats and stethoscopes on them.

That day, three medical students came to me and helped me to cross the road. I got carried away by their concern but suddenly remembered that I indeed was not in need of crossing the road as my work was at Matunga. I told them this matter and they helped me back to the footpath. While crossing, one student was murmuring, 'Stupid woman!' I smiled at him and got into a cab. This is our Mumbai.

Many a time, I had spent with my second son Chaitanya and his family in Salt Lake City, USA. The bungalow is a single storey building with four bedrooms, two sitting rooms, large kitchen and a spacious basement. The windows and doors, especially windows are large and beautiful. When we look out we can enjoy the beauty of nature. Plenty of trees, mountains etc! Small birds are seen in the backyard chirping happily. We know the meaning of silence in Salt Lake City. On the roads, we see different types of beautiful cars but no noise at all. On the main road, we see hundreds, must say thousands, of vehicles. They all move

smoothly. All car owners understand what others expect.

You must be wondering why I am saying these common things. My dear, this is also one of my hobbies- chatting with people hoping they love to hear me.

I like to listen too. One day in Mumbai I took a cab. Usually I sit near the driver. That day I did the same and asked him to take me to Matunga. We started, but within minutes the driver started talking too. He said in Hindi, "Majee, I am from South India- Telugu. Am married and have two children. Six months ago I bought a small flat in native place. At my wife's wish, I bought it in her name. Last month, I was pushed out. I love my children and also my wife. Now what will I do, Majee?"

He wiped his tears. By then we reached Matunga. I said, "Dekho Beta! There is night and there is day. Life is like that. Now for you it is night and your day would come soon." I touched his shoulders, paid him and got out.

We all have our days and nights. Let's see it, take it, suffer it, and enjoy it sitting with God. ■



Ms Vrushali Sheth



Kingston DeSouza



Ms Anjana Vaswani

collaborator geologist, Ms Chuah Ai Linin Singlish with telling effect with a workshop for teachers with derivative science questions. The book 'Royal Shit and other Scistories' was released on the occasion. Venki discussed the computer aided illustration for the story 'Happiest Roman'.

A flagship program titled Editors' Enclave was designed developed and delivered to provide a glimpse of the structure and pathways of supply chain in Creative Science Literature for Children under the leadership of Dr Parul Sheth. Ms Anjana Vaswani, 2015 winner of Sharjah International Book Fair winner gave the knowhow of how she selects and transmutes folk tales infusing them with

the features attractive to today's children. Sri Rakesh Khanna from Ace Media, presented their best creative products on a variety of NCERT syllabus-friendly products of Brainwave. He suggested a paradigm shift that false



Rakesh Khanna

positives are more innocuous than virulent false negatives as a heuristics in creative writing for children in science. Ms Vrushali Sheth from RAPPLES took the audience through a swift short and succinct animation capturing the quintessence of writing from cave age to interactive age. Mr Kingston DeSouza of KidZee has built strong educational bonds in early childhood education with over five lakh children.

A special science based magic show Science on Stage- was presented by Sri Raju of Nuclear Power Corporation revealing how to conceal physics and chemistry in the blinding brilliancy of magic. ■

# Fine Arts Wing Revival

■ Borivli Malayali Samajam, ( BMS) a 54 year old Malayalee Samajam revived its Fine Arts Wing and organised a mega show on 9th November 2015 at the prestigious Prabhodhankar Thakeray Auditorium Borivli West.

The chief guest of the event was internationally acclaimed Bharatanatyam dancer Vaibhav Arekar who was the faculty at the Nalanda Nrityakala Mahavidyalaya, Mumbai and has performed worldwide with his team.

The show commenced with lighting of the lamp by Vaibhav Arekar, Pesident Shriraj Nair, senior Vice President Anup Chalakan, Augustine (Vice President), J Baburaj General Secretary and Damodaran Treasurer of the Samajam.

The first item was the Bharatanatyam Mohiniattam jugalbandi performed by Smt Manasi Nair and Smt Kalagi Bhatt both Master Of Fine Arts in Bharatanatyam and Mohiniattam respectively from Nalanda Nrityakala Mahavidyalaya. Smt Manasi Nair is the Director of Tapasya Academy of Classical Dances and Music(Regd) which conducts Bharatanatyam and



Lighting of the lamp by Vaibhav Arekar

Mohiniattam classes at the state of art air conditioned dance studio at the Borivli Malayali Samajam's V K Krishna Menon Academy.

The second performance was a melodious vocal recitation by Smt Sandhya Pisharody a trained classical singer both in Carnatic and Hindustani Music. She started with *vatapi Ganapathim* in praise of Lord Ganesha in Hamsadhawani raga. Yousuf Ali Kacheri's famous *Janakijaane* composed by the legendary Naushad

touched the soul of all listeners and was well applauded.

The final performance was a classic ballet Nava Durga choreographed, directed and conceptualised by Smt Manasi Nair and performed by Smt Kalagi Bhatt, Charmi Dalal, Rupa Saave, Nikhila Nair, Disha Purohit, Gargi Chandane, Kshama Puranik, Ritu Manekand and Manasi Nair. Joint Secretary Arts of BMS Achuthan proposed a Vote of thanks.



Manasi Nair and Kalagi Bhatt



Sandhya Pisharody's music concert

# KBS Upasabha in Mumbai

■ Kerala Brahamana Sabha's newly elected President Karimpuzha Raman has decided to extend its area of operations outside Kerala and has launched its first upasabha at Dombivli, Mumbai. The Upasabha was formally inaugurated by the Home Minister of Kerala Ramesh Chennithala. N S Money has been appointed as the co-ordinator for the Mumbai upasabha. Karimpuzha Raman also informed that the sabha's operation will be extended all over the country and also abroad very soon.



Minister Ramesh Chennithala appoints N S Money as Mumbai Co-ordinator. Also seen in the picture are Karimpuzha Raman and Dr. Krishna Kumar Chairman Namasankeerthana along with Ganesh Mani Iyer.



Prakash Karat addressing the audience

# Aikya Kerala

■ Kerala People's Education Society, the management of Adarsha Vidyalaya, Chembur is organising Aikya Kerala Diamond Jubilee celebrations from 1st Nov. 2015 to 31st October 2016 with different discussions and variety programmes. The inaugural session of the celebrations was held on November 1 at Adarsha Vidyalaya premises at Chembur. Prakash Karat inaugurated the celebrations. The theme for Karat's inaugural address was 'Linguistic nationality and Struggle For Democracy.' Sethu, well known writer from Kerala, was the Chief Guest.



Sneha Iyer and Ms. Gunjali Joshi with their teachers Smt. Prasanna Nambiar, Ajitha Nambiar and Amrutha Menon during their Bharatanatyam arangettam at Dr. Visveswaraya Smaraka Mandira, Karnataka Sangha, Matunga.



Dhyanchand Award 2015 for Sports recipient, Mumbai based TPP Nair, being felicitated by Kerala Chief Minister Oomen Chandy at a Sports Function held in Trivandrum on 17th November 2015.



Meritorious students with the office bearers of the member organisations.

## Kerala Piravi Celebrations in Thane

■ All Thane Malayalee Association (ATMA) in association with The Azad Nagar Malayalee Samajam- Thane and Kairali Samaj, Kalwa celebrated its annual day and Kerala Piravi with Kerala Sangeetha Nataka Akademi Award winning Malayalam drama 'Ottamarathanal' by Kollam Assissi Arts Club, on November 1, Keralapiravi day, at Dr Kashinath Ghanekar Auditorium.

On this occasion, ATMA felicitated Members' 15 children of the Member Associations who secured 85 % and above in the SSC (10<sup>th</sup>) and equivalent Examination (CBSE, ICSE) held in March 2015 with memento, cash award & certificate. Siddhija Nair who is visually challenged was felicitated for writing and clearing her SSC examination with the help of a writer. Pookalam team captains Gopakumar Warriar and Thilakan were honoured for their 100 sq ft pookalam display at Thane Railway station in 2014 and 2015 respectively.

An information booklet was released during the function.

The function was jointly inaugurated by ATMA president G S Pillai, and Secretary Sashikumar Nair, ANMS Vice President K B Nair, and Secretary A B Mohandas and Suma Mukundan, Secretary of Kairali Samaj Kalwa.

Kollam Assissi's production, 'Ottamarathanal' won the audience's hearts with its emotional story of suspicion and jealousy that spoils the life of a married couple who had a love marriage and they spend 25 years with grudge and enmity in their hearts.



ANMS, KSK and ATMA jointly Releasing the information booklet during the function.



A scene from the Malayalam play *Ottamarathanal*.

Ultimately when the misunderstanding gets cleared and the couple want to spend the rest of their lives together, fate strikes one of them with illness

and no one can hold on to the time that has elapsed. The drama was very well acted by all the actors and appreciated by the viewers.

# Pampungal's Anniversary

■ Pampungal Publications celebrated their 21st Anniversary on November 14 at Kerala Bhavanam Auditorium in Matunga. Adv Padma Divakar, well known social activist, presided over the event while Mundoor Rajan gave the welcome speech. Rakhi Sunil was the recipient of Pampungal Publications' Vanitha Ratnam 2015 Award. Dr T R Raghavan handed the Award to Rakhi Sunil, while she was honoured with a shawl by novelist Vijaya Menon and Dr Jose George felicitated her with a floral bouquet. Dr T R Raghavan's 'Vayanayude Velicham', Vijaya Menon's 'Gange nee sakshi,' Sriratnan's English translation of 'Tasmai,' K N Shajikumar's 'Unmathatheruvu', Rajendran Poolakkal's 'Pazhjanmam', E Gopalakrishnan's 'kadalil ethattha puzhakai' 'Smarasada manansa' and 'Nagara kathakal' were released. These books were released by eminent Malayalees like P R Krishnan, Dr C M Sankarankutty, Sankar Thodupuzha, K G Vasanthakumar, Girijavallabhan, Dr Venugopal, Malayalabhumi Sasidharan Nair and Unni Varieth and the first copies handed over to K R Narayanan, Radha Guptan, Adv Prema Menon, Suresh Kumar Kottarakkara, Omana Sadanandan, Govindanunni, Ravi Varieth and Nirmala Mohan. Mavelikkara Radhakrishnan, Viswanathan Palloor were among the guests who attended the function. Velliman Balachandran proposed a vote of thanks. The event concluded with a flute recital by Ramachandran & Party. The event was compered by Vatsala.



Rakhi Sunil receives Pampungal Publication's Vanitharathnam Award 2015 from Dr TR. Raghavan



PR Krishnan releasing Dr TR Raghavan's Vayanayude Velicham handing over first copy to KR Narayanan



Girijavallabhan releasing Pazhjanmam by Rajendran Poolakkal handing over first copy to Omana Sadanandan



Students of Kalashri KNP Nambisan (Lalitha Kalalayam) presented a Mridanga Mela at Bharat Natya Mandir on November 14 as part of Childrens Day Programme conducted by Digvijay Music Troupe, Dombivili with Rajesh Nambisan leading on Mridangam.



Chief guest, Bhagavathars and Namasankeertana volunteers at the function.

## Bhajanotsavam

■ Namasankeerthana celebrated its 15th Bhajanotsavam on November 8 at Dombivli. R Radhakrishnan Chairman Clear Ship group was the chief guest. Dr. Krishna Kumar, Chairman of Namasankeertana said that the Trust has so far felicitated 100 Bhagavathars from various parts of the country. The Chairman also informed that the Trust will be widening its social commitment through educational aid to the deserving.



'Radhe Radhe Govinda' dance ballet by Pavitra Bhat and students of P.A. V. I Dombivli.

## Condolence Meeting

■ New Bombay Keraleeya Samiti Malad organised a condolence meeting on the sad and untimely demise of R Ratneswaran, Treasurer of the Samithi and a well known social worker of Malad. The members of the Samiti paid homage to the Malayalam actor Vilappil Madhu also who recently passed away.

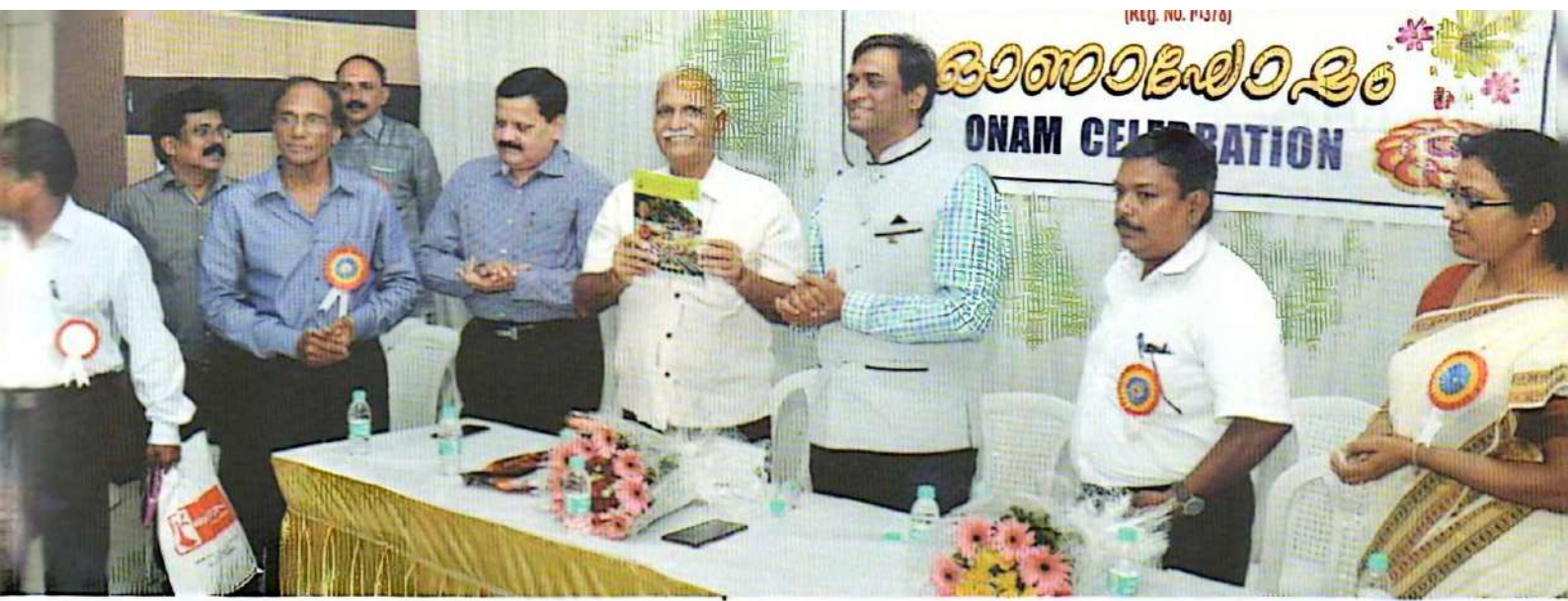


R Ratneswaran

## Wedding



Sajith (S/o. Mrs.Usha & Mr. Sekharankutty) Married Aathira (D/o. Mrs.Parvathy & Mr. Giridharan) on November 5<sup>th</sup> at Sreeparvathy Auditorium Thrissur and reception on November 22<sup>nd</sup> at Sree Narayana Mandira Samiti Auditorium, Nerul (W).



Book release during the function

## WEMA Onam

Wagle Estate Malayali Association celebrated Onam festival with various programs at St. Lawrence school auditorium. Various programs like Athapookala competition, Thiruvathira, classical dance, cinematic dance by Mudra Arts and Subhish Dance Academy were performed followed by orchestra.

Association President K V Kunjiraman inaugurated the celebration by lighting the traditional lamp along with Managing Committee members and Chief guest A S Madhavan of Warriar Foundation and Chanakya Radhakrishnan Pillai. P V Vijaykumar (Kerala In Mumbai), M Kumaran Nair, Adv. Prema Menon addressed the gathering. Cash awards given to SSC and HSC toppers and topper in Malayalam.



A S Madhavan of Warriar Foundation lighting the inaugural lamp.

Office bearers of various organization in Wagle Estate were felicitated. Dr.Srikanth Shinde MP (Kalyan Dombivali) was the guest of honour.

New books of Madhavan and Radhakrishnan Pillai were released in the function. Traditional Onasadya was also arranged.

## Mandala Puja

Sree Ayyappa Bhakta Sangham Marol will be conducting its Mandala Puja celebrations from December 18 to December 20 at Blossom Society Grounds, Marol. There will be offerings and pujas, Bhajans by devotees of Marol Ayyappa Bhakta Sangham, vilakku puja, Sampoorana Narayaneeyam parayanam, classical dance programmes by students of Radha Chandran and Geetha Vijayshankar and dance ballet 'Hariharasutha Charitam' by students of Kalakshetram Dombivali, directed by Kalashri Kalamandalam C Gopalakrishnan. The programme will conclude with annadanam and procession and Maha Arathi on December 20 evening.



Poothana Moksham - Kathakali performed during Kerala Piravi Celebrations by Thara Varma at Chembur. Accompaniments: Vocal Krishnamohan, Chenda/edakka - Kalashri Nambisan, Maddalam - Shankar.

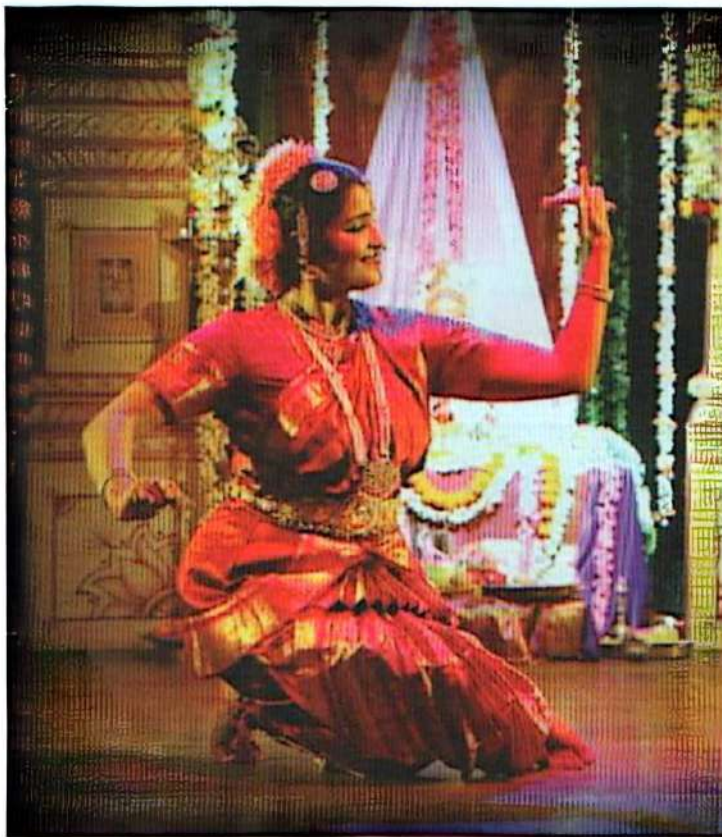
# Dance Festival

■ Mumbai based Upaasana Academy of Fine Arts gave a composite Bharatanatyam, Kathakali and Mohiniyattam performance at the Sri Shanmukhananda Fine arts and Sangeetha Sabha as part of the Sabha's dance festival in November. Directed and Choreographed by Smt Jayashree Nair, the ballet was on 'Radha Madhavam' depicting the divine love between Radha and Krishna. The ballet was an ensemble of different Indian classical dances such as Mohiniattam for Radha, Bharatanatyam for Krishna, Kathakali for Sakhi.

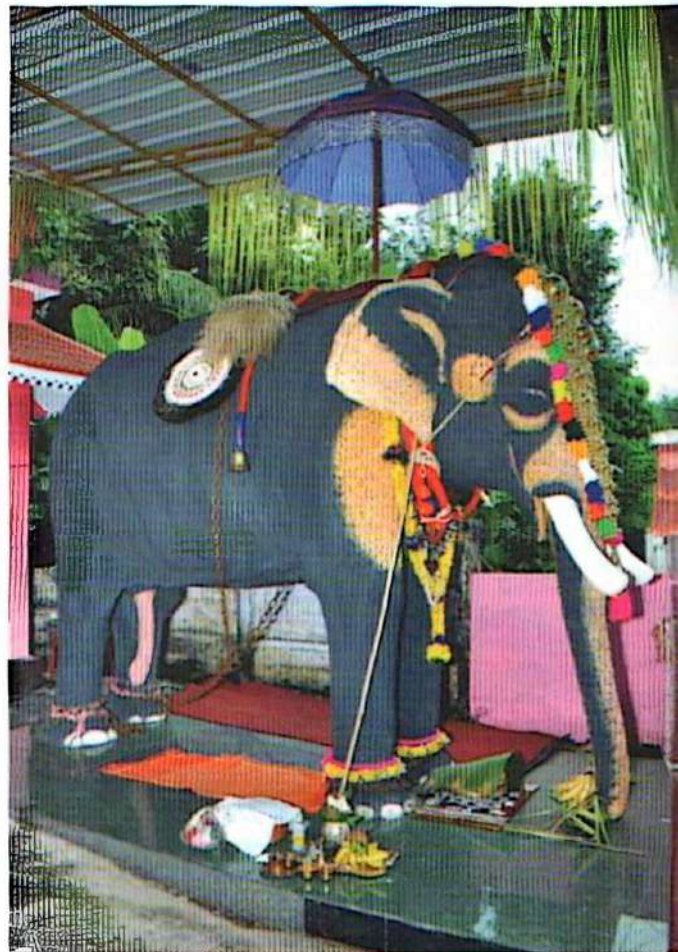
A day earlier Dr. Vijayantimala Bali, noted Bharatanatyam dancer, choreographer and yesteryear actress at the age of 79 years gave a solo performance on a skit from Ramayana 'Navavidha Rama Bhakthi'. She was noted for her films Sangam, Naya Daur, Paigham and Ganga Jamuna and an exponent of Bharata Natyam.



Radha Madhavam performance.



Anjali Institute of Bharata Natyam presented the debut Bharatanatyam recital of Lavanyakshi Uchil, disciple of Kalashri Guru Lata Surendra, at the Mysore Association Auditorium. Orchestral accompanists were: Nattuvangam by Kalashri Lata Surendra, Vocal by Shivaprasad, mridangam by Chandran, violin by Balasubramaniam, Lights and Sound by Sridhar.



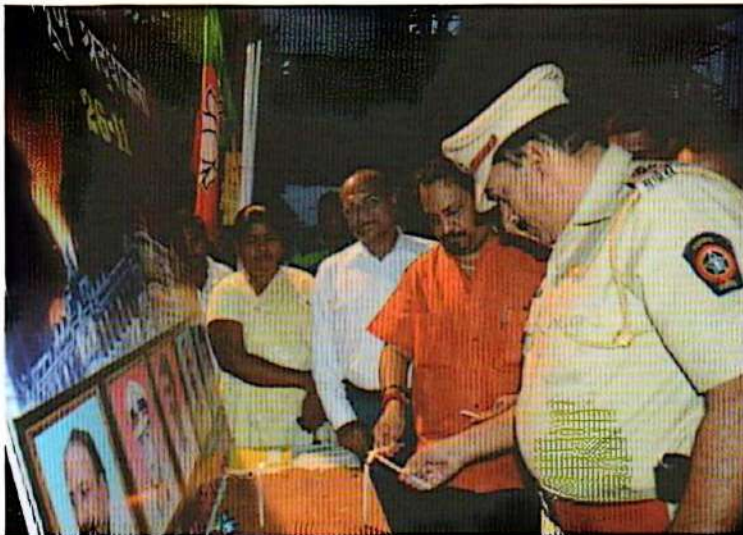
Fifth anniversary of the installation of Gajasilpam Gajakesari Ramanandan at Perinkulam in Palakkad on November 7. Gajakesari duly decorated with Kuda, Nettiattam, Aalavattam e:

# Felicitation

■ Bombay Keraleeya samiti, Malad felicitated Prof. Dr. Madhu Nair, of Patkar College, Goregaon, for receiving PhD from Mumbai University. The function was presided over by Adv. Padma Divakar, President, Bombay Keraleeya Samiti Malad. Secretary Balakrishnan welcomed the guest and Vice President V. Mukundan gave the vote of thanks. The function was attended by many prominent persons and representatives of various samajams. Govindanunni, Girija Vallabhan, Madhusudhan from Jogeshwari Welfare Association, Achuthan Nair from Ketkipada Malayali Samajam, Saidu Muhammed of Gramarathnam along with the committee members of Malad Malayali Samajam.



During the felicitation function.



BJP Vasai Road organised 26/11 Shradhanjali sabha in presence of Sr. Inspector Prakash Birajdaar (Manickpur Police Stn), Asst. Police Officer Uttamrao Kadam, KB Uttam Kumar.



Shivaling with jaladhara made out of puffed rice flakes (Aval pori) by devotee Mrs Lakshmi Moorthy, founder of Lakshmi Trading Co. at Ram Mandir, Bangur Nagar on the occasion of Karthiga Vilakku.



Swami Krishnananda Saraswathi of Ramadasa Ashram (seated on the right) during His Guru Swami Satyananda Saraswathi's Mahasamadhi celebrations from November 24 to November 29.



KSNA Chairman Soorya Krishnamoorthy addressing the gathering. Ad hoc Committee and Organising Committee members also on stage.

# KERALA FESTIVAL 2015 (Keralotsavam)

**T**he State of Kerala, more famous as the 'Gods own Country', is entering its 60<sup>th</sup> year. The Government of Kerala has planned a yearlong celebrations on this occasion. As a part of it, the Government, through its various Departments, like Sahitya Academy, Lalitha Kala Academy, Folklore Academy, Chalachitra (Film) Academy, Handicrafts Corporation, Department of Social Justice have joined hands under the common banner of the Tourism Department and Kerala Sangeetha Nataka Akademi (KSNA), have decided to extend its celebrations across the country, giving an opportunity to the citizens outside Kerala too to view and understand Kerala from closer angles. With this view 'Kerala Festival 2015' was organized on the three days of 20<sup>th</sup>, 21<sup>st</sup>



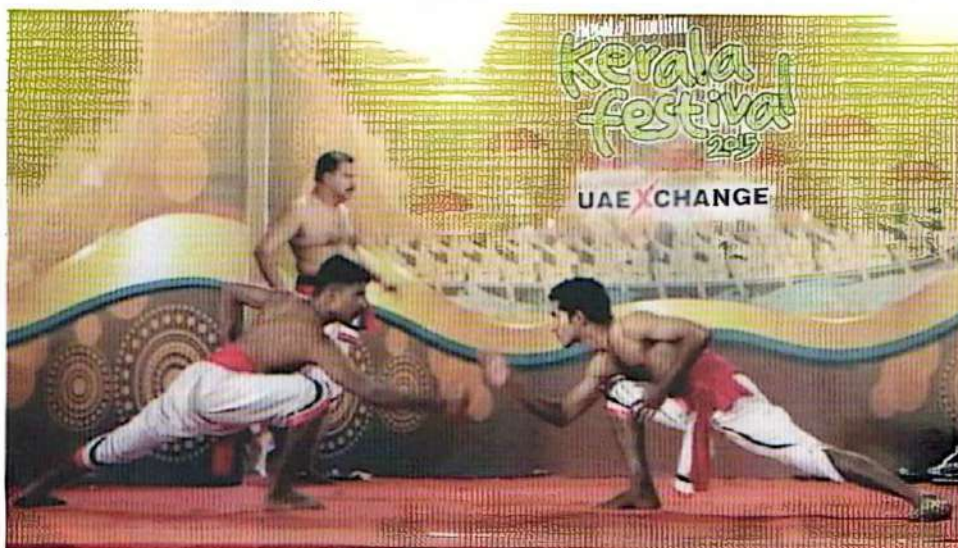
Rajan Vichare(MP), Sanjay Kelkar ( MLA), and Committee members during the inaugural lighting of the lamp.

and 22<sup>nd</sup> of November 2015 at Shivaji Ground, Thane West.

For this purpose, in the recent past,

the Western Zone Adhoc Committee of KSNA called a meeting of various Malayali organizations and other noted organizers, under the esteemed patronage and guidance of Soorya Krishnamoorthy (Chairman, KSNA). As was unanimously decided, a replica of a typical Kerala Village was created at the venue, where a non-Malayalee visitor could cherish the pleasantries of a Kerala village and Malayalee could cherish the good old nostalgic memories.

There a cross- section of a large variety of ethnic and rural and classical art life of Kerala were presented for the connoisseurs and laymen to behold and rejoice. Further, a good number of stalls were erected where the typical Kerala delicacies were served to tickle the taste buds of both gourmets and gourmands. Then, there were exhibition cum- sale of



Kalaripayattu



Various art forms of Kerala

books for the intellect seekers and of handicrafts and curios for people of such choices. To cut a long story short, the venue was converted into a "Poora paramb" (a carnival ground). Then there were stalls of the world-famous Kerala Ayurveda where the boons and benefits of the traditional healthcare was made available to all to look for it.

### Day One - Paithrukathanima

Each day had a different angle of presentation. Day one, that is Friday the 20<sup>th</sup>, was named as Heritage day ("paithrukathanima"). The warming up of the stage was done by a Chenda Melam by Anilkumar Poduval and party. The celebration started with an enthralling dance, a fusion of Mohiniattam, Bharatanatyam, and Kathakali, choreographed by none other than the master choreographer of the city, Guru Kalashree Kalamandalam C Gopalakrishnan and captivatingly presented by his disciples, the Students

of Kalakshethram, Dombivli. That itself amounted to a loud declaration of the great event to come on stage. Then there was a ballet, a visualization of a famous Malayalam poem 'Poothappatt', written by late Edassery Govinda Menon. The dancers Thara Varma and Nisha Gilbert had definitely done justice

Krishnamoorthy were on dais. Together they lit the auspicious stage lamp. All of them spoke high volumes about the excellence of organizing such a mammoth function. The KSNA Adhoc Committee President Shreekanth Nair, Coordinator P.D. Jayaprakash, Convenor Priya Varghese, Publicity Convenor E.S.

Sajeevan, Program Convenors Surendrababu, Muraleekrishnan, Madhu Nambiar, Jojo Thomas and Program Organizing Committee Members Kalamandalam Gopalakrishnan, Premdas, Adv. Padma Divakaran, Adv. Manmathan, Sashikumar Nair, Gopi Nair and the social dignitary P.R. Krishnan etc. were also on the stage.

After the cultural meet, the programme continued with *Kakkari Natakam* and *Padayani* both traditional rural art forms and the martial art of *Kalarippayatt* were also

presented on the stage by great artists who came from Kerala for this purpose.

### The Second Day Grama Mahima

The second day was christened as the



Kathakali performance by Thara Varma

to the poem.

That was followed by a meeting of luminaries of the area. The M.P. of Thane Rajan Vichare, M.L.A. Sanjay Kelkar and KSNA Chairman Soorya

Vallamkali tabloid





Village Day (*'Grama Mahima'*). The highlights of that day was Chakiar Koothu, the satirical preach, was presented by the prodigal boy Master K.P.Vishnu Bhattathirippad. Mohiniattam, Kerala's own classical dance form, Street Magic, Kalarippayatt, Theyyam and Naadan Pattu, the folk songs and ballads etc. It was quite satisfying to see that the stall around were eagerly crowded by the audience.

### The Third day *Naattu Polima*

Third day, named as the Rural Day (*'Naattu Polima'*) was a mix of Classical, ethnic and heritage programmes. The programme started early on the day, with folk ballads ritual hymns like *'thottam pattu'*, *'nhattu pattu'*, *'pulluvan pattu'* etc. and a dais of poets (*'Kaviyarangu'*).

The evening started with a tabloid presentation of *Vallamkali* (the famous boat race of Kerala), which must have taken the audience to the tranquil waters of Kerala lakes. Then there was a folk dance and a fusion dance. There was also a visualization of a poem of the legend romantic poet *Changampuzha*. The Mohiniattam that followed was mesmerizing. The platter dance (*'Kinnamkali'*), an art form on the verge of extinction was revived by a Dombivli housewife, Priyadatta Krishnan who trained girls from Bombay Yogakshema Sabha. The performance of the girls were really captivating. The *Sopanasangeetham* in the melodious voice of Kalashree Kalamandalam Gireesan and supported by the blessed rhythm artist, Anil Kumar Poduval on Edakka, was very invigorating. The *Kalarippayatt*, the martial art, was repeated on that day also on public demand. Then there was *Margamkali*, the traditional dance form evolved among Syrian Christians of

Mid-Kerala, which again was a great experience. This was followed by Kathakali, the prestigious contribution of Kerala to the world of Arts, led by Kalashree Kalamandalam Gopalakrishnan, and Thara Varma, Renjish Rajan, Nedumpilly Narayanan etc. The last item was a Kathaprasangam, a poetic story telling by A. Radhakrishnan.

The conclusion was a mammoth fireworks, which will definitely impress the eyes, ears and the psych of all reverberating till the next year *'Keralotsavam'*.

Another remarkable attraction of the function was the heartening attendance of a chain of great dignitaries like PWD and Guardian Minister, Eknath Shinde, Mayor of Thane. Sanjay More, Prathap Sarnaik (MLA), Sanjeev Naik (Ex MP), Ms Swati Kale (GM- MTDC) to name a few. Not only did they bless the

occasion with their esteemed presence and kind words praising the organizers for creating the ambience of Kerala an the almost perfection in the arrangements of programmes, but the enthusiasm shown by all of them to liberally extend any kind of support in all such programmes in future, was a morale booster to all those who sweated and toiled days together to make it a success.

The turnout of audience, including noted connoisseurs of the city was highly encouraging to the organizers and is an evidence of the grand success it earned, to such extent that the *'Keralotsavam'* is here to stay in future years, if we are to believe Soorya Krishnamoorthy, Chairman, KSNA, who represented Kerala Government.

*Prepared by Kunnam Vishnu with the inputs of: E.S. Sajeewan, Premdas and M. Thomas* ■

**Wish You Merry Christmas & Prosperous New Year**

**Thankamma Idiculla**  
Assistant Development,  
Commissioner Seepz,  
Add: N.G.Complex, Military Road

**Idiculla John**  
*Business Man*  
I.T. Engineering Center, Shop No.5,  
New Malinee Co-op Hsg.Soc.Ltd, Mahakali Caves  
Road, Andheri (E), Mumbai-400093.

# New parties cut inroads to local governments

Since India won its political freedom till the seventies, state assemblies and lower house of the parliament became the arena for the political parties while the local governments were kept for non-political groups. Party flags and symbols were a strict no-no for local body elections but gradually the political parties made inroads into them. This exercise helped them to assuage their influence among the local population that would be handy for bigger elections.

governments in the state of Kerala, while the whole of India was closely watching the results and the aftermath of Bihar elections, one local government, the Panchayat of Kizhakkambalam in the Ernakulam district, stealthily rode to a new pattern, sending all political parties into shivers.

A manufacturing company, started in 1968 with just eight workmen manufacturing Aluminium products a few decades ago, now employing about 15,500 persons, silently worked their way to power by providing facilities to the common men while the local government



Sabu M Jacob, MD of KiteX

the candidates put up by the company won 17 wards, leaving the remaining to the Social Democratic Party of India and Indian Union Muslim League. The most prominent political party of Kerala, the CPI (M), drew a blank. In seven wards, CPI(M) could get less than 100 votes.

The state known for its militant trade unionism, could not anticipate this move. The KiteX Unit employing 7,000 people locally, does not have a labour union. The company did not form a political party but floated a society, Twenty20 by name, under the Charitable Society's Act, in 2013. Companies operating in that region were fighting a political battle and the Coke had to close their plant. The Panchayat was strangulating KiteX too, accusing it of diverting its contaminating water bodies to the locality and hence the company to stop production. The Pollution Control Board and the High Court issued judgements in favour of the company and the latter asked the Panchayat to renew the licence. The Panchayat did not do so and the company is functioning without the necessary permits, taking umbrage of 'deemed licence'.

KiteX is said to have spent during the last two and a half years about Rs.30 crore out of their Corporate Social Responsibility Funds to provide tube wells, toilets, medical relief to the poor, water taps, wedding assistance, free ambulance services and five day evening market where house hold items for half the market prices. All these happened when Panchayat allowed their budgetary funds to lapse. Above all KiteX and their subsidiaries are the biggest job providers of the district and they provide free food to all their employees, who are on permanent basis from the day they join in. The company is also planning to introduce a cartel of 40 auto rikshaws to stop the private rikshaws fleecing the passengers.

While the politicians warn that once the company is entrenched with power, their charitable activities would cease, the public say they are ready to wait to evaluate their policies. ■



Victory Rally

After approximately forty years, now it appears Kerala is showing the way to reverse or return to the initial trend. In the recent elections to the local

controlled by Congress Party, responsible for providing the facilities but sleeping over them, and stole the heart of the people. Out of the 19 wards,

## Gouri Amma becomes Goddess

Former Communist Minister and leader of JSS, K R Gouri Amma became goddess recently. She was worshipped during a Naari pooja event in Kandamangalam Rajarajeswari Mahadevi Temple in Cherthala. In a specially decorated mandapam, she was offered pooja by the Chief Tantri Koryathode Balakrishnan and chief priest P K Chandradas.

Gouri Amma was received by Devaswom President P D Gagarin and secretary Ramachandran Kaipparisseril with poornakumbham and temple vadyamelam.

Gowri Amma had her primary education in a school run by the devaswom and later she helped the school to develop in many ways using her political influence.





# ഈഷീ കേശം



**കുനം വിഷ്ണു**

പൗരാണിക കാലത്തും പിന്നീടും ഹിന്ദുക്കളെ സംബന്ധിച്ചിടത്തോളം ഏറ്റവും പ്രാധാന്യമേറിയ തീർത്ഥയാത്ര ചതുർധാമയാത്രയാണ്. ചതുർധാമങ്ങളെന്നുവെച്ചാൽ, ഭാരതത്തിന്റെ നാലു പ്രദേശങ്ങളിലായി കിടക്കുന്ന നാലു ക്ഷേത്രങ്ങൾ. ബംഗാൾ ഉൾക്കടലിന്റെ വടക്കെ കരയിലുള്ള, കലിംഗത്തിലെ (ഇന്നത്തെ ഒഡീഷ) പുരി, ബംഗാൾ ഉൾക്കടലിന്റെതന്നെ

പടിഞ്ഞാറെ കരയിലുള്ള (ഇന്നത്തെ തമിഴ്നാട്) രാമേശ്വരം, അറബിക്കടലിന്റെ തീരത്ത് ഗുജറാത്തിലുള്ള ദ്വാരകയിലെ ദ്വാദാകാധീശ ക്ഷേത്രം, ഇന്നത്തെ ഉത്തരാഖണ്ഡ് സംസ്ഥാനത്തുള്ള ബദരിവനത്തിലുള്ള ബദരീനാഥ ക്ഷേത്രം. ഭൂമിശാസ്ത്രപരമായി വളരെ കൗതുകമുള്ള രീതിയിലാണ് ഇവയുടെ കിടപ്പ്. ബദരിയും രാമേശ്വരവും ഒരേ അക്ഷാംശ രേഖയിൽ കിടക്കുമ്പോൾ, ദ്വാദകയും പുരിയും ഒരേ രേഖാംശത്തിലാണ് സ്ഥിതി ചെയ്യുന്നത്, ഒരു ഗണനചിഹ്നം പോലെ(+). ഇവയിൽ ബദരിയും ദ്വാദകയും പുരിയും വിഷ്ണുക്ഷേത്രങ്ങളാണെങ്കിൽ, രാമേശ്വരത്തേക്ക് ശ്രീരാമൻ പുജിച്ച ശിവക്ഷേത്രമാണ്.

ബുദ്ധമതവും ജൈനമതവും ഭാരതം കീഴടക്കി നിന്നിരുന്ന കാലത്ത്, സനാതന ധർമ്മത്തിന്റെ അഥവാ ഹിന്ദുമതത്തിന്റെ പ്രാധാന്യം മനസ്സിലാക്കി കൊടുക്കാനും അതിന് പുതിയ ഉണർവും ഓജസ്സും നൽകി പുനരുദ്ധരിക്കാനും തന്റെ ജീവിതം ഉഴിഞ്ഞുവെച്ച, സർവ്വജ്ഞപിതാ നേടിയ ആദി ശങ്കരൻ ഈ നാലു തീർത്ഥങ്ങളുടെ പ്രാധാന്യം മനസ്സിലാക്കി അതിനടുത്തായി നാലു സന്യാസിമഠങ്ങൾ സ്ഥാപിച്ചു. ശങ്കരപിതാമഹർ എന്ന അപരനാമത്താൽ അവ അറിയപ്പെടുന്നു. ബദരിനാഥ മഠത്തിനടുത്തുള്ള ജ്യോതിർ മഠം, പുരിയിലെ ഗോവർദ്ധന മഠം, ശൃംഗേരിയിലെ ശാരദാപിതാ, ദ്വാദകയിലുള്ള ദ്വാദകാപിതാ എന്നിവയാണവ. (അതിനുശേഷം ഭാരതത്തിൽ പലയിടത്തും സന്യാസിമഠങ്ങൾ ഉണ്ടായിട്ടുണ്ട്. തമിഴ്നാട്ടിലെ കാഞ്ചീപുര



**Statue of Shiva**

ത്തുള്ള കാഞ്ചികാമകോടി, തൃശ്ശൂരിലുള്ള ബ്രഹ്മസമം എന്നിങ്ങനെ.) അക്കാലത്ത് ശങ്കരാചാര്യർ ആരംഭിച്ചതായിരിക്കാം ഈ നാലു ക്ഷേത്രങ്ങളേയും കൂട്ടിയിണക്കിയ ചതുർധാമയാത്ര. ഒരു ശരിയായ ഹിന്ദു ഈ നാലു പ്രധാനതീർത്ഥങ്ങളും ജീവിതത്തിൽ ഒരിക്കലേകിലും ദർശിക്കേണ്ടതാണെന്ന് വിശ്വസിക്കപ്പെടുന്നു. അതിന് ആഗ്രഹം മാത്രം പോരാ, ഭാഗ്യവും വേണം എന്നു വിശ്വസിക്കുന്നവരുമുണ്ട്. (ആ നിലയ്ക്ക് ഞാൻ ഭാഗ്യവാനാണ്. ആ തീർത്ഥയാത്രാഭാഗ്യങ്ങളെ കുറിച്ച് ഇനി ഒരിക്കൽ എഴുതാം). പണ്ടെല്ലാം കാൽനടയായിമാത്രം നടത്തിയിരുന്ന ആ തീർത്ഥയാത്രകൾ, വാഹനങ്ങളും യാത്രാസൗകര്യങ്ങളും പുരോഗമിച്ചതിനാൽ, വേണമെന്ന് ആഗ്രഹിക്കുന്നവർക്ക് നേടിയെടുക്കാവുന്നതേയുള്ളൂ.

ഇതിനോട് ഏറെക്കറെ സദ്യശമായ മറ്റൊരു ചതുർധാമയാത്രയാണ് എന്റെ പ്രതിപാദ്യ വിഷയം. ദേവഭൂമിയായ ഹിമാലയത്തിലെ നാലു പ്രധാന തീർത്ഥാടനകേന്ദ്രങ്ങളിലേക്കുള്ള



**Lakshman Jhoola - a side view**

പുണ്യയാത്രയ്ക്കും 'ചതുർധാം യാത്ര'യെന്നാണ് പറയുന്നത്. 'ചോട്ടാ ചാർധാം' എന്ന പേരിൽ അറിയപ്പെടുന്ന ആ നാലു തീർത്ഥങ്ങൾ ഗംഗോത്രി, യമുനോത്രി, ബദരിനാഥ്, കേദാർനാഥ് എന്നിവയാണ്. ആ നാലു പുണ്യദർശനകേന്ദ്രങ്ങളിൽ പോകുന്നതിന് 'യാത്ര' എന്നു മാത്രമാണ് അന്നാട്ടുകാർ പറയുക. ഉത്തരാഖണ്ഡ് അഥവാ ഉത്തരാഖണ്ഡ് സംസ്ഥാനത്തിൽപ്പെട്ട, ഹിമാലയത്തിലെ ശിവാലിക് ഭാഗങ്ങളിൽ പരന്നു കിടക്കുന്ന ആ നാലു ക്ഷേത്രങ്ങൾ അതിസാഹസികമായ യാത്രകളിൽക്കൂടി മാത്രമേ സാധിക്കുകയുള്ളൂ എന്നത് ആ യാത്രയുടെ ആസാദ്യതയും ഭക്തിയുടെ പാരവശ്യവും വർദ്ധിപ്പിക്കുന്നു. വർഷത്തിൽ ആറുമാസത്തോളം മഞ്ഞ് മൂടിയും അചിന്ത്യമായ ധൈര്യം മൂലവും മനുഷ്യർക്ക് എത്തിപ്പെടാൻ കഴിയാത്ത ആ ഭാഗങ്ങൾ യാത്രാസിസണിൽ (ഏപ്രിൽ അവസാനം മുതൽ ഒക്ടോബർ മദ്ധ്യംവരെ) മാത്രമേ തീർത്ഥാടകർക്കായി തുറന്നു കൊടുക്കാറുള്ളൂ എന്നത് അതിന്റെ ആകർഷണീയത വർദ്ധിപ്പിക്കുന്നു.

**ഗഡ്വാൾ**

ഏതുനാട്ടിലേയ്ക്കായാലും പോകുന്നതിനു മുമ്പ് ആ നാടിനെ പറ്റി അല്പമെങ്കിലും അറിയാൻ ശ്രമിക്കുന്നത് നല്ലതാണ് എന്നാണല്ലോ പറയുക. 1990-ൽ ഇന്ത്യയിലെ ഏറ്റവും വലിയ സംസ്ഥാനമായ ഉത്തരപ്രദേശിനെ രണ്ടായി ഭാഗിച്ച്, അതിലെ വടക്കൻ ഭാഗങ്ങളെയെല്ലാം ചേർത്ത് ഉത്തരാഖണ്ഡ് എന്ന പേരിൽ ഒരു സംസ്ഥാനം ഉണ്ടാക്കി. പിന്നീട് സംസ്ഥാനത്തിന്റെ പേര് ഉത്തരാഖണ്ഡ് എന്നാക്കി മാറ്റി. അതിലെ പ്രധാനഭാഗങ്ങൾ ഹിമാലയത്തിന്റെ താഴ്ന്ന പ്രദേശങ്ങളായ ശിവാലിക് മലനിരകളാണ്. ശിവാലിക് മലനിരകളിലെ പടിഞ്ഞാറൻ ഭാഗത്തെ ഗഡ്വാൾ എന്നും കിഴക്കുവശങ്ങളെ കുമയൂൺ എന്നുമാണ് പറയുക. കുമയൂൺ പ്രദേശം നൈനിത്താൾ, അൽമോറ, റാണികേത്, കൗസാനി, ജിംകോർബറ്റ് നാഷണൽ പാർക്ക് തുടങ്ങിയ വിനോദയാത്രകൾക്ക് പേരുകേട്ട സ്ഥലമാണ്. ഗഡ്വാൾ പുണ്യഭൂമിക്കാണ് പ്രസിദ്ധമായിട്ടുള്ളത്.

ഗഡ്വാൾ എന്നത് ദേവഭൂമിയായാണ് അറിയപ്പെടുന്നത്. ഹിന്ദുപുരാണങ്ങളിലെ പലപല സംഭവങ്ങളും നടന്ന സ്ഥലമാകയാലാണ് അതിനെ ദേവഭൂമിയെന്നു വിളിക്കുന്നത്. ഭക്തനായ ഒരു ഹിന്ദുവിന്റെ തീർത്ഥാടനമോഹങ്ങളായ നിരവധി കേന്ദ്രങ്ങൾ അവിടെയാണുള്ളത്. ഗംഗോത്രി, യമുനോത്രി, ബദരിനാഥ്, കേദാർനാഥ്, ഋഷീകേശ്, ഹരിദാർ, ഉത്തരകാശി, ഗൃപ്തകാശി, ജോഷിമറ്റ് തുടങ്ങി എത്രയോ സ്ഥലങ്ങൾ അവിടെയാണുള്ളത്. ആ പ്രദേശങ്ങളിൽ അന്നാട്ടുകാർക്കൊക്കെ അധികം കാണുക സന്യാസിമാരെയും അവധൂതരെയുമാണ്. താടിയും ജടയും വിഭൂതി പുശിയ ശരീരവും തുട്രാക്ഷമാലയും ദണ്ഡും കമണ്ഡലവും മറ്റും ധരിച്ച് അവിശ്വസനീയമായ അതിശൈത്യത്തെ വെല്ലുവിളിച്ച് അല്പവസ്ത്രധാരികളായി, പ്രാർത്ഥനയിലും തപസ്സിലും (ചിലർ കണ്ഠാവിലും) ലയിച്ച്

നടക്കുന്നവർ.

മനുഷ്യവാസം കുറഞ്ഞ, ചെങ്കുത്തായ മലമ്പ്രദേശങ്ങളാണ് ഉത്തരാഖണ്ഡ് സംസ്ഥാനം. ഉത്തരാഖണ്ഡിന്റെ തലസ്ഥാനം ഡെറാഡൂൺ ആണ്. ഗഡ്വാൾപ്രദേശത്തെ പ്രധാനനഗരം മൂസ്സോറിയും ആണ്. 'ദൈവത്തിന്റെ സ്വന്തം നാട്' എന്ന് അഹന്തയോടെ സ്വയം അവകാശപ്പെടുന്നുണ്ടെങ്കിലും, പ്രകൃതിയുടെ വരദാനങ്ങളെ പുറംകാലുകൊണ്ട് തട്ടി നശിപ്പിച്ച ജനങ്ങൾ വാഴുന്ന, അസുരാത്മക്കളായ നേതാക്കളാൽ ചവിട്ടി മെതിക്കപ്പെട്ട നാടായിത്തീർന്നു കേരളം എന്നതല്ലേ വാസ്തവം? എന്നാൽ ഇപ്പോഴും ദേവസാന്നിദ്ധ്യം അനുഭവിച്ചറിയാനാവുന്ന നാടാണ് ദേവഭൂമി ഉത്തരാഖണ്ഡ്. ഗഡ്വാളി എന്ന ഹിന്ദിയോട് അടുപ്പമുള്ള ഒരു പ്രത്യേകതരം ഭാഷ സംസാരിക്കുന്ന ഏതാനും ശാന്തപ്രകൃതരായ കൃഷിക്കാരും ഇടയരും മാത്രമാണ് അവിടെ ഉള്ളത്. പിന്നെ ആർഷഭൂമയിൽനിന്നു വന്ന കുറെ സന്യാസിമാരും. (യാദൃച്ഛികമായി പറയട്ടെ, സംസ്കൃതം മാതൃഭാഷയായ ഏതാനും ഗോത്രക്കാരും ആ നാട്ടിലുണ്ടത്രെ.)

സംസ്കൃതത്തിൽ ആ പ്രദേശത്തെ 'കേദാർഖണ്ഡ്' എന്നാണത്രെ വിളിക്കുന്നത്. സമതലപ്രദേശങ്ങൾ ഏറെക്കുറെ ഇല്ലെന്നു പറയാം. എല്ലാം കുന്നുകളും ചരിവുകളും മാത്രം. ചില കൊടുമുടികൾ സ്വർഗ്ഗവാതിലിൽ സാഷ്ടാംഗപ്രണാമം ചെയ്യാൻ ഒരുങ്ങുന്നതുപോലെ, ആകാശത്തിന്റെ അഗാധതകളിൽ കുത്തിക്കയറിയിരിക്കുന്നു. അവയുടെ അടിഭാഗം പാതാളത്തിലെ



**River Ganga at Rishikesh**

വിടെയോ വേരുറച്ചിരിക്കുന്നു. കേട്ടാൽ അതിശയോക്തിയാണെന്നു തോന്നുമെങ്കിലും. അതിന്റെ തീവ്രത നേരിൽക്കണ്ടാൽ മാത്രമേ വിശ്വസിക്കാനാകൂ. ചില കുന്നുകൾ ശിവലിംഗം പോലെ ശാന്തഭാവിക്കളാണ്. ശിവാഭരണമായ സർപ്പങ്ങളെപ്പോലെ ചിലതിനെ ചുറ്റി റോഡുകൾ, മിക്കതിലും ശിവജടപോലെ തിങ്ങി നിറഞ്ഞ വനം. ചില കുന്നുകളുടെ നെറുകയിൽ ശിവവിഭൂതി പോലെ വെളുത്ത മഞ്ഞ്. അവിടവിടെ ശിവസ്തുതി പാടി താണുവന്നുത്തം ചെയ്യുന്ന അരുവികൾ. എവിടെ നോക്കിയാലും എല്ലാം ശിവമയം. ഏതു റോഡിലായാലും ഒരു ഭാഗത്ത് തല ചുറ്റിയേക്കാവുന്ന അഗാധഗർത്തങ്ങളും മറ്റുഭാഗത്ത് കഴുത്തുള്ളൂക്കുന്ന ഉയരത്തിൽ കൊടുമുടികളും. ഇതാണ് ഉത്തരാഖണ്ഡിന്റെ ഏകദേശപ്രകൃതം. അതു വേറെ ഒരു ലോകംതന്നെയാണ്, ദേവന്മാരുടെ ലോകം. ഭൂമിയിൽ ശരീരത്തിനും മനസ്സിനും ആത്മാവിനും ഒരുപോലെ ലഭിക്കുന്ന ഒരേയൊരു പ്രദേശം. അവിടെ എത്തണമെങ്കിൽ പണവും സൗകര്യങ്ങളും മോഹവും മാത്രം പോരാ, ഭാഗ്യവും ദൈവാനുഗ്രഹവും വേണം.

**ഋഷീ കേശം**

അവസാനം ഞങ്ങൾക്കും ആ ഭാഗ്യമുണ്ടായി. എന്റെ കുടുംബവും ഭാര്യാസഹോദരന്മാരുടെ കുടുംബങ്ങളും ഉൾപ്പെടെ എട്ടുപേരുള്ള ഒരു സംഘമായി ദൽഹിയിലെ നോയ്ഡയിൽ നിന്നാണ് ഞങ്ങൾ യാത്ര തിരിക്കുന്നത്. ഞങ്ങളെ കൂടാതെ ബസ്സിന്റെ ഡ്രൈവറും കിളിയും ദക്ഷിണേന്ത്യൻ ഭക്ഷണം പാകം ചെയ്യുന്ന ഒരു പാചകക്കാരനും സഹായിയും - അങ്ങനെ

മൊത്തം പന്ത്രണ്ട് പേരാണ് ടീമിലുള്ളത്. പരിചയമില്ലാത്ത കാലാവസ്ഥയും രീതികളുമാകയാൽ വയറിന് പറ്റുന്ന ഭക്ഷണം കിട്ടുക എന്നത് ശരീരത്തിനും ആരോഗ്യത്തിനും ഒഴിച്ചുകൂടാൻ വയ്യാത്തതാണ്. അതിനാലാണ് പറ്റിയ ഒരു പാചകക്കാരനെ ഒപ്പം കൊണ്ടുനടക്കുന്നത്. പാചകക്കാരൻ വേണ്ട പാത്രങ്ങളും സ്കൂവും ഗ്യാസും പലവ്യഞ്ജനങ്ങളും പച്ചക്കറികളും കരുതിയിരുന്നു. എവിടെയും സമയമായാൽ ഭക്ഷണം പാചകം ചെയ്യാനും ചൂടോടെ വിളമ്പാനും അയാൾ തയ്യാർ.

അതിരാവിലെതന്നെ ഞങ്ങളുടെ പ്രത്യേകവാഹനം ദൽഹി വിട്ടു. വഴിയിൽ വളരെ നല്ല ഭക്ഷണശാലയുണ്ടെന്നും അവിടെയാകാം പ്രാതലെന്നും ഡ്രൈവർ പറഞ്ഞു. എട്ടരയോടെ ആ ഒറ്റപ്പെട്ട ഭക്ഷണശാലയ്ക്കു മുന്നിൽ ബസ് നിർത്തി. സാരഥി പറഞ്ഞത് ശരിയാണ്. വളരെ നല്ല റെസ്റ്റോറന്റിന്റെ മുമ്പിൽ പുൽത്തകിടിയും അതിമനോഹരമായ പുന്തോട്ടവും, ചില ജലധാരായന്ത്രങ്ങളും. പുൽത്തകിടിയിൽ മൂയൽ. അടുത്തു ചില കുടുക്ളിൽ മൃഗശാലയിലെപ്പോലെ ചില മൃഗങ്ങൾ. കുട്ടികൾക്ക് ഓടി കളിക്കാൻ സ്ഥലം. വൃത്തിയുള്ള ശൗചാലയങ്ങൾ. ഇതിനെല്ലാം പുറമെ സാദിഷ്ഠ്യമായ ഭക്ഷണവും. വയറും മനസ്സും നിറഞ്ഞാണ് ബസ്സിൽ തിരിച്ചു കയറിയത്.

ബസ് നേരെ ഋഷികേശത്തെ ലക്ഷ്യമാക്കി യാത്ര തുടർന്നു. ഗാസിയാബാദ്, മീററ്റ് തുടങ്ങിയ നഗരങ്ങൾ ഉത്തരപ്രദേശാണെന്നു വിളിച്ചു പറയും. വീതി കുറഞ്ഞ വഴികളും ഓട്ടോറിക്ഷ



A view from Rishikesh

താരതമ്യേന ചെറിയ ഇറക്കങ്ങളുമായിരിക്കും ഇനിമുതൽ, എ സാരഥി പറഞ്ഞുതന്നു. സുഖകരമായ കാലാവസ്ഥ. അടുര ലക്ഷ്യം ഋഷികേശമാണ്. ഡെറാഡൂണിലെ ഒരു ചെറി നഗരമാണിത്. ഒരു ലക്ഷത്തിലേറെപേർ സ്ഥിരം താമസിക്കുന്ന ഉത്തരാഖണ്ഡിലെ ഏഴാമത്തെ നഗരം. സഹിക്കാവുന്ന തണുപ്പും ചൂടും മാത്രമുള്ള സ്ഥലം, സമുദ്രനിരപ്പിൽനിന്ന് 1745 അളയരത്തിൽ. ദൽഹിയിൽനിന്ന് റോഡുമാർഗ്ഗവെ റെയിൽമാർഗ്ഗവും ഋഷികേശിൽ എത്തിപ്പെടാം.

ഹിമാലയൻ യാത്രകളുടെ പ്രവേശനകവാടമാണ് ഋഷികേശം. ഹിമാലയൻ യാത്ര പുറപ്പെടുന്ന ഏതൊരാളും ഔദ്യോഗികമായ അനുവാദം വാങ്ങിയിരിക്കണമെന്നാണ് സംസ്ഥാനസർക്കാരിന്റെ നിയമം. യാത്രക്കിടയിൽ എവിടെവെച്ചും പരിശോധന ഉണ്ടാകാനിടയുണ്ടെന്നു സൂചനയായ അനുവാദമില്ലെങ്കിൽ അറസ്റ്റു ചെയ്യപ്പെടാൻ വൈസൻസ് നൽകുന്ന സർക്കാർ ഓഫീസ് അവിടെയാണെന്നു ഇക്കാര്യത്തിൽ നല്ല മുൻപരിചയമുള്ള ഡ്രൈവർ ഞങ്ങളുടെ മുഴുവൻ പേരും മേൽവിലാസവും വാങ്ങി, അനുമതി വാങ്ങാൻ പോയി. ഞങ്ങൾ പാചകക്കാരനോട് ഉച്ചഭക്ഷണം ശരിയാക്കാൻ പറഞ്ഞ്, ചുറ്റിക്കറങ്ങാൻ പോയി.

ഋഷികേശത്തിന് ആ നാമം വരാൻ കാരണം ഋഷികേശം (ജട) പോലെ തിങ്ങിനിറഞ്ഞ കാടുപിടിച്ച പ്രദേശമാണെന്നാണോ ആ വോ? അതിനു വേറൊരു ഐതിഹ്യമുണ്ടെന്ന് റൈറ്റർ എന്ന പേരുള്ള ഒരു മഹാമുനി മഹാവിഷ്ണുവിന്റെ അത്യഗ്രമായി തപസ്സു ചെയ്തു. തപസ്സു ചെയ്യാൻ ഗംഗാതീരത്തു പറ്റിയ സ്ഥലം കണ്ടെത്തിയത് ഇവിടെയാണെന്ന് മഹാവിഷ്ണുവിന്റെ പേരായ ഹൃഷികേശം എന്നു വിളിച്ചാണ് മുനിയുടെ തപസ്സ്. തപസ്സുകൊണ്ട് വിഷ്ണു പ്രത്യക്ഷപ്പെട്ടപ്പോൾ, ആ സ്ഥലത്ത് ഹൃഷികേശ പ്രാർത്ഥനയുടെ അനുരണനം ബാക്കിയായിരുന്നു. അങ്ങനെ അവിടെ ഹൃഷികേശം അഥവാ ഋഷികേശം ആയതാണത്രെ. സംസ്കൃതത്തിൽ ഹൃഷികേശം എന്നാൽ ഇന്ദ്രിയ നിയന്താവ് എന്നാണല്ലോ. അങ്ങനെയാണെങ്കിൽ ആ സ്ഥലനാമം അനർത്ഥം തന്നെ. ആ അന്തരീക്ഷത്തിലെ സുഖശീതോഷ്ണതയും, കളകളുടെ സംഗീതം പൊഴിച്ച് ശാന്തമായ (ചിലപ്പോൾ ഭീതിദമാണെങ്കിലും) ഒഴുകുന്ന ഗംഗയും ചുറ്റുമുള്ള വനത്തിലെ നിതാന്തശാന്തിയും ഇന്ദ്രിയങ്ങളെ അടക്കി നിർത്താനുള്ള ചുറ്റുപാടുകൾ ഒരുക്കുന്നു. നമ്മുടെ പുരാണങ്ങളിലെ സപ്തർഷികൾ ഉൾപ്പെടെയുള്ള ഒരുപാടു മഹാമുനിമാർ തപസ്സ് ചെയ്ത സ്ഥലമാണ് ഋഷികേശം. പണ്ഡിതനായ രാവണന്റെ വധിച്ച പാപം തീർക്കാൻ ശ്രീരാമൻ ഭാരതക്കളോടൊപ്പം ഇവിടെ വന്നു തപസ്സു ചെയ്തത്രെ. ഇന്നത്തെ നഗരം സ്ഥിതി ചെയ്യുന്ന സ്ഥലം ലക്ഷ്മണൻ തപസ്സു ചെയ്ത സ്ഥലത്തിനാണ് (ലക്ഷ്മണക്ഷേത്രത്തിനു) ചുറ്റുമാണ്. നദിയുടെ അല്പം താഴെ ശ്രീരാമനും അതിനു താഴെ ഭരതനും പിന്നെ ശത്രുഘ്നനും അവരവർ തപസ്സുചെയ്ത ഇടങ്ങളിൽ ക്ഷേത്രങ്ങളുണ്ട്.

ആ ക്ഷേത്രങ്ങളെല്ലാം പരിശുദ്ധയായി ഒഴുകുന്ന ഗംഗാനദിയുടെ കരയിലാണ്. കണ്ണീരുപോലെ തെളിഞ്ഞ, നല്ല തണുപ്പുള്ള വെള്ളം. സാമാന്യം നല്ല ഒഴുകുന്നുണ്ട്. ആ നദിക്കു



കളും ഉന്തുവണ്ടികളും തിങ്ങി നിറഞ്ഞ ബസ്സുകളും ഓവർ ലോഡ് കയറ്റിയ ലോറികളും ട്രാക്ടറുകളും പശുക്കളും കഴുതകളും നിറഞ്ഞൊഴുകുന്ന മനുഷ്യരും. വൃത്തി, ചിട്ട എന്നൊന്നുമില്ല. ഒരു ശരാശരി ഉത്തരേന്ത്യൻ നഗരം.

കുറെകൂടി വനപ്പോൾ വൃത്തിയും വീതിയുമുള്ള റോഡുകൾ. "നാം ഉത്തർപ്രദേശ് വിട്ടിരിക്കുന്നു," ഡ്രൈവർ പറഞ്ഞു. വൈകാതെ ഒരു നഗരത്തിലെത്തി. അത് റൂർക്കിയാണ്. ഉത്തരാഖണ്ഡിലെ ആദ്യനഗരം. വ്യത്യസ്തം ആരും പ്രത്യേകം ശ്രദ്ധിക്കും. വൃത്തിയും ഒരുക്കവുമുള്ള ഒരു കൊച്ചുപട്ടണം. ഇന്ത്യയിലെ ആദ്യത്തെ മിലിറ്ററി കന്റോൺമെന്റ് ഇവിടെയാണ്. അതിപ്പോഴും നില നിൽക്കുന്നു. ബംഗാൾ സാപ്പൈപ്പ്സ് എന്ന എം ഇ എസ് ഗ്രൂപ്പിന്റെ ആസ്ഥാനം. റൂർക്കി യൂണിവേഴ്സിറ്റിയും റൂർക്കി ഐ ഐ ടിയും ഈ നഗരത്തിന്റെ പേർ ഇന്ത്യയുടെ വിദ്യാഭ്യാസഭൂപടത്തിലും കൊണ്ടുവന്നു. അവിടെ ബസ് അല്പനേരം നിർത്തി ഡ്രൈവർ ഇറങ്ങി പോയപ്പോൾ, ഞങ്ങളുടെ കൂക്ക് അവിടെനിന്ന് കുറെ പച്ചക്കറികളും പലവ്യഞ്ജനങ്ങളും വാങ്ങി. ഞങ്ങളിൽ ചിലരും താഴെയിറങ്ങി. ഞാൻ ഒരു പെണ്ണും നോട്ടുബുക്കും വാങ്ങി. പത്തു മിനുട്ടിനുശേഷം യാത്ര തുടർന്നു.

ഇവിടം കഴിഞ്ഞാൽ സമതലം വിടുകയാണ്. റൂർക്കിക്കു ശേഷം കയറ്റം ആരംഭിക്കുന്നു. കുത്തനെയുള്ള കയറ്റങ്ങളും

കുറുകെ 'ലക്ഷ്മണൻ സ്വല' എന്ന പേരിൽ അറിയപ്പെടുന്ന അതിമനോഹരമായ ഒരു തൂക്കുപാലമുണ്ട്. അതിനും ഒരു കഥയുണ്ട്. രാമലക്ഷ്മണന്മാർ സീതാസ്നേഹണത്തിൽ കാട്ടിലൂടെ നടക്കുമ്പോൾ, മുന്നിലെ നദിയെ ഒഴുകു കാരണം മുറിച്ചു കടക്കാൻ കഴിയാതെ വന്നു. അപ്പോൾ ലക്ഷ്മണൻ കെട്ടിയ ഊഞ്ഞാലാണ് (സ്വല എന്നാൽ ഊഞ്ഞാൽ) ലക്ഷ്മണൻ സ്വല. അത് പിന്നീട് കയറ് കെട്ടി പാലമാക്കി. പിന്നീട് 1889-ൽ റായ് ബഹാദൂർ സുരജ്മൽ സ്വൻസ്വൻവാല എന്ന ധനികൻ 214 അടി നീളത്തിൽ ഇരുമ്പുവടംകൊണ്ട് ഒരു പാലം നിർമ്മിക്കുകയുണ്ടായി. 1924-ൽ അത് മലവെള്ളപ്പാച്ചിലിൽ ഒലിച്ചുപോയി. 1929-ലാണ് അതിലും ശക്തിയേറിയ ഇരുമ്പുവടം ഉപയോഗിച്ച് ബ്രിട്ടീഷുകാർ വീണ്ടും ഇന്നു കാണുന്ന പാലം നിർമ്മിച്ചത്. (ഒഴുക്കിന്റെ ശക്തി കാരണം പാലത്തിന് തൂണുകൾ നിർമ്മിക്കാൻ പറ്റില്ല. അതിനാലാണ് തൂക്കുപാലം). ഇതിന് അല്പം താഴെയായി 'രാമ സ്വല' എന്ന പേരിൽ ഒരു തൂക്കുപാലം കൂടിയുണ്ട്. (മറുകര കടന്ന്, തിരികെ പോരുമ്പോൾ അതേ വിദ്യ ഉപയോഗിച്ച് രാമൻ നിർമ്മിച്ചതാണോ ആ വോ?). വെള്ളത്തിൽനിന്ന് 60 അടി ഉയരത്തിൽ 450 അടി നീളത്തിൽ കിടക്കുന്ന ആ പാലം ഒരു അത്ഭുതംതന്നെയാണ്. അതിൽ കയറിനിന്ന് വളരെ താഴെയുതിയിൽ ഒഴുകിപ്പോകുന്ന ഗംഗയെ നോക്കി നിൽക്കാനുള്ള രസം അനുഭവിച്ചറിയുകതന്നെ വേണം, പുഷ്പകവിമാനത്തിൽനിന്നു താഴേക്കു നോക്കുംപോലെ.

ഋഷികേശത്തിലെ പ്രധാന ആകർഷണം, ലക്ഷ്മണൻ സ്വലയിൽനിന്നുള്ള ആ ദൃശ്യം തന്നെയാണെങ്കിലും, ഇനിയും പലതും അവിടെ കാണാനുണ്ട് എന്നായി ഗൈഡ്. അവിടെനിന്ന് അല്പം താഴെയായി ഒരു ത്രിവേണിഘട്ട് ഉണ്ട്. ചന്ദ്രഭാഗാനദി ഗംഗയിൽ ചേരുന്ന സംഗമസ്ഥാനം. അവിടെ നടത്തുന്ന ബലിതർപ്പണം പിതൃക്കൾക്ക് ഏറെ പ്രിയപ്പെട്ടതാണത്രെ. അവിടെ എന്നും വൈകുന്നേരം ഗംഗാ ആരതി പതിവുണ്ട്. ആ ആരതിദർശനം ഹരിദാറിലെ ഗംഗാ ആരതിപോലെ മഹാപുണ്യമായി കരുതപ്പെടുന്നു. കുറച്ചുമാറി കുബ്ജമഹർഷി



**Chaturmukhi Rudraksha**

തപസ്സു ചെയ്തിരുന്ന ഋഷികുണ്ഡ് ഉണ്ട്. കേദാരിലേക്കുള്ള വഴിയിൽ വസിഷ്ഠമഹർഷി തപസ്സു ചെയ്ത വസിഷ്ഠഗുഹയുണ്ട്. അടുത്തുതന്നെ അരുന്ധതി തപസ്സു ചെയ്ത അരുന്ധതിഗുഹയും. ഋഷികേശത്തിൽനിന്ന് 12 കി മീ ദൂരത്തായി നിലകണ്ഠ മഹാദേവക്ഷേത്രം ഉണ്ട്. മുനി-കേ-രേത്തി (മുനികളുടെ മണൽ) എന്ന നദിക്കരയിലെ മണലോരം ഉണ്ട്. അവിടെ മഹർഷി വര്യന്മാർ തപസ്സ് ചെയ്തിരുന്നു, ഇന്നും ചെയ്യുന്നു. നിരവധി ആശ്രമങ്ങളും ധ്യാന സാധനാകേന്ദ്രങ്ങളും തുടങ്ങി പലതും ഋഷികേശിലും ചുറ്റു വട്ടത്തും ഉണ്ട്. അതൊന്നും അങ്ങനെ പറഞ്ഞാൽ തീരില്ല. ചുരുക്കത്തിൽ അവിടം മുഴുവൻ കാണാനുള്ളതേ യുള്ളൂ. ആഴ്ചകളോളം വേണ്ടി വരും ഋഷികേശം മുഴുവനായി കാണാൻ. സമയക്കറവുകാരണം ഞങ്ങൾക്കു അന്നുതന്നെ ഋഷികേശം വിടേണ്ടിവന്നു.

യോഗവിദ്യയുടെയും രൂപാക്ഷത്തിന്റെയും നാടാണ് ഋഷികേശം. യോഗവിദ്യയുടെ ലോകതലസ്ഥാനമായി അറിയപ്പെടുന്ന ഋഷികേശത്തിൽ നിരവധി യോഗകേന്ദ്രങ്ങൾ ഉണ്ട്. വേദാന്തപാണ്ഡങ്ങൾക്ക് പേരുകേട്ട കൈലാസാശ്രമം ബ്രഹ്മവിദ്യാപീഠം ഇവിടെയാണുള്ളത്. സാമി വിവേകാനന്ദൻ, രാമതീർത്ഥാനന്ദൻ, ശിവാനന്ദസാമികൾ തുടങ്ങിയവർ പഠിച്ചിറങ്ങിയ സ്ഥലമാണ് അത്. മഹേഷ് യോഗിയുടെ ആശ്രമവും ഇവിടെത്തന്നെ. ഋഷികേശ് യോഗപീഠം, ആനന്ദപ്രകാശാശ്രമം, ഹിമാലയൻ യോഗ അക്കാദമി, ശിവ യോഗപീഠം, ഋഷികേശ് സ്കൂൾ ഓഫ് യോഗ, പതഞ്ജലി യോഗ ഫൗണ്ടേഷൻ തുടങ്ങി എത്രയത്രയോ യോഗവിദ്യ പഠിപ്പിക്കുന്ന കേന്ദ്രങ്ങൾ അവിടെയുണ്ടെന്നോ! ഭാരതീയരേക്കാൾ വിദേശികൾ, പ്രത്യേകിച്ചും പാശ്ചാത്യർ, ഭാരതീയ പാരമ്പര്യത്തേയും വേദവേദാന്തങ്ങളേയും അറിവുകളേയും പരിചയപ്പെടാനും പഠിയ്ക്കാനും എത്തുന്ന സ്ഥലമാണ് ഋഷികേശം.

സമൃദ്ധമായ രൂപാക്ഷമരങ്ങൾ വളരുന്ന നാടാണ് ഋഷികേശം. നല്ല രൂപാക്ഷം കിട്ടാൻ അവിടെ പോകണം എന്നാണ് പണ്ഡിതമതം. ഏകമുഖി, ദിമുഖി, ത്രിമുഖി എന്നീ ദുർല്ലഭമായ രൂപാക്ഷങ്ങളും, ചതുർമുഖി, പഞ്ചമുഖി എന്നീ സാധാരണ രൂപാക്ഷങ്ങളും അവിടെ ലഭിക്കും. പന്ത്രണ്ടു മുഖങ്ങൾവരെയുള്ള (അതിൽക്കൂടുതലും) ബഹുമുഖി രൂപാക്ഷങ്ങളും ഉണ്ടത്രെ. ധാരാളം മഴയും വെയിലും കിട്ടുന്ന കേരളത്തിലും രൂപാക്ഷം വളർന്ന ചരിത്രമുണ്ട് എന്ന് എത്ര പേർക്കറിയാം? ഞങ്ങൾ ഒരു കടയിൽക്കയറി രൂപാക്ഷമാല നോക്കിയതാണ്. ഒറിജിനൽ രൂപാക്ഷത്തെ കബളിപ്പിക്കുന്ന വ്യാജനുള്ളപ്പോൾ നല്ല രൂപാക്ഷം തിരഞ്ഞെടുക്കുവാൻ അസാമാന്യ കഴിവ് തന്നെ വേണമെന്നും തന്റെ കടയിൽമാത്രം നല്ലതേ വിൽക്കുന്നുള്ളൂ എന്നും പറഞ്ഞപ്പോൾ, അയാളിലുള്ള വിശ്വാസം നഷ്ടപ്പെടുകയാണുണ്ടായത്. രൂപാക്ഷത്തിന്റെ നാടയാലും വിലയ്ക്ക് ഒരു കുറവുമില്ല. ഞങ്ങൾ രൂപാക്ഷം വാങ്ങിയില്ല. എന്നാൽ നല്ല സ്റ്റിക്കിമാല വാങ്ങി. (സ്റ്റിക്കിം അഥവാ പളുക്. എന്നാൽ പലരും ധരിച്ചിരിക്കുന്നതുപോലെ ചില്ലി (ഗ്ലാസ്) അല്ല. സ്റ്റിക്കിംകൾ കൂട്ടി ഉറച്ചാൽ തീപ്പെരി ഉണ്ടാകും. ചില്ലുകൾ ഉറച്ചാൽ ഉണ്ടാവില്ല). ഹിമാലയത്തിൽ നല്ല സ്റ്റിക്കിമുണ്ടാകുമെന്ന് എങ്ങനെയോ ഞാൻ ധരിച്ചു വെച്ചിട്ടുണ്ട്. കുറെയൊക്കെ കണ്ട് ഷോപ്പിംഗും കഴിഞ്ഞ തിരിച്ചെത്തിയപ്പോഴേക്കും രണ്ടര കഴിഞ്ഞിരുന്നു. എല്ലാവരും വിശന്ന് വലഞ്ഞിരുന്നു. ചുടോടെ ഭക്ഷണവുമായി കൂക്ക് ഞങ്ങളെ കാത്തിരിക്കുകയാണ്. ചോറും സാമ്പാറും അറിയലും തോരനും അച്ചാറും പപ്പടവും. കുശാലായ ശാപ്പാട്. ഊണ് കഴിഞ്ഞപ്പോഴേക്കും അനുവാദം വാങ്ങി ഡ്രൈവറുമെത്തി. ഒട്ടും സമയം കളയാതെ ഞങ്ങൾ ബസ്സിൽ കയറി. സന്ധ്യക്കുമുമ്പ് മുസ്സോറിയിൽ എത്തണം. ■

Wedding

Sajita (D/o. Mrs. Jayashree C.Nair & Mr. Chandrasekharan P. Nair, Mulund (E))  
Married Vysakh (S/o. Mrs. Sunanda & Mr. Ravikumar Nair) on November 8, 2015 at Bhakta Sangham, Guruvayoorappan Temple, Mulund (W), Mumbai.



# ALOE VERA IN SKIN CARE

Aloe Vera has been used in medicinal products by Ayurveda System and in cosmetics since a long time. Egyptians called Aloe Vera as the "Plant of Immortality" and used it in many skin remedies.



Dr. (Major) Nalini Janardhanan

■ Aloe Vera is a miracle plant useful both in health care and beauty care. It is used in various forms as gel, oil, juice and also in

soaps, creams and tablets. Its succulent leaves contain mainly water and also other ingredients like vitamins, minerals, polysaccharides,



lectins, phytochemicals etc. The gel extracts from Aloe Vera is a skin friendly and natural beauty product suitable for all types of skin.

## Benefits of Aloe Vera on Skin:

1) As a moisturiser: It hydrates and rejuvenates skin, enhances its elasticity,

restores PH balance of skin and keeps it soft. Aloe Vera is useful for dry skin. Since it moisturises without greasiness, it is useful for oily skin also.

2) As an antimicrobial: It is useful in treatment of pimples. It can be used by men as an aftershave lotion because of its healing properties, for small cuts during shaving. It is also useful in minor cuts and light burns.

3) As an antioxidant: It is useful for keeping skin healthy.

4) As an anti ageing product: It helps to retain the suppleness of skin and helps to reduce wrinkles.

5) It helps to reduce pain and infection. Due to its anti allergic and healing properties, Aloe Vera is used in treatment of allergic conditions, insect bites, sunburn, eczema, long standing wounds, genital herpes, psoriasis and dandruff.

- 6) Useful in reducing suntan.
- 7) Cleanses and softens skin.

### Uses of Aloe Vera:

**Acne:** Due to its anti-inflammatory and wound healing properties Aloe Vera is used to reduce inflammation, redness, blister formation and itching.

You may apply aloe vera gel or its juice diluted with water directly on

### Treating sunburns:

Aloe vera helps to treat sunburns since it is the best moisturiser and also helps to heal the skin rashes of sunburns.

### Lessens stretch marks:

When our skin stretches as in rapid weight gain, rapid weight loss or in pregnancy, the elasticity of the skin gets

associated with ageing.

### For skin pigmentation marks:

Aloe vera and rose water face pack is effective in lessening pigmentation marks and blemishes on face. It also helps to reduce age spots and pimple marks. Mix aloe gel with rose water. Massage it on face and affected areas. Keep it for 20 minutes and then wash off with cold water. It helps to lighten the skin and make it soft and supple.

### For lip care:

Aloe vera is used for treating dry and chapped lips. Mix aloe vera with olive oil and use it as lip balm.

### For foot care:

A natural foot scrub can be made using aloe vera to make your feet soft and smooth. Take 2 teaspoonful sugar and 2 tsp coarsely powdered rice powder and a scoop of Aloe vera gel. Mix well. Soak your feet in warm water for 10 minutes. Then rub this scrub on feet for 5-10 minutes.

### For mask for glowing skin:

Make a smooth paste by mixing a small amount of turmeric powder, 1 teaspoonful milk, 1 tsp honey and a few drops of rose water. Add some aloe vera gel to this and mix well. Apply it on face and neck. Keep it for 20 minutes and then wash off with water.

### As a face scrub:

Aloe vera can be used as a face scrub for cleansing, moisturising and rejuvenating all types of skin. Mix the pulp of a ripe avocado, oats, aloe vera gel and 1 teaspoonful honey. Mix well and massage the mixture gently on the face and neck. Leave it for 15-20 minutes. Wash off with lukewarm water.

Aloe vera helps to get rid of dead skin cells and replace it with new skin cells, providing a radiant glow to the skin. ■



acne. Or you make a face mask for acne. Boil aloe vera leaves in water and then make a paste. Mix it with a few drops of honey and apply on face. Keep it for 15 minutes and rinse off with water.

### To remove suntan:

Mix aloe vera gel with a few drops of lemon juice. Apply on face and other affected areas. Keep it for 15 minutes and wash off with cold water.

affected. Then stretch marks appear due to minor tears in the layers of skin by sudden and excessive stretching. Aloe vera helps to heal the minor tears and decrease stretch marks.

### Prevents ageing of skin:

Aloe vera contains antioxidants (B Carotene, Vit C & Vit E). It also keeps the skin soft and hydrated. Improving the elasticity of skin, it helps to reduce the wrinkles and fine lines on face

# COCAINE

## CHARLIE KA CHAKKAR



**Dr Sujatha Nair**

■ Aunt Nora/Bernice/Binge/ Blow/C/Charlie/Coke/Dust/Flake/Mojo/ are all the street names of the White powder Cocaine. It was discovered by German chemist

Albert Neimann. Its use was popularised by Sigmund Freud the famous psychoanalyst who was himself addicted to it. It was also an ingredient of Coca Cola at one point.

In the 1990s Columbian cartels exported tonnes of cocaine to the US making it the most fashionable drug of choice.

Cocaine /Charlie is the party drug of the world ...now however, it is not only for the movers and shakers but has reached the corporate and trickling down the social rungs and across all age groups in varying qualities and quantities .

It is snorted , rubbed on gums or injected. It is one of the drugs that can get you addicted from the very first use itself and requires higher and higher doses to get the same effect.

Cocaine causes a short-lived, intense high that is immediately followed by a low.

### Short term effects

Loss of appetite.

Increased heart rate, blood pressure, respiratory failure can result from the combined use of Coke with alcohol. One tends to drink more without realising the increase in quantity as Coke is an upper and alcohol a downer.

Dilated pupils.

Disturbed sleep patterns.

Bizarre, erratic, sometimes violent behavior - (one of our clients used to run on a treadmill at a speed of 20 and then jump off it).

Paranoia - ( a client of ours felt anyone who was looking at him wanted to kill him and there were people coming after him -after this scare he came into treatment).

Intense euphoria.

Anxiety and Depression.

Intense drug craving, Panic and psychosis.

Convulsions, seizures and sudden death from high doses (even one time), heart, kidney, brain and lung damage.

### Long-term effects

Permanent damage to blood vessels of heart and brain.

The term "dope fiend " describes the negative side effects of constant cocaine use. As tolerance to the drug increases, it becomes necessary to take greater and greater quantities to get the same high. Prolonged daily use causes sleep deprivation and loss of appetite. A

person can become psychotic and begin to experience hallucinations.

Sexual problems, reproductive damage and infertility (for both men and women).

The downside from the drug is a depression so severe that a person will do almost anything to get the drugeven commit murder or suicide.

Children of cocaine-addicted mothers come into the world as addicts themselves. Many suffer birth defects and many other problems. They are called "crack babies".

The effects from Coke usage on the brain can last more than two years at times.

Sooner than later it leads on to further addictions. The important thing is the arrival at a solution to go beyond this in a conducive environment wherein every issue is addressed and the ability to not find the need to use surfaces, from becoming aware of one's own experiences, meditations and counseling. We at Anatta facilitate this process in a client specific, confidential loving manner. ■

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# Devadundubhi sandralayam

Ennenum Kannettante Year: (1986)



Lyrics: Kaithapram Damodaran Namboothiri Music: Jerry Amaldev  
 Singer: K J Yesudas Ragam: Raagamalika (Abheri, Bagesri)

Karthika



Kaithapram

ലയം ... സാന്ദ്രലയം  
 ദേവദുന്ദുഭി സാന്ദ്രലയം ദിവ്യവിഭാത സോപാന രാഗലയം (2)  
 ധ്യാനമുണർത്തും മൃദുപല്ലവിയിൽ കാവ്യമരാള ഗമനലയം  
 ദേവദുന്ദുഭി...  
 നിരവഭാവം മരതകമണിയും സൌപർണികാതീരഭൂവിൽ  
 നിരവഭാവം മരതകമണിയും സൌപർണികാതീരഭൂവിൽ  
 പൂവിടും നവമല്ലികാലതകളിൽ സർശ്ശോന്മാദ ശ്രുതിവിലയം  
 ദേവദുന്ദുഭി...  
 പൂവിതളിന്മേൽ ബ്രഹ്മം രചിക്കും നിഹാരബിന്ദുവായ് നാദം  
 ശ്രീലവസതം സ്വരഗതി മീട്ടും കച്ചപി വീണയായ് കാലം  
 അഴകിൻ ഈറൻ നീലാഞ്ചലം ചുറ്റി ഹരിചന്ദന ശുഭരസമുണർത്തി  
 അപ്സരകന്യതൻ...  
 അപ്സരകന്യതൻ താളവിന്യാസ തൃകാലജതിയായ് ത്രിസന്ധ്യകൾ  
 ആ..ആ... ദേവദുന്ദുഭി...



Jerry Amaldev

Dēvadundubhi sāndralayam divya vibhātha sopāna rāgalayam (2)  
 Dhyānamuñarthum mridu pallaviyil kāvyamarāla gamana layam  
 (Devadundubhi sāndralayam)  
 nīrava bhāvam marathakamañiyum souparnikā thīra bhoovil  
 nīrava bhāvam marathakamañiyum souparnikā thīra bhoovil  
 poovitum nava mallikā lathakalil sargonmāda shruthy vilayam  
 (Dēvadundubhi sāndralayam)  
 poovithilīnmel brahmam rachikkum nīhāra binduvāy nādam  
 shrīla vasantha swaragathi mīttum kachchapi vīṇayāy kālam  
 azhakin īran nīlānchalam chutti harichandana shubha gandhamuñarthi  
 apsara kanya than... aaaa..aa.a  
 apsarakanya than thālavinyāsa trikāla jāthiyāy trisandyakalī  
 dēvadundubhi sāndralayam divya vibhātha sopāna rāgalayam  
 gānamuñarthum mrudu pallaviyil kāvyamarāla gamana layam  
 (Dēvadundubhi sāndralayam)



K J Yesudas

*Ennenum Kannettante* is a romantic film written and directed by Fazil, starring newcomers Sangeeth and Sonia in the lead. The film won the Kerala State Film Award for Best Popular Film for the year 1986. Srividya won the Kerala State Film Award for Second Best Actress also for this film. Despite all the critical acclaim, the film was a box office failure. It was remade in Tamil by the same director as Varusham Padhinaaru starring Karthick and Kushboo and was a huge hit. Other actors were Appa Haja, Nedumudi Venu, Thilakan, K P Ummer, Jagathy Sreekumar, Jalaja, Sukumari etc. It has seven songs composed by Jerry Amaldev and six of them were penned by Kaithapram Damodaran Namboothiri and one by Madhu Muttam (*Kaakkem Keekem*). It was the first work of Kaithapram as a lyricist of movies. Main singers were M G Radhakrishnan, Yesudas, K S Chitra, Other songs are *Nizhalaay Pozhiyum, Onnaanam Kulakkadavil, Poovattaka Thattichinni, and Thankathala Thaalam*.

# MALAYALEES WORLD OVER LOVE ME: MEGHNA

“I love to talk to Mumbai Malayalees” said Meghna alias Amruta and clarified the reason as well. What is it?

**S**udha Chandran is well known all over the world. She is like a mother to me and I am daughter to her. She was one of the judges in a dance reality show in Asianet and I was a participant. One day she liked my script dance presented on the stage and recommended me to a serial in Tamil. That was the Tamil version of 'Chandanamazha'. Later I got the opportunity to do the Malayalam version also. The relationship started then is being continued even today. Whenever I come to Mumbai, I call on her at her residence.



**Q: Have you ever forgotten your name Meghna?**

**A:** It is two years now since Chandanamazha started. Half of the month I am Amruta and during the rest of the time I am Sita. You know Sita? That is my name in Tamil version. I am called Meghna in the sets and so there

is not much problem. Meghna, Amruta and Sita! Now I respond to all the three names and hence there is no problem.

**Q: Is the acting style for Amruta and Sita the same?**

**A:** No. The dialogue delivery and a mere glance of Amruta are all entirely different from those of Sita. The latter is down to earth. The presentation style and the dialogue delivery are poles apart. T R Omana, my grandmother and Kani Chechi doing the vampish role in Chandanamazha are with me in Tamil also.

**Q: What is your initial reaction during the shooting?**

**A:** My first acting was for an Ad film

for Poppy umbrella. I was five then and hence I do not remember of my feelings of those times. Yet a few steps I did before the camera with an open umbrella, I remember. Around the same time, I acted as a little girl in a film 'Krishna pakshikal'. Basically I am a dancer. I was Kalathilakam in 2003. I did a few more films as child artiste. When I reached my Plus Two, I set aside my film schedules to concentrate on studies. When I was doing my degree, I came in a negative role in a serial 'Swamiye Saranam Ayyappa'. Then I did 'Autograph' for Asianet. It was followed by 'Parankimala' (Malayalam) and 'Kayam' (Tamil). Later I did the dance reality show in Asianet and another reality show in Surya TV. I was the winner in it.

**Q: How did you manage your studies with these busy schedules?**

**A:** I completed my B Com. Now I am doing MBA through correspondence.

**Q: The higher rating of Chandanamazha will continue. But have it ever struck you that it would end after some time?**

**A:** Certainly. A serial with good rating would run for two or three years. Otherwise it would last 30-40 episodes. Nobody

can assure you that the present high rating that Chandanamazha enjoys

would continue forever. Everything has to end one day. So I am aware of it. So after Chandanamazha, what, is not a question at all to me.

**Q: You have a lot of admirers. Grandmothers, mothers...**

**A:** Love cannot be obtained by force. I thank God for the love people bestow on me through Amruta.

**Q: Any love angles..?**

**A:** Yes, a lot. But what to do? There is absolutely no time. Even if I wish, it would be difficult now to find time for that.

**Q: You are running from studio to studio. By now you must have made some kind of assets..**

**A:** Yes, a little essential items! Just that! I bought some land in Kochi. That is my main earning. ■

**A serial with good rating would run for two or three years. Otherwise it would last 30-40 episodes.**

## VALLEEM THETTI.. PULLEEM THETTI..

■ Baby Shyamili returns to screen as Shyamili. When her elder sister Shalini debuted as Kunchacko Boban's heroine in *Aniyathipraavu*, Shyamili is following her. The only difference is that Kunchacko was a new face then but he is a 'minimum guarantee' hero now.

Faisal Latheef produces this film for Appachu Movie Magic. Director Rishi Sivakumar himself wrote the screenplay. It is being shot in villages of Palakkad.

The story revolves around a 'C' class talkies in a village during the period 1960-97. Sreedevi Talkies is owned by Madhavan Nair and Vinayan is its operator. They face several crises and try to overcome them but find it tough. A local richman Bhagwan wants to take over the talkies. A group of youngsters support Madhavan Nair and Vinayan. The story has a romantic twist also. Kunchacko and Shyamili form that pair.

The film boasts of an impressive cast consisting of Manoj K Jayan, Suresh Krishna, Rani Panicker, Saiju Kurup et al.



## SREEDEVI RETURNS TO MALAYALAM FILM

■ After *Devaragam* of Bharathan, Sreedevi returns to Malayalam film through *Sri Sri Devaragam*, to be produced by Prashant Matambi for BrahmaPranay Combines. M D Rajendran writes its lyrics, composes music and directs too. Other actors are Aaron Devarag, Thalaivasal Vijay, Samudrakkani, Kaviyoor Ponnamma, Surya Krishnamoorthy, Rajmohan Unnithan, Prashant, Nandakishore, T N Prathapan, Manka Mahesh, Anganeyya Vaishakh, Sri Gayathri and Master Pranay.



## DARWINTÉ PARINAMAM

■ August Cinema of Prithviraj, Shaji Natesan and Santosh Sivan produces *Darwinte Parnamam* (Evolution of Darwin) with Prithviraj in the lead. Chemban Vinod Jose also has an important role in it.

Directed by Jijo Antony, this film depicts life of a youth who migrates to a city from a village. Chandini of *K L 10 Pathu* fame is the in the female lead. Shammi Thilakan, Mamu Koya, Jaffar, Dharmajan Bolgatti, Balu Varghese, Soupín, Sabu, Harish, Shaji Natesan, Binoy, Murugan, Manivarnan, Sajith Yahya and Hanna are the other artistes.

Prithviraj comes as Anil Anto and Chemban Vinod comes as Darwin. Anil is a normal young man of Kottarakkara and his wife Amala is working in a press. When Anil was forced to move to Kochi, he could not cope up with the situations there. He wanted to be a part of that life and started working in a cable TV network but the arrival of Vinod, a don, made his life problematic. The story tells us those problems. Manoj Narayanan and Jijo Antony jointly write the screenplay. The music department is handled by P S Rafiq and Sankar Sharma.

## PUTHIYA NIYAMAM

■ The film produced by P Venugopal and Geo Abraham under the banner V G Films International is named Puthiya Niyamam (New Testament). A K Sajan writes the screenplay as well as directs it.

Mammootty and Nayantara are in the lead. Rachana Narayanan Kutty is also having an important role. Aju Varghese, Roshan, Sheelu Abraham, Baby Ananya, Sadiq, Ponnamma Babu, director Sohan Seenulal, screenplay S N Swami, Tamil actor Sentrayal and Kottayam Pradeep are also in the caste. Vinu Thomas sets tunes to Rafiq Ahmed's lines.



## BEN

■ Dr Sajan K George produces this film for Vibgyor Films. Vipin Atley writes the screenplay and lyrics, directs as well as composes music. Master Gourav Menon, Suraj Venjaramoodu, Jibu Jacob, Anjali Upasana, Nila Naushad and Adish Praveen form the caste.

## STYLE

■ With Unni Mukundan in the lead, Style is directed by S Binu. In this Rajesh Augustine produced film, for ARK Media, Priyanka Gadwal is in the female lead. Tovino Thomas, Shine Tom Chacko, Balu Varghese, Baiju, Vijayaraghavan, Santosh Kizhattoor, Pavitran, Manju Sathish et al provide support. Anil Narayanan and Arun Dominic jointly write screenplay and dialogue. Jassi Gift provides music while lyrics are written by Manu Manjith and Hari Narayanan.



# ANURAGA KARIKKIN VELLHAM

■ August Cinema of Prithviraj, Shaji Natesan and Santosh Sivan produces *Anuraga Karikkin Vellham* with Khalid Rehman as director. In this romantic comedy, Biju Menon and Asif Ali come as father and son. Rejish Vijayan is the heroine. Asha Sharath, Sudhir Karamana, Maniyanpilla Raju, Srinath Bhasi, Irshad Naufin, Alina and Shiny are also in the cast. Screenplay is of Navin Bhaskar. Santosh Varma and Prasanth Pillai handle the music section.



## GIRLS

■ Tulsidas directs *Girls* produced by MJD Productions. Shot around Peerumedu, Chennai and Thiruvananthapuram, *Girls* is notable for its female only caste. Nadia Moidu, Indira, Surisha, Khaya, Arti, Archana, Sethulakshmi, Sabita Anand and Kovai Sarala are in the caste. Written by Manoj Ranjit, its songs are penned by Rajiv Alunkal and are set to tune by M G Sreekumar.



## GEMINI

■ *Gemini*, produced by Roopesh Lal for Richies Cinema and directed by P K Baburaj, is progressing around Kozhikode and surroundings. The story revolves around a girl of twelve and Baby Esther carries that character ably on her shoulders. Tanushri Ghosh, Ranji Panicker, Sijoy Varghese, Kishore Satya, Sunil Sukhada, Sasi Kalinga, Ramesh Kappad, Sethulakshmi, Rosin and Sneha Sreekumar form part of the cast. Binu Purushothaman writes the screenplay and Harinarayanan and Anu its lyrics. Shan Rehman composes its music.



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## TWO COUNTRIES

■ M Ranjit produces Two Countries for Rajaputra Visual Media, and Shafi directs it. Screenplay is written by Rafi. With Dileep as hero, Mamta Mohandas and Isha Talwar are the heroines. Mukesh, Aju Varghese, Jagadish, Vijayaraghavan, Makarand Deshpande, Kalasala Babu, Balachandran Chullikkad, Salimkumar, Suraj Venjaramoodu, Asokan, Rafi, Lena, Shobha Mohan, Sabita Beti are also in the caste.



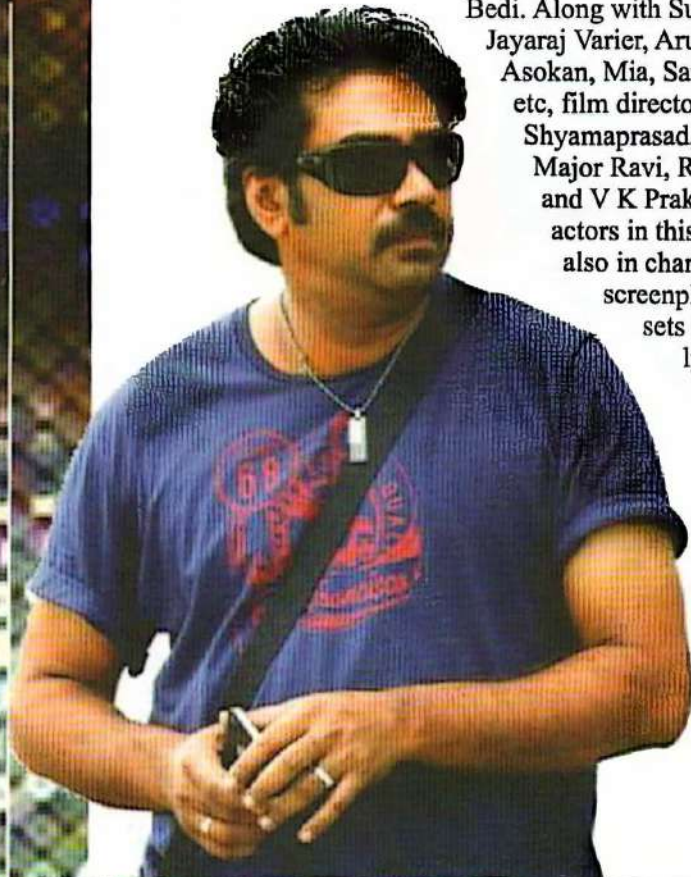
## ANARKKALI

■ Screenplay writer Sacchi directs Anarkkali, an adventurous romantic thriller with Prithviraj and Biju Menon in the lead. The film is being shot in Lakshadweep.

Prithviraj is scuba diver and trainer in the film. Biju Menon is a light house operator. There are two imports from the north,

heroine Priyal Gorang and Kabir Bedi. Along with Suresh Krishna, Jayaraj Varier, Arun, Chembil Asokan, Mia, Sanskruti Shenoy etc, film directors Shyamaprasad, Madhupal, Major Ravi, Ranji Panicker and V K Prakash are also actors in this film. Sacchi is also in charge of

screenplay. Vidyasagar sets the tune to the lyrics written by Rajiv Nair and Manoj Mumtashir (Hindi).



## PAVATA

■ Maniyan Pilla Raju produces Pavata, directed by G Marthantan. Prithviraj and Anoop Menon are in the leading male roles while Asha Sarath and Mia are their counterparts. Saikumar, Siddhiq, Suresh Krishna, Murali Gopi, Ranji Panicker, Maniyan Pilla Raju, Kalabhavan Shajohn, Sharaffuddin, Kunchan, Sudhir Karamana, Ambika Mohan, Pali Pala, Seema G Nair et al are also there in the cast. Bipin Chandra writes the screenplay.





# Kerala in Mumbai

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