

Kerala in Mumbai

Vol.2 No. 2

Invitation Price Rs. 70

March 2011



Raagalaya Music Awards

**AUTHORITY ON
INDIAN SHIPPING**

Kerala in Mumbai Vol 02, No.2 March 2011

Chief Consulting Editor
P K Ravindranath

Publisher, Printer, Managing Editor
P V Vijay Kumar

Executive Editor
K V Satyanath

Feature Editor
Lakshmi Venkatachalam

Owner
Vibrant Printing & Publishing Pvt. Ltd

Place of Publication
B-105, Twin Arcade, Military Road
Marol, Andheri (E), Mumbai-400 059.

Printing Press
Sharpprints, 13/679, Sardar Nagar 1,
Sion, Mumbai-400 022.

Feature Writers
Rashma Anand
Sreepakash Menon
K R Narayanan
P I Jose
Jacob Koshy

Art Department
K M Sudhakaran

Advertisement & Marketing
V Kumar
Mob: 9821090857

Reshma Nair (Mumbai)
Tel: 2920 9959

Molly Thomas
Marketing Executive-Mumbai
Mob: 8087190353

T R Raghunandan
(Kochi - 0484 236 8331)

K Padmakumar
(Thiruvananthapuram - 0471 253 9750)

Ashok Iyer
(New Delhi - 9811 831199)

Production & Logistics
K V Prabhakaran

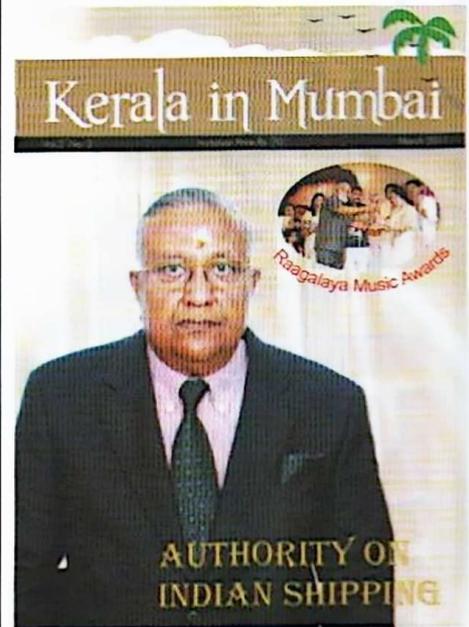
Email: keralainmumbai@gmail.com
Website: www.keralainmumbai.com

Views and opinion expressed in *Kerala in Mumbai* are not necessarily those of Vibrant Printing & Publishing Pvt. Ltd. VPPPL does not take the responsibility for returning unsolicited material sent without due postal stamps for return postage. No part of *Kerala in Mumbai* can be reproduced without prior permission of the publisher. VPPPL reserves the right to use the information published here in any manner whatsoever.

Vibrant Printing & Publishing Pvt Ltd.
105 - B, Twin Arcade, Military Road, Marol,
Andheri (E), Mumbai - 400 059
Tel: +22 29209959 Telefax: 29202094

CONTENTS

3. Editorial
Moral Decay
5. Personality of the month
S Venkiteswaran Holding the flag of Indian Shipping
By P K Ravindranath
9. **Raagalaya Music Awards**
12. **Around Mumbai**
Borivli By KIM News Bureau
17. **Raghu Palat**
By Sriprakash Menon
18. **Great Poets of Malayalam**
Poonthanam
By Satyanath
22. **Kerala Beckons**
Palakkad District
By Traveller
26. **Artiste of the month**
Radha P Namboodiri
By Lakshmi V
31. **Music Corner**
Styles of the Trinity
By Prof K A Sivaramakrishnan
33. **Gokulam-
Malayalam Music Album**
By L V
34. **Book Review**
Patakkappal By Rohini
35. **Business**
**Role of Packaging in
Marketing** By P I Jose
36. **Points to Ponder**
**Guidelines to
Redevelopment**
By Jacob Koshy
39. **Interview with**
K S Sethumadhavan By KVS



41. **Communities of Kerala**
The Namboothiri Brahmins
By K R Narayanan
44. **Tackling Examination Fears**
By Lakshmi Venkatachalam
46. **Beauty Care**
Face the World
By Rashma Anand
51. **Old is Gold**
Ammu By Revati
52. **They left us last month**
By KIM News Bureau
54. **Malayalam Movie World**
By KIM News Bureau
59. **Recipe Mussels**
60. **Ways with Mussels**
By Ashwati



EDITORIAL*Moral Decay*

The idealism and high sense of morality evident in every walk of life during the unique freedom struggle is sadly missing today. The freedom struggle, particularly in its last phase from 1920s till 1947 was marked by the united will of the people of this country to make any sacrifice to free the country from colonial rule. This self-effacing attitude has sadly been missing in the last two decades.

In its place we today find unsatiable greed for acquisition of wealth beyond the needs of generations to come, use of any subterfuge and any questionable means to fortify one's own standing in society. Even if corruption in public life had been existing in the Vedic times, what one finds now is sheer greed to amass money and wealth through any means and from any source.

Politics today is one of the means by which people are enabled to become rich easily. The amount of wealth politicians accumulated two decades ago can be gauged from the dynasties they have spawned in order to retain that wealth within the family. Every politician and every political party, barring a few, are now headed by patriarchs who have lined up their sons and daughters to don their mantle after them, irrespective of whether they are properly groomed for the job or not. The days of the selfless leaders who entered politics, as Samuel Johnson famously said: "Politics is the first refuge of every scoundrel." If for Johnson it was the last refuge, today it is the first choice for anyone who seeks a profession in which one can amass the largest amount of money in the shortest possible time.

The best example of this dictum is Kerala, where elections to the State Assembly are now due on April 13. In the run to the elections, for the last one month, we have been witness to high political drama, where leaders of every party now stand exposed by charges of corruption, dished out by their one-time colleagues, now turned rivals. A dire sense of insecurity marks this phenomenon and the driving force for such public allegations is the desire to block the emergence of the present leader to the same position after the elections.

Fifteen and twenty-year old cases and scandals are refurbished and paraded in public to tarnish images and reputations. Every front-rank leader of every political party thus finds himself stripped of his clothes and tarnished by the brush of corruption, nepotism and misdemeanour in public office.

Our past has been rooted in great philosophical thought, faith and beliefs, which adored a simple life, ascetism and high thinking. The East India Company came and changed all that and made us into materialistic morons in the shape and form of Robert Clive and Warren Hastings, whose conduct even the British found reprehensible enough to warrant their prosecution in British Courts. We now have a variety of native-bred East India Companies forming a nexus between the political masters, industrialists and bureaucrats.

Winds of change are coming. Country after country in the Arab heartland have started feeling the heat and undergoing change in their leadership patterns. Decades-old dictatorships in some of those countries fell within weeks. Change is inevitable in India, but it will come much slower since we have had a democratic system for six decades.

READ THIS ?**OVER-CROWDED BRANCHES**

If Parliamentarian P C Chacko is appointed head of the JPC on the 2G Spectrum scam, it will be one more in the long list of politicians and officials from Kerala who hold key positions in the UPA government. In fact, peeved non-Malayalees who feel left out from positions of influence are busy adlibbing Akbar Allahabadi's famous poem that laments the ruin of the garden because of the *Ulluos* (owls) on every branch, by substituting the prefix 'ul' with mal', making Mallus

- Coomi Kapoor in "The Sunday Express"



Worth waiting

I just received the anniversary special of Kerala in Mumbai. Very good job done by your team. Good issue to preserve! It is also nice to write about the districts in Kerala as many in Mumbai may not know much about Kerala..I was waiting for this issue.

K A Viswanathan

Keep it up!

I am an ardent reader of Kerala in Mumbai and find every issue worth keeping for next generation. Your selection of topics is excellent and the coverage informative. Keep it up!

V V Achuthan, Chembur

We deserve better

Your first Annual Issue was fabulous and we enjoyed reading it. It is highly appreciable to read some news items from our state that normally we do not read in any other newspapers and this helps us to know what really happens there.

Our state was known for its 'Money Order Economy' and now that you reported we are going down in immigration is causing worries to us. How people in Kerala now survive when the money orders stop coming? Our political leaders have to wake up and do something seriously to bring our state into an industrial revolution. Had our earlier leaders been cautious, many of us in Mumbai would not have landed in this metropolitan city except those who are in central government services. The unfortunate incident of 'nokkukooli' at V-Guard premises warns us what to expect in the near future.

The people of Kerala always expect that the new government would do better than the current one and vote alternately. Don't we deserve a better deal from our political masters who always vow to serve the people?

K V Mohammed Ali, Thane

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 them via e-mail to keralainmumbai@gmail.com or by post to Editor, Kerala In Mumbai, 105-B, Twin Arcade, Military Road, Mumbai 400 059.

HAPPY BIRTHDAY

I have just finished the Kerala in Mumbai Anniversary Special...as enlightening as the previous ones. It cannot be anything different under your guidance! It is indeed heartening to know that Kerala in Mumbai completed one year!! HAPPY BIRTHDAY!!

I am herewith enclosing a cheque for Rs.800 being the subscription for the next one year.

S Ganesan,
Chembur

Gods own country?

I am a regular reader of your magazine. You may include astonishing reports about Kerala. Recently you have reported about a Minister encouraging alcoholism by opening beverages shop for common men. Please refer Times of India report on page 14 of its 14th Feb 2011 edition about suicide in Kerala especially column 3 down. While we are proud of our Gods own country, we should be ashamed of being the No 1 in suicide and alcoholism, industrial unrest (where is Industry?).

T P Kunhiraman,
Andheri West

Real Drama

The drama unfolded in Kerala by the Kerala Sangeetha Nataka Akademi to popularize Malayalam theatre by taking a Chilean troupe around is hilarious! It is beyond our imagination that the Akademi could not get a Malayalam Theatre Group to do the needful. Their act further denigrates us by exposing our poverty in the theatre scene. Now the question is: did the Akademi achieve their objective? We look forward to know the outcome from your future issues.

- Thomas John Kolazhi,
Kalyan West

Attention Subscribers

Please intimate us in case you do not receive your subscribed copy by 15th of each month, in order to help us to take necessary action. Tel: 2920 9959 / 2094. E-mail: keralainmumbai@gmail.com

S VENKITESWARAN HOLDING THE FLAG OF INDIAN SHIPPING



- P K Ravindranath

To be counted one among the top ten experts on shipping world-wide by Lloyd's Registry is creditable enough. To have been able to celebrate fifty continuous years championing the cause of Indian shipping, is more rewarding for S Venkiteswaran, senior advocate of the Supreme Court. "Venki", now 70, will complete 50 unbroken years at the bar in 2012.

S Venkiteswaran has witnessed the gradual growth and decline of Indian Shipping during the last half-a-century and has remained appalled at the indifference of various governments in the country in developing Indian Shipping into what it should legitimately be-world class in strength and reach.

He has done his bit to prod the government to help revive the potential of Indian shipping to dominate the seven seas and assume its rightful position as a world leader. In the last 50 years he remembers only one Union Shipping Minister who showed some interest in helping him with his mission- Rajesh Pilot. For the rest the Shipping Ministry has been just a sinecure of either the DMK or the AIADMK parties, who inspite of their chauvinism failed to uphold the glorious heritage of Veerapandya Kattabomman, Kunhali Marikkar or Kanoji Angre, one-time martime heroes.

In 1985, Rajesh Pilot organized a seminar in Mumbai on shipping, at which Venkiteswaran delivered the welcome address. He then pointed out the need for the country to have its own shipping law, instead of following the outdated colonial Admiralty Law of the British Government. The seminar endorsed the idea and set up a committee to draft an Admiralty Bill for India. The Bill, drafted and approved by the committee has found its appropriate place where all government initiatives get lost; in cold storage. Venkiteswaran is convinced that with some official push Indian shipping could take Indian economy to global levels, along with its proud

flag. Cold statistics endorse this claim. India has a coastline of about 4,500 miles and our coastal ships carry huge cargoes of rice, timber, oils, coal, salt and general cargo from port to port. Till the 1960s coastal steamers carried about 20 lakhs passengers from port to port and another five lakhs from India to Burma and Ceylon. Coastal steamer services have come to an end, regrettably. Indian shipmen and officers continue to be highly valued and sought-after in global shipping.

With better shipping laws and streamlining of several functional irritants inherited from the colonial era, India could with a powerful modern mercantile marine contribute immensely to the promotion of national industries and the defence of the country. Perhaps a dynamic Shipping Minister with vision and national concerns could help restore the glory and honour that is due to the Indian marine arm.

The bigger shipping companies that once dominated the seas-Scindia Steam Navigation Co. Ltd., Eastern Shipping Company and Jayanti Steamship Ltd. , have all floundered, the first one through sheer bureaucratic neglect.

Several new shipping companies emerged in the last forty years-Essar Shipping (1974), Varun Shipping, Mercator Shipping, Shreyas Shipping and the latest entrant on the seas Pratibha Shipping.

The progress of Indian shipping, according to Venkiteswaran is primarily due to inadequacies in the 1891 Admiralty Law, under which it still operates. Over a period of time, wages of Indian seamen, have been brought on par with those of international seamen but they continue to pay income tax, which seamen from any other country do not have to. More than 80% of Indian cargo still goes by foreign ships. Almost 25% of the marine officers and seamen in the world are from India. They now face stiff competition from seamen from the Philippines, China, Malaysia and Vietnam. The

COLONIAL LEGACY

The Indian shipping laws now applicable to India and which are applied are:

1. **Admiralty Courts Act 1840**
2. **The Admiralty Offences (Colonial) Act 1849**
3. **The Admiralty Jurisdiction (India) Act 1860**
4. **The Colonial Courts of Admiralty Act 1890**
5. **The Admiralty Court Act 1861**
6. **The provisions of Letters Patent 1865 insofar as they apply to the admiralty jurisdiction of the Bombay, Madras and Calcutta High Courts.**

Government is oblivious to the possibilities of more Indians sailing the seven seas.

Indian shipowners have to be encouraged to take to carrying of cargo, for which Indian shipping must be guaranteed level playing fields with world shipping. One of the greatest handicaps is that under our Income Tax Act, Indian seamen under foreign flags have to pay income tax, once they touch Indian shores within 180 days. Foreign crew of Indian or foreign ships do not have to pay any tax.

Indian shipowners are not allowed to touch ports in Brazil, Malaysia or West Indies unless they have 80% local crew. India has no such restrictions so far as foreign ships are concerned. The result is indiscriminate dumping has become rampant. Foreign offshore ships bag all contracts at auctions since they bid low.

More than 50% of ships owned by Varun, Mercator and others are flagged in Singapore, to avail of tax concessions.

Whatever the political compulsions in the appointment of Shipping Minister in the country, if we have a good Director General of Shipping, it makes considerable difference in the functioning of the ministry, Venkiteswaran believes. In the early days of the second half of the 20th century, we had C P Shrivastava as a dynamic D G of Shipping. Now, after a long gap, we have one in Dr. Satish Agnihotri. He finds able support in the Secretary Shipping, Mohan Das I A S.

Existing shipowners and those engaged in the trade should be more active to pressurize the government to bring in our own Admiralty Law and to inject new life into Indian shipping, Venky believes.



GOOD START

He came into the Mumbai bar in 1962, soon after his studies at the Government Law College. A customs case of shipping was what brought him to the attention of the entire shipping community in the country. Shipping was already in the doldrums then.

Venkiteswaran has not had to look back since then. It has been one step ahead all the time, till he began to be counted as one of the few Indian lawyers who had specialized in International shipping law. From then, it has been one hop to Frankfurt, London, New York to Hong Kong and Singapore for Venkiteswaran.

Along with professional recognition came awards and honours. Among his prized award is the Varuna Award given to him in 2004, India's highest recognition in the world of shipping.

Venky recollects his first steps into the High Court in Mumbai from the chambers of Rajni Patel, to whom he was an understudy. Within a year, he hit out on his own, when he landed the first Custom case, on which he established his own reputation. Since then he has been on his own and has helped a number of young lawyers to enter the portals of



Shipping Law practice.

Over the last fifty years, Venkiteswaran tried to initiate a number of Members of parliament into the intricate world of Indian Shipping, hoping that they would espouse its cause in Parliament. Sadly, he found after some time that they would excuse themselves and plead their inability to oblige the Indian shipping industry, because that was not an issue of priority for their party.

The problem Venkiteswaran laments, is that no one in the ruling group realizes the tremendous potential that Indian shipping holds for the entire country and its future if properly developed and encouraged. The new entrants into the fold have little vision or the will

to resurrect Indian shipping, beyond using it as a dumping area for ill-gotten wealth or for laundering such funds. Walchand Hirachand, one of the shipping pioneers of India and founder of Scindia Steam Navigation Co Ltd, noted in 1925 that from 1860 till 1925, as many as 102 Navigation companies had been registered in India, including one by the Tatas. Most of these were squeezed out of existence by British vested interests. Decades later, Indian shipping's records is hardly any better.



1, 2 & 3
Bedroom
Apartments

MOOKAMBIKA'S

kanha
heights
GURUVAYOOR

Call : +91 7738730386, 09633000633, 09633111633



MOOKAMBIKA
HOMES AND APARTMENTS PVT. LTD.

20/343, Poothole Lane, M.G.Road,
Thrissur-4, Kerala. Ph: 0487 2385099, 2384099

mookambika_builders@yahoo.co.in | www.mookambikabuilders.in

Raagalaya

Annual Music Awards



N R K Pillai presents the Raagalaya Life Time Achievement Award of late M G Radhakrishnan to Mrs Padmaja Radhakrishnan

Raagalaya Music Award 2010 function dedicated to the late Music Director M G Radhakrishnan, took place on February 27 at the Shanmukhananda Chandrasekharendra Saraswathi Auditorium. Mrs Padmaja Radhakrishnan received the Award on his behalf. She was given the cash prize of Rs 25,000/ and Lifetime Achievement Trophy by N R K Pillai, CMD, Aiswarya Group of Publications.

Padmaja Radhakrishnan was accompanied by her son, daughter in law, daughter and son in law. She said that she was touched by the gesture of Raagalaya in organising a tribute to her husband. She recalled that 22 years ago she had come to Mumbai with her husband MG Radhakrishnan when he performed at an Ayyappa Puja celebrations here. It was sad that she had now come with her family to receive an award on his behalf when he



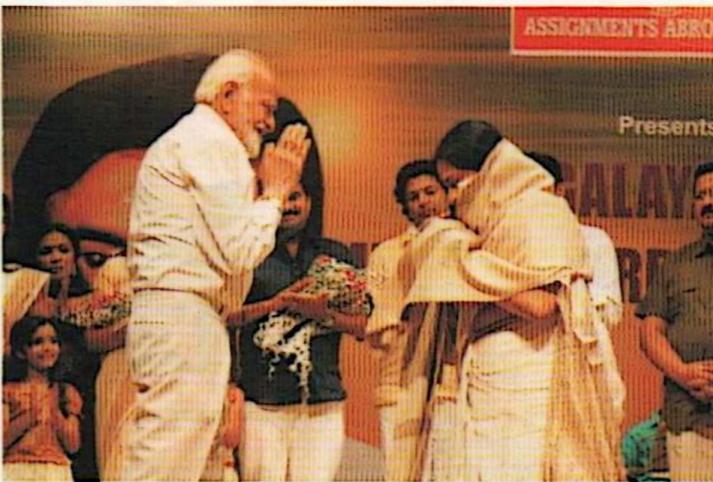
Dance performance by disciples of Guru Geeta Vijayashankar

was not there, she added. Each song brought to her mind memories of her husband and she felt as if he was present in spirit with her family who were on the stage with her. Her husband's spirit would bless all the singers of the evening and everyone who was present there.

Just before the programme of the felicitation ceremony, P V Vijaykumar, founder of Raagalaya and himself a singer, sang an apt song composed by M G Radhakrishnan, *poomukha vaathilikal sneham vitarthunna*. Radhakrishnan's sister Dr K Omanakutty, Professor of Music was felicitated by K I Varghese, Regional Head of Federal Bank. Dr Omanakutty spoke about her brother and his passion



Performers of Raagalaya Award nite: (from left) Madhu Balakrishnan, Radhika Tilak, Preetha Kannan, Ravishankar, Radhakrishnan and Ramesh Pisharody



P K Ravindranath felicitates Mrs Padmaja Radhakrishnan



Family members of late M G Radhakrishnan with artists of the evening



Mrs Padmaja Radhakrishnan addresses the audience

for music. She mentioned in particular the song *Surya kireedam veenudanju* rendered by Madhu Balakrishnan, who brought out the exact mood that her brother wanted to be reflected in that song. Radhakrishnan used to be totally involved in the song that he was composing, she recollected.

A brief sketch on the musical life of M G Radhakrishnan, his entry into the film music world, his association with Girish Puthenchery and his memorable film songs were mentioned by Suresh Kumar, the host of



'Pattupetti' Sureshkumar being felicitated by P V Vijaykumar

Malayalam film songs composed by Late M G Radhakrishnan.

Ramesh Pisharody performed a mimicry show and entertained the audience with his humour.

The evening started with a dance performance by students of Geeta Vijayashankar.

The winners of the Raagalaya Music competition held on January 30, received their Awards at the hands of playback singers present.



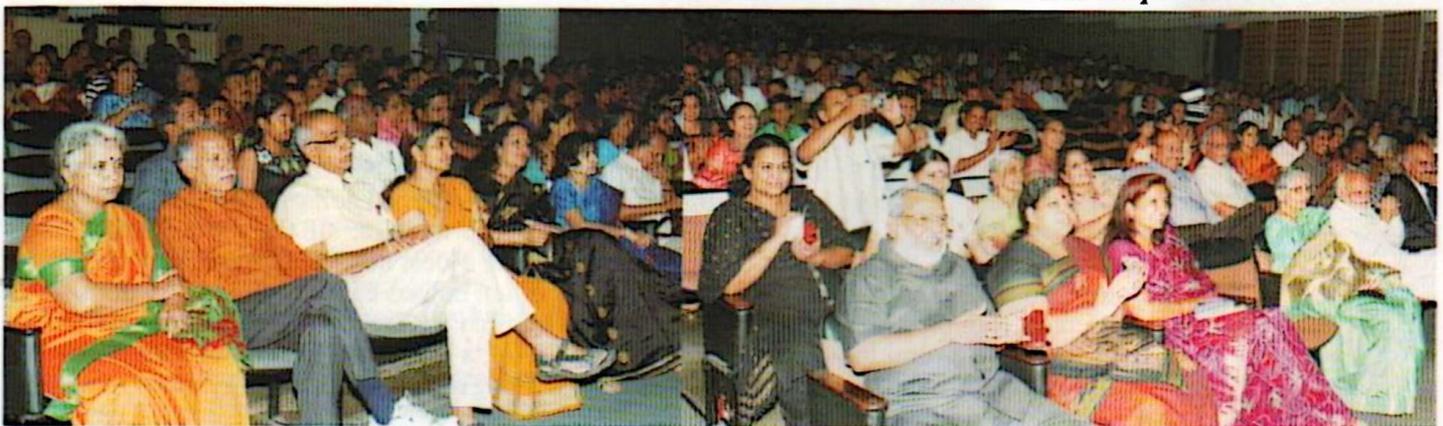
Dr Omanakutty being felicitated by K I Varghese, Regional Head of Federal Bank

Asianet's popular *Pattupetti* programme. Suresh Kumar was felicitated by the President of Raagalaya P V Vijaykumar for completing 400 episodes of *Pattupetti*. Suresh Kumar said that he is one of the oldest anchors of Asianet programmes and his *pattupetti* is quite popular. He loves the work he is doing and considers it a privilege to have known musical talents like M G Radhakrishnan and others through this programme.

Madhu Balkrishnan, Radhika Tilak, Preetha Kannan, Radhakrishnan, Ravishankar rendered several popular, evergreen and award winning



During the prize distribution ceremony of Raagalaya Music Awards competition



Audience enjoying the evening's programme

AROUND MUMBAI



Borivli

Rural charm and modern township

Borivli is one of the important suburbs of Mumbai. Situated on the northwest of Mumbai, this suburb developed around small villages named Eksar, Shimpoli, Kandivali and others atop Mount Painsur between the two rivers Tulsi and Painsur.

Today, Borivli is a major suburb of Mumbai and has many residential colonies, malls, market hospitals, schools, colleges, places of worship of different communities, parks, auditorium and multiplexes. People of all communities live here. It is well developed with good railway and bus connections. Sanjay Gandhi National park and the Kanheri Caves with its precincts are in Borivli.

Gorai Creek from where tourists take the ferry to go to Essel World, Water Kingdom and Global Pagoda (of Vipassana fame) is in Borivli. Mandapeshwar Caves which has a tunnel upto Vasai Fort but now sealed off due to security reasons are also situated in Borivli. This cave has a rich historical tradition and there is a shrine dedicated to Lord Shiva. Another tourist attraction of this suburb is the Swayambu Ganesh temple in Vazira Naka on Lokmanya Tilak Road.

Prabondhankar Thakre Natya Gruha, a reputed auditorium that stages Marathi and Gujarati plays and the Veer Savarkar Udyan, a well planned park with jogging and other facilities are in Borivli.

As in the other suburbs of Mumbai, there is active Kerala presence in Borivli also. LIC Colony and IC colony have a large Kerala population. LIC Colony in Vallabh Nagar is one of the oldest colonies of Borivli. According to M P Sukumaran, a long time resident of Borivli, the land where the colony stands today was purchased in the fifties by the Asian Insurance Co for building houses for the company's Class IV employees. But many employees were not keen on shifting there because Borivli was not yet fully developed. The migrant Malayalees who had come to Mumbai at that time were willing to settle there. That explains the Malayalee majority here. In the sixties the LIC took over the land from the Asian Insurance Co. Even today the oldest houses in this colony are small single storeyed tenements in pairs, arranged in 6 rows of ten houses each, totaling to 60 houses. It looks different from the normal housing societies of Mumbai flats and harks back to an earlier era and gives the place a rural look. However, during 1972-74, a number of multi-storeyed flats were built in the colony and there are many Malayalees living here. The community is active with its cultural organizations.

Vallabh Nagar Co-operative Society

This is the first co-operative Society store in Borivli started by the early group of Malayalees in the fifties. Its basic aim was to provide essential items to the newly settled Malayalees there. The work in the store was on an honorary basis by the residents themselves after office hours.



C R Kutty

Today there are many departmental stores and other shops, but Vallabh Nagar Co-op Store has held its own and is still in the business of selling provisions, general goods and Kerala items for the past fifty years.

C R Kutty, now 87, is a resident of Vallabh Nagar. He lives with his wife in one of the older tenements, though his son is in Saudi

Arabia and his daughter in Goregaon. He was Secretary of the Co-operative society store for many years and is actively involved with it.



Vallabh Nagar Co-operative Society store



Laksharchana organised by Ayyappa Seva Samithi this year

Borivli Nair Welfare Association

The Borivli Nair Welfare Association was formed in 1996 by 17 Nair friends at the residence of N K S Chandran in Shimpoli. Today it consists of about 380 members and is a social organization working for the welfare of Nairs in Borivli. Since it started functioning, BNWA has a marriage bureau that is active in helping Nair families to find marriage partners. It also helps the members during times of emergency like a death in the family, or cases of accidents or hospitalization. In 2007 it bought its own office space in IC Colony. The objectives of the Nair Association are to bring more families into its fold, to raise a welfare fund to assist the poor and needy in times of emergency, to start Malayalam and Marathi classes, as well as music and dance classes for the members and their children. The Association also celebrates Onam, Annual day and has an annual picnic in which all its members participate.

T Muraledharan Nair is the President, while M P Sivasankaran the Vice President. K S Kutty and Sashi Nair are the Secretary and Jt Secretary respectively. A V Viswanathan is the Treasurer and Gopi is the PRO. There are ten Committee members in addition to the above.

Ayyappa Seva Samithi

Borivli Ayyappa Seva Samithi was established in 1965. Every year it celebrates the Mandala Puja Mahotsavam for 11 days between December end and early January with pujas, cultural and devotional programmes. The highlights of the Mahotsavam are the Bhagavatha Saphthaham, Laksharchana and Annadanam. The festival concludes with the shobhayatra (procession) of the idol along the streets of the LIC colony accompanied by thalapoli and panchavadyam on the last day. In addition to the religious activities, the Samithi gives cash awards to meritorious SSC and HSC students on the inaugural day of the festival every year. It also sets apart a certain amount towards medical assistance and educational help for the poor and the needy. Apart from the daily pujas, there are Bhajans, Akhandanamam, Narayaneeyam parayanam, Bhagavathy Seva, Sahasranama archana, Bhagavatham classes at the temple. The Samithi has acquired a plot of land to build a Community Hall for teaching Vedas and Vedic studies but the land is under litigation. Membership is open to all irrespective of caste or creed and there are about 480 members in the Samithi. R. K Nair (President), Girish Shetty (Vice-president), M P Sukumaran (Secretary), U Mukundan (Jt Secretary), Murali Shankar (Treasurer), N G Nair, P K Ramachandran, N K Menon, Ajit Menon, T P Surendran and S Janardhanan (Members) form the Managing Committee.

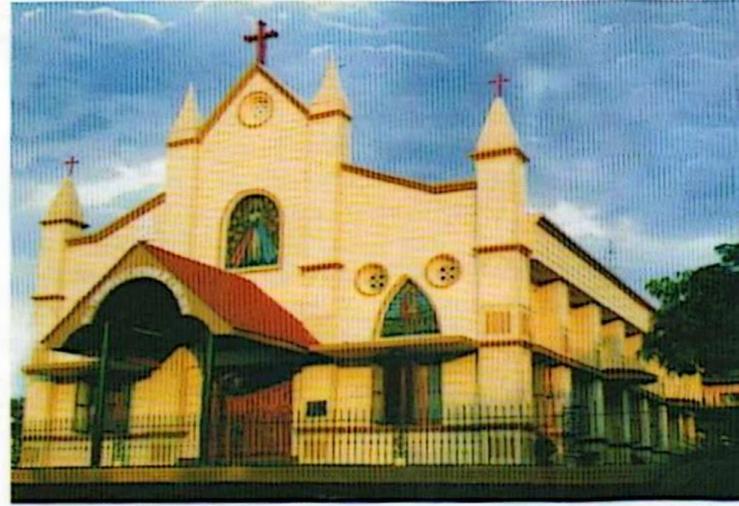


Borivli Nair Welfare Association Annual Day celebrations: From left: Sashi Nair, M P Sivasankaran, K S Kutty, V Balachandran, Murali Nair, Gopi Nair and Radha Bhaskaran

St Thomas Catholic Church

St Thomas parish Borivli came into existence in December 1988 after the inception of the Diocese of Kalyan in October. Father George Vadakethala was the first vicar of this parish. However till 2008 the mass and liturgical services were being conducted at the Franciscan chapel and later at the IC Church in Borivli. In 1998 a flat was purchased in Shangrila Building at Holy Cross Road which is now the residence of the parish priest and the parish office. The parish began to grow with *Mathrusangham*, youth activities, faith formation classes, choir and prayer groups, altar boys association etc. Very soon the parishioners desired to have a church of their own and when Rev Fr Joy Chitteth took charge as vicar in 1995, he started raising funds to construct a church of their own. Rev Fr George Cheeramkuzhy continued to look out for a suitable plot to construct the church.

Rev Fr Sunny assumed the office of Vicar in 2002. A beautiful plot of land was selected in Holy Cross Road. It was given and developed by Thomas Vazhaparamban. With Fr Sunny at the helm of affairs and the untiring efforts of the parishioners namely Thomas Vazhaparamban, George Thomas, Johny Varghese, K C Paulose, V C Varkey, V S Jose and others, the construction of the church gathered momentum. A splendid Church atop a hill was built and in October 2008 it was consecrated by His Excellency Mar Thomas Elavanol Bishop of Kalyan under the leadership of parish priest Father Sunny Perumpuzha. Father Shaibu Paul Malethadathil is the present parish priest.



St Thomas Catholic Church

Today there are 350 Catholic families in this parish, covering Borivli and Gorai. St Thomas Church is involved in a lot of charitable activities like giving rice and clothes to the poor, educational and medical help, and scholarships to meritorious students. On every second Friday evening from 5.30 to 9.30 pm mass, sermons, healing services in English are held in the church under the leadership of Fr Shaibu Paul Malethadathil for around 300 people.

BORIVLI ASTHIKASAMAJ

The Borivli Asthika Samaj was formed on Rama Navami day in 1975. Its primary aim is to provide for the residents of Borivli a religious and cultural space so that they can lead a purposeful life. Every year Rama Navami Celebrations are conducted for nine days with religious discourses, bhajans and music programmes. Sastha Preethi is also conducted annually in a grand manner. The Thyagaraja Aradhana festival was celebrated on February 13 with the Carnatic singer P N Padmanabhan and his disciples rendering the *Pancharatna kritis* followed by lunch at the Samajam premises. Annadanam is arranged on specific occasions and thousands are fed.



Borivli Asthika Samaj: Sitting from left: V. Parashuraman, T. R. Kalyanakrishnan (Vice - President), T. A. Ranganathan (Secretary), S. Subramanian (Jt. Secretary), Shankar Hariharan (Treasurer). Standing from left: R. S. Rajan, N. P. Raman, S. Ramachandran, S. Hariharan, S. Ramasubramanian, T. K. G. Sundaram, V. Srinivasan, K. P. Balasubramanian.



P N Padmanabhan leading the Thyagaraja Aradhana at Borivli Asthika Samaj.

The Samajam activities are open to all without any distinction of caste, religion or creed. Veda classes, and bhajan classes are conducted. The Ladies Wing has its Narayaneeyam classes. The Samaj aims to expand its activities and the members are now on the look out to purchase a place of their own and seek the co-operation of the Maharashtra Government, philanthropic institutions, large-hearted citizens of Mumbai to give them moral and financial support to fulfill this dream of theirs. This year the Sri Rama Navami celebrations will take place from April 12 to April 20.

T S Sivaramakrishnan is the President and T R Kalyanakrishnan and S Sivasubramanian are Vice Presidents. T A Ranganathan is the Secretary while S Subramanian is the Joint Secretary. Shankar Hariharan is the Treasurer. Besides there are twelve Managing Committee members and six Sub-Committee members.

Sree Ayyappa Bhajana Sankeertana Samiti

In 2004 a group of like-minded Ayyappa devotees formed the Sree Ayyappa Bhajana Sankeertana Samiti. This Samiti was formed as part of the Sabarimala Pilgrimage Group that has been undertaking the pilgrimage to Sabarimala for the past twenty years under Guruswamy K S Kutty. Singers Ramesh Nair, K Sukumaran, N G Nair, Rajit Menon are all part of the Bhajan group. The Samiti has its own sound system and musical instruments, donated by its members. Radhakrishnan and Murali Shankar are the organizers of the Sankeertana Samiti. Recently the Samiti has started a separate Ladies Wing comprising of talented female singers of Borivli.



Murali Shankar



Radhakrishnan



Borivli market near the railway station



Inside LIC Colony

AKG NAIR, IRS

AKG Nair who retired as Addl Commissioner of Income Tax has been living in Borivli for about 45 years. He is the founder of ZEAL Society where he stays. He was President or Vice President (at various times) of the Borivli Malayali Samajam and was actively involved in establishing the Borivli Polyclinic and Diagnostic Centre for medical assistance and treatment to the poor and needy. Today the Centre functions with a team of 13 doctors including specialists in various branches. Another milestone is his vision and initiative towards V K Krishna Menon Academy, the school project undertaken by the Samajam. The idea was conceived in 1993 and the Samajam has acquired land from BMC on lease where school construction is now in progress.

For the last 33 years, AKG Nair has been going to Sabarimala and he initiated the Ayyappa puja in the Zeal Society. He was also actively involved in the construction of the Sree Ayyappa Temple, Sai Baba Nagar and Founder and President of the Sree Ayyappa Seva Sangham that constructed the temple. AKG Nair was awarded the Mannathu Acharya Puraskaram 2007 in 2008 by the Thane Nair Welfare Association for his social, religious, educational and humanitarian activities. In 2002 he was awarded the Best Malayali Social worker of Mumbai by Ragasudha along with Capt Krishnan Nair, cardiologist Dr KG Nair, journalist P K Ravindranath and poet Krishnan Parapally. AKG Nair also helps the Bombay Leprosy Society, and is involved with Ramadasa Mission Universal Society and Chinmaya Mission.

Alapattu Krishnan Gopinathan Nair was born in Kalamboor in Ernakulam. His parents were Alapattu Govindan Krishnan Nair and Lakshmi Amma. He began his career in the Income Tax Department in 1964 as a lower division clerk. Simultaneously, he studied BA (Hons) from Ruparel College and later MA from the University of Pune.



AKG Nair

AKG Nair was part time faculty member for the Diploma Course in Tax management at the Bajaj Institute, Mumbai. He has guided many Income tax employees appearing for the inspectors and officers Examinations and taught English to the peons working in the department. In 1991, he was elevated to the IRS rank and rose to the rank of Addl Commissioner of Income Tax prior to retirement.

AKG is the settler and managing trustee of GVSM Charities, a charitable organisation that he runs with his family since last two years. When Kerala faced cases of chikungunya, he arranged free medicines to the victims. GVSM gives medical assistance to poor people, educational help to deserving students and gives money, clothes and any other necessities to ashrams, orphanages, schools and those in need. AKG's wife Vijayalakshmi, works for Corporation Bank for the past 27 years. He has two sons, Captain Sumesh who is a pilot and Mithun who is in business.

RASHMI NAIR

Rashmi Nair has been teaching Bharatanatyam through her dance class Layaa which was established in 2008. She has learnt Bharatanatyam from the age of six. She first learnt under Guru Hansa Sanghvi of Jagruti Nrityalaya and passed the Government Exam *Visharad Purna* and completed *parangata* and diploma in nritya shastra from Nalanda Nrityakala Mahavidyalaya. She is currently pursuing advanced training in taala and abhinaya with guru Ambika Viswanath. Rashmi Nair teaches the practical aspects of dance as well as the theoretical details like Navarasa, Taalas, Shlokas and she imparts yoga also so that her students attain increased stamina, flexibility and a calm, composed state of mind - all prerequisites for the art form. Rashmi Nair is also employed in a bank.

**Rashmi Nair****M P Sukumaran**

M P Sukumaran and his wife hail from Ottapalam and have been staying in LIC colony Borivli for the past 50 years. He is the Secretary of the Ayyappa Seva Samiti and is very active in the social activities of the Kerala organizations in Borivli. Sukumaran is working with a private company and his wife Komalam is a housewife. They have a son who is an engineer in Abu Dhabi and a daughter who lives in Mumbai. Both his children are married.

**M P Sukumaran****Lakshmy Narayanan****Lakshmy Narayanan**

Lakshmy Narayanan retired as Dy General Manager from Export Import Bank of India, Mumbai in 2009. Hailing from Palakkad, she did her schooling and college in Mumbai. Lakshmy has published a book of Malayalam poems, *chithariya muththukal*, from Mumbai and another compilation of poems is getting ready to be published. She has also translated works from English to Malayalam and vice-versa and done translation work for the website kerala.com. She has published poems in various publications of Mumbai and Kerala. Her husband V Narayanan retired as senior executive from Larsen and Toubro Ltd. They have two daughters Soumya and Ramya, both married.

(Our next Issue will also feature the suburb of Borivli. Readers and Organisations who wish to share information about the suburb can email or write to us.)

**T N Vijayan Elayath**

Advisor- Insurance & Investments

Chirag CHS Ltd., Flat-201, Gandhi Nagar,
Dombivli (E), Dist-Thane-421204
E-mail: elayathvijayan@gmail.com
Tel: 0251-2473631
Mob: 98694 82185, 98209 82185

A Mumbaikar yet proud to be a Malayalee as well- Raghu Palat



Sriprakash Menon



Raghu Palat with wife Pushpa

Raghu Ravunni Palat is not only one of India's top financial consultants but also a veteran in the banking sector. He was the first Indian to audit Bank of England in 1973. Author of many books on finance, banking and investment, he is well known as the country's first business writer.

He is presently busy with corporate training in banking / finance and runs his own company Checkmate Infotech Pvt. Ltd., which has an exclusive website bankingrules.com on banking regulations. He had also set up Cortlandt Rand Consultancy banking consultant sourcing talents and publishing books.

Raghu Palat hails from the Kochi royal family and his great grandfather was none other than C Sankaran Nair the only Indian member on the Viceroy's Privy Council and was the president of Indian National Congress in 1908. His other great grandfather was the first Maharaja of Kochi Rama Varma (1914-32). Till then the rulers were only having the status of Raja, the British bestowed on him the status of Maharaja for his financial and revenue capabilities.

With such a royal and political pedigree, Palat did not take up to politics or bureaucracy. He studied at Love Dale, Ooty and graduated from Chennai as a chartered accountant before starting his career with Bank of England. Then he worked with Deloitte in the UK. He moved to Kolkata to work with James Warren Co. (India) but soon shifted to Mumbai in the early eighties to join the American Express Bank.

"My father Sankaran Palat was an entrepreneur and my mother Malyni was a home maker. I think one should do what one enjoys doing. If one is passionate of a job then that person would enjoy that. Then it ceases to be a work. So my career

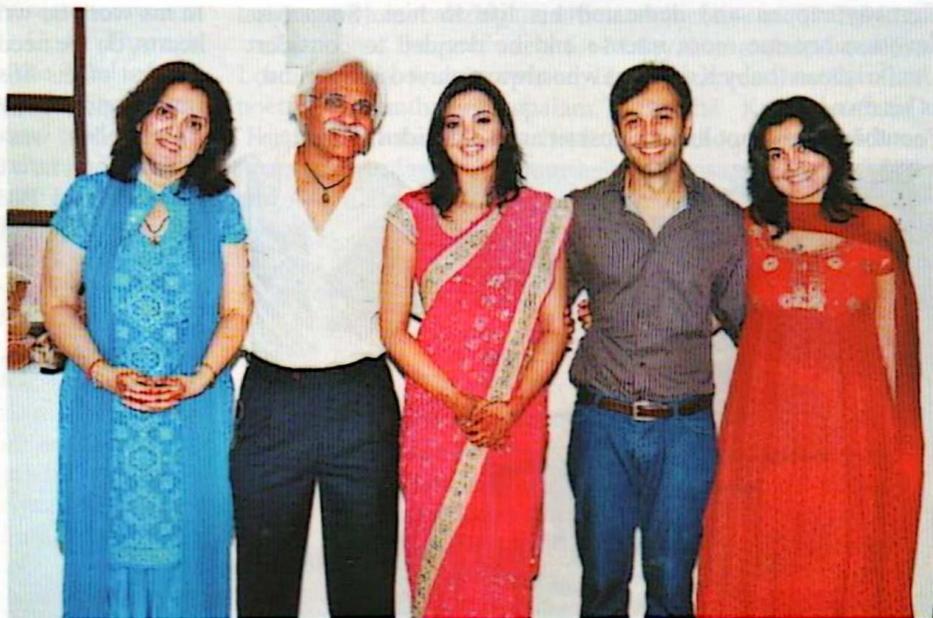
was guided by this philosophy", he observed.

"I was selected as part of worldwide selection of 14 banking personnel by American Express and was posted to New York but soon I returned to Delhi and then was in Mumbai as the regional head of South Asia", Palat recounted. He set up the international bank of Indonesia (BII) in 1995 and became its country head and CEO.

Palat soon moved to Kenya as a finance consultant to help professionalise and restructure two major banks in Kenya : INM Ltd., and Biashara Bank of Kenya Ltd., and finally he oversaw the merger of these two banks.

Behind this successful banker was a woman Pushpa, Palat's wife - a graduate from Kolkata. She was a travel trade professional working with TWA and then the British Airways. She was also a travel writer associated with Hong Kong based TTG. She also worked with British Tourist Authority (BTA). "I gave up my th his high profile assignment and I concentrated on the family in Mumbai", she said with a sense of contentment.

Continued on page 32



Raghu Palat with family

Great Poets of Malayalam-4

Poonthānam

-Satyanath

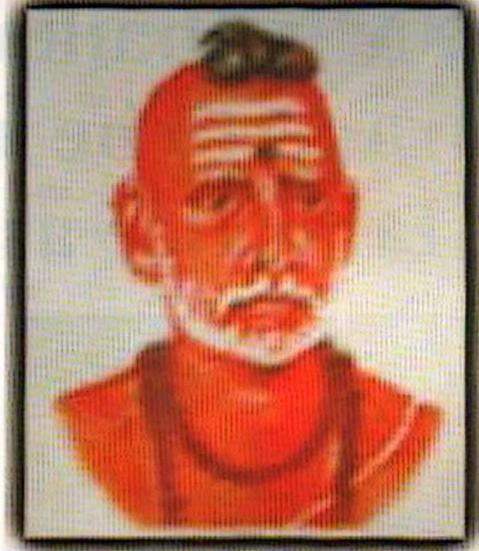
Poonthānam Namboothiri reputed to be an ardent devotee of Guruvāyūrappan (Lord Krishna), is renowned for his devotional composition of *Jñānappāna* (Song of 'Wisdom'). There have been a number of Malayalam poets whose devotional hymns were a mélange of bhakti and total surrender to the Almighty but Poonthānam stands above all of them.

Poonthānam, as he is known all over Kerala, is believed to have lived during 1547-1640 AD. Poonthānam was the family name and not his personal name. His name seems to have been forgotten in antiquity as there is no mention about his name in any of the records maintained by his *Illam* or Guruvāyūr *Devaswam*. His traditional house was located at Keezhātoor near Angādipuram /Perintalmanna in Malappuram district. Near by is the Thirumandān Kunnu Bhagavathy temple, the deity of which is the family goddess of the *Sāmootiris*.

His life

Since his childhood Poonthānam used to visit the temple at Guruvāyūr and gradually became a staunch devotee of Lord Guruvāyūrappan. Married at the age of 20, he did not have a child for a long time. He began to propitiate Guruvāyūrappan and a son was born in 1586. When the child was six months old, Poonthānam decided to celebrate his *Annapprasanam* introducing the child to cooked rice. After nursing the infant, Poonthānam's wife left him in a dark room to sleep and left to attend to the several guests who came to take part in the festivities. Without knowing the presence of the child in the room, the cooks spread a bamboo mat inside the dark room and poured hot boiling rice over it. The child died of burns. The tragedy was noticed only when the mother came looking for the child. The grieving Poonthānam sought refuge at the feet of Guruvāyūrappan and dedicated his life to him. Soon his devotion became more intense and he decided to consider Unnikrishnan (baby Krishnan) who always played in his mind, as his own baby.

Poonthānam did not know Sanskrit and so decided to express



Poonthānam

his innate feelings in chaste Malayalam. One of the greatest poets of the time was Melpattur Narāyanan Bhattathirippāc who later wrote one of the greatest books of that era named "Srimad Nārāyaneeyam" a scholarly poetic presentation of Vishnu's incarnations. Melpattur was also a great devotee of Guruvāyūrappan. It is said that initially when Poonthānam requested help in editing his poetic work "Bhāshā Karnāmrutham" from Melpattur who was busy composing *Nārāyaneeyam*, the latter refused saying that he never reads works written in Malayalam. Melpattur started suffering from rheumatism (from which he was earlier relieved) immediately and that night the Lord appeared in his dream and told him how the lowly Malayalam works of Poonthānam were dearer to him than the Sanskrit works of Melpattur. Melpattur then expressed regrets to Poonthānam and apologized. He was soon relieved from his sufferings. It was said that Melpattur then presented him with a golden ring.

There are several legends connecting Poonthānam the great devotee to his Lord Guruvāyūrappan.

He started praying with the purānic story of *Kumāraharanam*. In his work he writes: "While little Krishna is dancing in our hearts, do we need little ones of our own?" Poonthānam spent the rest of his life reading the *Bhāgavatham* and singing the Lord's glories in simple Malayalam. His magnum opus, *Njānappāna*, was composed during this period. His house at Kizhātoor is now taken care of by Guruvāyūr Devaswam.

He composed 'Bhāshākarnāmrutham', a devotional work. The *Ānandakarnāmrutham* (dance of ecstasy) was his last contribution to devotional literature.

When Poonthānam found walking to Guruvāyūr for his weekly visits very arduous, he told Guruvāyūrappan about his hardship. The Lord then told him that he needed no journey as He was always with him. When he woke up from his trance, he found an idol of Guruvāyūrappan on his left side. This idol was consecrated on the left side of his home. This temple is now known as Edathupuram Poonthānam Sreekrishna Temple, nearly 1½ kms away from Angādipuram.

The Poonthānam Day and Navarathri are the main festivals of this temple. On the Poonthānam day, special cultural programmes and literary seminars are arranged at the Poonthānam illam. Another deity which is worshiped here is



Poonthānam Mana a few years ago

the image of Thirumandamkunnu Bhagavathi.

Maraprabhu

According to another legend, Melpathur and Poonthanam became closer. Melpathur used to attend the Bhagavatham discourse of Poonthanam but was very critical of his knowledge and pronunciation of the Sanskrit words. Once Poonthanam was wrongly reciting the text 'Padmanabho Maraprabhu', which meant that the God was the lord of trees in Malayalam and Melpathur laughed loudly and corrected Poonthanam in public as Padmanabho amaraprabhu", meaning that the God is eternal. Immediately there was a voice from the sanctum sanctorum of the temple that " I am also the lord of trees."

The sculpture of Maraprabhu that we see now near Guruvāyūrappan temple is based on this above legend.

Poonthānam, as another legend goes, dreamt of two messengers of God approaching him to take him to heaven but he declined the offer saying he did not do much to deserve that honour. The messengers then told him that they were the plantain trees in front of his house and after listening to his Bhāgavatham recitation for years, they were taken to heaven and now it was his turn to come to heaven. When Poonthānam got up and went to the yard, he found that the two plantain trees were fallen to the ground. He told his family about his dream and soon asked his wife to get ready to go with him. She did not take him seriously and excused herself. However, their servant maid who was listening to their conversation, pleaded with him to take her along. Poonthānam readily agreed. When Poonthānam's wife returned, she found him missing and the maid lying dead. Poonthānam then was past ninety.

Legend also speaks of how Guruvāyūrappan in the guise of Mangāttachchan, the Sāmootheri's minister, came to Poonthānam's rescue when the poet, on his way to Guruvāyūr, was waylaid by bandits. As his reward, Mangāttachchan took the gold ring gifted by Melpathur to Poonthānam. Next day when Poonthānam was praying before Him, the Priest gave him the ring saying that he was instructed by Him to return the ring that was on the idol.

Philosophy

Poonthānam's life is one illustration of how sufferings (soka) of noble men can result in verses (sloka). Covetousness for wealth and attachment keep man away from God. Through *Jnānappāna*, Poonthānam hits the nail on the head of the malady by his plea against the lure of money. *Jnānappāna* eulogises Bhāratavarsha as a 'Karma Bhoomi' to discharge one's duties to attain salvation; people in other '13 worlds'



Krishna Temple near Poonthanam Mana

'respectfully worship (India) with folded hands by lamenting that they were not fortunate enough to be born even as a grass' in India.

Works

Poonthānam's popular poems are '*Bhāsha Karnāmrutham*' '*Kumāra Haranam*' or '*Santhānagopālam*' and '*Njānappāna*.' The last song written in simple Malayalam, depicting wisdom, is considered to be his magnum opus. Primarily these are devotional outputs in Malayalam creating a greater awareness of Krishna consciousness among the common people. This touching narrative has a unique devotional appeal. Composed in a literary style called 'Pānapāttu' as suggested by the title, *Jnānappāna* consists of about 360 lines in verse form in a simple language, musical in sound, enriched in meaning and philosophical in content. When chanted in chorus, the constantly repeated lines

"Krishna Krishna Mukunda Janardana
Krishna Krishna Mukunda Hare Hare.."

give a strong impetus to the devotees and help them to grasp the philosophical guidance quite easily.

The works of the great poet Poonthānam were quite exceptional, inspiring man to realise the values and principles that make his sojourn on this planet more meaningful and purposeful.

Historical significance

Poonthānam's mission, in retrospect, was a historical necessity for the revival of the Bhakti movement in Kerala. To combat moral and social degradation and political violence consequent to Portuguese rule in Kerala, the poet laid a new emphasis on the doctrine of Bhakti as the best means to good living. Spontaneously, poetry came in handy for Poonthānam to preach and popularise the keertana form of Bhakti.

As a 'Bhasha Kavi,' Poonthānam succeeded in elevating Malayalam as a popular medium of devotional literature; he defied tradition by using vernacular at a time when Sanskrit and Manipravalam were dominant in the literary horizon of Kerala. Poonthānam's influence on the masses has been wide and profound on account of his literary skill marked by beauty of expression, simplicity of language and elegance of style.

The common people could identify themselves with his simple language while realizing the ultimate objective of life. Besides '*Jnānappāna*,' the poet's zeal for Malayalam and devotion for Lord Krishna found supreme literary expressions in other poems '*Santhana Gopalam*,' '*Bhāshā Karnāmrutham*,' '*Kuchela Vrutham*' and a host of melodious songs such as "*Anjana Sreedhara charumurthe*", in praise of Lord Krishna and other deities.

"Kandu kandangirikkum janathine
kandillennu varuthunnathum bhavaan
Maalika mukaleriya mannante
Tholil maraappu kettunnathum bhavaan"

Bhāsha Karnāmrutham

Many believe that *Bhāsha Karnāmrutham* is a translation of *Sree Krishna Karnāmrutham* of Leelashuka of 13th century. Leelashuka is said to be the pseudonym of Bilwamangalam Swamiyar of Mookkuthala near Edappal, Malappuram district. Critics believe the contrary as Poonthānam was not very comfortable with that language. Further, there are a number of variations between the two works.

It is highly appropriate to think of the various works on Lord Krishna during these times. What was available to the public, was a group of very qualitative works by eminent authors and all of them are treated now as classics. The first one was of course the Sri Mahābhāratam of Saint Vyāsa, Srimad Bhāgavatham, Krishnagātha of Cherusseri, Sri Krishna Karnāmrutham, Mahābhāratham of Ezhuthachchan, Bhāgavatham Kilippātu, Sreemad Narāyaneyam, Sri Krishna Charitham Manipravālam and the Bhāshā Karnāmrutham.

Though there is some similarity between the two Karnāmruthams, it is clear that Poonthanam is dependent only on the Dasamaskandam of Bhagavatham, except for one or two stanzas. While Sri Krishna Karnāmrutham contains 321 shlokas, Bhāshā Karnāmrutham has only 169 shlokas. Though the former does not chronologically describe the life of Lord Krishna but they relate quite randomly to the known life of Lord Krishna and even if the order is altered, nothing happens to the style of the work. Poonthanam has religiously followed the sequences given in Dasamaskandam of Bhagavatham but omitted certain events which he felt irrelevant to Lord Krishna.

Of the 169 shlokas, 118 form the first part and the remaining 51 constitute the second part. It is said that the first part might have been written earlier but not contended with the outcome, the poet added the second part while he was past ninety. The second part is highly philosophical.

കണ്ണൻ കളിക്കും കളികോപ്പു കാണാ-
നെന്നെ കൊതിക്കുന്നു ഭയാംബുരാശേ!
രചനാമസങ്കീർത്തനമെണ്ണിയെണ്ണി-
ത്തൊണ്ണുറ്റടുത്തു പരിവത്സരം മേ

Further, the inspiration to name his work after Karnāmrutham is not from LeelaShuka but from the Bhagavatham itself as towards the Swargarohanam, Uddhavar talks about Karnapeeyusham.

തവ വിക്രീഡിതം കൃഷ്ണ! ചുണ്ണം പരമമംഗലം
കർണ്ണവിയുഷമാസപാദ്യ തൃജത്യന്യസ്പൃഹാം ജനഃ

Therefore both Leelashuka and Poonthanam might have named their works as Karnāmrutham (Nectar to the ears).

One salient feature of Bhāshā Karnāmrutham is that while many other works take chapters and a large number of shlokas, Poonthanam condense it to such an extent that the whole thing contracts to a single shloka. It may be pertinent to give one or two examples:

Bhagavatham takes four chapters to describe the killings of Poothana, Thrunavarthan, Sakatasuran etc and the name ceremony of Krishna and Balarama by Gargamuni. All these are mentioned in just one shloka in Bhāshā Karnāmrutham as:

ഭൃഷ്ടപ്പുതനയ്ക്കും ചുഴിൽവലിയകൊടു-
ങ്കാറ്റിനും ചാട്ടിനും നീ
കട്ടക്കാവായ്ക്കിടക്കുമ്പെ ഘൃതഗതിവരൂ-
ത്തീടിനാനശ്രമേണ
തൃഷ്ടാപോയച്ചെന്നുഗർഭൻ തിരുവടിതിരുനാ-
മങ്ങളിട്ടൊരുശേഷം
പുഷ്ടാമേവീടുമമ്പ റടിയിലനുഭവസം

Bhaktha Kavi Poonthanam



"ഇന്നുപോലെയല്ല മരണനിയമീയ
ഇന്നി നാളെയുമരണനിയമീയ
ഇന്നിനേതെന്തിലേവീനരായ
മിന്ന തരതരേണമുതിരെയീയ
കണ്ണകണ്ണമേലിലേറ്റു തന്നെയല്ല
കണ്ണിയെന്നു വാമുതാനുമുൾ
ശ്യാനാമുദിനം കോടത്തോളത്തന്ന
തെഴിവേറെ നാമെന്നുമുൾ
മേളിക മുക്കളിട മനംതൻ മൊളി
മൊല്ലു കേറ്റുന്നമുൾ മഹൻ"
(അതരസൂത്ര കാവ്യം)

ജേഷ്ഠനോടെ വളർന്നാൻ. (ശ്ലോകം 5)
The story of *Kaliyamarddanam*, described in 13, 14 and 15 chapters of Bhagavatham, finds itself contained in one shloka.

തണ്ണീർമുക്കിക്കുടിയിക്കുമ്പെ ഘൃതം കൊടുവിഷം
തട്ടി മോഹിച്ചു വീണോ-
രുണ്ണിശ്ശോപാലരക്കങ്ങൊരുദിനമുടനേ
ചെന്നു കാരൂണ്യവേഗാൽ
ഉണ്ണിക്കാൽകൊണ്ടു വണ്ണമ്പെ റിയഫണിവര-
ത്തന്നെ മർദ്ദിച്ചു പിന്നെ-
ദ്രണ്ഡംകൂടാതയച്ചിടിന പരമവിലോ!
നിന്നെ ഞാൻ കൈതൊഴുന്നേൻ. (ശ്ലോകം 56)

The entire Dasamaskandam consists of more than 4000 shlokas and it is contained in just 115 shlokas in Bhāshā Karnāmrutham by Poonthanam. Amazing!
Bhāshā Karnāmrutham is written using both Sanskrit and Malayalam words in a very lucid style and mostly rhythmic. See the shloka given below:

അംഗഭംഗി കണ്ടുകണ്ടനംഗമാൽപിണഞ്ഞുമേവു-
മംഗനാജനത്തോടെ മനം കവർന്ന മാധവൻ
രംഗനാമനെന്നുപേർപുകഴ്ന്ന നാമനിന്നിനിക്ക്
സംഗനാശമെന്നു ചൊന്ന മംഗലം തരേണമേ.
(ശ്ലോകം 68)

It will be interesting to know what Poonthanam himself thought of his work.

ഭാഷാകർണ്ണാമൃതം മേ സുകൃതമിതു സഭാ
നാവുകൊണ്ടാസ്വദിച്ചാൽ
നൃഴാ കർമ്മാവലീവല്ലികളിലുടനവൻ
പിന്നെ മുന്നേതുപോലെ.

You should not read it with your eyes only but also with your tongue (loudly) and then there would not be any obstacle that you cannot cross successfully.

Jnānappāna (Song of Divine wisdom)
It is a veritable storehouse of transcendental knowledge that is firmly rooted in the experience gathered from this world. The lines are very sweet and melodious. Though a direct translation cannot capture its sweetness, it can give a taste of its wisdom. A few lines are given below:

“Is there scarcity of the Lord’s name?
Or has fear of hell declined?
Is there life without use of tongues?
Have we escaped from mortality?
Alas, alas, without reflection
We roast and eat out life in vain



The sculpture of Maraprabhu at Guruvayur Temple premises

After how many lifetimes of labour
 We happened to be born here by luck!
 How many lifetimes spent in water,
 How many lifetimes lived like trees,
 How many lifetimes as beasts, as cattle
 Ere we could be born as men?
 After so much hard labour
 We fell into our mother's womb,
 Ten months have been spent in the womb,
 Ten or twelve years spent as a child too
 And the rest of the time not knowing ourselves
 We spend in self-centred vainglory."

Jnānappāna conveys the message of devotion of the Krishna cult. By highlighting the ideas of the ephemeral human life, cycle of birth and death, theory of karma, spiritual vacuum of modern civilisation and delusions of materialistic life, the poet urges men to sing the glory of the Lord, by giving up ill will and hatred among themselves.

Some critics call it a song of counseling as it pacifies all readers against their sad plight, sorrows and miseries. When one goes through it, he or she feels that some one who loves and showers affection puts his soft hands over one's shoulders and slowly patting and guiding them through various phases of life that one has to face during one's lifetime and one feels absolutely consoled. Only a person who has gone through the crude roughness can do that and we know that Poonthānam is eminently qualified to do it.

When one goes through the poem, one would find it extremely difficult to omit any particular lines as unimportant.

ഇന്നലെയോളമെന്തെന്നറിഞ്ഞീലാ
 ഇനി നാളെയുമെന്തെന്നറിഞ്ഞീലാ
 ഇന്നിക്കണ്ട തടിക്കു വിനാശവും-
 മിന്നനേരമെന്നേതുമറിഞ്ഞീലാ
 കണ്ടുകണ്ടങ്ങിരിക്കും ജനങ്ങളെ
 കണ്ടില്ലെന്നു വരുത്തുന്നതും ഭവാൻ
 രണ്ടുനാലുദിനംകൊണ്ടൊരുത്തനെ
 തണ്ടിലേറ്റിനടത്തുന്നതും ഭവാൻ
 മാളികമുകളേറിയ മന്നന്റെ
 തോളിൽ മാറാപ്പു തൂക്കുന്നതും ഭവാൻ

ഭാരതമായ ഖണ്ഡമൊഴിഞ്ഞുള്ള
 പാരിലെങ്ങുമെളുതല്ല നിർണ്ണയം
 അത്രമുഖ്യമായുള്ളൊരു ഭാരത-
 മിപ്രദേശമെന്നെല്ലാരുമോർക്കണം.

പത്തുമാസം വയറ്റിൽ കഴിഞ്ഞുപോയ്
 പത്തുപന്തിരാണ്ടുണ്ണിയിായിട്ടും പോയ്
 തന്നെത്താനഭിമാനിച്ചു പിന്നേടം
 തന്നെത്താനറിയാതെ കഴിയുന്നു

സ്ഥാനമാനങ്ങൾ ചൊല്ലിക്കലഹിച്ചു
 നാണംകെട്ടു നടക്കുന്നിതു ചിലർ
 മമേന്ദ്രം ചിന്തിച്ചു ചിന്തിച്ചു
 മതികെട്ടു നടക്കുന്നിതു ചിലർ
 ചഞ്ചലാക്ഷിമാർവീടുകളിൽ പുക്കു-
 കുഞ്ചിരാമനായാടുന്നിതു ചിലർ

അർത്ഥമെത്ര വളരെയുണ്ടാകിലും
 തൃപ്തിയാകാ മനസ്സിനൊരു കാലം



പത്തുകിട്ടുകിൽ നൂറു മതിയെന്നും
 ശതമാകിൽ സഹസ്രം മതിയെന്നും
 ആയിരം പണം കയ്യിലുണ്ടാകുമ്പോൾ
 ആയുതമാകിലാശ്ചര്യമെന്നതും
 ആശയായുള്ള പാശമതികേന്നു
 വേർപിടാതെ കരേറുന്നു മേൽക്കുമേൽ

വിദ്യകൊണ്ടറിയേണ്ടതറിയാതെ
 വിഭാസെന്നു നടിക്കുന്നിതു ചിലർ
 കുങ്കുമത്തിന്റെ ഗന്ധമറിയാതെ
 കുങ്കുമം ചുമക്കുംപോലെ ഗർഭഭം

ഉണ്ണിയുണ്ടായി വേൾപ്പിച്ചതിലൊരു
 ഉണ്ണിയുണ്ടായിക്കണ്ടാവു ഞാനെന്നും

ഉണ്ണികൃഷ്ണൻ മനസ്സിൽക്കളിക്കുമ്പോൾ
 ഉണ്ണികൾ മറ്റു വേണമോ മക്കളായ്?

സജ്ജനങ്ങളെ കാണുന്ന നേരത്തു
 ലജ്ജകൂടാതെ വീണു നമിക്കണം

Malayalees all over the world quote the above lines effortlessly, often without realizing their sources. His lines are often lifted by other poets, many of them eminent, as they consider to do so is an honour.

Kumāra Haranam

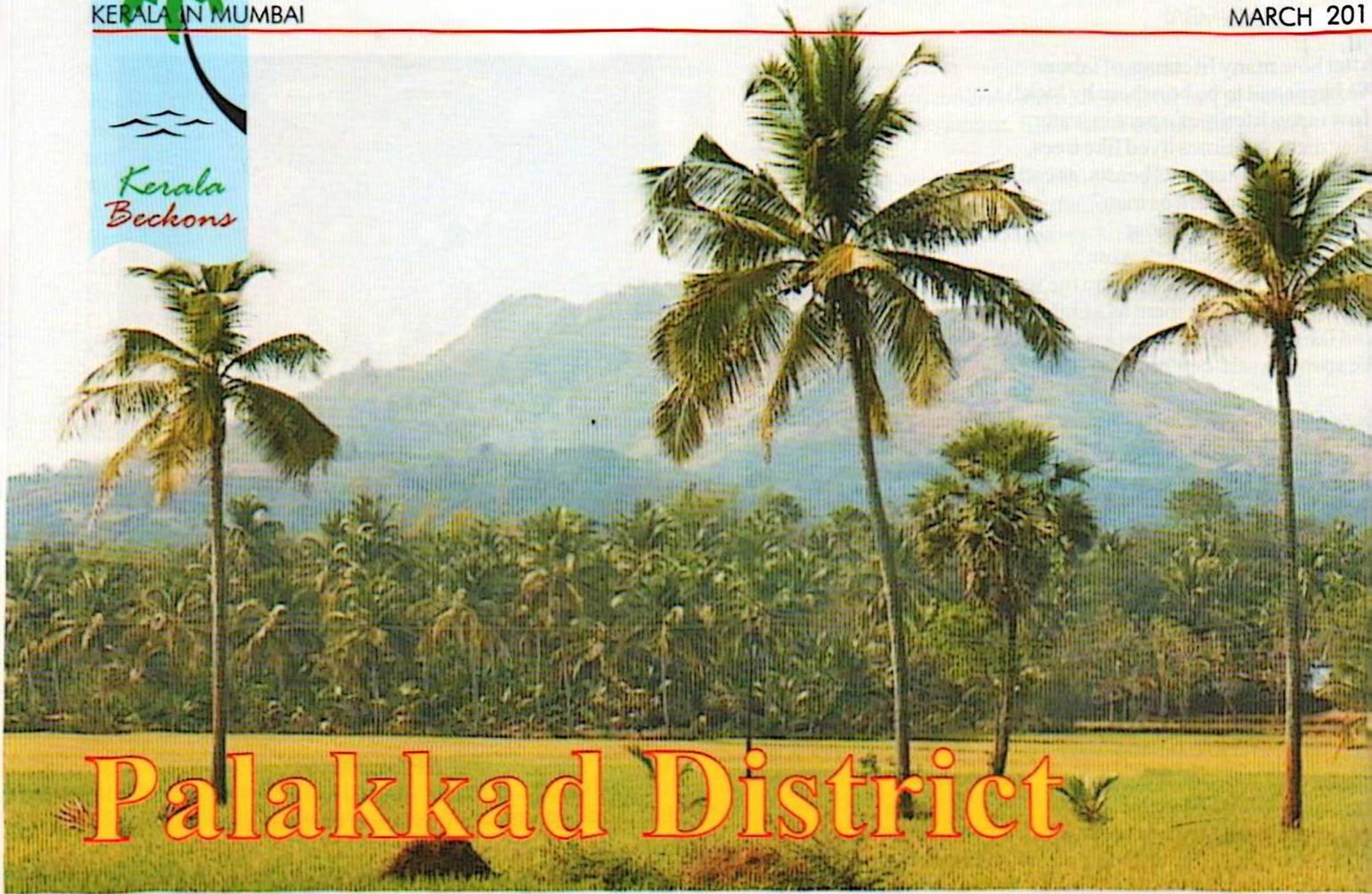
It is a touching narrative in a quite simple and direct common Malayalam. It narrates the story of the well known *Santanagopalam*. A Brahmin loses all his children in their infancy and he narrates his sad plight the valorous Arjuna who promises to help him to retain his next child, even at the cost of fighting Yama. However, the next child dies even before death and the Brahmin abuses Arjuna for his empty promises. Ashamed, Arjuna prepares himself to jump into fire in an attempt of suicide. Krishna, quite fond of his devotee, intervenes and takes him to *Vaikunta* to recover all children of the Brahmin. Thus, Krishna's love for his devotee is the main theme of this work.

The grand poet of Malayalam, Vallathol Narayana Menon said this of Poonthānam:

പുനേനാം പലകാവ്യം കണ്ണനു നിവേദിച്ചു
 പുന്താനം-ജാനപ്പാന പാടിയ പുംസ്കോകിലം!



Kerala
Beckons



Palakkad District

Travelle

When we move out of Palakkad town, the district has several features in various fields that generally people overlook. Palakkad district has a high stake in the field of education and there are several institutions for higher education. Some of the prominent institutions are: NSS College, Ottapalam, VT Bhattathirippad College, Sreekrishnapuram, S N College, Alathur, MES Kalladi College, Mannarkad, M P Moothedath Memorial Sree Narayanaguru College, Shoranur, Thunchath Ezhuthachchan College, Elevenchery, Nenmara, College of Applied Science, Vadakkencherry, Crescent Nursing College, Alathur and Govt Engineering College, Sreekrishnapuram.

Manapullikavu

The Manapullikavu temple is situated in Palakkad district amidst lush paddy fields. This is an ancient temple for Manapulli Bhagavathi, a representation of Goddess Durga. The Vela festival of the temple is well known in central Kerala.

Manapullikavu, the place where the temple is located, is also named after this temple. Centuries ago, Manapullikavu was known as "YAGA KARA" (Land of sacred rituals), since many Agnihotra yagas were performed on these banks. It eventually turned into "Yakkara". In due course of time, Yakkara was divided into East Yakkara and West Yakkara and West Yakkara became Manapullikavu. This place is on the banks of the river Bharathapuzha. In Manapullikavu, there still exists some 200-year old villages (now turned into housing colonies), which have managed to cope with the kinships of the past, the colonial rule and even the current democratic rules. Most of these colonies are known by the names of the communities living there such as Nayar Thara - Nayar community, Asharithara - Carpenter community etc.



Manapulli Vela

Mannarkad

Formerly known as Mannarghat, it is the headquarters of Mannarkad Taluk, and is one of the largest revenue Taluks in Kerala. It is situated 40 km north-east of the district headquarters of Palakkad, on the way to Kozhikode (NH 213) and at the feet of Western Ghats. Silent Valley (a tropical evergreen rain forest with an unbroken evolutionary history of 50 million years) is only 35 km from Mannarkad.

Mannarkad Taluk, consisting of 25 villages, is the first fully computerized Revenue Taluk office, designed as India's first Paperless Government office. All land revenue administrative works are being carried out through online software called Taluk Suite and Village Suite.

Mannarkad has memories of the invasion of Tippu Sultan and Mappila riot. In 1921 during the riot, hundreds of people lost their lives. The former Ruler/Desavazhi of Mannarkad is known as 'Mannarkad Muppil Nair'. He was a 'Samantha' under 'Valluvakonathiri' of Valluvanadu. The famous novel 'PONNI' written by Malayattoor Ramakrishnan, is based on the 'Adivasis' of Mannarkad. The Sandalwood smuggler 'Veerappan' used 'Shiruvani Forests' of Mannarkad Muppil Nairs as his shelter.

The population of Mannarkad is estimated at 150,000+. Mannarkad has an agriculture based economy. Main agriculture produce consists of natural rubber, coconut, areca nut, banana, plantain, nutmeg, pepper and rice. But due to inordinate use of chemicals, the natural ecosystem has been adversely affected. But over a decade of control, the town has revived many near extinct natural species of reptile, butterfly, fresh water fish and other organisms.

About 70-80% of the agricultural income is earned by approximately 20-25% of the population. Of the rest, 10% are into trading and the remaining 65% of the population are slightly above or below the poverty line.

The town has for ages attracted migrants from all over and is an amazing community of people who speak multiple languages including Kannada, Telugu, Tulu, Tamil etc. For this reason, one would find shades of a metropolitan city in terms of harmony among multiple cultures in this rather small town. Within Kerala, it had been also one of the first destinations (starting from 1914 A.D) for migrants from southern Kerala seeking their fortune in rubber plantations.

Nestled between two rivers Kunthippuzha and Nellippuzha, Mannarkad valley is famous for its natural beauty. Silent Valley Rain forests and the Attappadi high range add grandeur to the scenery. It is a common destination for trekkers. The hills have a large population of oldest Indian tribes like Mudugar and Irular.

Mannarkad is famous for *Mannarkad Pooram*. It is the festival celebrated in *Kumbha masam* every year. The Adivasis from Attappadi will reach the Udayar Kunnu Temple where the *pooram* is celebrated.

Nenmara

Situated on the Thrissur Pollachi route, it leads to Tamil Nadu via Kollengode and Govindapuram Nadu to reach Pollachi. The district headquarters is 30 km away. Nenmara is the entry point to Nelliampathi, which is situated 30 km away. Pothundi Dam is 9 km from Nenmara on the way to Nelliampathi.



Sri Nellikkulangara Bhagavathi Temple

Ayalur, a village near Nenmara is well known for temples and festivals like "*Ayalur Vela*" and "*Ratholsavam*". Ariyakode is yet another beautiful village in Nenmara which is blessed with scenic paddy fields and huge rocks. This place has been a major location for many film shootings.

Nenmara is well-known for its 'Vela' festival, known as Nenmara-Vallangi Vela. Equaling the famous 'Thrissur Pooram', it is celebrated in the villages of the Palakkad district in summer after the harvest season. Rice is a common grain crop in the area. But there are other possible reasons for celebrating Vela at this time, among them the birthday of the temple deity or the killing of a demon by the goddess.

The festival attracts people from the immediate area as well as the neighbouring districts of Thrissur, Malappuram and Tamil Nadu, in addition to foreign tourists. TV channels broadcast the festival live.

The Vela falls on the 20th day of '*Meenam*', month of the Malayalam calendar, which falls on the second or third of April. The two competing groups, Nenmara and Vallangi, have their own temples plus a common temple, Nellikkulangara, where they congregate for this festival. Starting ten days prior to the actual holy day of Vela, the festivities begin with the hoisting of flags in the separate temples. Natives are not supposed to leave the village once the flag hoisting is done. Throughout the ten days, there are rituals at night.

Nenmara starts its Vela from the Mannattu Muthi temple and Vallangi from the Siva temple. Each group has between 11 and 15 elephants, which are adorned and paraded through the main thoroughfare accompanied by drums and other percussion instruments. Selecting the elephants is a prestigious issue for the organisers. They compete to get the best elephants of Kerala, paying exorbitant sums. In the evening, these groups reach the Nellikkulangara temple. There is a vast area of empty fields, providing enough space to accommodate a large crowd. Many people come, as the Vela is a good occasion for family reunions.

Another attraction of the festival is the '*Aana Pandal*', an arch-like structure where the caparisoned elephants remain for some time. This arch is decorated with coloured electric lamps, which give different patterns of light, when switched on. The switching on of the '*Pandal*' on the previous day of the festival is a big event for the local people. Both groups keep the design and the illumination of the '*Pandal*' a secret.

The finale of the festival is a display of fireworks. It is a magnificent show, as both sides strive to outdo each other. New techniques are tried every year to bring out the best performance. The quality and quantity of the fireworks are discussed by the people for many days after the event and is said to match those seen at the Thrissur Pooram festival.

Apart from this great event, there are many local festivals celebrated graciously by the people in this area. "Ayyappan Vilak Mahotsavam" is celebrated by Nenmarites especially in villages like Ariyakode and Thalavattampara.

These festivals and celebrations unify the people of Nenmara and make it a peaceful and harmonious town.

Parambikulam Wild Life sanctuary

Parambikulam in Western Ghats is about 125 kms from Palakkad. The dam and the wildlife sanctuary here are renowned. All sorts of animals and birds are seen here. There is a reservoir also. The place is famous for teak plantations. The oldest teak tree, 'Kannimaree', stands here. There is a national park here, named after Salim Ali, the famous bird observer.

Chulanur Peacock Protection Centre

Mailadumpara, in Chulanur situated 22 kms away from Palakkad town and 5 kms from Peringottukurissi, is famous for its peacock protection centre. Kunchan Nambiar Smruti forest is also here. This sanctuary has an area of approximately 500 hectares of reserve forest spanning over Palakkad and Thrissur districts. The sanctuary is not thickly wooded, but has a rocky



Peacock, Chulanur

terrain spotted with shrubs and trees, and nourished by small streams. The low predator pressure, safe feeding grounds and bushy forests for roosting have helped.

The sanctuary houses about 200 peacocks, the national bird of India. A hundred-odd species of other birds can also be found here. Hundreds of butterflies can be seen at Chulanur soon after monsoon.

The 200-hectare forest called Kunchan Smritivanam, named after the great Malayalam poet Kunchan Nambiar, forms part of this sanctuary. The birthplace of Kunchan Nambiar, Killikkurissimangalam, is a few km away from Chulanur. Chulanur is 30 km from Palakkad town. The nearest airfield is Coimbatore Airport, 55 km away. Palakkad is the nearest railway station.

Kottayi

Kottayi is situated 15 kms from the district headquarters. Chembai Village which gave birth to Chembai Vaidyanatha Bhagavathar, the maestro of Carnatic music is in Kottayi. The last resting place of Chembai is the pilgrim centre of music lovers. The birth place of Guru Kunchu Kurup, the great Kathakali master is also in Kottayi. The famous Kandethan temple which attracts people from within and without the district is also situated here.

Seetharkundu

Seetharkundu at Nelliampathi offers a fantastic view of the valley below. The 1000 metres high water falls is one of the major attractions. Legend has it that during the *vanavasa*, Rama, Sita and Lakshmana had lived here. Seetharkundu got its name from the legend that Sitadevi during the *vanavasa*, had a bath here.

Killikurissi Mangalam

The first popular Malayalam poet and the father of Thullal, Kunchan Nambiar was born in Kalakkathu house at Killikurissi Mangalam of Lakkidi Perur panchayat in Palakkad district. Every day a number of literary men come here to pay obeisance to the ever burning lamp and the ezhuthani (writing tool) he used for writing. A centre imparting training in learning the poet's arts form like Ottan Thullal, Parayan Thullal and Seethankan Thullal is functioning here. Every year May fifth is observed as Kunchan Day and award is given to the best *thullal* artist of the State.

It is the Kunjan Memorial Committee working under the State Cultural Department that gives initiative to the activities here.

Silent Valley National Park

The ever green Silent Valley is in Palakkad district. The river Kunthi descends from the Nilgiri hills above the valley, at an altitude of 2000 m, traverses the entire length of the valley and rushes down to the plains through a deep gorge. The Silent Valley National park, with an area of 90 sq. kms is situated in the north eastern corner of the district. In the National Park it is estimated that there are more than thousand varieties of trees. The rarest species of animals and birds are seen in the valley. The valley has a fair representation of all peninsular mammals.

Meenkara Dam

Meenkara is a fascinating spot due to the dam, garden, fish ponds and natural beauty. It is 32 kms, south east of Palakkad town. The dam here was constructed in the year 1960 across Meenkara River, a sub tributary of Gayathripuzha, which is a tributary of Bharathapuzha.

Chulliyar Dam

This dam and the surroundings at Muthalamada Panchayat offer a strikingly beautiful panorama of natural scenery. The work on this dam across Chulliyar, a tributary of Gayathripuzha was completed in the year 1960. A view from this dam at the sky kissing Nelliampathi mountain ranges is superb.

Pothundi Dam

Pothundi is 38 kms south of Palakkad town, in Nelliampathi route. The dam is across Padipuzha and Meenchadipuzha, the two sub tributaries of Ayilurpuzha, which is a tributary of Bharathapuzha.

Mangalam Dam

The work on this dam was completed in the year 1956. It is located 48 kms south of Palakkad town. The dam is constructed across Cherukunnupuzha, a tributary of Mangalam River. There are deer, wild elephants and rare species of birds on the fringes of the reservoir.

Siruvani Dam

The dam is the common reservoir of Kerala and Tamilnadu. It is 80 kms away from Palakkad town and 22 kms interior from Edakkurissi on Palakkad Manarkad route. The dam is constructed across Siruvanipuzha which is a tributary of Bhavanipuzha. It supplies drinking water to Coimbatore municipality. There is a water fall from 2000 feet height on the eastern side of the dam. The scenic beauty of Siruvani is really wonderful.

Thunchan Madom

In 'Sokanashini', an old building at Chittoor Thekkegram village, Thunchath Ramanujan Ezhuthachchan, the father of Malayalam language spent his last years. People call it Gurumadom. Thunchan Madom on the banks of 'Sokanashini'(destroyer of sorrow). The *ezhuthani* he used for writing is kept here as a precious memento.

JP Smrithivanam and Deer Park

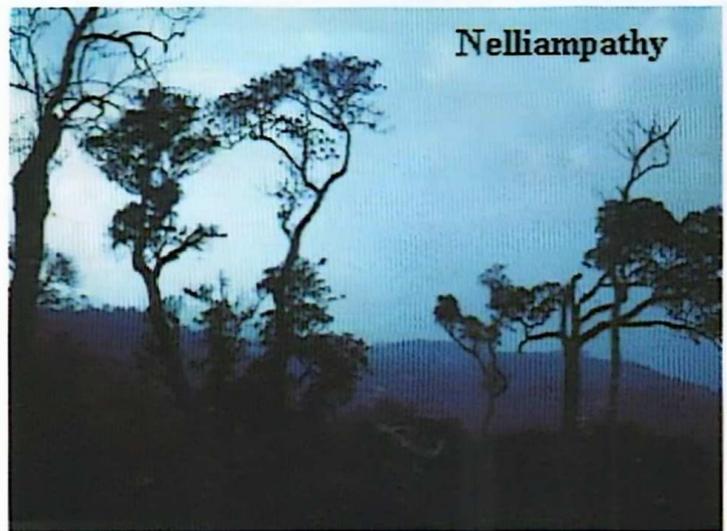
JP Smrithivanam and Deer Park are located at Walayar reserve forest which has an area of 100 acres. One can see here deer and other animals roaming about in their natural habitat. This is situated 22 kms away from Palakkad town in Palakkad-Coimbatore road. Here facilities for elephant riding are also available.

Kudallur and Thasarak

The villages of Palakkad district have become the background of the novels of reputed writers like M T Vasudevan Nair and O V Vijayan. Kudallur, the birth place of M T Vasudevan Nair is the locale of his novels, 'Nalukettu' and 'Kalam' (time). In Vijayan's famous novel, 'Khasakkinte Ithihasam' (the epic of Khasak) the locale is the Palakkad village, 'Thasarak'. A number of people interested in literature visit these two places.

Parambikulam

This is very famous wildlife sanctuary in India and it is a habitat to elephants, sambar, wild boar, guar, crocodiles, bison, tigers and panthers. There are also bonnet macaques, kraits, turtles, darters, spectacled cobras, vipers, little cormorants and black eagles. One can enjoy an exciting boat cruising on the marshes inside the sanctuary.



Nelliampathi

It is a beautiful hill station around 60 km away from Palakkad in the Nelliampathi forest ranges. This forest range constitutes a series of ridges cut off from one another by valleys of evergreen rain forests.

Nelliampathi hill resort is situated 52 km. south of Palakkad. It has an excellent weather condition. The journey to Nelliampathi is an experience to cherish. The only route is from Nenmara. There is a very narrow road and requires a skilled driver. The thick valleys in the region are full of valuable teak, orange, tea and coffee plantations. The orange estates produce high quality oranges. Nellikota (Padagiri) is the highest peak of the region. There is a picnic spot near Sithargundu estate, which gives a great view of the beauty of nature.



ESTD. 1974

**MATHEW
INTERNATIONAL**
(OVERSEAS MANPOWER CONSULTANTS)

Machinery House, 11, B. Bharucha Road,
Kalaghoda, Mumbai 400 001

Tel.: +91-22-40406325/28/35

Fax: +91-22-2269 3214 / 40406334

E-mail: mathew.manpower@gmail.com

Website: www.mathewinternational.com

License #: 000061/BOM/PER/1000+/3/31/84

Artiste of the month

-Lakshmi



Radha P Namboodiri

Nurturing Mumbai's Music Talents

Radha P Namboodiri is an accomplished Carnatic singer who has been a disciple of one of the stalwarts of Carnatic Music, Semmangudi Srinivasa Iyer. Presently she is Principal and Director of the Shanmukhananda Bharatiya Sangeetha Mahavidyalaya in Mumbai.

Radha P Namboodiri started her career with All India Radio in 1975 as Programme Executive (Music) in Thiruvananthapuram. In 1985 she was promoted and transferred to Bombay Doordarshan as Asst Station Director. Later she became Dy Director, Bombay Doordarshan and Director, Thiruvananthapuram Doordarshan. Radha retired as Director, Central Sales Unit, Commercial Broadcasting Services of AIR, Mumbai in January 2006. Since June 2006 she is Principal and Director of the Shanmukhananda Bharatiya Sangeetha Mahavidyalaya in Mumbai.

Radha was born and brought up in Mumbai. Her father late A R Warriar worked with Mitsubishi and her childhood was spent in Shivaji Nagar. Her mother is late Narayani Warriar. Both of them belong to Thrissur. Music has been a part of her family. Her father founded the cultural organization *Pataaka* through which he brought kathakali artistes from Kerala and arranged their performances in Mumbai.

“There is no shortcut to music. You have to practise a lot of intelligent singing. You have also to listen to a lot of Carnatic music sung by master musicians. Try to attend music concerts.

“There was a lot of music in my father's family. My parents were keen that I learn Carnatic music. Even as a child I used to listen to my sister learning music.” Radha

reminiscences.

Radha is a BA (Hons) with English Literature and Sanskrit language from Mumbai University. She has also passed the KOVID Sanskrit exam with First class from Bhavan's College, Mumbai. She learnt Carnatic music initially from T V Ramamurthy in Mumbai. After graduation she shifted base to Chennai to study the two year Sangeetha Vidwan course from Central College of Carnatic Music and passed it with first class. She won the Government of India Scholarship and chose to undergo advanced training with the eminent musician Semmangudi Srinivasa Iyer, and his leading disciple T M Thyagarajan for about 7 years. One of Semmangudi Srinivasa Iyer's disciples

G Seethalakshmi whom she knew while studying music at Chennai, inspired her to learn under the veteran musician.

“My parents were the driving force. They gave me a lot of opportunity to master the art and made me a performing artiste.”

Achievements

Radha has won several Awards and Certificates of Merit from various Institutions for her Carnatic music performances. She has won prizes in several music competitions. She has also given performances in Mumbai, Chennai, participated in the Madras Music Academy during the famous December Music Season and her concerts have been broadcast over the radio and telecast over the TV. She was



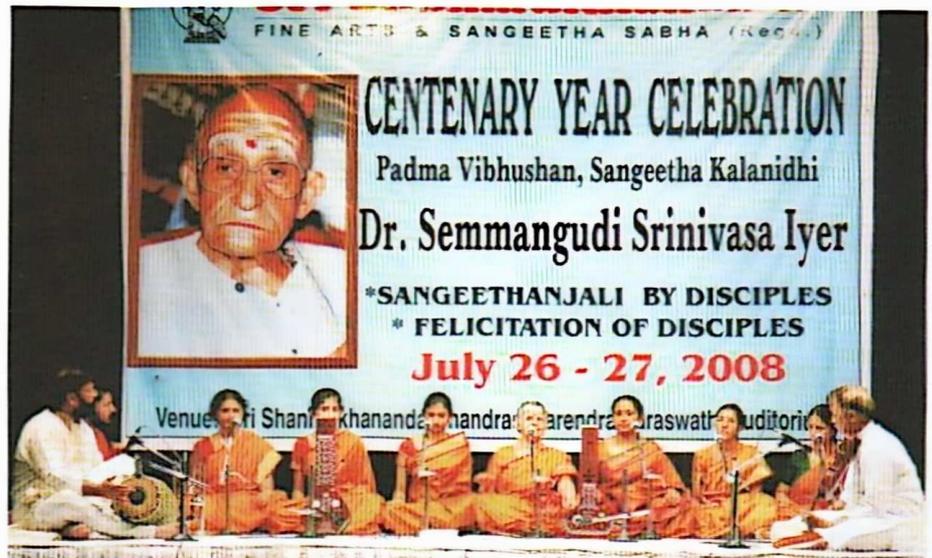
Radha Namboodiri performing at a concert

examiner in Classical Carnatic Music conducted by Mumbai University. She has performed in Japan, at the Tokai University, visited Sweden for a music concert in the Kista World music festival and conducted workshops at Stockholm Royal College of Music.

Radha enjoys her present stint at The Music School. "I am grateful to the Shanmukhananda Bharatiya Vidyalaya for giving me this opportunity of teaching music to many aspiring singers and imparting to them what I have learnt. My aim is to groom young talent and make them performing artistes. Two of my students aged 13 and 14 have won the CCRT (Centre for Cultural Resource and Training) scholarship and are doing advanced study in Carnatic music. I have groomed them to participate in several Classical concerts where they have always bagged prizes," she says.

Many performing Carnatic singers and teachers of Mumbai are taking advanced music classes from her. Radha believes in the oral tradition of teaching music and her students listen to her and learn her singing. They are not encouraged to pore over books and sing.

"Whatever I have achieved in Music is due to my guru Semmangudi Mama, T M Thyagarajan and T V Ramamurthy. We used to spend the whole day at Semmangudi mama's place, while we were studying under him and he used to take good care of us. The well-known Suguna Purushothaman used to come there to learn the finer nuances of music from him and she was also our inspiration.



Radha Namboodiri and her students paying a musical tribute during Semmangudi Srinivasa Iyer's Centenary Celebrations at the Shanmukhananda Sabha in Mumbai. We wanted to sing like her."

Advice to aspiring musicians

"There is no shortcut to music. You have to practise a lot of intelligent singing. You have also to listen to a lot of Carnatic music sung by master musicians. Try to attend music concerts. These days there are classical Carnatic music reality shows on TV. You should watch the shows and heed the views of the judges on the singing of the participants. All this will help you to fine tune your singing," Radha advises students of Carnatic music.

Radha puts in daily at least one and a half hours of practice in singing. She is also editor of the Sabha's Quarterly

Shanmugha, a cultural journal.

Radha is married to P M Namboodiri, a former employee of Premier Automobiles. They have a daughter Priya who is married and has a two year old daughter.

Shanmukhananda Sabha's Sangeetha Vidyalaya is an educational institution that teaches the two classical systems of Indian Music Carnatic and Hindustani. It covers the theoretical and practical aspects of music and has vocal and instrumental classes including veena, violin, mridangam, tabla and harmonium. It has a basic seven year course. It has a two year Diploma Course in Vocal Carnatic Music which is recognized by the University of Mumbai.

SOME HOUSEHOLD REMEDIES

- Tara R Menon

1. Sprain in the Legs Make a plaster with honey (1 tsp) and a little lime (*chunab*). Apply this to the affected part as a thin layer and cover it up with cotton to hold it securely. If necessary put a bandage on it. Usually one or two applications should be enough. This can be repeated if required.

2. Sore-throat and cough Make small balls of a mixture of *haldi* (turmeric) powder and little jaggery and store them in a small container. Take one at a time, put in the mouth and suck on it and swallow the saliva. This can be repeated till one gets relief.

3. Common cold and fever Take some lemongrass (2 or 3 springs), ¼ ginger, a few peppercorns, a few tulsi leaves and jaggery. Boil all the above ingredients in two cups of water till the quantity reduces to one cup. This kada (brew) can be taken as warm as you can at bed time before you sleep. Next morning you will surely feel better. If required this brew can also be

taken during the day.

4. Injury due to fall Apply some ghee mixed with haldi powder on the injury. It will subside quickly. In situations where ice is not available immediately, this can be applied since the ingredients are household items.

5. In an injury where it has become blue-black: Take some alum and haldi (preferably whole, otherwise, powder). Grate the alum on a stone with water. Grate some haldi or add haldi powder. Make a paste of both the above. Heat and apply this as hot as you can bear on the affected part. Cover it with cotton-wool. This can be repeated till the injury heals.

6. Diarrhoea dysentery Take a tsp of Khus Khus with sugar, chew well and then swallow it. This gives instant relief.

7. Indigestion Drink lime juice with a little ginger, salt and sugar. It gives immediate relief.

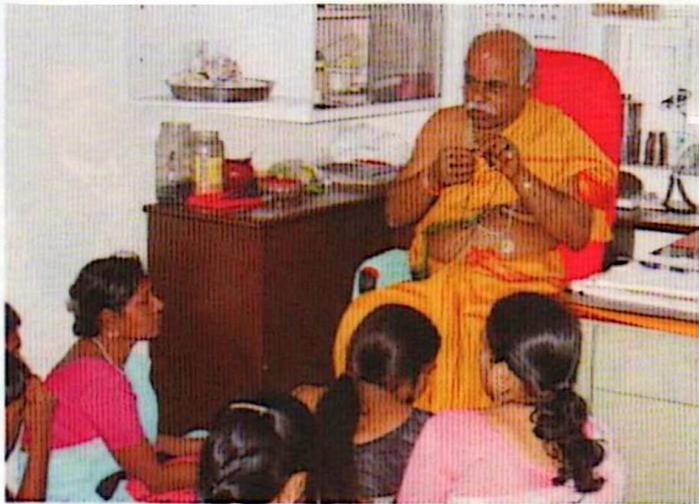
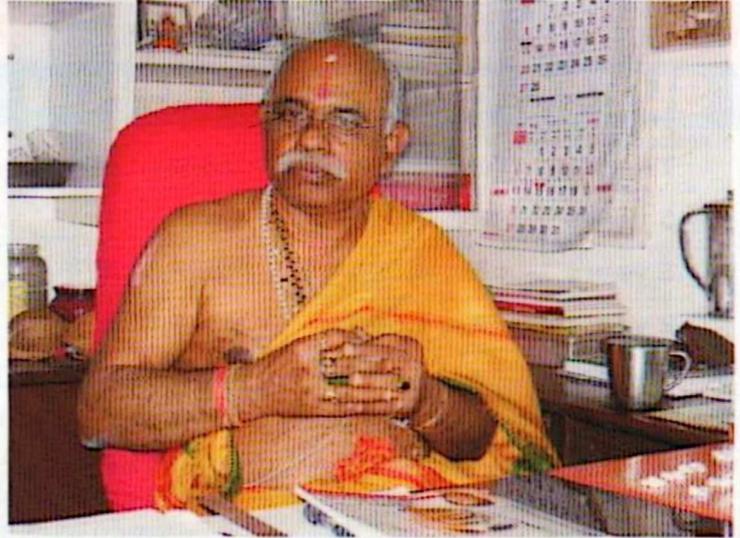
Bahuleyananda Swami Instilling Hope and Faith

- KIM Bureau

Mystic, astrologer, ayurvedic practitioner, exorcist, priest and a linguist, Brahma Shree Bahuleyananda Swami, has a huge following in and around Vashi. He practises all these callings as required as a mission. He has no regular tariff for his services, but would accept any donation from the rich and the poor alike. Most of them give him a token donation, not exceeding Rs 10, the more affluent loosen their purse strings.

Everyone goes out of his ashram happy and satisfied, at least some consolation that their worst fears are gone and that with the blessings of the Swami, better times are in store for them.

In some cases, sensing forebodings of tragedy, he prescribes special pujas, fasts, meditation and similar penances. He himself conducts several complicated and prolonged homas and pujas.



A qualified technician with the Franco-Indian Pharmaceuticals till 1980, Bahuleyananda, plunged into a life of spiritualism and mysticism. He became a sanyasi, set up ashram at Sector 18 at Vashi. Soon he acquired a huge following of devotees cutting across religions, communities and gender. As usual, affluent politicians in trouble, or at election times would rush to him for special blessings and benedictions. When they arrive, they have to take their turn in the queue, for Swami is always surrounded by the poor, mostly slum dwellers. He strictly follows the first-come-first served order.

In order to cater to his Muslim devotees and followers he learnt Arabic and Urdu "mantras".

Bahuleyananda Swami believes that he has inherited the Blessings of the Devi at Kodungalloor, where his father was a *velichapad* (oracle). He is now busy constructing a temple in his village thanks to the donations and contributions he gets everyday from a satisfied clientele.

STATEMENT ABOUT OWNERSHIP AND OTHER PARTICULARS ABOUT THE NEWS PAPER

Kerala in Mumbai

(Form IV- See Rule -8)

- | | | | |
|-----------------------------------|--|---------------------------|---|
| 1. Place of Publication | : Mumbai | 5. Managing Editor's Name | : P V Vijaykumar |
| 2. Periodicity of its Publication | : Monthly | Whether citizen of India/ | : Yes |
| 3. Printer's Name | : P V Vijaykumar | Address | : B-105, Twin Arcade,
Military Road, Mumbai-400 059 |
| Whether citizen of India? | : Yes | 6. Owners | : Vibrant Printing & Publishing Pvt. Ltd.
B-105, Twin Arcade,
Military Road, Mumbai-400 059 |
| Address | : B-105, Twin Arcade,
Military Road, Mumbai-400 059 | 7. Printing Press | : Sharprints, 13/679, Sardar Nagar-1,
Sion, Mumbai-400022 |
| 4. Publisher's Name | : P V Vijaykumar | | |
| Whether citizen of India? | : Yes | | |
| Address | : B-105, Twin Arcade,
Military Road, Mumbai-400 059 | | |

1st March 2011

Sd/-
P. V. Vijaykumar



Carnatic Music:

STYLES OF THE TRINITY



Prof K.A. Sivaramakrishnan

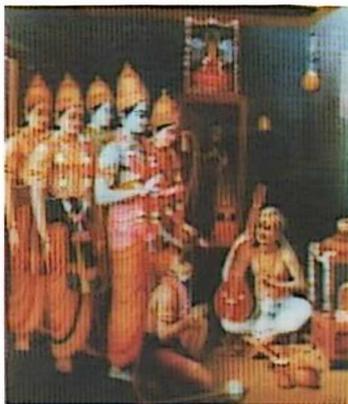
In our last Issue we spoke about the Trinity of Carnatic Music - Thyagaraja, Muthuswamy Dikshitar and Shyama Shastri. Here we examine the styles of their kritis. The three of them had their own individualistic patterns but even after all these years, they are popular and all time favourites of all Carnatic music lovers. Generally, a classical Carnatic Concert includes many songs of these three great classical singers mentioned above.

The Musical Trinity of South Indian Music, Thyagaraja (1767-1847), Muthuswamy Dikshitar (1776-1835) and Shyama Shastri (1763-1827) exhibit distinctive styles in their kritis.

THYAGARAJA

Thyagaraja's style is simple, beautiful and captivating. It requires a genius to write in a simple style. The Bhagavad Gita is in simple language and yet contains the loftiest thoughts and expounds the highest truths which at once appeal to the scholar and the lay person. Thyagaraja has followed Valmiki in this respect. His style captivates not merely the upper ten thousand in the society but also the ordinary listener. His style is characterized by lucidity, simplicity and clarity. A person who is inclined or is in a mood to sing will burst forth into a song of Thyagaraja, although he might have learnt the composition of many other composers. That is the proof of the great composer's attractive and captivating style. The great composer adopted this style because he wanted to speak to humanity at large. The raga bhava floats on the surface of his melodies like cream. In his compositions there is no need to search for the individuality of a raga or requisition a musical microscope for the purpose.

The raga bhava is lustrously patent at every part of his composition. In his compositions, he speaks the language of music in its purest form. The haunting beauty of his melodies is in no small extent due to their refreshing and flowing style. The balanced presentation of pure notes and graced notes is an outstanding feature of his compositions. Compositions overloaded



NADAM-The Sound of Music

Nadam is the most important aspect of music. Nadam means sound that is mellifluous. Even as we enjoy pleasant breeze, pure water and tasty food, we are carried away by sweet music. This is called Nadam. From loud noise comes sound and from sound emanates Nadam. The sound that is pleasing to the ear is Nadam. For example, even the sound of the rail engine hooting from afar is sweet when everything else is quiet. Similarly when a bronze plate falls from a height gradually, the sound gets subdued and transforms itself into Nadam.

NOISE

Noise is different from Nadam. Different sounds emanating at the same time become insufferable. There is no sweetness in it. An example of this is the noise at a public place or breaking of stone.

SHRUTHI

Shruthi is the most important factor for music. Shruthi (tune) is considered mother and laya (rhythm) is father (*shruthi mata laya pitha*). There is no music without these both. Nobody would like to listen to either vocal or instrumental music that is not in tune with shruthi and laya.

with gamakas and technical beauties, leave a feeling of abundance. Thyagaraja realized that graces in compositions are best enjoyed only when they figure in the midst of plain notes. Madhyamakala (medium speed) was Thyagaraja's favourite tempo. In a few Kritis like O RANGA SAYI (Kamboji raga) he

has worked up a grand, majestic and learned style. From the point of view of *rasa bhava*, Thyagaraja's compositions are compared to the *draksha* *rasa*. The grapes taste sweet, the moment they are put in the mouth. It is all juice and no chaff. Many composers of the post-Thyagaraja period namely Veena Kuppayyar, Patnam Subramanya Ayyar and Ramnad Srinivasayyengar reflect the style of Thyagaraja.

The easy and understandable style of Thyagaraja is the chief cause of the wide popularity of his compositions. Kritis like ENTARANI TANA (Harikambhoji raga) EVARIMATA (Kambhoji raga) SANTAMU LEKA (Syama raga) and KOLUVA MAREGADA (Todi raga) are typical examples of his style.

Generally, a classical Carnatic Concert includes many songs of the three great classical singers mentioned above.

MUTHUSWAMY DIKSHITAR

Muthuswamy Dikshitar works out a learned and majestic style. The laboured, ornate and polished style of his compositions appeal more to the initiated. His Kritis have to be studied over and over again before their intrinsic merits can be fully appreciated. The excess of musical rhetorics and decoration is a note-worthy feature of his pieces. The



madhyamakala *sahitya* in his *Kritis* naturally provide a welcome change after the long drawn out parts of the *dhatu* and *matu* (*swara* and *sahitya*). The *vainika's* (learned artiste) style is reflected in every one of his scholarly pieces. His compositions are for the leisured few. From the point of view of *rasa bhava* his compositions are compared to the *nalikera* *rasa*. (It may be noted that in the case of the coconut, one has to remove the fibrous rind, crack the shell, remove the pulp with a knife and then eat it).

The Kritis, CHETA SRI (Dvijavanti raga) , BALAGOPALA (Bhairavi raga), SRI RAJAGOPALA (Saveri raga) and MEENAKSHI ME MUDAM (Poorvikalyani raga) are typical examples of his style.

SHYAMA SHASTRI

Shyama Shastri's style has a peculiarity and charm, all its own

It is neither simple as Thyagaraja's nor laborious as Dikshitar's . He revelled in intricate patterns of rhythmical construction. *Atita-anagata* (*tala* starting before the *sahitya* in the beginning of a song,) intricacies are seen in his compositions. Pieces like MINALOCHANA BROVA (Dhanyasi raga) prove how rhythmical complexities can be skillfully introduced in the musical texture of a composition without offence to *ragabhava* and melodic beauty. In addition



to kritis in the normal Chapu *tala* (3+4=7) patterns, he has composed kritis in the reversed pattern of Chapu *tala* (4+3=7). He is the first composer to show the melodic possibilities of this 4+3 pattern of Chapu *tala*. His MARIVERE GATI (Anandabhairavi raga), NINNU VINAGA MAR (Poorvikalyani raga) are respectively examples for the normal and reversed patterns of Chapu *tala*. From the point of view of *rasa bhava*, his compositions are compared to the *kadali* or the plantain fruit. To eat the plantain fruit, one has to peel off the skin. Kritis like, O JAGADAMBA (Anandabhairavi raga) NANNU BROVU (Lalitha raga) and TALLININNU MER (Kalyani raga) are typical examples of his style. The latter two kritis are in the 4+3 pattern Chapu (Viloma Chapu) *tala*.

SAPTHASWARA:

Swara means that which makes its own sweetness. The word itself came into being after taking the two letters of the word SWAYAM and RANJAGAM to constitute SWA+RAM. There are seven swaras.

Shadjam, Rishabham, Gandharam, Madyamam, Panchamam, Daivatham, Nishaadam

While spelling out the *sapthaswaras*, we use the first letter of each respectively S-R-G-M-P-D-N.

More on sapthaswaras in our next Issue To be continued

Continued from page 17

Divya who is a theatre & TV director/actor is married to industrialist Aditya Hitkari. Nikhila is working with Taj group of hotels in Mumbai and is married to actor Vivan Bathena. "My elder daughter Divya's wedding was at Kochu Guruvayur in Matunga. We celebrate all the festivals in the family whether it is Divali, Ganapati, Onam or Vishu", recalled Pushpa.

Palat has written over 35 books on banking, investments, corporate

leadership and mutual funds but what has fascinated him was to write a book(2010) on the Nair community in English. The book is now out of print. "I got several calls from within India and outside wanting to know about this book and read it. In fact, it was a huge success. Though my first love is to write on finance besides getting involved with the activities of banking and business communication", he stated.

"Kerala has enterprising people yet the

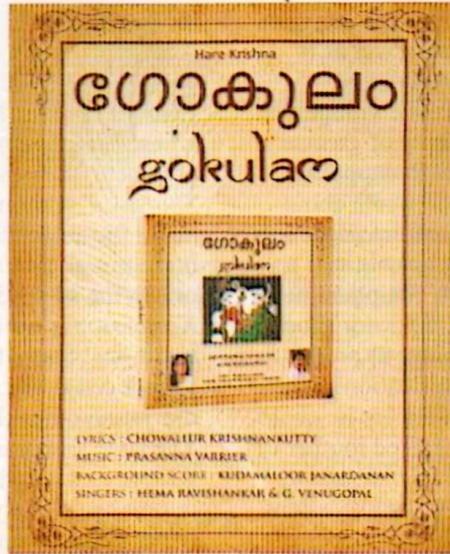
state is not industry friendly. No doubt the state is clean, beautiful and environmental friendly but it needs good infrastructure. Of course, I am proud to be a Malayalee. As a whole country, we need to focus on infrastructure development for growth. Even a city like Bangkok and China are focusing on infrastructure development. That does not mean we should not have social conscience. All our development needs to be socially good as well", he remarked.

GOKULAM: MALAYALAM MUSIC ALBUM ON GURUVAYUR AMBADI KANNAN

- LV

Gokulam, a Malayalam devotional music album on Guruvayurappan was released on January 29 at the Juhu ISKON Auditorium, Mumbai. The album consists of nine songs on Guruvayurappan as Ambadi Kannan. The songs are sung by Hema Ravishankar and G Venugopal and set to music by the well-known Carnatic Music singer and teacher Smt Prasanna Varrier of Mumbai who is also Hema Ravishankar's guru. The lyrics are by Chowallur Krishnankutty and the background score is by Kudamaloor Janardanan. The Chief guest was Pandit Raja Kale, senior Hindustani classical singer. The programme started with a small introduction and with a minute of silence for the departed soul of (late) Pandit Bhimsen Joshi. A classical flute recital 'Gokula Murali', was presented by Kudamaloor Janardanan. The CD release was done (in between the concert) by Pandit Raja Kale, who received the first copy from Smt Prasanna Varrier..

All the songs in the CD are melodious and have a lilting cadence. They evoke a feeling of *bhakti* or devotion, which the singers have worked hard to bring out. This is Hema Ravishankar's first music album. Her mellifluous voice expresses a gamut of emotions and strikes a chord in our hearts. Each song describes the personal equation of the singer to the Lord who is depicted as Kannan or child



Krishna. Unni Kannan, in the different songs, is protector, guardian and friend. In the song *Unni Kanna Omana Kanna*, Hema describes Unni Kannan and expresses a mother's love for her dear son. Ambadi Kannan is full of pranks but also full of love towards her. The duet *kalabham manakkum mathilakam* by Hema and Venugopal echoes the religious and devotional ambience that pervades the Guruvayurappan temple in Kerala. The song describes the beautiful idol of Lord Krishna, mentions Poonthanam, Narayaneeyam, the pujas and festivals there. *Pankachalochana*

pahi janardana is another song that is set to a traditional devotional tune. Another song *manam nonthu prarthicha* by G Venugopal reflects clearly his devotion and moves us. The last song in the album, *Gopakumara*, is a *ragamalika* that describes the waiting and yearning of *Gopikas* for a glimpse of their Kannan. Everything they see, remind them of him. This song has a rhythmic beat and could well be choreographed into a dance.

Hema has a clear voice that shows promise of achieving greater heights if she continues her singing and honing her musical talent. She started learning singing at an early age in Thrissur from Vaidyanatha Bhagavathar and later Mangadu Natesan. A Civil Engineer by qualification, after marriage she moved to Mumbai. Here she has been learning Carnatic music under Prasanna Varrier for the past six years. Hema is married to Ravishankar and they have two children Jahnvi and Kishore.

G Venugopal is a well-known singer who has sung in more than 280 films and has 250 cassettes to his credit. He has also won many awards including best playback singer in Malayalam films.

Prasanna Varrier who has composed music for all the songs is a veteran Carnatic singer and teacher in Mumbai and a disciple of Balamani Amma for the past 30 years. The uniqueness of *Gokulam* is that Prasanna Varrier has set each song to a particular raga which suits the mood of the song. For instance, there is playful vitality in the song *unni kanna*, total surrender and faith in Kannan in another song *aarundenikoru bandhu*.

Chowallur Krishnankutty who has written the lyrics is a veteran poet and lyricist who has written more than 3000 film, devotional, light music and drama songs. In November 2010, he was awarded the Mukundraja Smrithi Award by Kerala Kalamandalam.

Kudamaloor Janardanan who has set the background score has given an ethereal touch to the songs with his flute renditions. This is apt since Krishna is commonly associated with the flute.



Hema Ravishankar



G Venugopal

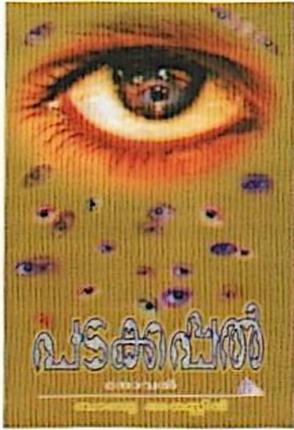
For further details call 022 40162284



Book Review

Patakkappal (പടക്കപ്പൽ)

Patakkappal is the maiden novel by Babu Augustine of Padappakara, Kollam. It can be called a period novel as it recalls a period that any of us remember or experience personally. The story has a background of a rustic village that the author says is full of lakes, woods and plenty of greenery. The incidents mentioned in the novel occur at Padappakara, the village of the author. Two other natives too wrote about



this village in the initial pages and they too are quite nostalgic. There is not much complication in the story; in fact, it is very short. A chief carpenter (*stapati*) predicts certain future ramifications once the work is complete but he could not explain it. The aged mother of the house, Malati Antharjanam, tells her son that all ramifications could be due to the evil deeds of her estranged and separated husband *Unnithan* who betrayed her and her clan and vanished with all their wealth. How did it happen, she explains to her son and then dies.

Professor Dr A John in his Introduction reveals that the author has untangled the historical puzzles about the village and mixed it with poetic imagination to weave this poetic work. Certainly Babu Augustine could have done a little more research before putting his pen to the paper, especially about

the caste system prevailing then. According to the author, the central character Malati Antharjanam alias *Thampuratti* is a Brahmin lady, whose marriage was conducted by her uncle, the head of '*Adhikarivila Tharavad*' without ever enquiring about the antecedents of the bridegroom *Unnithan*, whom every one in the novel despises. And the *Karanavar* is a stickler for traditions! Some tribals are also introduced in the novel, whose dialect no other character could understand.

The style and presentation make us remember the novels written in the early twentieth century. This writer remembered '*Kalyanasoudham*' of Sooranad Kunhan Pilla while going through this novel. The author should have shown a little more presence of mind while scribbling the lines. It is difficult to assume that a character of that time could think of gold in terms of kilogrammes which came to India in the second half of 20th century. Likewise, the type setter also could have followed certain rules while composing the book. Many words are conjoined unnecessarily that make the reader's effort tough. A revision while going for the second edition would help everyone.

[Patakkappal (99 pages) Price: ₹120. Publishers: Smita Publications, Mumbai. E-mail: padakkappal@yahoo.com



Author Babu Augustine

Books Corner

'Ashantiyute Theeram' (The bank of turbulence)

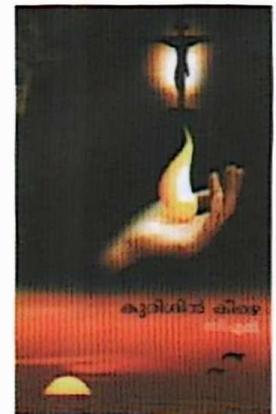
This is a Malayalam short play by M T Appan and has nine characters including two female characters aged 56 and 31. It has three scenes and is ideal for staging in Mumbai. The amateur theatre may benefit from this book if they have intentions to stage a play on any special occasions. This 68 page play is published by the author himself and distributed by Muthu Publications, Palakkad-13 and priced ₹45.



Kurusin Keezhe (Under the Cross)

This work of verses by C L Anto, a resident of Mumbai, is his attempt to forget his mental agony at the sudden death of his daughter Indu Anto, in ragging and to seek solace in God. '*Kurisin Keezhe*' attempts to describe the last phase of Jesus Christ, in the Sanskrit style of writing poems. It has 138 slokas of four lines each, though we can not ascribe the exact meter of the slokas. The intention of the poet was not to stick to the rules but to render his feelings and thoughts.

There are two other short poems, '*Antyavirunnu*' and '*Akaldama*'
[Published by the author, Pages: 36 Price: ₹100/-



Business

ROLE OF PACKAGING IN MARKETING



P. I. Jose

Packaging has come to play a vital role in today's marketing system. It is an important link between manufacturing and consumption of various products including food and beverages. Good packaging is essential for effective marketing of consumer products or even industrial goods. Today a package is not meant for merely protecting the contents; but also used as an effective advertising and marketing tool.

India is a late entrant in the area of innovative packaging and organized retailing. However, the packaging industry today has come of age and is comparable with the best in the world. Indian packaging industry amounts to US\$ 14 billion (Rs.63,000 crores approx) and grows at fifteen percent per annum.

The rapid growth in retail marketing of food, beverages, cosmetics, textile, readymade garments etc provides ample scope for specialized packaging. There is enough investment opportunities in this sector which goes through latest innovation and modernization to keep pace with frequent changes in other countries.

If packaging is given its due importance in domestic as well as export business, much higher value addition can be obtained not only for FMCG (fast moving consumer goods) category, but for industrial products and capital goods as well. People tend to pick the brand that has consumer appeal.

Basic functions of a package

In bygone era a package was meant only for protecting its contents. As the needs and tastes of the consumer have changed, it became necessary to improve the package design. A good package has to perform the following basic functions:

- Protection
- Preservation
- Presentation
- Identification

It has got many attributes like value addition, consumer appeal that results in effective marketing, enhancing life of the product, conservation of resources, optimizing use of materials and easy storage.

Importance of packaging

The need for packaging is influenced by product requirements, customer, marketing system, transportation, distribution pattern, environmental pollution problems, etc. Packaging has to strike a balance between cost of product and packing material over-packaging increases cost while under-packaging results in loss thereby earning bad reputation for the organization. A package has to be accurately designed for easy opening and disposal. It should also qualify the shelf display requirements of the super markets and departmental stores.

Customer satisfaction / Advertisement value

Even the most unsophisticated buyer looks for satisfaction out of his purchase. The three factors affecting consumer behavior can be represented by the equation:

$$\text{Product} + \text{Satisfaction} = \text{Price.}$$

A package must sell what it contains and as such it has to do the role of motivation. A well designed package influences the mind of the buyer and draws him towards the pack, resulting in his buying. This is known as "sensation transference" from the package design to the mind of the consumer.

Packaging is effectively used for advertising and publicity, and can project an image of the country as well take for example "Ceylon Tea" the brand comes next. Tea from Sri Lanka (Ceylon) has a competitive advantage over Indian tea marketed abroad, owing to excellent packaging and shelf presence. Every package has to make a long journey from factory premises to the ultimate

consumer and in its journey and shelf life, it projects an image of the manufacturer and his brand in the minds of thousands of customers. In the ultimate analysis it is your "Silent Salesman".

Loss due to inadequate packaging

Good packaging will more than compensate for the expenses accrued due to under-packaging that results in "no sale", rejections, damage in transit, etc. Poor packaging will attract low market price. About 25 to 30 percent of the harvest / foodstuff is wasted in India due to poor packaging, storage, transportation and distribution system.

During transit a package has to undergo hazards of climatic conditions, rough handling, and so on. In most of the cases cargo is transported by road, rail, ships etc and loaded / unloaded in several places before reaching the final destination. Therefore, it is necessary to apply corrosion preventive methods, proper designing for easy handling, labeling, cautionary markings, etc.



The writer is Director, Flotek International Pvt. Ltd.
e-mail: flotek@vsnl.com

Points to Ponder



Jacob Koshy

Guidelines to Redevelopment of Property in a Co-op Society

Government of Maharashtra in a recent directive issued under Sec 79 (A) of the Maharashtra Co-operative Societies Act, 1960 spelt out the salient features of implementation of re-development of old buildings etc. These guidelines are mandatory in nature and therefore one must carefully follow the details to facilitate smooth processing and documentation for future reference. In many cases, it was found that the Managing Committee (MC) of some Co-op Societies do not follow the guidelines strictly while implementing the major decisions affecting all the members leading to disputes between members and the Society.

Salient features of the directives are briefly discussed in this Article.

i. Minimum 25% of the members of the Society have to submit a requisition in writing to the Secretary of the Society for convening a Special General Body Meeting (SGM) of the Society along with their scheme and suggestions for redevelopment.

ii. Within 8 days of the receipt of the requisition the Secretary must convene a meeting of MC to discuss matters of redevelopment of the buildings etc such as selection of Architects/Project management Consultants (PMC) from the Government panel and convene the SGM to consider the requisition submitted by the members.

The MC must give at least 14 days notice prior to the date fixed for SGM with clearly mentioning agenda for the meeting which include preliminary decision for the re-development and appointment of PMC.

iii. Members can send suggestions to MC not later than 8 days prior to convening of the SGM.

iv. Quorum of the SGM should be 75% of the total members in the Society. If there is required quorum, the meeting will proceed with the agenda in detail and a

resolution regarding redevelopment of the building will be moved and passed by 75% of the members present. If there is no quorum present in the meeting, the same gets adjourned for eight days and if no quorum is reached in such adjourned meeting also the SGM will be cancelled and it will be deemed that members are not in favor of re-development of the Buildings. The SGM if held according to proper process as mentioned above can carry on the business of appointment of PMC after due deliberation.

An associate member in the absence of a member can also attend and vote on the resolution if the authority to do so in writing is submitted to the MC prior to the SGM.

v. Within 10 days of holding the SGM, the Secretary has to circulate the minutes of the proceedings of the SGM to all members. The copies of such minutes must be displayed in the notice board of the Society and a copy delivered to the appropriate Registrar of Societies.

vi. Within 15 days of holding of the SGM, the Secretary must issue an appointment letter to the PMC whose name was approved during the SGM.

vii. PMC's role is defined which includes surveying plot, details of conveyance, obtaining the information about FSI and TDR within the existing frame work of Government Policies etc, preparing a detailed Project Report (Feasibility Report) with specifics such as available space for residential, commercial, garden, parking etc. The report of PMC must be submitted within 2 months of their appointment.

viii. On receipt of the Feasibility Report from PMC, the Secretary must convene a joint meeting of the MC and General Body to approve the Report. The members can also inspect the Report which is kept in the office of the Society.

ix. The General Body may approve the Report with or without modification and

direct the next stage of floatation of tenders etc.

x. PMC will invite bids on the basis of tenders from interested parties.

xi. Once the names of bidders are displayed on the notice board of the Society and not later than 15 days from the last day of receiving the bids, the Secretary must convene a meeting of MC and open the bids in the presence of authorized representatives of bidders. PMC has to scrutinize the bids and then make a comparative chart of all bids. Out of the above, MC must short list a minimum of 5 names.

xii. The SGM has to be convened to decide on the bids recommended by MC. In the said meeting, authorized representative of Deputy Registrar of Co-operative Societies will be also present and the proceedings will be video graphed. The quorum (75%) as discussed above is mandatory and if the requisite quorum is not present and the meeting will be adjourned for 8 days. If quorum is still not present, the meeting will be cancelled and it will be deemed that members have no interest in the redevelopment of building of the Society. Once the quorum is present, the meeting can proceed with the agenda of redevelopment and appoint one developer out of the five names received.

xiii. The agreement with the developer will have to be drawn within one month under guidance of PMC and the agreement should provide that period for completion will not exceed two years. These guidelines are explicitly clear and it would be proper and fair to all to strictly adhere to it both in letter and spirit to avoid future litigation. The guidelines also promise the required transparency as the subject of redevelopment of building is of utmost importance to many in the city of Mumbai.

jkoshy2007@gmail.com

K R NARAYANAN TURNS 70

Our regular contributor and former Director of Fisheries, Gujarat, K R Narayanan celebrated his 70th birthday at the Boundary, Maharashtra Cricket Association Club, Bandra-Kurla Complex on 5 February. The get-together over dinner was arranged by his children and grandchildren Sriram, Sridhar, Pooja, Sita, Rinku, Nishant, Jia and Varun.

Now a resident of Mumbai, Narayanan's lament was that he could not celebrate his *Shashtiabdapoorti* since riots had broken out in Ahmedabad ten years ago.

The highlight of the evening were two factors: his relations turned up in bright red T-shirts and his eldest grandson, Nishant, 12years, read out his tribute to his grandfather, much to the appreciation of the guests.



K R Narayanan cuts the birthday-cake

MY TATHA

A tribute from a grandson

When I was born tatha was always next to me. He played with me and bought all sorts of toys for me. So I liked him more than any person in the family. Once, I remember that there was a small toy shop next to our house in Ahmedabad. The shopkeeper would have many toys and I would buy one almost every day.

One day I and my tatha went out for a walk when I saw the toy shop. I wanted to buy a car in which I could sit and drive. But it was not electrical or moved on its own. We had to pedal. Still I liked it a lot. So I told tatha, I want one. We paid the money, but we could not carry it home as it was bulky and needed two people. I was small so I could not help him carry it.

So we had to call my mother. As we did not have a mobile phone at that time, we left the car in the shop and went home to call my mom. My mother helped my tatha carry the car back home. Once I reached home I started to play. I had a lot of fun with tatha around. Sometimes I also played cricket with him.

When he used to throw the ball in the air to me I used to say, "tatha roll pannu" which means please roll the ball on the ground for me to hit (in Tamil). With tatha we went to Udaipur. We were booked in a hotel. We also went to Bali (Indonesia). It was fun. But soon we moved to Kuala Lumpur. I missed him a lot in Kuala Lumpur. But I got very happy when he came to our house in Kuala Lumpur. So a very happy birthday tatha and many happy returns of the day.



Nishant, grandson of K R Narayanan is student of Seventh grade at the International School, Singapore.



Governor K Sankaranarayanan at Sree Narayana Mandira Samiti Annual Day celebrations. From left to right: K Natarajan, N S Salim Kumar, Dr K K Damodaran and T S Vijayan are seen with the Governor

Cine Awards of World Malayalee Council

World Malayalee Council, the only international organisation of Malayalees engaged in humanitarian services, has declared their film awards of 2010 in a press conference held at Mumbai. *Pranchiyettan* won four awards for best film, best actor (Mammooty), Best Director (Ranjith) and best supporting actor (Innocent). Meera Jasmine won the best actress award for her role in '*Pättinte Pälāzhi*'. Most popular actors are Dilip and Archana Kavi for their roles in various films while Prithviraj was chosen as Youth Icon. '*Elsamma enna aankutty*' won two awards for best debutant (Ann Augustine) and Best Supporting Actress (KPAC Lalitha). Jagadeesh is the best comedian for his role in '*In Ghost House Inn*'. M G Sreekumar is the Best Music Director (*Oru Nāl Varum*) and the Best Playback singer is Karthik for '*Āgathan*'. The Life Time Achievement Awards goes to Navodaya Appachchan while Sukumari is chosen as the



Cheque being handed over to a kin of a women undergoing cardiac treatment by WMC members



Members of World Malayalee Council Mumbai Chapter

Living Legend. Asif Ali is the Best Villain (*Apoorva Rāgam*) while Anjali Shukla is chosen as the Best Cinematographer (*Kutty Shrānk*). WMC has decided to present yesteryear actress Santhakumari with Rs 1 lakh, as financial aid to cross over her financial needs. She had won the Best Actress award from the Government of Kerala for movie '*Kabani Nadi Chuvannappol*'. Veteran Malayalam film director K S Sethumadhavan and playback singer Ambili, the members of the jury committee declared the awards. This year's is the third film awards ceremony and will be presented to the award winners on March 27 at a function to be held at Andheri Sports Complex. WMC normally spend the income from the massive award function on humanitarian activities and this year the funds would be spent for heart surgeries of the poor especially children. In the press meet itself, a cheque of Rs.50,000 was handed over to a kin of a poor women undergoing cardiac treatment at KEM Hospital. WMC plans to assist 111 heart patients this year. World Malayalee Council was formed in 1995 and its Mumbai Province was formed in 2009.

Azhikode sues Mohan Lal

Well known Malayalam writer Sukumar Azhikode filed a criminal defamation case against superstar Mohanlal on February 19.

Azhikode alleges that the actor called him a mentally deranged person last year. Azhikode had then served a legal notice on Mohanlal, asking him to either apologise or face legal action.

The war of words between the two started when Azhikode came in support of actor Thilakan who was served a show cause notice by Association of Malayalam Movie Artists (AMMA) and subsequently booted out of the film actors' group on grounds of indiscipline.

Last year, Azhikode said that Mohanlal had become old and should limit himself to roles matching his age and figure. He also said Mohanlal should stop making money by endorsing jewellery products.

Mohanlal hit back, saying that Azhikode must be having some 'hallucinations' and he considered his statements as 'aged uncle's joke'. Mohanlal said Azhikode should not decide his continuity in movies.



Sukumar Azhikode



Mohanlal

T V and CDs Deprive Me of Audiences: Sethumadhavan

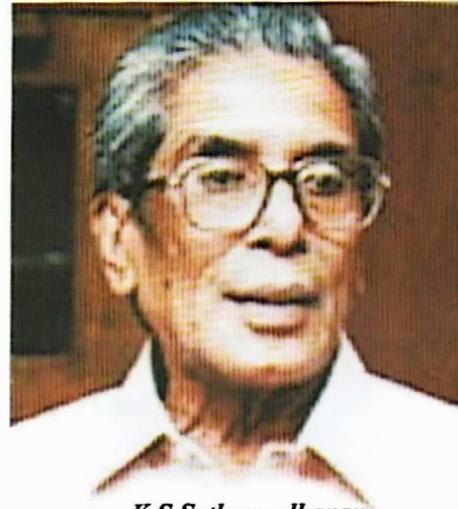
- K V S

"Movie making is a potential risk, my senior T R Sundaram used to say and I fully endorse it," said veteran director K S Sethumadhavan in an interview granted to *Kerala in Mumbai*. He was talking to us after the declaration of film awards of World Malayalee Council.

The new generation of Malayalees may not know him well. He started his career in films as assistant to many veteran directors of Tamil movies, including K. Ramnath, L V Prasad, A S A Swamy, Sunder Rao and T R Sundaram, who made 100 movies during his life-time. His first movie as director was in 1960 with the Sinhalese movie '*Veera Vijaya*.' In 1961, he directed '*Jnānasundari*' with Prem Nazir and a new heroine Vijayalaxmi. Afterwards, every year he came up with successful movies like '*Kannum Karalum*' with 5 year old Kamalahasan, Sathyan, Ambika and Guru Gopinath's daughter Vinodini, '*Anna*', '*Nityakanyaka*', '*Suseela*' etc. He received awards for the best film direction in 1970 (*Vazhve Māyam*), 1971 (*Karakānākadāl*), 1972 (*Panitheerātha Veedu*) and *Oppol* (1980). His last movie was '*Stree*' in 1995.

Sethumadhavan is known for making films out of most of Malayalam novels and plays. He immortalized most of the characters of Kesava Dev (*Odayilninnu*, *Rowdy*), Thakazhi (*Omanikkuttan*, *Anubhavgal Pālichakal*), Parappurathu (*Aranāzhikaneram*, *Makane ninakkuventi*, *Pani theerātha veedu*), Muttathu Varkey (*Azhakulla Celina*, *Velutha Kathreena*, *Karakānākkatal*), Malayattoor Ramakrishnan (*Yakshi*), Uroob (*Mintāpennu*), Vettoor Raman Nair (*Jeevikkan Marannupoya Stree*), K T Mohammed (*Anna*, *Kalpana*), M T Vasudevan Nair (*Oppol*, *Kanyākumari*), Pamman (*Chattakkari*), Ayyanethu (*Vāzhve Māyam*, *Thettu*), Padmarajan (*Nakshtrāngale Kāval*), K Surendran (*Devi*) and Thoppil Bhasi (*Koottukutumbam*). He said that he was happy that he could start the trend of adapting the best in Malayalam literature into films.

In all Sethumadhavan directed 65 movies in six languages including Tamil, Telugu and Hindi. His first Hindi movie was '*Julie*', a remake of *Chattakkari*, through which he brought Lakshmi and Vikram into Hindi movies. All his Hindi movies were huge hits and made profits for their producers. His first Tamil film '*Marupakkam*' brought the first President's medal to Tamil moviedom. In '*Pālmanam*' he brought two stalwarts of South Indian movies Shivaji Ganesan and Sathyan together while in '*Nālai Namathe*' he had another superstar of that time M G Ramachandran in the lead role. His other three Hindi movies



K S Sethumadhavan

were '*Zindagi Jeene ke liye*', *Afasana do dilon ka* (with Kamalahasan) and '*Yehi hai Zindagi*' with the versatile actor Sanjeev Kumar. He also directed an Oriya movie, '*Manini*'. His Telugu movie '*Stree*' won the National Award for the Best Telugu movie in 1966. In 2009, he was bestowed with the J C Daniel Award for his contributions to the Malayalam films, by the Government of Kerala. He has served as a National jury on more than one occasion.

Sethumadhavan believed that it was the director's responsibility to see that the investments of the producers were secured along with some profits so that they would be encouraged to make more movies. He achieved this target by extensive planning and saving on expenditure. He called that he insisted that '*Julie*' was to be shot at Shoranur when Producer Nagi Reddy wanted it to be shot in Kashmir.

Regarding the undue influence of super stars, Sethumadhavan said it was a necessary evil. It is only because of the presence of superstars that the distributors are advancing money to the producers. In the absence of investments, all good ideas would remain on paper only, he opined.

The major obstacle for the success of the movies, Sethumadhavan remarked, is from the multiplicity of television channels that keep the audience away from theatre. Movies on CD are also a reason. Spectators wait for a few weeks to see if the movie is good. If there is not much of an audience in the first week, how can a film run for the second week, he asked. Further buying a CD of the movie is cheaper for the fans and the piracy is adding to the woes further, he added.

The policy adopted by the NFDC is also not very helpful. Though he would like to make more movies, the NFDC is prepared to advance only 70% of the expenditure while they are willing to put 100% for the debutants but the latter is not in a position to convince NFDC about the success of the project due to his inexperience. Though he is willing to start new projects, he cannot afford to put the initial 30% of the budget and that exactly is the reason he is not coming with new projects, he stated.

Sethumadhavan is happy that he could make some good movies that the Malayalees adored and still keep his name in their hearts.



Nostalgia

Kerala in a debt trap

Economists concerned with the state finance are now worried about the ever growing state debt. They feel that the coalition politics has a lot to do with it. In a race to appease their vote bank, both the coalition groups compete with each other to grant concessions and reductions in taxes. While LDF organises agitations and *dharnas* to get financial grants and assistances from the Central government, the UDF go and plead for the same and they alternately assume power.

As the people of Kerala are highly conscious of their privileges and rights, the government employees get the latest revised salaries to be followed by unionized private employees and soon the daily wage earners also would get higher compensations. Kerala has the highest labour wage rates in India. The state is known to have the highest per capita income among all states of India and it is much higher than the national per capita income. Yet there is no effort on the part of the state government to garner higher income from its people. The State government refuses to collect toll fee from the rich vehicle owners after new bridges are thrown open. It is the only state in India where there is no person Above the Poverty Level officially whereas Kerala has the highest per capita income among all states.

Kerala's overall debt, comprising of internal debt, small savings, loans and advances from the Central Government,



provident fund contributions has grown to gigantic proportions. The budget proposals for the year 2010-'11 had projected the debt figure at ₹78,329 crores (in the new budget the government claims it is only ₹7793.76 crores) and in the budget just presented there has been a deficit of ₹6019.44 crores.

The State debts for 1999-2000, 2004-'05, 2009-'10 years were ₹20,176, ₹41,878 and ₹70,969 respectively. If the state debt was transferred to each individual in the state in 2008, each one will have an additional liability of ₹16,074. This figure is much higher than the debt per capita of other south Indian states. Over the last ten years, Kerala's debt burden has grown 3 times i.e., 300%, a fact successive governments are keen to hide.

Athletics Olympian Suresh Babu dead

Olympian and former Asian Games gold medalist Suresh Babu passed away on February 19.

Babu had a glass of juice around 8.30 a.m. before vomiting blood and falling unconscious. He was then rushed to the Rajendra Institute of Medical Sciences. The 59-year-old Arjuna awardee fainted in his room in a Ranchi Hotel before regaining consciousness within five minutes. One of the finest all-round athletes India has ever produced, he was diagnosed with liver cirrhosis last year. He was the chef-de-mission of the Kerala contingent at the 34th National Games Meet at Ranchi.

Doctors tried hard to resuscitate him but with his body not responding, the hospital finally pronounced him dead at around 11.30 a.m.

A versatile athlete, Babu made his mark as a high jumper, long jumper and decathlete in the seventies and held national titles in all the three events. Later, he functioned as the junior national coach before returning to Kerala to function with the State sports council.

Suresh Babu represented India at the 1972 Munich Olympics and won the decathlon bronze at the Tehran Asian Games in 1974 before claiming the gold in the same event at the next edition in Bangkok with a leap of 7.85 metres. He also won bronze in long jump at the 1978 Edmonton Commonwealth Games.

He is survived by his wife, one son and one daughter.

Born in Kollam in Kerala, Suresh Babu was a science graduate who came good in athletics. The foundation for his athletics career was laid in the Infant Jesus High School and the Fatima



Mata College in Kollam. His first fling at the national level was as a junior at Jalandhar in 1969. Three years later he won the national championship in high jump, a title he was to claim for six more years. Switching from one pit to another, he won the national championship in long jump during the years 1974, 1977 and 1979 and the triple jump in 1974, 1976 and 1978. In between, he strayed over to decathlon and imposed himself on the national scene in the championships held in 1974, 1975 and 1978.

Suresh Babu then served as chief national senior coach in athletics as he served the Sports Authority of India (SAI) for 25 years. But he took voluntary retirement in August 2009 to be with his family.

Communities of Kerala - Series I

THE NAMBOOTHIRI BRAHMINS-2



K. R. NARAYANAN

Ashta Vaidyanmar

Some of the Namboothiri families had great expertise in the Ayurveda Medical system. These families are referred to as the "Ashta Vaidyanmar" (The Eight Physicians). They wrote several books incorporating their observations and clinical experiences. They are said to be from the family of *Vāgbhatachāryan*, one of the members of *Brihat Trayee*. Brihat Trayees are three authentic Āchāryas (Susrutha, Charaka and Vāgbhata).

The word *Ashtavaidyan* does not refer to eight designated families of physicians, but rather to 8 Ashtānga vaidyas, each one designated to 8 *Sabhāmadham* (Veda Schools) serving the many (32) *Grāmams* of Kerala, observes the author of *Ayurveda Charithram*. These families were learned experts proficient in all the eight branches (Ashta angams) of Ayurveda system (*Poorna Vaidyas* or complete physicians). The word *Ashta-anga-vaidyas* was subsequently reduced to *Ashtavaidyans*.

Some of the prominent Ashta Vaidyans were: Alathiyoor Nambi, Kārathol Nambi, Elayidath Thaikkād Mooss, Kuriedath Mooss, Kurumbepilly Mooss, Paduthol Moos, Pazhanellippurath Thaikkatt Mooss, Peringāvu Mooss, Parappur Mooss, Kuttancherry Mooss, Vatuthala Mooss, Akalānath Mooss, Vayaskara Mooss, Chirattamon Mooss (Olassa Mooss), Velluttu Mooss, Ubhayur Mooss, Pulāmanthol Mooss.

There is another version to this story also. It was Parasurama who brought the Namboothiries to Kerala, designated eight of the families as physicians and these families came to be known as *Ashtavaidyas*.

There is a third view which states that eight prominent disciples of Vāgbhata and their families continued the *Ashtāngahridayam* method of treatment, thus prompting the dual meaning of the word. Some believe that Vāgbhata came to Kerala and composed *Ashtāngahridayam* sitting on a rock near Thiruvizha temple, though historians contest this. Anyway, while the rest of the country follows Charaka and Sushrutha, Kerala follows Vāgbhata's *Ashtāngahridayam*, and this strict method of treatment is world-renowned.



Namboothiri of yore



Veli a few decades ago

All these families are addressed as *Moosses* rather than *Namboothiries*, except Ālathiyoor and Kārathol who are called *Nambis*. *Ashtavaidyans* are given a slightly low status perhaps because they have to examine dead bodies, perform surgical operations and use and follow Buddhist Treatises. However, considerable respect and place are given to them by the Namboothiri community.

There are not many historical documents or records on this rich heritage. Their knowledge, ideas, experiences and ideals will be of great value not only to the present generation, but also to the future ones to come. Kerala is in a way fortunate to have had a number of people taught and trained by the *Ashtavaidyans*. The heritage has even transgressed to other communities and religious faiths as well.

The King Makers

The Namboothiri community established itself around the temples, controlling the temple and its vast estates of land. The *Grāmam* was synonymous with the temple and vice-versa. It will not be far too wrong to look at these settlements as different agrarian corporates centered on the temples.

Much of the cultivable land in Kerala was under the control of these 32 villages (*Grāmams*) or the several Sub Villages (*Upagrāmams*) there under. With such Brāhmanical control of land and the dependency on that land by the entire population, it is not surprising that Kerala came to be known as *Brahmakshetram* or where Brāhmins wielded the power to rule.

Families known as *Oorāl* or *Ooralār* managed these temples and their properties.

The Orgiastic Period

When the Chera kingdom disintegrated in the twelfth century, the influence of the Brahmins did not, decline. In fact, we see them deciding the course of history with renewed vigour. The practice that the eldest son succeeded to the estates of the family

continued and was strengthened by accepting the custom that only he was eligible to marry within the caste and father children to inherit the properties of the family - which nearly got the recognition of law. This resulted in the consolidation of the properties, but also led to the extinction of several families.

The properties of such families went to their near relatives and this led to the rise of huge landed magnates among Namboothiries in the medieval centuries.

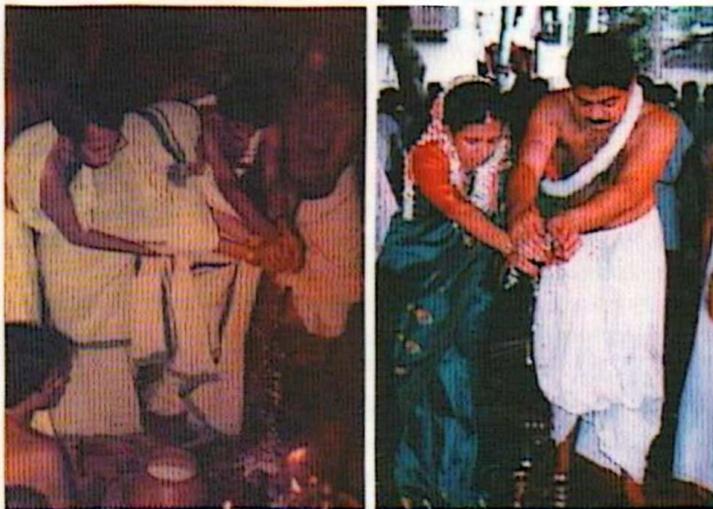
The Changed Winds

The period after the 15th century witnessed major changes in the history of Kerala. Trade with the western world, initially through the Arabs and then directly through the Portuguese and the Dutch, brought about a major transformation in Indian society. The Namboothiries failed to read the writing on the wall and to adapt to the changed situation. They lived in a make-believe world of their own dominated by sumptuous feasts, entertainments, Kathakali, Chaturangam (Chess) and the like-unmindful of the winds of change.

When the trading companies got gradually transformed into political masters, the Namboothiries again lagged behind. Probably believing in the permanence of the landed wealth they had, they refused to take to English education and thus make use of the immense opportunities offered by the colonial state, unlike their counterparts in other parts of the country.

The cynicism that resulted, expressed itself in the form of the proverbial Namboothiri humour and the poetry. It was somewhat unbearable for them to see their own tenants and children (of other castes, to be sure) being their rulers in the long run. This pressurised them to initiate social reforms among themselves, demanding modern education, rights to property for all members of the family, proscription of polygamy and permitting even the younger brothers to marry within the caste. It was this 'Yogakshemam' movement (during the early twentieth century) - spearheaded by stalwarts like Kurur Unni Namboothiripad and V. T. Raman Bhattathiripad - which brought about some semblance of modernisation to the community.

When far-reaching land reforms were adopted in Kerala in the post-independence period, the Namboothiri s received a further shock. Many of them lost their land - their only source of livelihood. On the other hand, many others took to modern education and qualified themselves to compete with the rest of society in the modern world. However, nostalgia for what is perceived as a lost golden age continues, which often takes the



Malar Homam during Veli-then and now. Observe the difference between the bride's costumes.

form of an unfortunate revivalism and obscurantism as several associations testify.

The Societal Changes

Though most Namboothiries practiced Vedic culture in the beginning of the twentieth century, the whole community had to face several setbacks. One of the reasons for the setbacks is the marriage practice among Namboothiries, popularly called "Sambandham" or a casual marriage alliance with girls belonging to other castes. Only marriages within Namboothiri castes, performed through rituals in the traditional style, were considered as marriages. *Sambandham* is not supported by blessings from individual gods, through Mantra and advices to the bride, through "Veli Othu" based on Rigveda.

Until 1933, only the eldest brother was entitled to marry within the Namboothiri caste. His younger brothers were supposed to practice pure "Brahmacharya" (Celibacy) by remaining unmarried and to dedicate themselves to preserve Vedas and rituals. The eldest brother was supposed to marry for building up future generations. The younger sons were meant for inheriting the Vedic traditions from their ancestors and passing it on to their future generations. The younger brothers, who opted to marry within the caste, were excommunicated (*Brasht*).

By such stern measures, the elders in the community might have thought that the younger brothers would concentrate on their traditional job of practicing bachelorhood, preserving and transmitting Vedas. Except for a few intelligent and studious youngsters, younger brothers by and large - turned to more of worldly affairs like the Sambandham.

The non-Brahmin communities, (especially Nayers and Kshathriyas) encouraged Namboothiries to have *Sambandham* with girls of their communities. The objective behind this encouragement was to "purify" their future generations with the Namboothiri blood and also to elevate their families to higher levels in the society due to the relationship of Namboothiries. In view of all these, the Namboothiries could indulge in extreme wealth, power, sex and leisurely life-style. Namboothiries thus married Kshathriya (of the *Kovilakams* the royal families), Nayar, Warriar, and Pisharoti girls and the children from such marriages belonged to the matrilineal (*Marumakkathāyam*) lineage of their mothers.

This, interestingly, led to situations like a Nayar son of a Namboothiri could not live with his father, or a Namboothiri could not eat the food prepared by his Nayar wife. Namboothiri spinsters remained abandoned in the community. Namboothiri *Yogakshema Mahāsabha*, a revolutionary group of Namboothiries (founded in 1908) took a decision in 1919 and agitated for the marriage of all Namboothiries within the community. The Sabha declared the marriages of younger brothers from within the community as official, irrespective of whether the elder brothers were married or not. This revolutionary meeting was held in *Bharatheebhooshanam* at Thrissur in May, 1919. The aim was embodied in the Madras Namboothiri Act of 1933. In the same year, the Madras *Marumakkathāyam* Act (1933) was passed, by which Sambandham was considered as a regular marriage, conferring on the off springs the same rights of inheritance and property as held by the children whose parents were both Namboothiries. The declaration and these Acts led to a sudden decline in the number of Sambandham marriages and this unethical practice ended shortly thereafter (in about ten years). Following these acts, landed assets of the Namboothiri families had to be



Artists' perspectives of most well known Namboothiries. - Sri Adi Sankara and Melpathur Narayanan Bhattathiripad

partitioned and distributed among many offsprings of the Namboothiries.

The consequent stoppage of *Sambandham* led to liberation of Namboothiri wives and women. As indicated before, they were the major sufferers due to unavailability of Namboothiri boys for marriage, on account of polygamy and parallel *Sambandhams* by elder sons.

Due to the dispersal of properties, financially sound Namboothiri families became middle class while middle class families became poor. Financially poor families really struggled to cope up with the new socio-economic

environment. As a result, most of the Namboothiri youth had to leave their traditional Vedic education/ practices and switch over to modern (formal) education and profession.

Intelligence and a simple life-style were the only tools the Namboothiri youths inherited - except a few who came from financially sound families. The Thrissur Brahmaswam *Matham* (മഠം), which was originally founded in the seventh century to teach Rig-Veda, offered free food and stay to these studious boys. Most of these boys later became executives and professionals and took their families financially back to middle or upper middle class level.

The Kerala Land Reforms Act (1963) and its Amendment (1970) added fuel to the burning situation of Namboothiries. Under the original Act, cultivating tenants were made eligible to purchase the right, title and interest from the landlord. They could exercise this right by applying to a land tribunal. Except the properties of a few landlords (who were wise enough to anticipate such a legislation), the leased properties of Namboothiries were lost to the tenants and this further reduced the income of Namboothiri families. The 1970 Amendment of the Land Reforms Act clarified that this procedure was applicable to the religious, charitable or educational institutions. The net result was that most temples also lost their income and so did the temple-dependent Namboothiries.

Due to such uncertainties and sudden decline of income from priesthood, most Namboothiri youths lost interest in Vedic culture and ritual performances.

-To be continued

Actress Srividya's estate for the people



Srividya

Actor-politician-former minister of Kerala Ganesh Kumar has written to the Minister for Cultural Affairs expressing his willingness to transfer to the state government the entire estate of late actress Srividya, for which he is the custodian. He disclosed this matter in a press conference held to clear his role from the allegations he was subjected to from various quarters. It was his father's enemies who spread the allegations, he

stated.

By a will, Srividya made Ganesh Kumar the custodian of her estate that consisted of one flat at Chennai, a house at Thiruvananthapuram, jewelry, silver vessels weighing upto 1.5 kg and cash balance of ₹15 lakhs, to deal with it in whatsoever manner he deemed fit but he should give ₹2 lakhs to her servants and ₹10 lakhs to Sankararaman, her brother staying at Chennai.

Ganesh Kumar revealed that none from the actress' family including her brother did care to look after the actress when she was seriously ill and it was he who cared for her during her last days. Sankararaman did not even bother to visit her even after informing him about her condition. His callous attitude forced Srividya to say that she did not want to see him again in her life time, Ganesh Kumar said. Sankararaman was not even willing to take care of the last rituals unless he was not handed over the keys of the flat at Chennai nor he was willing to get a silk sari to cover the deceased's body, as per the tradition of Tamil Brahmins.

The servants were given their share as per the will soon after her demise but

Sankararaman's share could not be given as the IT department got her bank accounts frozen on account of unpaid income tax. Once the case with the department is sorted out, his dues would be paid, Ganesh Kumar said.

Once the government took over the estate, it would be free to do anything as it deemed fit, including auctioning the properties, Ganesh Kumar said. However he would continue to fulfill all her wishes as desired by her like instituting awards for singers and artists under the aegis of the trust formed to propitiate her memory from his own funds.



Ganesh Kumar



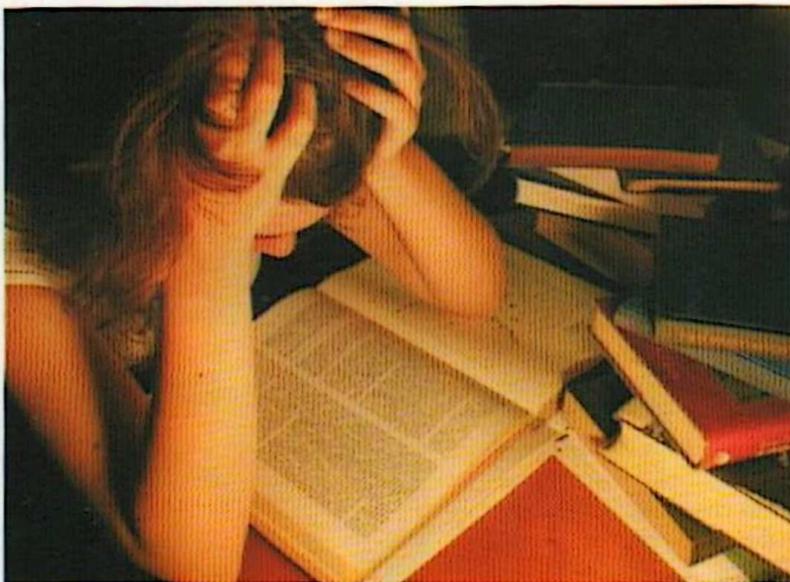
Tackling Examination Fears



Lakshmi Venkatachalam

In any house with school-going children, March is a tense month. It is the time of examinations. Children are busy preparing for the examinations. Less TV, less play and more study. The tension and pressure is more if the child is appearing for the tenth or twelfth standard examinations. But this need not be the case. With proper planning and adequate preparation any child can sail through the examination and come out with flying colours. The pointers below may be kept in mind so that the children can write their answer papers well and be at peace.

Study Plan and Time Management



It is very important for a child to draw up a study plan to finish the study material within a specific time frame and to strictly adhere to it. Generally, in schools and colleges, by December, the entire portion for the students appearing for the Board examinations, is completed. In some institutions the portion is completed by November and the rest of the academic year is devoted to revisions and tests. However, some students take things easy till the last minute. As February draws to a close and the examinations draw near, students, especially those who have been erratic in their study schedule are now tense. But it is not too late. It is good for parents to sit with their wards and draw up a working plan. In all subjects, generally there are some important chapters. Go through the Board question papers of previous years and of various prelims papers of other schools to see the type of questions that are repeatedly asked. Some topics are very important and should not be left out from the study plan. Also examine whether there are choices in the question paper and if so, parents can help the students to decide what can be safely left out while studying the other topics. Another

good idea is to discuss with friends or seniors, on the subjects that has to be compulsorily studied to pass the exams.

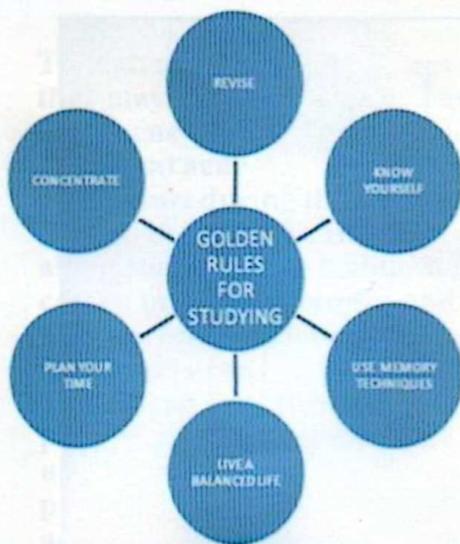
Solving Model Test Papers

Today there are many coaching classes. There are also Test Series in these coaching classes. The students should definitely write these test papers. This will give them practice in writing the answers. It is important that they write as many test papers as possible. It will help them to know where they are weak and where they have to put in more effort.

The students must have the specific aim of obtaining marks. And they should keep this in mind while preparing for the exams. Generally there is a model set of questions and answers are expected from students in a particular format in their Tenth and Twelfth Exams. The schools and coaching institutions would have taught them the model questions and answers. They have to write the answer in the form that is expected of them. It is good to study and write the answer papers in this format only. Always remember, the examiner is correcting not just your paper. He or she is correcting hundreds of answer paper and yours is just one of them.

Tips for Scoring Marks

The examiner would also have been given a set of answers by the examining Board and instructed to correct the answer sheets and give marks as per the model answers given to him. It is a good idea therefore to study the model answers especially in the Board exams and write your answers as it is expected of you. This is a good way of ensuring you pass the exam and get high marks.



Tips:
 Prepare revision notes for reading on the examination days. Do not try to stay awake the whole night studying during exams.
 Time yourself while solving practical papers like mathematics.
 Remember to keep in place your hall tickets, pencil box and other important items and do not search for it at the last moment.
 Be cool and give your best.

If the answer is expected in one sentence, please answer in one sentence. If the answer is to be written in a short paragraph, try to bring in all the important points within it. Simple clear sentences, bringing into clear perspective the main content of the answer will convince the examiner that the student knows the subject well and this is yet another way of scoring marks. In Science and Maths, the student has to be thorough with formulae, equations, theorems etc. In subjects like history, dates, years and names have to be remembered, in English and the other languages care must be taken of grammar and usage.

Always note down important points as you study. At the time of revision, if you do not have time to go through the entire syllabus, at least try to read through the important points so that nothing is missed out and forgotten.

Rest and Relax

Just as you are setting aside time to study, allot some minutes for relaxing in the middle of studies. Go for a walk, listen to some soothing music, make a short phone call to anyone you like talking to, or do some physical activity. But make your period of rest short and sweet so that you can return to your studies relaxed and refreshed. Remember that examination time is just a short period and after that there is enough time to enjoy and do all the things that you wanted to do. This thought will energise you to put in more effort into studying.

Health Care

In fact March is the month when our concentration must be on appearing for the exams without any interruption due



to ill health or nervous breakdown. For this, it is very important to take care of our health at this juncture. No stomach upset, no catching flu or common cold, and no undue strain on the system: that should be the student's aim and the parents' concern. Drink lots of water. Parents must give their wards food rich in vitamins and proteins. Fresh fruits, green leafy vegetables, lentils and milk are rich in protein and keep the brain sharp. Chapattis and cereals are equally healthy choices. It will be wise to avoid oily or junk food during the exam period. They may cause indigestion or flatulence. Remember to have a healthy breakfast before leaving for the exams. Never skip breakfast.

Positivity Helps

Parents and especially the students must remember to have a positive outlook. Avoid negativity as it bogs you down. Do not worry that things may not work well. It is never too late for students to put in their best efforts. If they are true to their conscience, they will know whether they have put in their best efforts. This will give them mental satisfaction and peace of mind. It will calm them and give them the courage to face the outcome of their performance at the examinations.

Parents' Role

As responsible parents, the elders should give their children moral support and create an atmosphere at home that is conducive to studying. Avoid having social get-togethers at home if your child is studying for his exams. It will disturb his concentration. Look out for signs of stress in him and take care that he does not succumb to undue pressure. Assure him of your support and encouragement. And give him loads of confidence to face the examinations without fear.

Beauty Care



Rashma Anand

Face the World

There is an old saying in Greek mythology 'Your face is your Fortune'. In today's times, this may not be entirely true. Hardwork, dedication, talent and luck are equal contributors to success. Yet one cannot underscore the importance of the face. Though one does not yearn for a face that launches a thousand ships, one does desire blemish free, smooth and supple facial skin. Baby facial skin is very soft and absolutely mark free. As we grow older, we encounter spots, blemishes, acne and the like.

Acne usually occurs in young people typically in the age group 13-25 years. Though the problem is mainly cosmetic and rarely medical, it does have a severe impact on youngsters, particularly teenagers. Studies have shown that severe acne causes loss of self confidence amongst the victims. But there is no reason to fret. Acne usually disappears as one grows older. At the same time steps need to be taken to tackle the acne to have a glowing skin.

What is acne

Acne (Hindi *munhasa*, Malayalam - *mukhakuru*) is a common term given to a variety of facial spots and blemishes. Some forms of acne are inflammatory, while others are non-inflammatory. To understand the origin of acne we have to look at the hair structure. Hair grows out of hair follicles. The hair follicle is situated deep inside the skin and the hair comes out breaking the skin surface. The hair follicles are present all over the body excluding the lips, palms of the hands and soles of feet. (Incidentally this is the reason for zero hair growth in these areas). Hair follicles are generously supplied with oil glands that secrete oil called sebum. Sebum is responsible for keeping the skin moisturised. At times, for reasons unknown, excess sebum is produced by the oil glands. This causes the hair follicles to get blocked and there is a build up of sebum below the skin. This moist environment is conducive to growth of bacteria causing infection. The response of the body to fight the infection

manifests in the form of whiteheads, blackheads, papules and pimples. All these collectively are called acne.

Forms of acne

There are basically two forms of acne inflammatory and non-inflammatory

Non-inflammatory acne

These are also called comedones. There are two types of comedones whiteheads and blackheads

Whiteheads

The mass of sebum and bacteria which causes acne, remains below the skin surface. This is called a whitehead. Whiteheads are very small, sometimes, even invisible to the naked eye. The best way to deal with the whiteheads is to cleanse with a good exfoliating scrubber.

Exfoliants remove the dead skin from the surface. As a result, the incidence of the follicle being blocked by the dead cells reduces, allowing the whitehead to come to the surface and heal.

Blackheads

Blackheads are formed when the bacteria sebum complex is exposed to the surface. As a result the melanin in the sebum gets oxidised and turns black. Hence the name. Blackheads appear as small, dark spots on the face. Of course they are not dirt and hence can not be got rid of by washing the face. On the other hand, whiteheads are unexposed and covered by a layer of skin. Hence they do not oxidise and therefore remain white in colour. The non inflamed forms of acne eventually drain the built up sebum to the surface and the skin heals.



Inflammatory acne

There are two forms of inflammatory acne papules and pimples.

Papules

In case of blackhead or whitehead, the sebum bacteria complex is below the skin surface and the follicle is blocked. The urge to constantly touch a blackhead (or whitehead) leads the follicle wall to rupture. Once this happens, white blood cells rush into the already engorged follicle to battle the bacteria and the acne becomes an inflamed form called a papule. The papule is still below the skin surface but is visible as a red spot.

Pimples

A pimple is formed when the white blood cells fighting the bacteria make their way to the skin surface erupting into a large yellowish white lump. Truly severe acne can lead to extreme inflammation in the form of cysts and nodules filled with pus. Thus it is very important to leave the pimple well alone so that the infection does not spread. Otherwise they may become septic leaving behind marks and scars.

Causes of acne

The direct cause of acne is the excess of oil production in the skin. During puberty, there is an increase in hormone production, leading to greater production of sebum. Thus teenagers are more prone to acne. Acne is also caused by wrong feeding habits and improper foods. Excess of sweets, oily foods and junk foods can precipitate acne. An important cause of acne is chronic constipation. When there is no proper bowel movement, waste matter is not eliminated from the body as quickly as it should be. And the waste remains in the blood stream for longer. The extra efforts of the

Home remedies for treating acne

1. Make a thick paste by mixing curds and oatmeal. Apply on face. Let it dry. Rinse with cold water.
2. Aloe vera is a very good soothing agent for inflamed severe acne. Gels or face washes containing aloe vera available in the market can be used. Also use of aloe vera on the acne skin prevents the formation of permanent scars.
3. Boil 2-3 green tea bags. Mix with dried basil for 10-20 minutes. Apply on affected area.
4. Make a mask by mixing honey and cinnamon powder. Apply on the face overnight. Rinse in the morning. It is a very effective anti acne treatment.
5. Juice of raw papaya is also very effective treatment for pimples. Apply juice of raw papaya on the pimples for best results.
6. A common ingredient that is very effective in acne treatment is lime. Lime breaks down the excess sebum that has accumulated in the skin and thus helps in treating acne. Mix fresh lime juice with half a glass of boiled milk and apply on affected area. Mix lime juice and rose water in equal portion. Apply on the face every after washing thoroughly. Rinse well after half an hour and pat the face dry. Make a paste of dried and roasted pomegranate skin with lime juice and apply on acne for best results.
7. The vegetables in your refrigerator also have considerable uses in acne treatment. Soak lettuce leaves in water for an hour. Use this water as tonic to wash face. Juice of fresh mint leaves applied on the affected area also gives good relief. One good home remedy for acne is to apply a paste of ripe tomatoes on the face and rinse after an hour. Make a paste of fresh fenugreek leaves (methi) in water. Apply on the face overnight. Wash the next morning with warm water. Fenugreek seeds may also be used. The advantage with fenugreek is that it also prevents formation of scars, once the acne has healed.
8. Multani mitti face mask is very effective in controlling pimples and acne as it removes away the dead skin cells that cause blockage.

skin to eliminate waste often results in acne. If skin is sensitive, overexposure to the sun or extreme hot or dry climates can also cause acne. Use appropriate skin protection to reduce the effects of changes in the environment.

Home remedies for dealing with acne

Ingredients readily available in the kitchen are of great help in dealing with acne. We will look at prevention of acne, treating acne and how to deal with the scars left by acne

Home remedies for prevention of acne

- Wash face with a mild soap or facial cleanser two times a day. This keeps the dust and grime away. Use of sulphur soap is effective in keeping the oil glands clean and thus reducing the chances of pimples and acne.
- Follow a wholesome diet including fresh fruits and leafy vegetables and adequate amount of water.
- Honey is a great remedy for acne. It kills the bacteria and makes the skin pimple free. Daily intake of honey mixed with rose water keeps the skin clear. Honey mixed with warm water and a dash of lemon, consumed in the morning, is helpful in regulating bowel movement and keeps constipation at bay.
- Get adequate sleep at night. Minimise stress levels and indulge in some form of exercise regularly.
- Do not apply too much make up unless absolutely essential. And be sure to cleanse the face thoroughly of make up products before sleeping. Remnants of make up block the pores which can lead to acne.

Though acne typically occurs in teenagers, there are two types that may occur in adults. These are persistent acne and late onset acne

Persistent acne

These start during the teen years and lasts longer than normal, beyond the mid 20s. It occurs especially around the mouth and along the jaw line. Unlike milder acne, persistent acne often causes inflamed pimples and deep seated nodules and cysts. There are painful lesions that often lead to scarring.

Late onset acne

The person sails through the teens without a spot and the first pimple may appear at the age 30 or even 40 years. This is usually more common in women. Hormonal changes during pregnancy or menopause could bring on the acne. Persistent acne normally affects chest and back.

□ Mix one tablespoon of groundnut oil and one tablespoon of fresh lime juice. Apply on face to prevent the formation of blackheads and pimples.

□ Blend cucumber and apply on the face for 20 minutes. Rinse. It refreshes your skin and keeps pimples away forever.

□ Pound orange peel with water on a stone and apply on acne face. The orange peel draws out the excess oil from the skin and keeps it relatively pimple free

Home remedies to treat the scars left by acne

□ Peel and grate a potato. Tie in a muslin cloth to make a pad. Rub this in firm circular motions all over the face for 5 minutes. Alternatively, directly apply the potato slices on the skin to remove blemishes and pimple scars.

□ Crush and grind neem leaves. Mix with turmeric. Add some water to form a paste. Apply this paste on scars to lighten them and clear them away eventually.

□ Lemon juice is an excellent natural bleaching agent and clears away blemishes and scars. Wash the affected area with water. Dip a cotton ball in freshly squeezed lime juice and apply all over the area. Rinse with cold water after 10 minutes.

□ Make a face pack by mixing

curds, cream and grounded oatmeal. Add couple of tablespoons of fresh lime juice, Blend it together and apply on the face. Wash it off after it dries. Continuous use of this face pack will definitely lighten the scars.

□ Mix sandalwood powder and black gram. Make a paste by adding some rose water. Apply this pack on the face overnight. Rinse with cold water in the morning.

□ Apply lavender oil with a cotton ball on the scars twice a day.

This will not only treat the scars, it also imparts a healthy glow to the skin. Olive oil, coconut oil or tea tree oil may also be used.

□ Apply cucumber juice on the scar, leave for 15 minutes and wash with cold water.

□ Application of vitamin E cream on the scars will cause them to disappear within a few weeks.

Armed with these tips, get ready to 'face' the world with confidence, for your face is certainly your fortune.



Shivanjali Classical Dance Academy

Shivanjali Classical Dance Academy celebrated its Annual Day on February 5 at Brahmam Phase III grounds, Azad Nagar, Thane. K M Vishnu Nambudiri (Retd Dy Commissioner of Income Tax), Rajan V Nair (Social

Worker) and Ravishanker Keshavadev Joshi (Director of Joshi School of Music and Dance) were the Chief Guests. The students of the Academy presented a number of Classical dance items.



Rajan V Nair lights the lamp on the occasion of Annual Day of Shivanjali Classical Dance Academy

Saintly Prof G Balakrishnan Nair

Eminent Sanskrit academician, philosopher, author and renowned scholar of Sree Narayana Guru's philosophical works, Prof G Balakrishnan Nair passed away at Kollam on February 4. He was 87.

Born on 5 February 1923 at Peroorkada in Thiruvananthapuram, he is the son of Gowri Amma and Govinda Pillai of Vazhayila Kurukannaal House, Peroorkada. He belonged to an economically backward family and therefore could not afford a formal school, and therefore opted for a Sanskrit School where no fee was charged from students.

He qualified as Mahopadhyaya in Sanskrit grammar from Govt Sanskrit College. And joined there as a teacher. He got married in 1946, with Saraswathi Amma, who was his colleague at Sanskrit College.

He did his post-graduations in Malayalam, Hindi (from University of Kerala) and Sanskrit (from Banaras Hindu University). He became a lecturer at University College in 1955. It was during this time that he concentrated on literary writings. He penned 'Sahitya Padhathi', a criticism. He also scripted a play and presented it.

He was a staunch communist in his earlier years but after the party was split, he quit.

He was an atheist but his son's early death at the age of 7 led him to spirituality. He once recollected that his son asked him to sit near him. The boy held his wrist and closed his eyes. After some time the boy murmured "Namah Shivayah.." and soon he was no more. It took the father some time to unclasp the fingers. Balakrishnan Nair felt that his son wanted him to devote time for spirituality. From that point onwards, he considered his son as his Guru.

In 1963, he was transferred to Governmentt Victoria College, Palakkad. Here, he stayed with Prof S Guptan Nair, his departmental head. It was there that he went deep into the Bhagavat Gita, Brahmasutra Bhashyam and the Upanishads, and started writing on spirituality.

His entry into public discourses was accidental. At Palakkad, he once went to attend a discourse on Bhagavat Gita but the Swamiji who was to conduct the discourse could not come and Balakrishnan Nair was compelled to take his place. From then on there was no looking back.

He won Samskritaparthistaan Award (1999), Geetha Puraskaram (1999), Sree Narayana Samskarika Samithi Award (1978, 1985 and 1998), and Kerala Sahitya Academy Award (1979).

His major works are Sree Narayana Gurudeva Krithikal Sampoorana Vyakhyanam, Srimad Bhagavat Gita Sivaravindam Mahabhashyam, Vendanta Darsanam, Upanishad Swadyayam (Three parts), Bhashya Pradeepam Brahmasutra Bhashyanuvadam, Vasishtasudha (Yogavasishta Saaram), Bhagavata Hrudayam, Panchadashi, Jeevanmukti Vivekam, Harinamakeerthanam (interpretation), Jnanappaana (interpretation) and Prawdanubhoothi Prakarana Prakashika.



Balakrishnan Nair at a felicitation function. Also seen in the photo Sandeep Chaitanya and Kerala State Minister M A Baby.

Imbibe Message of Gurudev:Governor



Maharashtra Governor K Sankaranarayanan lights the lamp at the 46th annual celebrations of the Sri Narayana Samiti

Maharashtra Governor K Sankaranarayanan urged people to follow the message of Sree Narayana Guru, if not fully, at least by one percent so that the individual and the community at large would benefit from it. No social service can excel it, he pointed out. He was inaugurating the conference held in connection with the 46th annual celebrations of the Sree Narayana Samiti.

The Guru who exhorted the humanity not to ask, state or reflect on caste, cannot be the monopoly of any one community but he belonged to the entire humanity. It would be foolish to measure the might of his message, he pointed out.

Guru had foreseen the value of education much before others and hence he urged people to get educated and thus become human. He also realised the danger of amassing excessive wealth as it would cause ego and violence. The guru even advised people not to give their own children much wealth. It is the care and love in bringing them up weighing much more than material wealth, the Governor reminded the audience. He also lauded the efforts of the Samiti in spreading the roots of education.

T S Vijayan, Chairman of Life Insurance Corporation of India too complimented Sri Narayana Samiti for their community oriented activities, especially the encouragement given to the children from the below poverty level, in pursuing their education. He presented the second installment of ₹15 lakhs of the total of ₹25 lakhs, the financial assistance extended by LIC to build the five storied structure for the Samiti's college.

President of the Samiti Dr K K Damodaran presided over the conference. Chairman M I Damodaran, Vice Chairman K Natarajan, General Secretary N S Salim Kumar and many others also spoke on the occasion.

Old is Gold

- Revati

AMMU (1965) അമ്മു

Lyrics: Yusufali Kecheri

Music: M S Baburaj

Singer: S Janaki

തേടുന്നതാരെയീ ശൂന്യതയിൽ
 ഈറൻമിഴികളേ ഈറൻമിഴികളേ
 തേടുന്നതാരെയീ ശൂന്യതയിൽ
 ഈറൻമിഴികളേ.... നിങ്ങൾ
 തേടുന്നതാരെ തേടുന്നതാരെ (തേടുന്നതാരെ .)

നീലനിലാവിന്റെ ഗർഭധാരകൾ
 നീളേ തൂളുമ്പുമീ രാവിൽ
 ശോകത്തിൻ സാഗരതീരത്തിലേകയായ്
 കണ്ണീരണിഞ്ഞു ഞാൻ നില്പൂ (തേടുന്നതാരെ .)

ആശതൻ മാണികുകൊട്ടാരമൊക്കെയും
 ആഴക്കു ചാമ്പ ലായ് തീർന്നു
 കരളിന്റെ കോവിലിൽ പൊൻകുതിർ വീശിയ
 കനകവിലകും പൊലിഞ്ഞു
 കനകവിലകും പൊലിഞ്ഞു (തേടുന്നതാരെ .)

Transliteration: Ā, ā = ആ, റ; Ē, ē = ഏ, ഐ; I, i = ഇ, ി; Ī, ī = ഈ, ി; Ō, ō = ഓ, െ; Ū, ū = ഊ, ു, ũ = ൃ; C, c = ച, ch = ചെ, D, d = ട, Dh, dh = ട, റ, ḍ = ഡ, Ḍh, ḍh = ഡ, jh = ജ, Ĺ, ĳ = ല; Ñ, ñ = ണ, ṅ = ണ; ṛ = റ, ṛ̣ = റ; Ś, ś = ശ; Ṣ, ṣ = T, t = ട, Th, th = റ, Ṭ, ṭ = ത; ṭh = മ, ṭ̣ = റ

Ṭētunnaṭāreyī sūnyaṭayil
 Īranmizhikalē Īranmizhikalē
 Ṭētunnaṭāreyī sūnyaṭayil
 Īranmizhikalē niñṅāḷ
 Ṭētunnaṭāre ṭētunnaṭāre (Ṭētunnaṭāre)

Nīlanilāvinte gadgadadhāarakal
 Nīlē ṭulumpumī rāvil
 Śōkaṭṭin sāgaraṭīraṭṭilēkayay
 Kaṇṇīraṇiñṅū ṅān nilpū (Ṭētunnaṭāre)

Āśaṭan māṇikyakottaramokkeyum
 Āzhakku cāmpalāy ṭirṇnu
 Karāḷinte kōvilil ponkaṭṭiṭ vīśiya
 Kanakaviḷakkum poliñṅū
 Kanakaviḷakkum poliñṅū (Ṭētunnaṭāre)



S Janaki



Yusufali Kecheri



M S Baburaj



N N Pisharodi



Ambika

'Ammu' is the second film for which Yusufali Kecheri wrote all its lyrics (8) whereas for his first film 'Mootupatam' (1963) he wrote only one song, sung by Baburaj like Raghavan sang 'Kayalarikathu' for 'Neelakkuyl'. This particular song remained one of Baburaj's favourite song and he used to sing whenever he could.

'Ammu' was the film adaptation of P A Varier's play 'Chavittikkuzhachcha Mannu' and it had the best star-cast of that time; i.e., Sathyan, Ambika, Premji, Sukumari, Madhu, Prem Nawaz, Saraswathi, Adoor Bhasi etc. It was directed by N N Pisharodi, a moderate novelist.

Other songs were sung by P Leela, P Suseela, L R Easwari, K P Udayabhānu, Machchāt Vāsanthi, Thankam Thampi and Baburāj.

Quiz:

- (1) What was the profession of Yusufali Kecheri before he entered the movie / literature world?
- (2) Name the first film directed by N N Pisharodi.

Answers to the last quiz:

- (1) *Minnal Patayali* (2) *'Veene patuka priyataramai'*

They left us last month

- KIM News Bureau

Malaysia Vasudevan

Noted playback singer and actor Malaysia Vasudevan passed away on February 20 due to cardiac arrest. He was 67 and is survived by his wife, a son and a daughter. In his long career, the singer sang over 8,000 songs in Tamil and lent his voice to several prominent actors including Shivaji Ganesan, Kamal Hasan and Rajinikanth. He also sang over 4,000 songs in other south Indian languages and acted in nearly 85 films. He sang a few songs in Hindi also. He acted in a number of tele-serials. He was awarded Kalaimamani by the Tamil Nadu Government.

He was born Vasudevan Nair as youngest son of Chathu Nair, an employee of Klang Valley Rubber Estate in Malaysia and a native of Ottapalam and Ammalu Amma of Polppulli. His father was musically inclined and he passed it on to his children. Vasudevan started his career as a singer cum actor in Tamil drama troupes in Malaysia and later moved to Madras to pursue his career in singing. Since he could sound like T M Soundararajan, he was taken by Paavalar Brothers, the troupe formed by Ilayaraja and his brothers even before the composer had entered the industry as a music director. After years of struggle, he got his first break as a singer in the film, 'Delhi to Madras'. He was later christened Malaysia Vasudevan by veteran director A P Nagarajan. In Malayalam, he lent his voice for *Kabuliwala*, *Natoti*, *Vishnulokam*, *Aezhunirangal*, *Sangharsham*, *Aezhamkatalinakkare*, *Dharmayuddham* and

Kakkothikkavile Appooppanthatikil.

Vasudevan's claim to fame however, came later, with the movie '16 Vayathinile', where he sang 'Attukutti Muttaittu', composed by Ilayaraja, which went on to become a huge hit.

Malaysia Vasudevan's signature songs were mostly folk type which he sang with emotion and peppy numbers in the same genre. Ironically, Vasudevan, who started his singing in Madras as T M S's voice reached the peak of his career when he succeeded TMS as the ghost voice of veteran actor Shivaji Ganesan.

He has worked with many music directors such as M S Viswanathan, Ilayaraja, Shankar-Ganesh, Deva, A R Rahman and Vidyasagar.

His son Yugendran Vasudevan Nair has acted in many films in Tamil and other languages. He is also a playback singer in Tamil. Daughter Prashanthini is a playback singer. Pavithra is his second daughter.



Aranmula Ponnamma

Veteran character actress Aranmula Ponnamma died on February 21. She was 96. She is a National Award winning actress known for her roles as mother of the protagonist in numerous films. She is widely described as a mother figure in Malayalam cinema.

Ponnamma's acting debut happened only when she became 29, in a play titled Bhagyalakshmi opposite Augustine Joseph, father of renowned singer K J Yesudas. She went on to act in some more popular plays, before debuting in films. Her maiden role was that of the mother of the character played by Miss Kumari, a prominent actress of that time in *Sasidharan* (1950). The same year she did another mother role in the Thikkurissy Sukumaran Nair starrer *Amma*, which was the first film of noted producer T E Vasudevan and also the 18th Malayalam film. She soon got typecast in mother roles. In her career spanning over 60 years, she acted as the mother or grandmother of first generation actors like Thikkurissy Sukumaran Nair, second generation actors like Prem Nazir and Sathyan and third generation actors like Mohanlal and Suresh Gopi, the last named being the husband of her granddaughter.

Aranmula Ponnamma was born as one of five children of Malethu Kesava Pillai and Parukutty Amma in Aranmula, Pathanamthitta district. She started her career at the age of 12 as a Carnatic music vocalist. She began by singing before meetings organised by the Hindu Mahamandal on the banks of the Pampa river. At the age of 15, she was appointed as a music teacher in a primary school in Pala, before starting to

teach in the senior classes. Later she joined the first batch of students at the Swati Tirunal Music Academy. After the course, she was appointed as the music teacher in Cotton Hill Girls' High School in Thiruvananthapuram.

Ponnamma received the State and National awards for best supporting actress for her performance in *Kathapurushan* (1995), directed by Adoor Gopalakrishnan. She was awarded the J C Daniel Award for Lifetime Achievement, in 2006.

Some of her notable films are *Janathipathyam* (1997), *Lelam* (1997), *Kathapurushan* (1996), *Puthukottiyile Puthu Manavalan* (1995), *Sindoora Rekha* (1995), *Akashadoothu* (1993), *Advaitam* (1991), *Oru Sayahnathinte Swapnam* (1989), *Achuvettante Veedu* (1987), *Rareeram* (1986), *Azhiyatha Bandhangal* (1985), *Pathamudayam* (1985), *Oppol* (1980), *Theekkadai* (1980), *Hiridhayam Oru Kshethram* (1976), *Viruthan Shanku* (1968), *Kavalaam Chundan* (1967), *Kandam Bacha Koat* (1961), *Amma* (1950), *Sasidharan* (1950)



Screenplay writer Sarangapani

Well known screenplay and dialogue writer and playwright P K Sarangapani died on February 2 at Cherthala. He was 86. Sarangapani, who participated in Punnapra-Vayalar struggle, had written screenplay for more than 30 movies produced by Kunchacko of Udaya Studios. From his first movie as a screenplay writer of Udaya Studios 'Umma' (1958) of Padiyath till the last 'Theeram thedunna Thira' (1982), he wrote for 27 movies. His last film was the Mohanlal starrer 'Kadathanadan Ambadi'.

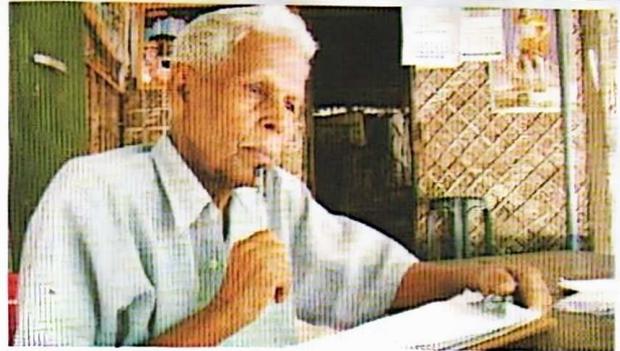
Sarangapani was the eighth of the total 12 children of Kankali and Paappi of Alappuzha. Professionally he was a tailor. He started his career under Kunchacko as a writer of movies for a paltry sum of Rs.90. Besides he wrote 16 plays for his own theatre group *Malayala Kalabhavan*.

His successful scripts included those based on folklore of Malabar, known as 'Vadakkan Pattukal', dealing with the lives and times of folk heroes and heroines like Thacholi Othenan, Unniyarcha and Aromalunni.

He also wrote scripts for several social theme-based films like 'Manishada' and 'Thara'.

A dramatist, who began his career with the Leftist stage movement, Sarangapani was active in the Communist movement in his early life. But later, he left politics to devote his creative talents to writing film scripts.

His popular films included 'Unniyarcha', 'Palattu Koman', 'Othenante Makan', 'Kannappanunni' and 'Araomalunni', most of them with the evergreen Malayalam matinee idol late



Prem Nazir in the lead role.

Sarangapani died a loner, ignored by the glittery film world of Malayalam and its associations. Survived by his equally famous sister, revolutionary singer P K Medini, children Kala, Jula and Biju, Sarangapani was living a life of utter penury, but unyielding to the challenges of life as he had begun writing again in 2007 after a gap of more than two decades in an effort to revive the 'Vadakkan Pattu' genre.

When actor Sathyan was at the peak his career, Sarangapani reminded him of the torture inflicted by him as a police officer on him for participating in agrarian struggles. Sathyan was aghast at the revelation and offered him a large sum as penance. During Punnapra-Vayalar struggle, Sathyan was a Police Sub Inspector posted at Alappuzha.

Sarangapani was predeceased by his wife Prasobhini and son Baiju.

Cinematographer Vipindas

Well known cinematographer and director Vipindas died on February 12 at the Taluk Hospital, Vythiri, Wynad, following cardiac arrest. He was 72.

Entering the movie world in 1969 as Cinematographer cum director of a Tamil film 'Thalat', Vipindas handled photography for Tamil, Malayalam, Telugu and Kannada movies.

He photographed more than 300 movies including 'Manimuzhakkam', 'Moonnam Mura', 'Thuramukham', 'Kattathe Kilikkoodu', 'Chaatta', 'Parankimala', 'Kallan Pavithran', 'Nirakkoottu', 'Chillu', 'Avalute Raavukal', 'Atayaalam', 'Irupatham Noottandu', 'Srikrishna-parunthu', 'Oritathoru Phayalvan', 'Kabaninadi Chuvannappol', 'CBI Diarykurippu', 'Jagrutha' etc. He has directed 'Pratidhwani' and 'Oru Kochuswapnam'. Sunil's 'Tatwamasi' was the last film with which he was associated.



He was awarded by the state government for 'Manimuzhakkam'.

He is survived by his wife Ambika Menon, son Satyajit (IT Engineer, London) and daughter Saroopa (Mumbai).

Stories from Osho

An English woman and her young son were travelling in a taxi in New York. As the taxi passed a particularly seedy part of the city, the small boy was fascinated by the garishly made-up ladies who were walking along the streets accosting some of the male passers-by.

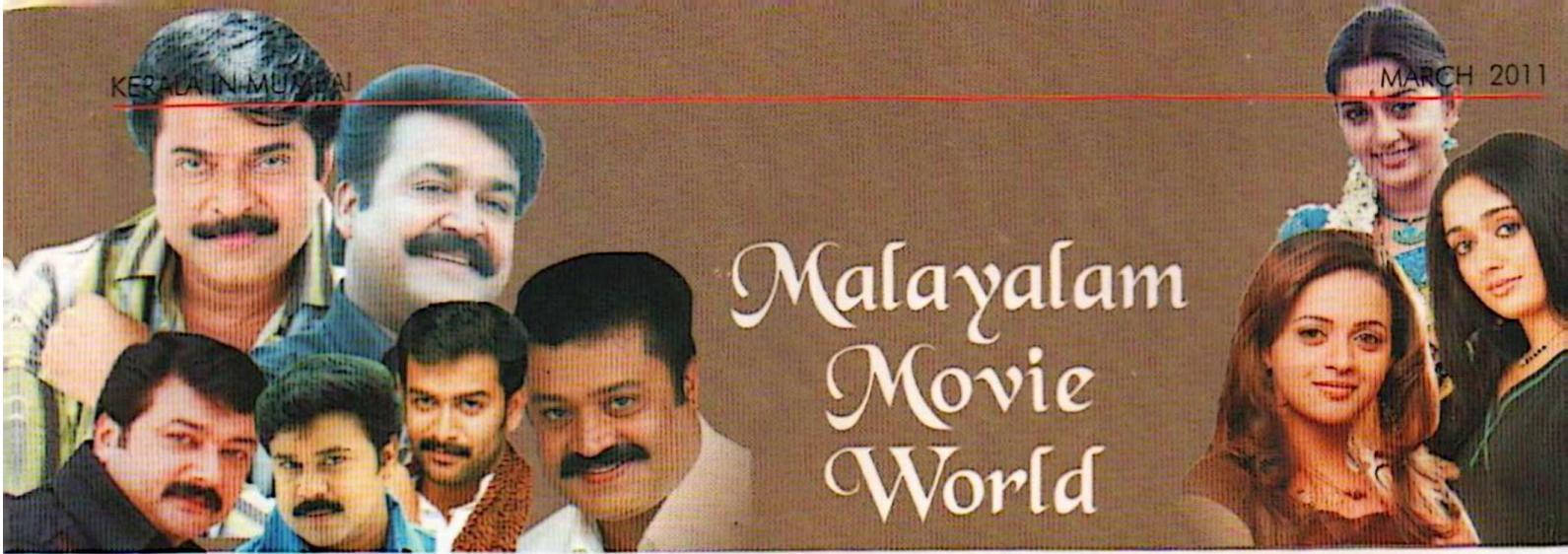
"What are those ladies doing?" asked the boy.

His mother blushed and said, somewhat embarrassed, "I expect they are lost and are asking people for directions."

The taxi-driver overheard this and said in a loud voice, "Why don'tcha tell the boy the truth- in other words, they're prostitutes."

The woman blushed even deeper red, and her son asked, "What are p... p... pros... what the driver said? Are they like other women? Do they have children?"

"Of course," replied the mother. "That's where New York taxi drivers come from."



Forthcoming films

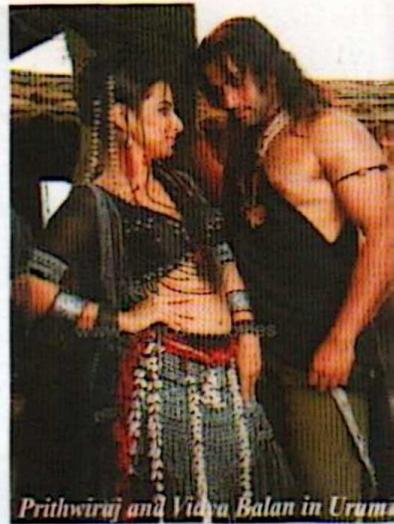
Cricket World Cup and the examinations in the educational institutions have prompted film producers to withhold the release of their movies till the second half of March.

The film to hit the screens first will be Mohanlal-Dileep-Sarath Kumar starrer *Christian Brothers* on March 18. Producer Subair is planning to release 300 prints simultaneously and get maximum revenue in the first week itself.

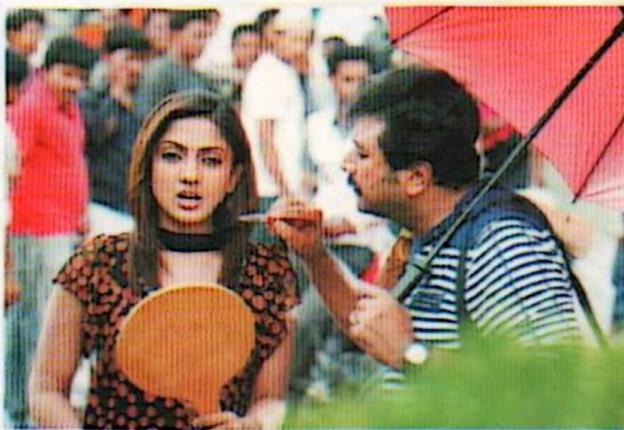
The very next week, Shaji Kailas' Mammootty film *August 15* will be released. Incidentally, this would be Mammootty's first film in 2011. This movie is produced by Aroma Mani.

Malayalam's costliest movie ever '*Urumi*' will adorn screens on March 31. This is directed by Santosh Sivan and has an array of big stars from Prithviraj, Prabhu Deva, Arya, Genelia, Vidya Balan, Tabu, Nithya Menon.

Rafi Mecartin's multi-starrer *China Town* is scheduled for release on April 7. Mohanlal, Jayaram and Dileep are in stellar roles. This will be followed by another Mammootty film *Doubles* with old timer Nadia Moidu enacting his twin sister.



Prithviraj and Vidya Balan in *Urumi*



Jayaram and Sheela Kaul in '*Makeup Man*'

Makeup Man

When '*Marykkundoru Kunjaadu*' has not completed its successful run yet, Shafi has already released his next film '*Makeupman*'. *Marykkundoru Kunjaadu* is the biggest hit of Dileep in the last five years. If *Makeupman* repeats the performance, it will boost Jayaram's image.

This film produced by Ranjith also has Pritviraj, Kunjacko Boban, Suraj Venjaramoodu, Jagathi and Sheela portraying other characters.

Jayaram is acting as Balu, the heroine's husband but pretends to be her makeupman. Renjith is the producer of the movie. Ranjith and Mohan Lal are good friends. So Ranjith requested Lal to appear in a promotion film for *Makeupman* and Lal immediately agreed without a second thought. The promo scene is an award function where Lal presents the Best Makeupman award to Balu, Jayaram's character in the movie.

Pranayam

Mohanlal and director Blessy have come together for a third time. Earlier they brought '*Thanmatra*' and '*Bhramaram*' together. Now they are bringing out '*Pranayam*' to enthrall their fans. The surprise is that veteran actor from Hindi, Anupam Kher is also joining them for the first time. In this love story, Jayaprada is also having an important role.

The film will have lyrics from ONV Kurup, to be set to tune by M Jayachandran.





Kathayile Nayika

'Kathayile Nayika', the film in which veteran actress Urvashi has a very serious role of a Government employee struggling to make both ends meet, has commenced shooting at Thiruvananthapuram. This is directed by Dilip, a new entrant to the Malayalam movie world.

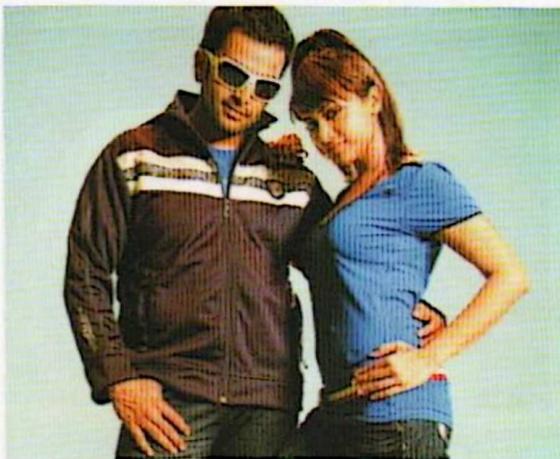
Of her last three movies, *Mummy and Me* and *Sakudumbam Shyamala* were hits while *Best of Luck* was a failure.

Other stars are Roma, Suraj, Sai Kumar, KPAC Lalitha and Sukumari. Lyrics are by Shibu Chakravarthy, Music by Thej. Cinematography by Sadath and screenplay is by Sinoj. The Movie is produced by Minter Green productions.

Rathinirvedam

The remake of Padmarajan's *Ratinirvedam* is eagerly awaited by all Malayalam movie fanatics. Padmarajan was known for his off-beat stories. He did not disappoint his fans. Krishnachandran who was soon type-cast in similar roles and Jayabharathi who had her own fan following were the main actors. The story revolved around the love affair between an adolescent boy and an elder woman. This movie was directed by Bharathan.

While Shweta Menon will do the role of Jayabharathi, Srijith, an engineering graduate will do that of the adolescent boy. The new version will be directed by Rajeevkumar.



Anwar

Prithviraj's film 'Anwar' is being dubbed into Tamil. The story has a strong content that would vibrate well with the Tamil film goers. It is all about how a Muslim youth is dragged into religious terrorism by the fundamentalists. The film has taken the best ever one day opening of 2010 but failed to sustain that initial impact.

The film's many popular actors like Prakash Raj, Mamta as heroine along with Prithviraj who played the role of Inspector in Mani Ratnam's *Raavanam*, would draw the spectators in, the producers believe. Prithviraj was also appreciated in Radhamohan's *Mozhi*.

Anwar has also got hit songs and has potential to click with Tamil audiences.



Bombay March 12

The 1993 serial bomb blast in Mumbai becomes the theme of a new Malayalam movie titled *Bombay March 12*. A few minutes before the actual blast a Hindu priest at Chennai and a Muslim girl at Alappuzha have some premonitions about the impending disaster and soon their lives get entangled with the bomb blasts.

The movie is directed by Babu Janardanan, the screen play writer. While Mammooty dons the mantle of the Hindu priest, other characters are played by Jagathi Sreekumar, Lal, Maniyan Pilla Raju, Sreeraman, Sadiq, Roma and Vinaya Prasad.

The movie is produced by Hanif Mohamed for Red Cross Creations. The lyrics of Rafiq Ahmed are tuned by Afsal Yusuf. Sonu Nigam and Sadhna Sargam are lending their voice for the first time for a Malayalam film.



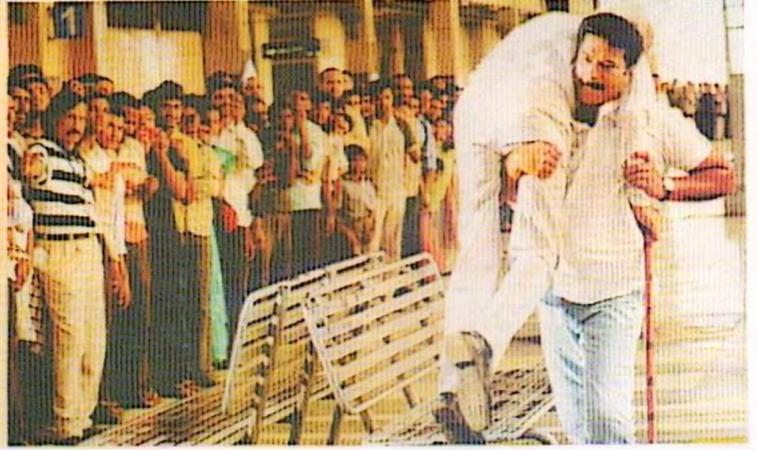
The Train

Director Jayaraj has started shooting his latest movie *The Train* in and around Mumbai. Mammooty plays the role of an officer in the Anti-Terrorist Wing of Maharashtra Police.

The film focuses on the lives of Malayalees affected by the Mumbai train bomb blasts in July 2006, in railway stations and moving trains.

Mammooty was game for several risky shots in the busy streets of Mumbai and places like Chhatrapati Shivaji Terminal and Nariman Point.

The star cast includes Jayasurya, Jagathi, Balaji, Anjali Sabarwal and Sabitha Jayaraj.



Khaddama

The powerful role essayed in *Khaddama* by Kavya Madhavan has led critics to believe that she would win the National award for the best actress of 2010, as it was certified in 2010. The film was certified in 2010 though released this year. Critics have praised her outstanding performance in the title role in this Kamal movie.

In most of the scenes Kavya wears Purdah and the only uncovered part is her eyes. In some important scenes she has to express the emotions through her eyes.

In a similar movie, *Perumazhakalam* directed by Kamal himself sometime ago, she was given the best actress Award by the State Government.

August 15

The release of the much awaited Mammooty film *August 15* is again postponed. This movie originally scheduled for release during last Christmas was postponed to February 3 as the technical work was not completed. But then the producer Aroma Mani and director Shaji decided to postpone again as their last movie with Mammooty, *Drona* was released in February 2010 and it was a failure at the box office. Now the movie is scheduled for March 30.

The film is a sequel to *August 1* directed by Siby Malayil, more than 20 years ago.



I am from Kolkata

I am from Kolkata is produced by Shylock and Shafeeque and directed by debutant Sharon Sathesh. The director is also the writer of the story and script. The main actors are Nivin Poly, Munna and Dhanya Mary Varghese.

Nivin Pauly is the young actor who created a good impression with his very first film and one of the big hits of 2010 *Malarvady Arts Club* directed by Vineet Srinivasan.

Munna is the nephew of yesteryear actress Jayabharathi and was last seen in Mani Ratnam's *Raavanan*.

National award winner Dipu S Unni is in charge of the camera. Lyrics of Rafeeque Ahmed are composed by Alphonse.



Achante Aanmakal

Sarath Kumar is a veteran actor in Tamil, who made a powerful entry into Malayalam with 'Pazhassi Raja'. Since then he was getting steady offers from film banners of Kerala.

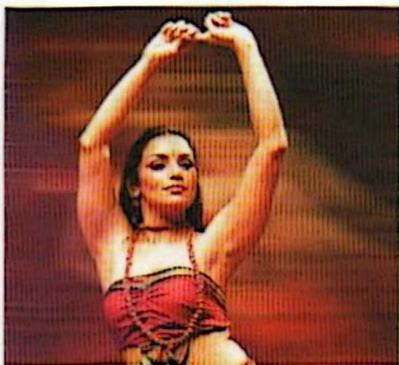
He is now essaying the central character in *Achante Aanmakal* directed by Chandrashekhar. Padmapriya plays the female lead.

Director Chandrasekhar is doing a movie after a decade. He had made many family movies in 90's including *Oru Kochu Bhoomikulukkam*.

In *Achante Aanmakal*, Sarath Kumar will play a Coimbatore based Tamil guy who also speaks Malayalam.



It has screenplay by Nawas, Camera by Jibu Jacob and music by Jassy Gift. The star cast includes Jagadish, Suraj, Vijayaraghavan and Radha Varma.



Ammini

P C Kuttikrishnan's (Uroob) well known novel is now being adapted into a Malayalam film. Shweta Menon is in the title role and the movie is directed by writer and journalist M Chandraprakash. The screenplay is by Dr Sudha Varier and Vinu. Kuttikrishnan's son Sudhakaran is also playing an important role in the movie. The movie is likely to be on floor in May.



P C Kuttikrishnan (Uroob)

Manikkakallu

Since the last three movies of Prithviraj failed at the box office, the producers feel that the actor is not saleable as an action hero though they have hope that he would rule the roost one day.

He is therefore offered now very earthly characters and his long delayed film *Manikkakallu* is again started rolling. The film is now being shot at Nalleppalli near Palakkad. The film is directed by Sreenivasan's brother-in-law *Katha Parayumbol* fame, Mohan and is said to be a family entertainer.

Prithvi plays a school teacher in the movie. There are no fight scenes in the film and therefore family audience may flock to the theatre, the producers believe. Samvrita Sunil is the heroine and is essaying the character of a tough sports teacher. Mukesh, Jagadish, Salimkumar, Jagathy, and Innocent are also in the cast. Even though *Katha Parayumbol* was a super hit, Mohan did not get much recognition. Srinivasan walked away with all the credit for making the film a hit.

Manikkakallu is a golden opportunity for Mohan to prove his skill. Mohan himself has written the screenplay. P Sukumar is the cinematographer, music is by M Jayachandran and film is produced by Girish Lal.



Three Kings

Director V K Prakash's *Three Kings* is going to be a fun riot with Kunchacko Boban, Indrajith and Jayasurya playing lead roles.

They play cousins who are competing against each other to make ends meet. Sandhya, Samvrutha and Ann Augustine play the female leads.

The three male lead can't stand each other and they are in a race to make a fast buck and make it big. Each one makes the going tough for the other two and it all adds to the fun.

Camera is by Venu and Shibu Chakravarthy is the music director. *Three Kings* is being produced under the banner of KNM Films.



Ways with Mussels

A Delicacy and Arthritis Cure



Mussel is one of the most desired delicacies of Malayalees of North Kerala especially from Kasargode and Kannur districts. Here *kallummakkaya nirachathu* or *arikkadukka* (mussels stuffed with spiced rice) is a very popular delicacy. As a curry, they go well with *appam*, *dosa* or *puttu*. Elsewhere in India, they are often served grilled or deep fried. Now people have an added reason to consume more mussels in its various incarnations.

A team of scientists from the Kochi based central government run Central Marine Fisheries Research Institute (CMFRI) has developed a nutraceutical product that offers health benefits to arthritic patients and those suffering from joint pains.

According to the research institute, extracting anti-inflammatory ingredients from green mussels, could be a substitute for the regular aspirin-containing anti-inflammatory arthritis drugs with undesirable side effects.

In a country where one out of six people suffer from arthritis, CMFRI has won a patent for the nutraceutical product, Cadalmine GMe. The state-run organisation, currently busy with pre-market trials, will soon "sell the technology of making the mussel extract to entrepreneurs". CMFRI falls under the Indian Council of Agricultural Research (ICAR). Dr K K Vijayan, principal scientist and head, marine biotechnology division, CMFRI, along with Dr Kajal Chakravarthy and Dr P. Vijayagopal

developed the extract.

Once the trials are over, CMFRI will issue licences to companies to manufacture and sell the anti-arthritic drug that is effective enough not only to combat chronic joint pains, arthritis, inflammatory diseases but also to improve cardiovascular functioning.

Currently Indian physicians do not prescribe but only suggest nutraceutical products for ailments in the absence of any specific therapeutic drug for treating arthritis. CMFRI now expects its product would be available at registered medical stores across the country and would be a huge success.

A mussels-based product, Seatone, manufactured by New Zealand-based firm Healthries, is already marketed in India by Delhi-based Perma Healthcare for Rs 16 for a 350 mg tablet. The new drug will serve as an important substitute and will have competitive pricing when compared with the imported product currently marketed in India.

Cadalmine GMe could ideally be priced at around Rs 9 per 500 mg tablet. CMFRI will see that the pricing would be normal and not exploitive. The production cost would be around Rs 4-5 approximately. Therefore by pricing it at Rs 9 per tablet, there can be a decent margin. A three-month course of one 500 mg tablet daily would yield good results, if the "really impressive" initial feed back from pre-commercialisation trials is any indication.

CMFRI will subsequently go for international patents depending on the feedback from India. The green mussel contains three major components that have been identified as being responsible for alleviating joint pain. The n-3 polyunsaturated fatty acids are constituted by



Dr K K Vijayan

glycosaminoglycans and phosphorylated glycogen and phospholipid components such as lysolecithins.

According to Dr Vijayan, the demand for green mussels in the country is yet to pick up and a product such as Cadalmine GMe can help those involved in organised mussel farming to sustain themselves or even to earn good profits, considering the growing number of people in the country who need relief from joint pain.

Currently, a big chunk of organised mussel farming in India takes place in northern Kerala. Thanks to the government help, it has seen a massive participation of women. Extending from Kozhikode to Kasargode districts, this region is one of Asia's largest 'cultured farms' producing more than 20,000 tonnes of green mussels annually and transforming livelihoods. Similar efforts could be replicated elsewhere in the country's coastal areas where large populations of mussels are found.

Mussel farming is one of the most of environment-friendly, cost-effective and sustainable mode of producing valuable protein for human consumption. One has just to put these mussel seeds in a clean sea environment and they just thrive on planktons and sunlight. The farmer is just a custodian.





Kerala in Mumbai

LINKING MUMBAI MALAYALEES

Email: keralainmumbai@gmail.com

Website: keralaimumbai.com

— 98201 10509 —