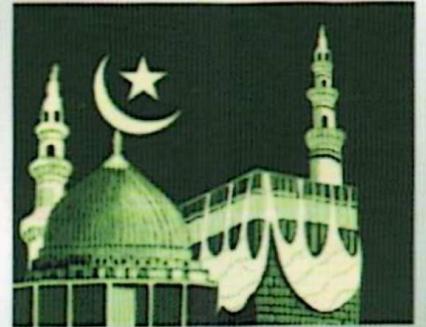


# Kerala

in Mumbai

September 2010

Eid Mubarak



Rising Star



Banker with  
Commitment



New Pastures

**Chief Consulting Editor**  
P K Ravindranath

**Executive Editor**  
P V Vijay Kumar

**Managing Editor**  
K V Satyanath

**Feature Writers**  
Lakshmi Venkatachalam  
Dr. Indira Varier  
Krishnakumar Nair

**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](mailto:keralainmumbai@gmail.com)  
Website: [www.keralainmumbai.com](http://www.keralainmumbai.com)

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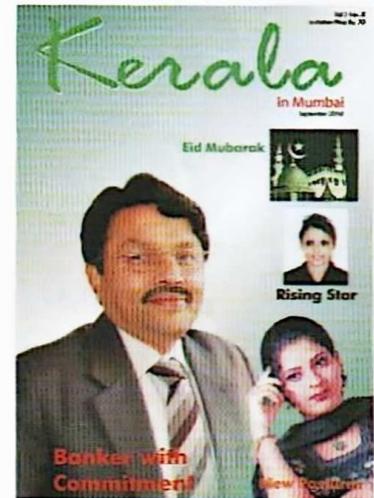
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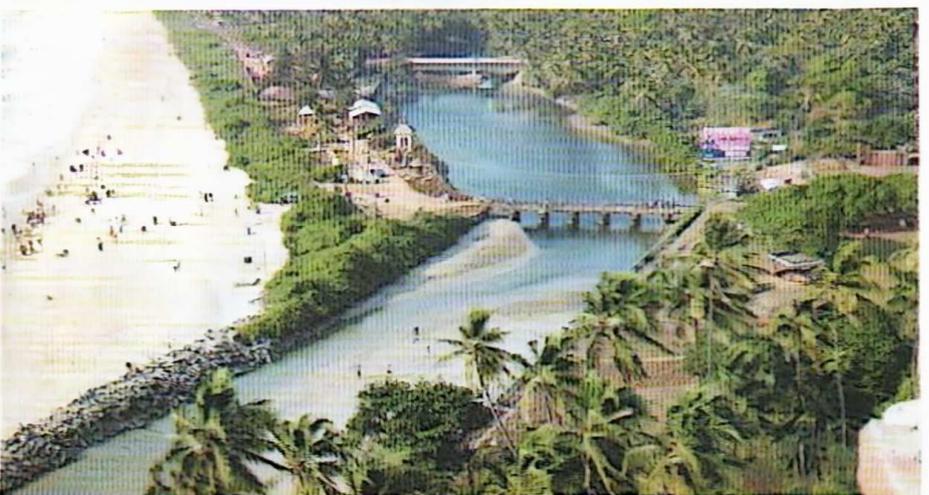


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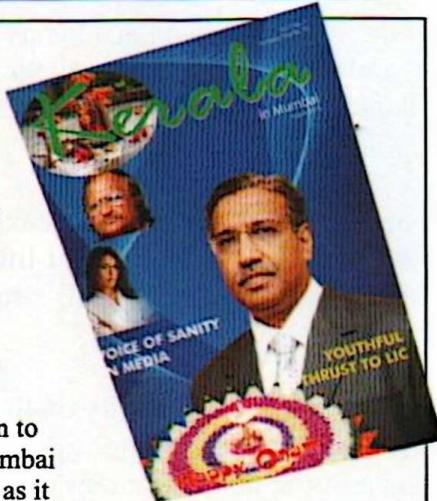


## Onam Special

I have no hesitation to admit that *Kerala In Mumbai* has become the best magazine produced by Malayalees for Malayalees. The introduction of topics, already quite familiar to Malayalam knowing Malayalees but unknown to young generation of Mumbai Malayalees, is welcome as it would take them to their roots.

Your feature on Onam was interesting as many facts mentioned therein were not at all known to all Malayalees hailing from various regions of Kerala. Your attempt will lead to integration of Keralites in Mumbai and would lead to communal harmony.

K R Menon, Mulund



## Disintegration of Malayalees

After going through your magazine's several issues, one thing is clear. In Mumbai, there are more organisations for various communities of Kerala than for the entire Keralites. There are organisations for Nairs, Ezhavas, Viswakarmas, Namboothiris, Ezhuthachans, rich Malayalees, poor Malayalees, Catholics, Jacobites, Syro Malabar, people from different towns etc. This division of Malayalees on the basis of religions, castes and sub-castes would lead to weakening of the Malayalees in their entirety. It is high time that leaders take initiative to integrate all these organisations into a single unit so that their status in Mumbai would go up.

P Chandrasekharan, Bhandup

## Want more

Kerala in Mumbai, I presume, is meant for the people of Kerala in Mumbai in which case what people in Mumbai expect is not the events in Mumbai alone.

It is difficult to identify those areas and I am sure gradually you will expand it in such a way that even every house in Mumbai will add this magazine also in their regular quota of magazines and newspapers. Today I get this copy from my neighbour Mr K.V. R Unni who is a well known social activist in our area with golden heart and silver tongue.

Pictures are really excellent and printing marvellous. Keep it up!

V R Prabhakaran

## Need translations

The quality of your magazine is improving and I am sure very soon Kerala In Mumbai would outpace all other Malayalam periodicals. Considering the contents of other magazines, yours is innovative, crisp, colourful and sweet. It would be very appropriate to publish some articles on the lives and works of our masters of yore, both in social and literature fields, so that the young generation of Keralites would rediscover their roots. There are hardly any books in English on them or any translations of their works. There are only a few translations of works of authors like Uroob, M T, Thakazhi and their ilk but such books are no more available now. Ezhuthachchan, Cherusseri and Nambiar are yet to arrive in the English shelves of Mumbai. It would be interesting to the young generation to know that Kerala had a number of instant poets like Kodungalloor Kunhikuttan Thampuran, Venmani, KC K Pillai etc who could just recite poems instantly with right scales and rhymes while maintaining poetry in their lines.

Thomas Mathew, Dahisar

## Keep it up!

The magazine seems to be quite interesting and useful for today's younger generation of Malayalees by making them aware of their root, culture and traditions. Hope, as the magazine gets older it would provide with some valuable knowledge for Mumbai Malayalees without compromising on its quality and content. Wish you all the success and happy Onam.

K.R.Harikumar

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](mailto:keralainmumbai@gmail.com) or by post to Editor, Kerala In Mumbai, 105-B, Twin Arcade, Military Road, Mumbai 400 059.

October issue of KERALA IN MUMBAI will focus on Chembur and November issue will be on Andheri West. Organisations and personalities of these areas may forward their reports/opinions along with relevant photographs to the Editor, KERALA IN MUMBAI

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# M V NAIR

## Banker with drive and commitment

**F**or the four years that M V Nair has been Chairman of the Union Bank of India, his core concern has been to make it into a truly people's bank. In his long career in banking, Nair had noticed that 50% of the population in India does not have banking facilities. Huge groups of migrant labour, all over the country, for example, do not have facilities to transmit money to their dependents back home. For these and other potential customers who need to be serviced, he devised the system of branchless banking with Business Correspondents in such areas where banks do not operate.

Since he has taken over, 2.5 million customers have been brought into the operations of the Union Bank. By 2015, he plans to raise it to 10 million. A major transformation process is underway, along with re-branding of its logo in 2008, bring in every branch under the core banking system, centralization of back office processes, introducing the sales and service concept at branches and creating business verticals for large corporates, offering retail loans, rural and agri business and Personal Banking for focused growth of each of the segments.

By building capabilities in alternate delivery channels – ATMs, internet banking, mobile banking and phone banking, supported through the Bank's own call centre, which is available in 9

languages. This reach out programme should bring into the Bank's fold customers who had rarely availed of banking facilities.

The main idea is to bring in greater customer centricity and relationship management with a vision to make the Union Bank the best bank in terms of customer experience. For this, he has initiated a significant transformation through People, Process and

Technology.

Established in 1919, the 91 year old bank is changing over to the image of a modern bank, keeping pace with needs of the times.

Nair recalls the words of Mahatma Gandhi, in 1921 when he inaugurated the head office of the bank: "We should have the ability to carry on a big bank, to manage efficiently crores of rupees in the course of our national activities."



**Though we have not many banks among us, it does not follow that we are not capable of efficiently handling crores and tens of crores of rupees."**

Union Bank has the distinction of having made profits consistently every year since its inception. Soon after it was nationalized in 1969, the Bank took over the Belgaum Bank, the Miraj State Bank and the Sikkim Bank between 1975 and 1999. It today has a network of 2805 branches, which includes a full fledged overseas branch at Hong Kong. It also has a network of 2330 ATMs. Alive to the needs and expectations of its fast expanding customer base, the Bank has been providing and devising new services and products. It has now branched out into third party products like life insurance, mutual funds, online trading, train and air ticket booking and wealth management services.

Nair's ambition is to make the Union Bank the largest bank in the country by 2020. New branches of the bank are planned for Shanghai, Beijing, Sydney, and Abu Dhabi. There will also be other branches at London, Belgium, Toronto and Johannesburg.

The Bank has around 30,000 employees. The total business mix of the Bank stood at ₹ 2,92,888 crores as of March 2010. The net profit of the Bank for 2009-'10 was ₹ 2075 crores – a growth of 20.15 percent over the previous year.

### **Inclusive banking**

The Bank has issued over 20 lakhs Biometric Cards in the country, to enable account holders to transact business at their doorsteps through branchless banking. This is facilitated by Business Correspondents who visit villages carrying Point of Sale (POS) machines enabling deposits and withdrawals and remittances. It also plans to extend an Overdraft facility to "No Frills" account holders to meet their needs.

Union Bank has 201 Village Knowledge Centres (VKCs) across the country. They serve as dissemination centres, providing information about agriculture from crop production to marketing. These are managed by persons qualified to tackle any question on agriculture with long years of experience in agriculture financing.

As part of its Corporate Social Responsibility, the Bank has adopted 102 villages to transform them into model villages through various socio-economic development programmes, launched by the Central, State and local

self government institutions. The Bank also takes care to convert these villages into the 100% banking habit villages. Its 'Union Mitr' programme provides financial assistance for educational services and debt counseling to all strata of society, among the rural population.

The Bank sets apart one percent of its total profits for discharging its Corporate Social Responsibilities. M V Nair was given the Entrepreneur of the Year award for 2008 by Ernst & Young. The Bank won the Golden Peacock National Training Award for 2007 – the third time it won this award. Union Bank was also adjudged the seventh strongest bank in the Asia Pacific Region in 2009. It stands at number at No. 3 amongst banks in

India. It was awarded the National Award for Excellence in Lending to Micro Enterprises (2008-'09). It also won the prestigious Skoch Challenger Award for 2009 for excellence in capacity building through innovative concepts of Village Knowledge Centres as part of financial inclusion initiatives. The Association of Business Communicators in 2010 awarded the Bank its Gold Trophy and a certificate in the Elite Class for Excellence in Marketing and Brand Communication. M V Nair is married and has two children. The elder daughter is married and works for CISCO. His son is studying engineering. He is totally devoted to creating value for the Union Bank.



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# SYMBOLISM IN GANESHA WORSHIP



Lakshmi Venkatachalam

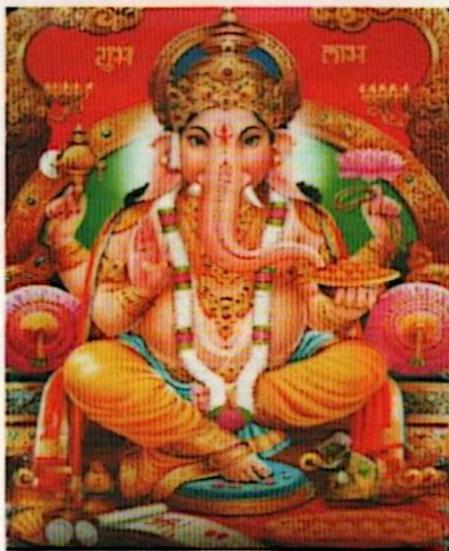
In the pantheon of Hindu Gods and Goddesses Ganesha is the best loved one. He is the elephant-headed God worshipped in all the states of India. Any new venture or business, any religious or social function, begins with an invocation to Him. Among Hindus, the child is first initiated in the Ganesha Mantra on Vidyarambham Day: Om Sri Ganeshaya Namah. He is 'Vigneswara' Remover of Obstacles. He is also Vinayaka - Lord unto Himself. Son of Parvati and Siva, He is the brother of Karthikeya and Lord of Power and Wisdom. By worshipping Him with true devotion, the devotee is conferred with riddhi (prosperity) and siddhi (success).

Ganesha Chaturthi is celebrated as his birthday. It falls on the fourth day after the new moon (amavasya) in the month of Bhadrapada ( Mid August- mid September).

Ganesha is the favourite God of many Hindus, both children and adults. His worship does not entail elaborate rituals and rites. Love or Bhakti is the only ingredient required.

Ganesha has the largest number of temples in India. But he dwells at the most unexpected places also. In the busy market area, a red or roughly hewn stone adorned with flowers is His dwelling place. By the riverside, beneath a spreading tree, He sits and blesses passers-by. At the same time he also resides in the most intricately carved marble sculpture in a magnificent temple complex. His symbol adorns the top of an invitation card, and He is installed at the entrance of a building- the harbinger of good luck.

On Vinayaka Chaturthi day, devotees, bring home a clay idol of the Lord, place it on an elevated plane, apply sandal wood, haldi, kumkum and decorate it with colorful flowers, and holy leaves, and make offerings of rice balls stuffed with coconut and



jaggery called *modaks* or *kozhakattas*, as in Kerala. Another important offering in Kerala to the Lord is *appams*: ground rice, jaggery, bananas, and coconut dough, shaped into balls, or poured in round moulds and fried in ghee.

Offering of coconuts is also very important.

In Kerala the idol is worshipped for a day and the next day it is placed outside on the compound wall or near the tulsi plant to be washed away by the rains in due course. In some states like Karnataka, Maharashtra, Ganesha is worshipped for three, five or seven days or ten days and then immersed in the sea or ponds with prayers and chants.

## The story of Ganesha

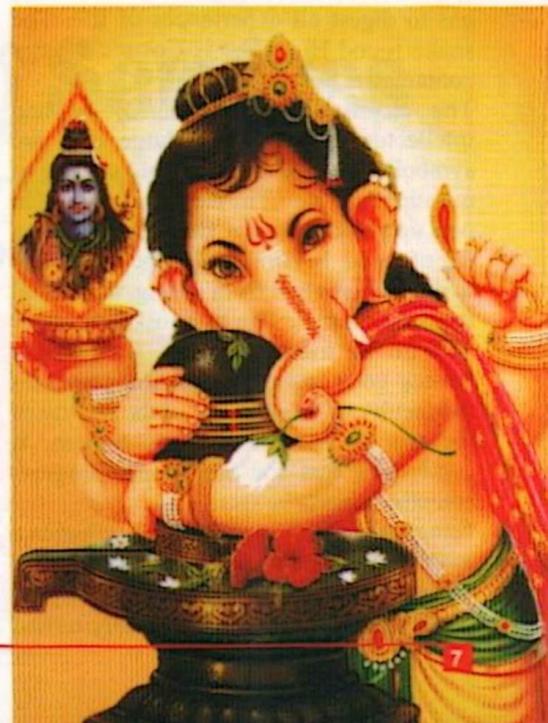
Goddess Parvati wanted a bodyguard for herself. So she fashioned a beautiful boy from the sandal paste she used for her bath. She breathed life into it and commanded the boy to guard her at all times. One day Siva who did not know that Ganesha was Parvati's son, wanted to go to her chamber. But the boy did not give way. In a fit of rage, Siva cut off the boy Ganesha's head. Parvati was

inconsolable at this act of Siva. To appease her, He went in search of a head to adorn on Ganesha's body. He placed an elephant's head which he found first in his path. And to please Parvati, He appointed Ganesha as the Leader of his Ganas( servants). So Ganesha is also called Ganapathy (Leader of Ganas).

Once there was a dispute between Ganesha and His brother Karthikeya for the mango fruit brought to Kailas by Sage Narada. Lord Siva said He would give the fruit to the one who would go round the world and come back first. Karthikeya set off on His peacock. Ganesha who understood that He could not win against Karthikeya, went around His parents who were sitting together, prostrated before them and claimed the mango. His parents were the world to Him, and by going round them, He had gone round the world.

Siva was so pleased with this reply that He gave the mango to His son and declared Ganesha the elder of His two sons.

There is an interesting tale about modaks, His broken tusk, the snake round His waist and His big stomach and the moon. Once, on His birthday, after



filling His stomach with a lot of His favourite modaks and sweet puddings, He went on His nightly rounds, riding his vehicle, the mouse. Suddenly the mouse got frightened on seeing a snake on its path and stumbled. Ganesha fell down, the modaks and sweets burst out from his stomach. He put them back in His stomach, caught the snake and tied it like a belt round his waist. Seeing all this, the moon laughed. Ganesha got angry at the moon for making fun of Him, broke one of his tusks and threw it at the moon, and also cursed the moon that anyone who looks at the moon on His birthday will get a bad name. But the merciful Lord also declared that by praying to Krishna the devotee can get rid of the curse.

## Symbolism in Ganesha worship

One may wonder why such an important deity of Hinduism is depicted with an elephant-face, small eyes, large ears, a pot belly, with a snake as a girdle round His expansive waist, a broken tusk and sitting on the tiny mouse. But there is a deeper symbolism in this representation of the Lord.

According to Hindu philosophy God or the Supreme Being is Formless. But as ordinary human beings, we need an idol to contemplate on the formless and transcendental essence of Godhead. Thus the idol represents the ideal or medium for us to get in touch with our spirituality.

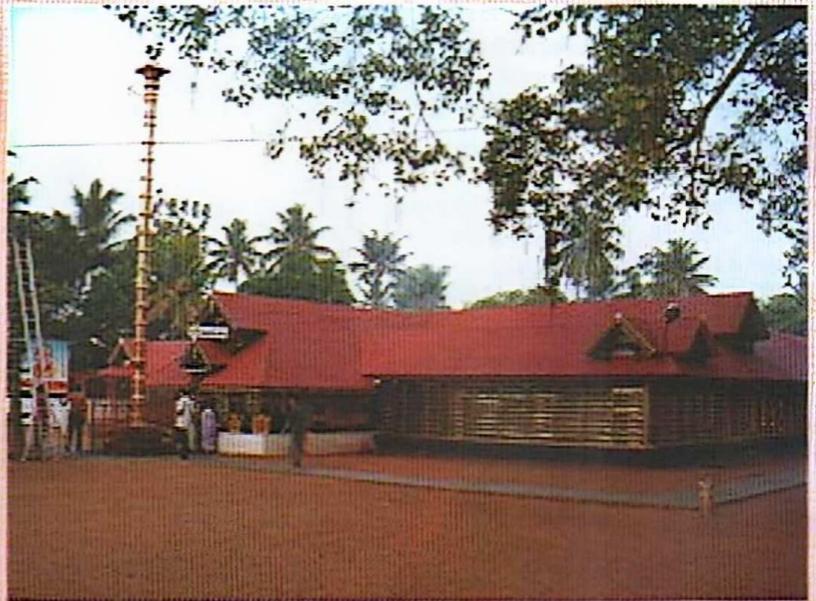
Ganesha is depicted usually in a sitting posture. This signifies that in Him the mind and intellect are totally integrated. His pose also resembles the first primeval cosmic sound in Sanskrit- Om- the beginning of Creation itself. His bulky body symbolises the entire cosmos. His big belly symbolises space. Ganesha the Supreme Mastermind has to digest all experiences of life. The snake round His waist is Cosmic Energy contained in Him.

The elephant symbolises majesty and intellectual capacity. His large ears are symbolic of *shravana* or careful listening of our supplications. The elephant's trunk can pick up a blade of grass. But it can also lift a log of wood. In Him resides the sensitivity to distinguish right from wrong, the mortal from the eternal. The two tusks on either side of the trunk represent right and wrong, good and evil. Ganesha possesses the faculty of being aware of the duality of the world. But one tusk is broken. It symbolises that for intellectual progress something has to be sacrificed.

Ganesha holds in each of His four hands a *pasa* (noose), *ankusa* (hook), modaks and his remaining right hand is held up in benediction. His trunk is generally turned

## Unniyappams of Kottarakkara

There is a temple in Kottarakkara in Kerala, where though the main deity is Siva and the Temple is called Kizhakkekkara Siva temple, it is better known as Maha Ganapathy temple. It is an important Ganapathy temple in Kerala. According to legend, after consecrating the Ganesha idol, the Chief priest felt that the Lord was very hungry even after eating *avil* from His father Siva and feasting at Kubera's residence. So he collected the rice powder, *kadalippazham* and jaggery which were meant to make *unniyappams* for the main deity Lord Siva, and made *unniyappams* in front of Lord Ganapathy, tied them together with the mid rib of the blade of a coconut leaf and offered them to the Lord. Later, a *deva prasnam* revealed that the Lord Ganapathy here was very fond of *unniyappams* or *Kootappams* as they are known. They are made in front of him the whole day. Devotees from all over the world make offerings of these *kootappams* or *unniyappams* and collect them as prasads.



Kottarakkara Maha Ganapathy Temple

to the left, but in some pictures it is turned to the right. The noose pulls man along the right path, the hook goads him forward. The sweet stuffed modak in His hand is symbolic of the self (*atma*) that resides within us and has to be realised by each one of us. In other words the modak symbolises the sweet joy of spiritual awakening.

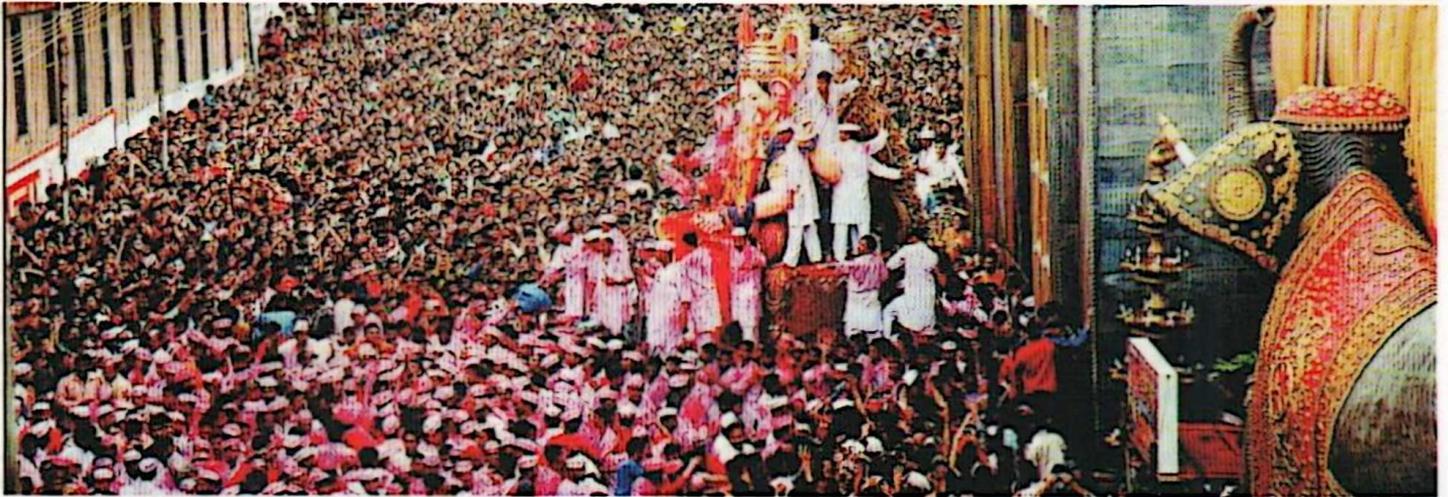
We garland the Lord with coconuts. In Kerala it is customary to take a vow to break one, eleven, one hundred and eight and one thousand and eight coconuts in Ganesha temples for a wish fulfilled or boon granted. According to legend, once three asuras (demons) were creating havoc in Siva's kingdoms. So Siva asked Ganesha to help him vanquish the demons. Ganesha defeated the asuras. Siva offered His head in gratitude. But Ganesha was content with the breaking of the three eyed coconut, representing the three eyed Siva. This act symbolises that to achieve any particular thing in life, we have to be ready to sacrifice what we value most. It also signifies that just as we offer to the Lord the white kernel inside

the hard coconut shell, we must approach the Lord with a pure and clean mind. The hard nut of our ego must be cracked when we pray to the Lord.

Ganesha rides the puny mouse, the lowliest of creatures. All portraits of Ganesha has the mouse at his feet. This symbolises that the Grace of the Lord falls on all, the high and the low, the haves and the have-nots, with neither favour nor prejudice. It also symbolises that Ganesha has subjugated the mouse of material desires and has brought it under His control.

## Ganesha Festivities in Maharashtra

In Maharashtra Ganesha Chaturthi is celebrated in a grand manner. The artisans start making idols two or three months in advance. There are many artisans in Pen near Mumbai whose livelihood is making these Ganesha idols. In Mumbai idols are made at Ganesha Shalas in Lalbaug. Recently eco-friendly Ganeshas are very popular. They are made of clay, paper pulp



*Lord Ganesh taken in a procession for immersion*

and other bio-degradable materials.

On the eve of Ganesh Chaturthi the idol of Ganesha is brought to homes.

In Mumbai there are community Ganeshotsav celebrations. Huge pandals are set up, decorated with particular themes, contemporary or mythological. The idol is placed on a raised platform, the priest invokes life into the idol by chanting mantras. This is called *pranaprathishta*. Different kinds of flowers, *dhurva* grass, and *haldi kumkum* are offered to the idol. Modaks, coconuts and various sweetmeats are offered to the Lord. *Aartis* are performed twice daily. The Lalbaug Ganapathy is very famous and popular and devotees line up in queues for hours to have darshan of the Ganesha idol Lalbaugcha Raja - here. Since 1934,

the vendors and merchants have been celebrating Ganeshotsav here in a grand manner. This is festival time at Siddhi Vinayak temple in Prabha Devi, Mumbai. Competitions are held for the best Ganesha all over the city. For ten days from Ganesh Chaturthi to Maha Ananta Chaturdashi, He is worshipped with fervour. On the eleventh day the idol is taken in a procession to the sea or any waterfront with dancing and music by His devotees. After a final puja by the seaside, the city's favourite God is immersed in the water to chants of 'Ganpati Bappa Morya, pudchya varshi laukar ya' ( My Father Ganesha, come early next year). The Lord who dwelt in our midst for these few days has now gone to His abode, blessing us and carrying

our misfortunes with Him. And His devotees have derived spiritual strength from worshipping Him all these days.

This community celebration of Ganesha Chaturthi was started by Emperor Shivaji to promote culture and nationality. Bal Gangadhar Tilak revived this community celebrations to instill a feeling of unity among the Indians in their struggle against British rule and to overcome the British ban on public assemblies. Ganesha community festivals provided a convenient background to deliver public speeches and stir patriotic feelings and fight against the foreign powers. Today the community Ganeshotsav celebrations are times of joy when people connect among themselves and have a good time.



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# Ramzan Eid : Fasting, Praying and Sharing

-Lakshmi Venkatachalam

**E**id-ul fitr or Ramzan Eid is an important festival for Muslims all over the world. Coming with the sighting of the new moon, the festival marks the end of Ramadan or Ramzan a month when all Muslims of all sects fast the whole day and eat only after sunset. Muslims follow the lunar calendar. Ramadan or Ramzan is the ninth month of the Islamic lunar year and is a month of fasting, prayer and penance. Every year the month of Ramzan comes about ten days earlier than the solar calendar that we normally follow. This year the month of Ramzan started from August 11 and will be ending after 29-30 nights, depending on the sighting of the moon the following month.

Ramzan is a holy month since the Quran was revealed to Prophet Muhammad during this period when he was observing fast with his fellowmen. Muhammad was a pious and poor shepherd who could not read or write. But one blessed night, Shab-e-qadar or laylatal qadar - the Angel Gabriel appeared before Him and revealed the verses of Quran, the Holy Book of Muslims. So Muhammad is revered as God's messenger. This holy night falls on an odd-numbered date about ten days before the end of Ramzan. It is compulsory for all able, sane Muslim men and women to observe this fasting (Roza) from sunrise to sunset. They do not even drink a sip of water. It is a means to atone for one's sins and errors and a gateway to Heaven. It is not just going hungry or thirsty. Muslims are exhorted to refrain from sex, alcohol and abusive language during this time of fasting. For the believers, fasting is an act of obedience and submission to Allah's commandments.

“So whoever of you sights the crescent (hilal) on the first night of the month, he shall fast therein, and whoever is sick or

on a journey, (he shall fast), a (like) number of days. Allah desires ease for you, and He desires not hardship for you, and (He desires) that you should complete the number and that you should exalt the greatness of Allah for having guided you and that you may give thanks”(Quran2:185).

Except for children, elderly or chronically ill persons, pregnant and nursing women, all adult male and female Muslims are instructed to



observe this fast.

During Ramzan, prayers (namaz) are offered five times to God daily. Before sunrise they get up and have a light predawn meal. This first meal is called 'sehri' or 'suhoor'. Then they perform the first prayer (Fajr) of the day, facing the west where their holy city Makkah is situated. After this they do not eat or drink anything the whole day till sunset. After the fourth prayer of the day 'Maghrib' at sunset, they break their fast with the meal called 'iftar'. They first have a date fruit or a few sips of water. Then they eat assorted fruits, followed by a full course meal. *Phirni*, *malpuas* and

*kebabs* are Ramzan delicacies. They can eat till the call for prayer the next day morning.

Fasting or Roza is a means to practise self discipline and self control, sacrifice and compassion for those less fortunate than us. It is also a way to thank God for his blessings.

In recent times, Iftar, the evening meal, has become a social affair. Muslims gather with families and friends from their own as well as other communities and have a small feast where they celebrate fellowship. Markets close down during the evening prayer and iftar meal, but reopen afterwards and close very late at night.

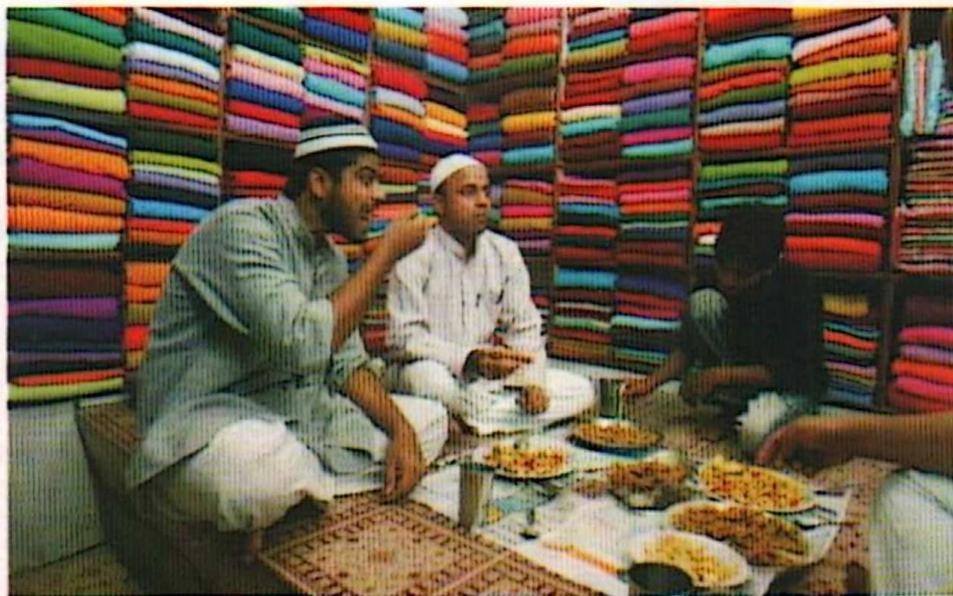
During the month of Ramzan, in addition to fasting, the Quran exhorts the faithful to do acts of charity and give clothes, food, and cash to the less fortunate. Zakat-ul Fitre is a small amount of food or cash given by the believer. Generally a specific amount of cash equal to a person's meal for a day is given to the mosque some days before the end of Ramzan so that no one goes hungry on the day of Eid.

Since the Quran was revealed in this month, Muslims go to mosques for special prayers called *tarawih* where sections of the Holy Book are recited every night. By the end of Ramzan, the entire Quran would have been recited.

Fasting sharing, praying - Ramzan is the time of penance and prayer, forgiveness and generosity. It is a time of spiritual rejuvenation.



*Iftar spread*



*Breaking the fast in month of Ramzan*

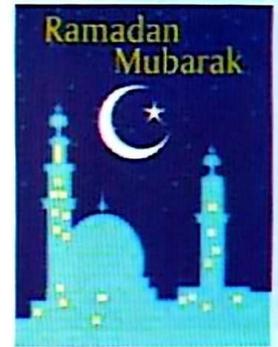
The festival of Eid-ul fitre (Festival of Fast Breaking) commences with the sighting of the new moon at the beginning of the next month, *Shawwal*. As soon as the new moon is sighted there is much rejoicing, as this signifies the end of their month-long fast. They have their meals and feed the poor also.

On the morning of Eid, people wake up early, eat a light breakfast, preferably a date fruit, and wearing new clothes go to the mosque or assemble in an open ground for prayer. They offer a special Eid prayer called 'salatul-eid', followed by 'khutbah' (sermon) and 'dua' asking for Allah's forgiveness and mercy. After prayers they embrace those by their side and exchange Eid Mubarak (Blessed Eid) Greetings. It is festival time now and Muslims celebrate the day with family get-togethers and special dishes like *Sheer Khurma* (vermicelli kheer) and Biryani and a wide variety of sweets and fried snacks. Relatives visit one another. The elders give the young ones 'iddy' or a gift on eid. This gift is generally money or sweets. On the day of Eid food, clothes and money are given to the poor.

## The Five Pillars of Islamic Faith

These form the foundation of Islamic life.

1. **Shahada:** Faith or Belief in the Oneness of God and finality of the Prophethood of Muhammad. "There is none worthy of worship except God and Muhammad is the messenger of God." This declaration of faith is called Shahada.
2. **Namaz:** Establishment of daily prayer. Muslims pray five times daily - at dawn, noon, afternoon, sunset and night. Prayer is a direct link between God and the worshipper.
3. **Zakat:** Concern for and giving alms to the poor and the needy. This is an important principle of Islam, that everything belongs to God. They are instructed to give a certain percent of their wealth to the poor. Many believers give 2.5% of their annual savings as zakat.
4. **Roza:** Self purification through Fasting. The fasts observed by Muslims bring them closer to God. By fasting a person understands the needs of the hungry and becomes grateful for what God has given him. This makes him grow spiritually.
5. **Hajj:** Pilgrimage to Makkah for those who are able. This is done in the twelfth month of the lunar calendar. The pilgrims go seven times round the kaabah, then seven times between the hills of Safa and Marwa and then stand in the wide desert plains of Arafat just outside Makkah and offer group prayer for God's mercy and forgiveness as a preview of the Day of Judgement without any distinction among themselves.



## Kerala food in busy market hub

If one wants to eat authentic Kerala fare, there is a clean and good hotel, situated right in the middle of the busy Fort area in Mumbai. Hotel Fountain Plaza. The nameplate is displayed in English, Marathi, Hindi and Malayalam. The place looks neat and clean from outside and the interiors are equally clean and hygienic.

This hotel was started in 1990 by A.A. Kader and A.A.

Hussain. 'Good Food and comfortable Stay' is the hotel's logo since lodging is also provided.

The hotel serves tasty Kerala breakfasts like aappam, puttu, set dosa and many other vegetarian and non vegetarian items. For lunch it is rice, vegetarian and non vegetarian side-dishes, different types of chicken, mutton vegetable biryanis with pickle and papad. For dinner they also serve Mughlai and Chinese food.

However Hotel Fountain Plaza is more popular for its Kerala fare.

Executive Director K.A. Kader tells us about the host of dignitaries who visited this hotel and stayed at their Plaza hotels. Ex-Chief Minister Oomen Chandy, ex- MLAs and ex- MPs have eaten here. Film stars Kaavya Madhavan and Srinivasan have also visited this place.

Fountain Plaza's speciality items are their fish and chicken currie, pomfret fry, surme fry, fish biriyani, chicken fish biryani. The hotel's chicken sukha and chicken 65 are also popular.

In the month of Ramzan, the hotel is closed during the day, but opens in the evening after sunset. In fact this hotel is famous for its Kerala snacks and meals served at iftar

during the month of Ramzan and people wait in queues for them.

These special iftar dishes are adas (rice patties) stuffed with fish, chicken or mutton, or sweet adas made with coconut and jaggery. Kunni pathiri is another speciality of theirs - rice dumplings in gravy of mutton curry. They also serve various kinds of biryanis, butter Malabar paratha with mutton curry, and kanji and puzhukku, a

dish of tapioca, fish and Kerala bananas. The iftari meal starts with a plate of assorted fruits and a glass of chilled falooda. A cup of suleimani chai rounds off this meal.

The Plaza offers puffs of all varieties, vegetarian and non vegetarian.

Hotel Fountain Plaza is the place where we can indulge our taste buds to relish authentic Kerala fare in Mumbai.



## AROUND MUMBAI



## Mira Road

Mira Road, is located just north of the city beyond Dahisar. Twenty years ago, it was a small station on the way to Virar, separated by a marshy creek from Mumbai. From the station a narrow road took one to far flung villages like Kashmir and Godbunder. There was hardly any public transport and only a few autos plied for passengers alighting here.

### Ayyappa Seva Samithi



This is the oldest Samithi in Mira Road. As early as the mid eighties, a group of Hindu Keralites residing here used to have bhajans at their places by turns.

In 1987 this group had their first Mandala celebrations. In two years' time they acquired a rented space in Sector 1 in Shanti Nagar. In 1992, a well-wisher Sri Harshad P Mehta donated two adjacent flats to the Samithi. The religious activity and Mandala celebrations continued. In 2006, it was revealed in an ashtamangalya prasnam by the renowned Cheruvalli Narayanan Namboodiri that a temple should be built at its present location in Mira Road exactly like the one in Sabarimala with eighteen steps. Those who were not able to go to Sabarimala could follow the same rituals here and receive the Lord's blessings. Donations poured in liberally. During the time of the financial crunch, a few years back, monetary help came like a godsend, and on March 1<sup>st</sup> 2009, the prathishta of Lord

Till the 80s Mira Road was predominantly agricultural land. By the mid '80's builders started construction of housing societies. Shanti Nagar was the first urban housing colony to come up. Many people from the crowded suburbs near Mumbai shifted base to more spacious flats in Mira Road by the late 80's. And many people who were searching for flats opted to buy here.

In the beginning there were three parts in Mira Road - Shanti Nagar, Shrishti Complex and Naya Nagar. The Mira-Bhayandar Municipal Council came into existence in 1992. Now it is a Grade B Corporation. Though it is not officially under BMC, it enjoys all facilities available in Mumbai like 24 hour power supply from Reliance, BMC water, telephone connections from MTNL, and bus services of BEST in addition to Thane Municipal Transport and State Transport which have buses running between Mira Road and Thane. Recently Sheetal Nagar, Bharti Park, Geeta Nagar,

Lodha Complex, Shanti Gardens and many Housing complexes have come up. Thakur mall complex, Cinemax multiplex, Asmita Supermarket, Big Bazar, and retail showrooms of Globus, Reliance Fresh. Vijay Sales and many other retail outlets have sprung up. Today Mira Road is a well-populated important residential locality due its proximity to Mumbai yet lower cost of living.

Like others, Malayalis also came to settle in Mira Road. Today they are the third largest community, the other two being Gujaratis and Kannadigas. In due course, these Keralites formed their social and cultural organizations to keep connected among themselves. Today there are many Malayali Societies and Samajams that keep the culture of Kerala alive and teach the younger generations about their roots. And help the members in times of need or emergency.

here. During the Mandala maasa, there is padi puja and *pushpabhishekham*. The temple is built at a good height with 18 steps leading to it. The space below is used only for religious purposes. No commercial activity is done here. The Samithi conducts Bhajans and Sampooma Narayaneeyam regularly. Though the major portion of the Temple construction is completed, there are still portions waiting to be finished for want of funds.

*Kodi maram* (Dwajastambh Prathishta), *Balikkallu*, *Mukha Mandapam*, Flooring outside the temple.

*Chuttambalam*, completion of wall outside the temple have not yet been constructed. The members hope that Lord Ayyappa will show them the way to finish these works.

Ayyappa, Kannimoola Ganapathy and Maalikappurathamma were installed by Brahmashri Tantri Kantaru Maheswararu, the Chief priest of Sabarimala who is also the priest of this temple. From March 5<sup>th</sup>, *nitya puja* with Ganapathy homam and other rituals are performed



Committee members of Ayyappa Seva Samithi: seated from left : T Unnikrishnan, Aravindakshan Nair, Veera Mani Iyer, Radhakrishnan M Nair, T A Gangadharan, Muralidharan Nair, Krishna Iyer, Radhakrishnan K Nair. Standing from left: Murali Menon, Harishankar Nair, Raman Kutty, Ayyappan Parackal, Vishwanathan Nair, Nandlal Pillai

## Mira Road Malayalee Samajam

In 1991, a handful of like-minded Malayalees formed a religion-less, caste-less and non-biased Association of Malayalees and the Mira Road Malayalee Samajam came into existence. It got registered in 1993 and today it has its own office space.

Some of the objectives of this Samajam are to foster a spirit of friendship and co-operation among the members and all sections of the people, to provide medical relief to the poor and needy, to give financial assistance by providing study material for poor students, and to conduct social activities in the interest of the community. It also conducts Malayalam classes, Carnatic Music classes, Bharatanatyam and western dance classes for the younger generation, and computer and tailoring classes for its Ladies Wing members. Vishu with its rituals is celebrated every year and it is known as 'Sarva matha Vishu' and open to all



*Reception to Cabinet Minister Vayalar Ravi by Samajam*

Malayalees. Onam celebrations are held in a grand manner with thiruvathira kali, margam kali, and so on during this time. The current Managing

Committee consists of 20 members. R. Sadasivan Pillai is the President. S. Radhakrishnan and Ravindran Nair are the Secretary and Treasurer respectively.



*Dance and Music classes of Mira Road Malayalee Samajam*

## Mira Road Nair Service Society (NSS)

Nair Service Society, Mira Road Chapter in Mumbai is an active organization looking after the needs of Malayalis in this place. It has about 300 members.

Starting with a rented space five years back, today the NSS has acquired a place of its own at Shanti Nagar in Mira Road. The Society inaugurated its own office in April this year. It is not an office but a *tharawad* (Family House) in Mumbai, according to the General Secretary of NSS Mr. Pravin Kumar Nair. Every evening the President M P K Menon attends at the office to meet

the members and discuss any problem or matter they have. Last year the NSS Mira Road involved itself with a lot of social activities. In April 2009 Vishu kani was held followed by Vishu Kaineetam by the President to all the members who attended. The Committee at that time decided that they would meet more often and actively take up social causes to help the members. One important activity started last year was making arrangements for Karkata Vavu, where the members could offer food and pray for their ancestors' souls. (Bali). This year also they conducted

the Karkata Vavu in August. While last year 40 people took part in the rites, this year about 120 members participated in the event. This activity was a great help to the Malayalis who could offer bali and seek the blessings of their departed parents and relatives.

Spiritual Discourse by Srithala Mani Iyer was well attended. In October, 62 Senior Citizens were honoured. On January 2<sup>nd</sup>, 2010, Mannam Jayanthi, the birthday of the Founder of NSS Sri Mannathu Padmanabhan was celebrated with Thiruvathira kali, music and dance programme. There was active participation by members. An Award winning Malayalam Drama 'Amma'



**NSS Mira Road Managing Committee members: Sitting from left: Ramasudhakaram Menon (Jt. Secretary), P. Chandran Nair (Vice President), M P K Menon (President), Praveenkumar Nair (General Secretary), Ramachandran KN (Treasurer), Standing from left: Prabhakaran Nair, Mukundan Menon, Venugopal Panicker, Balakrishnan Nair, Suresh Unnithan, Balakrishna Kurup.**

was staged for raising funds to buy a place. Soon, land was acquired and on April 23<sup>rd</sup>, NSS inaugurated their own office in Mira Road. They conducted Ganapathy Puja, Aishwarya Puja, Vishnu Puja and Bhagavathy Sevai at their new place.

Last year NSS arranged a series of Medical Camps, absolutely free and open to all. The people were charged only the cost of medicines. Eye Check ups, dental check ups, general health care, blood donation drives - the NSS did all this. They were helped in these camps by qualified doctors from the

ISKON Bhakti Vedanta Hospital at Mira Road, who voluntarily offered assistance with their medical knowledge. They had also had an Ayurvedic medical camp. This October 2, NSS plans to have a major Medical checkup open to the public for all types of diseases.



**Bali rites organised by NSS**

## Kerala Samskarika Vedi

Kerala Samskarika Vedi, a cultural organization started functioning from a rented space in 2003 with twenty founder members. In 2006, it was shifted to its present office which the Vedi purchased with funds raised by members and well-wishers. The Vedi has a free Library and Reading Room, and manages a charity fund to provide help to its members in times of necessity. It gives educational assistance to deserving poor students and has also instituted Awards for young boys and girls who have achieved academic excellence.

It conducts Malayalam, Bharatanatyam and Mohiniattam classes.

This year they had their Onam celebrations of music and dance and Onasadya on August 22, the eve of Onam. An Onam kit of vegetables and provisions to whoever wanted it, helped them to avoid going to the market to buy Onasadya items. A regular feature during Onam Sadya here is that a group of underprivileged children are guests and partake of the Onam Feast. During the Mumbai terror attacks in Mumbai, in 2008, the Vedi expressed solidarity by arranging prayers for peace in public place.

The Gramotsavam and Ethnic Food Festival was held in March this year. The Vedi had the privilege of hosting Surya

festival this year and Vedi is now included in Surya's official list of hosts under its Mumbai Chapter.



**Standing from left Sathyakumar, Muraleedharan, Santosh Kakadan (Jt. Secy), Anilkumar Nair, Balachandran Nair, Nabiar K P Narayanan, Ajit Nair, Madhu Nair (Vice Pres.), Ajikumar Achari, P T Kuttysankaran, Santosh Natarajan. Sitting from left Vijaykumar B Pillai (Treas.), Premdas Kurup (Secy), N M S Menon (President), A G Menon**

## St. Johns Marthoma Syrian Church

St. Johns Marthoma Syrian Church is one of the outside Kerala parishes of the Marthoma Syrian Church of Malabar. During the period from 1930 - 1940 many Marthomites who came from Kerala to Mumbai started prayer groups, congregational worships etc. In 1942, Marthoma Church was started at Holy Redeemer C.N.I Church, Dadar. Thereafter separate churches were founded in Kalyan, Santacruz, Chembur, Thane, Borivali and so on. Of late the booming township of Mira-Bhayandar has witnessed a sudden increase in real estate followed by the migration of Malayalee community especially Marthomites who have shifted to Mira Road and Bhayandar. St. Johns Marthoma Syrian Church was founded in November, 2002 with 113 families. Now the church has a congregation of 135 families spread over five prayer groups.

They have constructed a beautiful church, a parish hall and parsonage with various facilities for conducting conferences and rooms for various social activities. The members have now undertaken the task of giving education for the needy. A pre-primary school has been functioning in the church premises



Inauguration Of St. Johns Marthoma Syrian Church Parish Hall on 15th August, 2010 by Mira-Bhayandar M.L.A. Shri Gilbert John Mendonca. From left: Mathew Ambattu(parish secretary), P.G Samuel(Vice President), Rev. Abraham Varghese(Vicar), Shri. Gilbert John Mendonca (M.L.A.), Issac John Cottadiyil(Project Convenor)

since the last one year. As part of their fund raising programmes they are planning to conduct a Mega Show by Singers Abhijeet Ghosal and Yashita Sharma on October 2nd, 2010 at Holy Cross Convent School ground, Mira Road.

Rev. Abraham Varghese is serving as the Vicar and President, Mr. P.G Samuel is serving as the Vice President, Mr. Mathew Ambattu as the Hon. Secretary and Dr. Mathew Varghese and Mr. Shaji Ittan are serving as the trustees of the church during the year.

## ST. GREGORIOS ORTHODOX SYRIAN CHURCH

St. Gregorios Orthodox Church, Mira-Bhayander has been declared as independent parish from 1995 and comprises members of erstwhile St. George Orthodox Church Borivli and all other Orthodox Christians residing in Mira-Bhayander by an order of Diocesan Metropolitan Rev. Fr. C.J. Varghese as its First Vicar. Search was on to construct a suitable place of worship. Construction of the building was completed in 1998. The church was finally consecrated on 8<sup>th</sup> November 1999 by His Grace Dr. Geevarghese Mar Osthathos, Metropolitan of Niranam Diocese assisted by His Grace Geevarghese Mar Coorilos of Mumbai Diocese and His Grace Dr. Abraham Mar Severius of Ankamaly East Diocese with presence of Ramban, Priests and multitude of faithful. At the time of consecration membership of the parish has enhanced to 110 from 35. Presently the parish has 210 members.

The Orthodox Christian Youth Movement, Mira - Bhayandar unit has been actively involved in various spiritual, cultural and social activities of the church since its inception in the year 2000. Presently the strength of this unit is about 50 and they meet on a regular basis on all Sunday morning. Every Year the Youth movement collects

money (Poor Box Collection) from the parish members to provide financial aid to the needy students for their education. Presently the parish is headed by Vicar Rev. Fr. Benjamin S Philip, with a dedicated team of 15 Managing Committee members comprising of Shaji T Daniel, as Treasurer and K U Abraham as Secretary.



St. Thomas Church Mira Road (Kalyan Diocese)  
This church belongs to Diocese of Kalyan under Syro-Malabar Rite.

## Our mother tongue - 6

# Growth of Malayalam out of other languages

In the last issue, we traced the development of Malayalam script and now we shall trace the development of our vocabulary.

It is an accepted fact that the language used by an individual would reflect his upbringing, social status and civilization. Persons who have traced the social growth of Keralites, would vouch that the royalty and the landlords kept the farmers and other middle class people out of the world of letters and that whoever gained some degree of learning achieved it against heavy odds. The present generation would be surprised to know that during the early part of nineteenth century, the minimum qualification to become a primary school teacher was a pass in Std IV and a six months' training. This was upgraded to a pass in Std VIII and one year's training. It was only during the fifties, that a pass in Std X was made compulsory to be a primary teacher. From this fact, we can well gauge the status of people belonging to the middle class and their education level.

It was considered adequate if one could read and write the Malayalam alphabet and to understand the clauses of a land transaction. Unfortunately, there were hardly any books or periodicals to read. There were only a few books like *Adhyatma Ramayanam*, *Srimad Bhagavatham* and *Mahabharatham* besides a few other religious books. During this period there were hardly any schools and what was available was a few *'kalari's* with the local *'ezhuthachchan'* who never had any formal education. The entire fault of present day Malayali's indifferent pronunciation and lack of respect towards his mother tongue can be traced to these early teachers. Malayali's attitude towards his mother tongue is at a much lower level than that of a Tamilian.

Earlier we have seen that Malayalam is indebted to Tamil and some other languages for its script.

Unlike other South Indian Languages, Malayalam was blessed with a number of people highly proficient in Sanskrit literature and naturally, our language borrowed a vast number of words from Sanskrit. People of lower strata of society were in contact with people of

other provinces and even from abroad. This led to the acquisition of words from Tamil, Arabic, Portuguese etc. Later words from English, French, Dutch etc also entered the Malayalam dictionary.

According to Prof Guptan Nair, the indiscreet borrowing of words from these languages especially from Sanskrit and English robbed Malayalam language of its beauty and culture. Our people often felt that using a Sanskrit word would give them an aura of a 'Master'. While simple Malayalam words would easily be understood by common people, the journalists and writers used Sanskritised words. When Swadeshabhmani Ramakrishna Pillai, the well known 'Patradhipar' (Editor) used *'Mungikkappal'* for 'Submarine', today's journalists use *'Antarvahini'*, he lamented. While Tamilians laboured to coin new Tamil words for new foreign words, Malayalees were happy to adopt the same foreign word without any problem.

## Words derived from Sanskrit

When words are adopted from Sanskrit, their endings are usually changed to conform to Malayalam norms:

### Nouns

1. Masculine Sanskrit nouns ending in a short "a" in the nominative singular change their ending to "an, ञ्". For example, Kṛshṇa → Kṛshṇan. The "an" reverts to an "a" before masculine surnames, honorifics, or titles ending in "an" and beginning with a consonant except "n".

Kṛshṇan + Menon = Kṛshṇa Menon

Kṛshṇan + Nambiar = Kṛshṇan

Nambiar

Kṛshṇan + Nambūṭiri = Kṛshṇan

Nambūṭiri

Kṛshṇan + Ezhuttacchan = Kṛshṇan

Ezhuttacchan

2. Surnames ending with "ar" or "aḷ" (where these are plural forms of "an" denoting respect) are treated similarly - Kṛshṇa Pothuval, Kṛshṇa Chakyar, but Kṛshṇan Nair, Kṛshṇan Nambiar. "an" also reverts to "a" before Sanskrit

surnames like "Varma(n)", "Śarma(n)", or "Gupta(n)" (rare) - e.g. Kṛshṇa Varma, Kṛshṇa Śarma. If a name is a compound of multiple names, only the last name in the compound undergoes this transformation - e.g. Krishnadevan. 3. Feminine words ending in a long "ā" or "ī" are changed so that they now end in a short "a" or "i", for example Sītā → Sīta and Lakshmī → Lakshmi.

However, the long vowel still appears in compound words like Sītādēvi or Lakshmīdēvi. Some vocative case forms of both Sanskrit and native Malayalam words end in ā or ī, and there are also a small number of nominative ī endings that have not been shortened - a prominent example being the word Śrī,

4. Masculine words ending in a long "ā" in the nominative singular have a "vū, ൠ" added to them, for example Brahmā

→ Brahmāvū. This is again omitted when forming compounds.e.g., Brahmādevan.

5. Words whose roots are different from their nominative singular forms - for example, the Sanskrit root of "Karma" is actually "Karman"- are also changed. The original root is ignored and "Karma" (the form in Malayalam being "Karmam" because it ends in a short "a") is taken as the basic form of the noun when declining.

6. Sanskrit words describing things or animals but not people and end in a short "a" take an additional "m" in Malayalam. For example, Rāmāyaṇa → Rāmāyaṇam. "Things and animals" and "people" are not always differentiated based on whether or not they are sentient beings - for example Narasimha becomes Narasimham and not Narasimhan while *Ananta* becomes *Anantan* even though both are sentient. This can be explained by saying that *"Ananta"* can also be a man's name and does not necessarily have to refer to the Hindu serpent-god, whereas *"Simha"* actually means lion and therefore must be of the neuter gender.

7. Nouns ending in short vowels like *"Vishṇu"*, *"Prajāpati"* etc stay the same. Malayalam also has been influenced by Portuguese, as is evident from the use of words like *mēsa* for a small table,

janāla for window, varānda for an open porch, and alamāra for cupboard.

### Dialects and external influences

Variations in intonation patterns, vocabulary, and distribution of grammatical and phonological elements are observable along with the parameters of region, religion, community, occupation, social stratum, style etc. Influence of Sanskrit is very prominent in formal Malayalam used in literature. Malayalam has a substantially high amount of Sanskrit loan words. Loaned words and influences also from Hebrew, Syriac and Ladino abound in the Jewish Malayalam dialects, as well as English, Portuguese, Syriac and Greek in the Christian dialects, while Arabic and Persian elements predominate in the Muslim dialects. This Muslim dialect known as Mappila Malayalam is used in the Malabar region of Kerala. Another Muslim dialect called Beary bashe is used in the extreme northern part of Kerala.

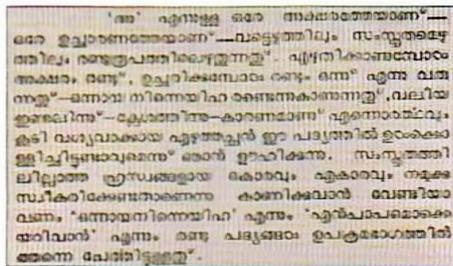
This is to be weighed against the fact that very highly qualified teachers are appointed in advanced nations to teach in the lower classes where the languages and other basic skills are moulded and nurtured. Had we followed that practice, our handling of mother tongue would have been better especially Malayalam had only 'Varamozhi' and we would not have many dialects as of now.

The regional dialects of Malayalam can be divided into thirteen dialect areas. They are South Travancore, Central Travancore, North Travancore, West Vempanad, Kochi (Cochin), South Malabar, South Eastern Palakkad, North Western Palakkad, Wayanad, Central Malabar, North Malabar, Kasaragod and

Lakshadweep. Besides, the Muslim community in Ernad has their own distinct dialect. However, the distinct dialects are gradually disappearing on account of education and awareness.

### Writing system

The Malayalam script consists of 53 letters including 16 vowels and 37 consonants. The earlier style of writing is now substituted with a new style from 1981. This new script reduces the different letters for typeset from 900 to



fewer than 90. This was mainly done to facilitate Malayalam characters in the keyboards of firstly typewriters and later computers. One paragraph as printed in a book published more than half a century ago is given above. The above text as printed today on a computer keyboard is shown below. A close look at both the old and modern modes would be of interest to the discerning readers.

അ" എന്നുള്ള ഒരേ അക്ഷരത്തെ യാണ് - ഒരേ ഉച്ചാരണത്തേയാണ് - വെട്ടെഴുത്തിലും സംസ്കൃതമെഴുത്തിലും രണ്ടുരൂപത്തിലെഴുതുന്നത്. എഴുതിക്കാണുമ്പോൾ അക്ഷരം രണ്ട്, ഉച്ചരിക്കുമ്പോൾ രണ്ടും ഒന്ന് എന്നു വരുന്നത് - ഒന്നായ നീനെയിഹ രണ്ടെന്നുകാണുന്നതു്, വലിയ ഇണ്ടലിന് - ക്ലേശത്തിനു-കാരണമാണ് എന്നൊരർത്ഥവും കൂടി വശ്യവായ എഴുത്തച്ഛൻ ഈ പദ്യത്തിൽ ഉൾക്കൊള്ളിച്ചിട്ടുണ്ടാവണം" അൻ ഉറപ്പിക്കുന്നു. സംസ്കൃതത്തിലില്ലാത്ത ഹ്രസ്വങ്ങളായ കോർവ്വ, ഏകാർവ്വ, തമുക്കു സ്വീകരിക്കേണ്ടതാണെന്നു കാണിക്കുവാൻ വേണ്ടിയൊരൂർത്ഥം "ഒന്നായനീനെയിഹ" എന്നും "എൻപാവമൊക്കെ യാറിവാൻ" എന്നും രണ്ടു പദ്യങ്ങൾ ഉപക്രമഭാഗത്തിൽ തന്നെ വേർതിട്ടുള്ളതു്.

വശ്യവാക്കായ എഴുത്തച്ഛൻ ഈ പദ്യത്തിൽ ഉൾക്കൊള്ളിച്ചിട്ടുണ്ടാവുമെന്ന് ഞാൻ ഊഹിക്കുന്നു. സംസ്കൃതത്തിലില്ലാത്ത ഹ്രസ്വങ്ങളായ കോർവ്വം, ഏകാർവ്വം തമുക്കു സ്വീകരിക്കേണ്ടതാണെന്നു കാണിക്കുവാൻ വേണ്ടിയൊരൂർത്ഥം "ഒന്നായനീനെയിഹ" എന്നും "എൻപാവമൊക്കെയറിവാൻ" എന്നും രണ്ടു പദ്യങ്ങൾ ഉപക്രമ ഭാഗത്തിൽ തന്നെ വേർതിട്ടുള്ളതു്.

How many differences could you identify? (39)

If you are typing Malayalam on a computer, the variations would depend on the language software used. In any event it could only go up!

### European languages

English is the only language with least number of characters in its alphabet (26) while Malayalam has more than double that number. This as a result poses problems while transliterating our language into English. Many European languages use English alphabet with additional marks to get their proper pronunciation. But all European languages do not use English alphabet to write just as Russian has its own alphabet containing 33 characters. It may be interesting to note that some of the Russian characters look like English, but they have distinctly different sounds. For example B, C, H, P, Y, X are pronounced similar to V(veh), S(es), N(en), R(er), (oo) and (ha) respectively. Another difference is that European languages have two cases (upper and lower) for their alphabets while Malayalam like other Indian languages, has only one case.

## Musical Evening by Andheri Malayali Samajam

A musical programme with singer G Venugopal, Ganga, K G Vishnu and Sadhika, is being organised by Andheri Malayalai Samajam on September 11 at Bhaidas Hall of Vile Parle. Sabu Tiruvalla will present mimicry on the occasion.

## Sakinaka wins Rope Pulling Contest

In the Rope Pulling (Vatamvali) Contest organised by Pitruvedi of Kalyan Roopatha Sakinaka Mary Matha Church, Sakinaka won the first place while St Thomas bagged the second place. First prize consists of cash award of ₹ 10,000 and trophy while second prize is ₹ 5000 and trophy. In all, 19 teams participated.



### A Malayali lands in Bombay

I landed in Bombay in 1960 when I was just 20. When I was asked to say something about me, I said " I hail from Kerala " and then suddenly he asked me " Are you a Communist " ? Maintaining my presence of mind, I politely told him in my broken English : " Sir, I have come from Kerala to Bombay not as a Leftist or a Rightist but as a mere steno-typist " and I believe that just did the trick and I got my first job.

## RISING STARS

## Benazir Nazar:

## Making Leisure Travel A Pleasure



- Divya

**“Both my mom and dad have always encouraged me to do whatever I wanted to do. They have not stopped me from doing things nor have they put hurdles,”**

**B**enazir Nazar, young CEO of Akbar Holidays has plans and visions for the Company she heads. One cannot help but believe her dreams will come true soon. Akbar Holidays is a division of Akbar Travel Online Booking Co. Pvt Ltd, which offers leisure holiday packages for both individuals and corporate houses within India and abroad.

Benazir Nazar, popularly called Benzy, is the eldest daughter of Noorjahan and K. V. Abdul Nazar who heads Akbar Travels of India Pvt Ltd, the largest travel company in India, both in terms of branches and business turnover. Akbar Holidays was set up two years ago.

Benzy did her schooling and graduation in Mumbai and then went to Cardiff University to study Law. After

completing her Law degree, she returned to India and did a brief stint with a law firm. At her father's request she joined Akbar Travels in their Akbar Travels Online portal - A One Stop Travel Shop- where one can get everything related to travel, from ticketing to accommodation at the most competitive rates.

“I worked there for some time and I quite liked the travel industry. I wanted to do more. So I launched my own travel company,” Benzy recalls the genesis of Akbar Holidays. Her company's motto is 'Affordable and hassle free holidays, tailor-made to suit individual choice'.

“Once a year or may be twice, people take a holiday. Our company wants to make their holiday memorable. We take charge of their holidays right from

ticketing, to their accommodation, sight-seeing and shopping, if they want to. It is hard work. We ensure that throughout their trip our customers are comfortable and fine. And they come back, relaxed and happy.”

The Head office of Akbar Holidays is located near Crawford Market in Mumbai.

Benazir heads a team of 100 well-trained staff, with branch offices in many cities in India and Dubai. The company has holiday packages for tourist destinations in India like Rajasthan, Kerala, Goa, Karnataka, Himachal Pradesh, Uttaranchal, Sikkim, Ladakh, and many other Indian states.

They also have travel packages for Europe, Malaysia, South Africa, Australia, New Zealand, Britain, Bangkok, Hong Kong and almost all countries of the world.

Holiday packages are offered to the following market segments:

Individual Travel.

Group Travel.

M.I.C.E. (Meetings, Incentives, Conferenc-es, and Exhibitions) travels for companies.

Cruise Bookings.

Akbar Holidays also have their Special Interest Tours like Corporate Incentive tours, where the company's staff co-ordinate vacation holidays right from choice of place to quality of accommodation and sightseeing points for corporate houses.

They have honeymoon packages to romantic destinations around the world for newly married couples.

They also conduct pilgrimage tours to holy places in India and abroad. The company also has adventure holiday packages with sports like mountain climbing, water rafting, while taking care of the client's accommodation and food.

Akbar Holidays is also the General Sales Agent for Madhya Pradesh Tourism and has packages covering all tourist attractions in Madhya Pradesh. Benzy carries a great responsibility on her young shoulders. But she manages her company with ease and aplomb. Her greatest inspiration has been her father.

"My dad's energy level is on a different level. I don't even have 1% of it now," she confides. Her father Abdul Nazar established Akbar Travels of India in 1978. In the beginning it was a travel agency handling tickets mainly to the Middle East. But with Nazar's vision and leadership, today Akbar Travels is one of the leading Travel agencies in India, having more than 75 branches all over the country and in the Gulf, and has a staff of more than 3000 professionals. They arrange for both domestic and international flights at competitive rates, having tie-ups with all major airlines, and also co-ordinate rail and bus tickets so that the traveller can reach his town anywhere in India. Her father never interferes in the daily running of the company she runs. "Only at the end of the year he asks me for my reports and what my profit is," she adds.

"He has always thrown me into difficult situations and told me to find my way out". Benzy has made mistakes but she has learnt from her mistakes and that has made her better in the work she is doing, she says with confidence.

Her mother has been a source of great inspiration for her. "Both my mom and dad have always encouraged me to do whatever I wanted to do. They have not stopped me from doing things nor have they put hurdles," Benzy adds proudly. Benzy has two sisters, Shamiana and Ashiya, both younger to her and still studying. While the youngest sister is too small, the other one has not yet

decided what she wants to do. Benzy has grand plans for her company, which has a turnover of 30 crores. She plans to raise it to 100 crore this year. "I want to make this business grow. I want to start this Group Departure Series. About 20-30 in a group. Also increase the corporate travel sector. I am part of all Akbar Travels offices." Hailing from native place is Ponnani in Kerala she loves to go there. Till her grandmother passed away recently, the family used to go to Ponnani frequently. Now they go to their native place at least once a year and visit all their relations. Her father insists on this annual visit. Benzy shares this message with all Keralites of Mumbai. "Let us

remember our roots. Kerala is a very beautiful place. Now that I am selling Kerala in holiday packages, I understand why it is called 'God's own country.' Kerala has so much to offer." It is one of the hottest tourist destinations today."

Many Indians, honeymooners, Americans, Europeans, Arabs all of them are opting for Kerala Holiday packages. The beautiful Kerala countryside as well as the Ayurvedic health centres are huge tourist draws. Benazir Nazar reveals a sincere determination to make her company a success and with her team of capable professionals, she is bound to achieve her aspirations.

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## ON HINDSIGHT

## REMINISCENCES OF A FILM JOURNALIST

-UDAYATARA NAYAR



Udayatara Nayar with Thespian Dilip Kumar

If you can believe that a five-year-old girl can fall in love at first sight with a city, then you will understand my feelings when I alighted at the Victoria Terminus in Bombay half a century ago. My paternal uncle, my Kochachan, was at the station to receive my parents and me. Noticing my dazed look, he jokingly remarked turning to my father: "I think you left something behind in the train." "What?" my father asked anxiously. "She has left her voice behind", Kochachan said amidst laughter and gathered me in his arms. I grew up in this vibrant city wallowing in the love of my parents and my Kochachan. My father Shri S. Ayyappan Pillai had retired from Government service as the Corporation Commissioner of Trivandrum and he was no longer the terribly busy man he was back home. He had all the time in the world for me. My mother Jebalabai Kamalakshamma was not surrounded by the relatives who continuously streamed into our house in Trivandrum. She had the time to go through my exercise books and put me through the rigors of improving my handwriting and grammar. She was surprised by my quick grasp of Hindi and Marathi and the number of friends I brought home from the neighborhood every day to play with me while she was struggling to communicate with the grocer and the milkman. I became her guide and help when she had to go shopping for vegetables and household necessities. She just couldn't get the Hindi numbers right. And she couldn't negotiate her bargains

successfully for want of an adequate Hindi and Marathi vocabulary. She was quite proud of me, especially when the vendors told her how well I conveyed her thoughts in Hindi while she was still speaking in English which was beyond their ken.

We stayed in a small flat in Chembur which was smaller than the quarters provided to the driver in the premises of the large house we lived in Trivandrum. My mother initially did not know how to adjust in a 450 sq ft space that gave her little privacy. She was so accustomed to her own bathroom and dressing room that it was not easy for her to accept the queuing up for bath and toilet in the morning but seeing me and father taking it all as if we had been living there all our life she fell in line and began to joke about it to keep her spirits up.

My Kochachan, Shri S.S. Pillai, was a Gandhian. He had refused to marry in his youth when he followed Gandhiji and participated in the *satyagrahas* all over the country. He wore *Khadi* and followed a strict vegetarian diet, did not touch alcohol and cigarettes. He lived with austerity and travelled by bus to office when he could have easily demanded a vehicle from his employers as the Editor of the largest circulated film newspaper, *Screen*.

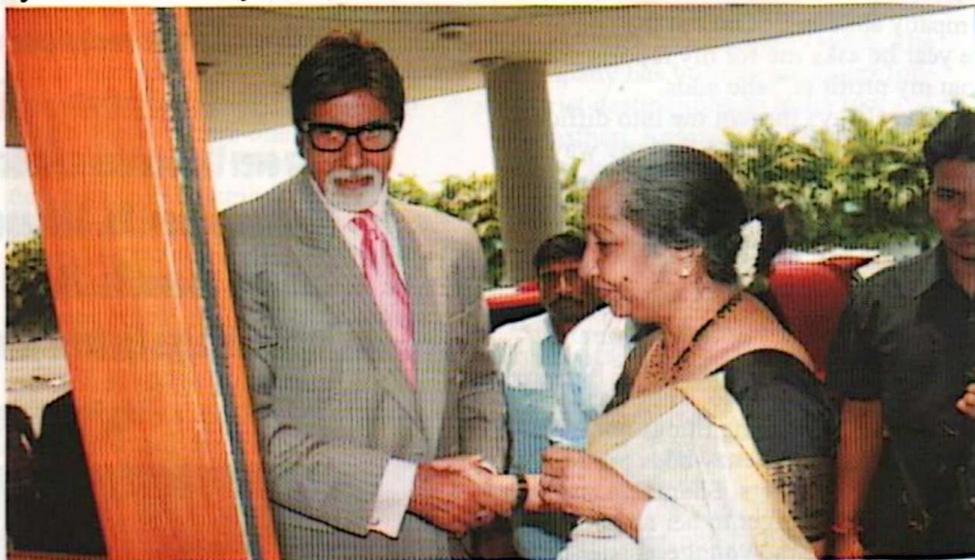
While on a short visit to Trivandrum I was hanging around the sitting room when I heard Kochachan telling my father: "If you stay here after your retirement with nothing to occupy you, you will become unhealthy. Why don't you shift to Bombay for some time and

see if you like it there? I feel Tara should get the exposure and grooming she deserves and that is possible only in Bombay."

My father and Kochachan shared a strong fraternal bond and mother never questioned or disputed father's wishes. Father decided to shift to the moon she would have followed him without a murmur. I kept thinking for a long while what Kochachan meant when he talked about Bombay. As I grew up in the cosmopolitan environment of Bombay and I mingled with friends from different communities and backgrounds and took lessons in music and dance, I began to realize what he meant by the exposure that only Bombay could give me.

After graduation I was recruited as a reporter and sub editor in *Screen*. It did not take long for me to understand what made the film fraternity regard Kochachan with awe. He met the biggest stars of the time either in the studios during working hours or in his office during working hours. There were invitations to parties and gala events which he passed on to the male staffers. It was a standing order from him to the Chief Reporter that the female reporters would not be sent to cover events after 5 p.m.

My first writing assignment after I completed one year on the desk was an interview of Lata Mangeshkar for a special segment devoted to her father Dinanath Mangeshkar on his death anniversary. When she walked into her drawing room and I rose to greet her, I could hear my heart thumping away. I



Udayatara Nayar with Amitabh Bachchan

## First encounter with Amitabh

When Navin Nischol became a star with the release of *Sawan Bhadon* the assistant editor thought we should feature him in a big way with an interview and a photo feature. He assigned me to do the feature story on the arrival of a potential super star.

I trudged to the studio where Navin was shooting for *Parwana*. Those days major shootings were done in the three studios located near Dadar Railway Station--- Roop Tara Studios, Shree Sound Studios and Ranjit Studios. Navin was at Ranjit.

When I entered the floor, it was a lighting break. Just the ideal time to get a quick interview and discuss the photo shoot, I patted myself. But no, it was not the scene I had imagined. Navin was surrounded by producers who were eager to talk to him and a string of chamchas. I went up to him and introduced myself. He welcomed me politely and I told him about the feature. He looked helplessly around and said I would have to wait a little while and asked one of the chamchas to make me comfortable on the sets.

Seeing no chance of tearing him away from the fawning crowd I looked around exasperatedly and I noticed a tall young man seated in a quiet corner of the set reading a magazine. I asked the chamcha who was pestering me to have a biscuit with the tea that was served ,who the quiet young man was . He said : "Hai ek naya actor. Side role kar raha hai."

I dragged my chair towards him and he suddenly looked up. He rose from his chair and instantly helped me to pull the chair I was dragging and placed it next to his chair. After I sat down there was an awkward silence. Obviously he did not know me and he was wondering why I was sitting next to him. So I introduced myself and in an impressive baritone he introduced himself: "Amitabh Bachchan"

The previous week, he told me, he had met the Editor of Screen at Abbas Sahab's house. I smiled and there was silence once again. For some strange reason I thought it would be more interesting to do his interview than Navin Nischol's. I did an off the cuff interview and since there was no end to the wait for Navin to get free from the attention he was getting I quietly slipped out of the sets. The next morning I produced the short but interesting interview with Amitabh Bachchan whom I described as a promising material. The assistant editor was furious. He began ranting and shouting asking me if I had any common sense. "You have gone and written about a chap who has no future when I had sent you to interview the most promising star at present", he screamed.

Hearing the commotion Kochachan came out of his cabin in the office. He heard the assistant editor's complaint. He shot a stern look at me and I gave him my side of the story. "THIS ACTOR WILL BE THE BIGGEST STAR OF INDIA IN THE COMING YEARS. Mark my words. Use the piece she has done with a photograph", he said and went back to his cabin while we gaped at his words.

I found out and so did the rest of the staff from him that it was his astrological calculation that made him say so with such confidence. Kochachan's favourite leisure activity was studying and reading books on astrology and face reading.

Sadly, Kochachan did not live to see his prediction come true. Nor did I or any one else from Screen tell Amitabh Bachchan about his prediction.



couldn't believe that I was actually going to sit and talk to her.

Lataji spoke with reverence about her father and sang for me the first *raag* he taught her *Puriya dhanashri*—and narrated anecdotes about herself and her sisters and brother. I knew I had a fabulous interview to reproduce and I also knew that she spoke as candidly as she did because I was S S Pillai's niece. When the interview evoked spontaneous response from readers, I was overwhelmed but Kochachan simply told me that I had passed the test. "You have a long way to go," he said and I knew he was right. Indeed, I travelled a long way after that. I learned from him that there was no substitute for tireless work. "Don't think just because you have a pen in your hand and you have been given the opportunity

to review a work, you have the right to go berserk," he said when I smartly submitted my first review of a film using clever language and trying to ape a famous critic of the time who was known for his ripping apart of every film he reviewed.

He entrusted me to Hrishikesh Mukherjee with a request to show me how he edited a film, he requested Raj Kapoor to let me be around when he shot extensively for *Mera Naam Joker*, he sent me to cover indoor shootings with instructions to talk to the cameramen, art directors, action directors and choreographers about their contribution to the filming just to make me see and realize at first hand the labor and aspirations that go into the making of a film.

I was given a three-month- long beat to cover song recordings to understand the pains that go into the creation of a song. In short I was made to realize that I had a responsibility as a film critic to judiciously and comprehensively review a work bearing in mind the commercial demands and viabilities and, above all, the expectations of the all India audiences that a filmmaker has to necessarily consider.

I had the privilege of starting my career as a cinema journalist in the Sixties when Hindi cinema was at its romantic best. I seized every opportunity I got to meet the super actors of the time in Bombay and Madras. I met and wrote about the beauties of the time such as Madhubala, Meena Kumari, Waheeda Rehman, Nanda, Vyjayantimala, Sadhana, Asha Parekh, Saira Banu, Nutan, Tanuja, Mala Sinha, Babita and above all Nargis who had retired and had moved into her chosen field of social service starting with a small special school for spastic kids in Colaba.

Kochachan did not approve of me going to the homes of stars unless I was assigned to do the Star at Home feature for Screen which was very popular with upcountry readers. For me it was a great joy to visit star homes because the stars were always more relaxed and forthcoming when they were holidaying and I invariably got good copy from them. The features were fun to do because we brainstormed and came up with ideas.

When we did a feature with Vyjayantimala, she came up with the idea of draping herself in nine-yard *Kashta* saris and adorning herself with Maharashtrian jewelry. When she dressed up and faced the still camera for the first photograph, the cameraman seriously told her he needed time to get his breath back. I can still hear the echo of her laughter.

Nutan was one of the finest hostesses I have come across. She never let her servants pour out coffee or serve the snacks when she called us over to photograph her in her home. She was never in make-up and it was understood that she will pose the way she is....naturally beautiful and elegant. Nanda loved white and to make that statement we did a gorgeous photo feature in her Perry Cross Road bungalow in Bandra. She wore white salwar-khameez, white saris and for the first time she posed in a white bellbottoms trousers and shirt. She treated us to *Bakar wadis* made at home by her mother. The feature was a treat for her fans.

*Continued on page 53*



# KANNUR



Marco Polo referred to Kannur as a great emporium of the spice trade. The name Kannur is derived from Kannanoor, the name of the village (it still exists close to the city). Till recently, it was written in English as Cannanore. Kannur originally was a taluk in Malabar district during British period and till the state of Kerala was born in 1956. For administrative convenience, Malabar was divided into three districts, Kannur, Kozhikode and Palakkad (then Palghat). Formerly a major port area, Kannur is now a city known for its handloom and beedi industries. With the Lakshadweep Sea in the west, the Western Ghats in the east, and the Kozhikode and Wayanad districts in the south, Kannur is bounded by a wealth of natural beauty. The district itself, which shares much of this natural splendour, has been a key contributor to the cultural, religious, political and industrial heritage of the state. In addition, Kannur has been the cradle of many a colourful folk art and folk music.

## History

The history of Kannur starts with Kulasekhara Varman of the Chera dynasty during early 9<sup>th</sup> century. After the last Cheraman Perumal, certain powerful group known as Kolathiris took over the reigns in this area, while Samuthiris (Zamorins) became kings down South. Under Kolathiris, this place was known as Kolathunadu. Both these rulers were powerful and had ambitions of expanding their area of influence.

Kozhikode (Legend has it that Cheraman gave away land to his trusted lieutenants Manichan and Vikkiran where the crowing of a single cock (*kozhi*) could be heard and permitted them to expand by attacking neighbouring localities) under the Samuthiri was more prosperous as it had a vast harbour and Arabs and other foreigners visited them for trade purposes. Following Arabs, in 1498, the Portuguese under Vasco-da-Gama came to Kozhikode and the Samuthiri welcomed him heartily but soon crossed with the Portuguese when he

realised their greed to enforce political submission.

Though Kolathiri and Samuthiri joined forces to fight the Portuguese they were not very successful. However, when the Dutch also came to Kerala to oppose the Portuguese so that they could have the monopoly in trade in Kerala, the latter was driven out. The Dutch moved to Kannur and drove the Portuguese out



of Kannur Fort St Angelo. By 1663 the Portuguese had been driven out.

The English East India Company got its first foothold in the district in the closing years of the 17<sup>th</sup> century, when

-Travelle

the Thalassery Fort was built. The British were more successful than the Portuguese since they refused to interfere in the religious and social life of the natives. By the 18<sup>th</sup> century they managed to capture the lucrative spices trade and were the unquestioned masters of the seas around Kannur.

The conquest of Malabar by Tipu Sultan in the closing years of the 18<sup>th</sup> century caused much distress and unrest in the region. But his ultimate defeat at the hands of the British formally ended his reign here and the entire province was

ceded to the British. The British organized the province into two administrative divisions - one with Headquarters at Thalassery and the other at Cherpulassery, under the overall control of the Chief Magistrate at Calicut.

Cannanore played a prominent role in the freedom struggle against the British a century later. The echo of the Salt Satyagraha of Mahatma Gandhi reached the beaches of Payyannur. Kannur also was the region from which the Communist movement in Kerala really

took roots under AK Gopalan. This movement would finally culminate in Kerala electing the first communist Government in the world.

The summer is very hot and the winter is pleasant. Kannur receives a high amount of rainfall for a short period of time. Due to the lush backwaters the major occupation of the people of Kannur is fishing.

There is historical evidence to show that King Solomon had visited Kannur to procure timber for the construction of the Temple of the Lord at Jerusalem.

## Climate of Kannur

Kannur is normally humid and hot most of the year around. But during November to February the weather in Kannur is agreeable and it is the recommended season for the tourists. For those interested in the monsoons, June to August would be ideal for feeling the fury of the rains in Kannur.

Due to the presence of the Arabian Sea, local ports help in carrying out trade with different cities and countries.

## Transport

The nearest airport is Kozhikode, - 93 kms away. The other is at Mangaluru (Mangalore) (170 kms by road). The government is planning to build an airport at Kannur in the near future. There are many trains passing through Kannur railway station from various important stations of the country.

## Fort St Angelo (Kannur Fort)

Fort St Angelo or Kannur Fort as it is now known and only 2 kms away from railway station, is the prime attraction of



Kannur town and is located around 3 km west of it. It was built by Don Francisco De Almeida (a Portuguese Admiral) in 1505. However, the Dutch captured the fort from the Portuguese in the 17th century and sold it to Ali Raja of Kannur. Later, the Fort also passed into the hands of the British and is now under ASI. From the fort, one can have some striking views of the Moppila Bay and Dharmadam Island. The bay is a natural fishing area and today serves as a fishing harbour. As for the Dharmadam Island, it is just 5 acres in area and is located at a distance of 100 m from the mainland into the Arabian Sea.

## Moppila Bay

This bay is a famous fishing harbor, situated near St. Angelo's fort. The place

has the latest fishing harbour, equipped with latest fishing technology. It has been built under the Indo-Norwegian treaty and is a joint collaboration between the two countries.

## Arakkal Kettu

This was the residence of the only Muslim Royal family of Kerala, the Arakkal Rajas. It is about 3 kms from Kannur. Some recent construction works have been done on this palace. The descendants of the Raja still reside in an area close by.

The Arakkal Museum is dedicated to the Arakkal family. The museum is actually a section of the *Arakkalkettu*



(Arakkal Palace). The durbar hall section of the palace has been converted into a museum by the Government of Kerala. It was opened in July 2005 after renovation spending about ₹. 90 lakhs, though it does not own it. A nominal entry fee is charged by the Arakkal Family Trust from visitors to the museum.

## Meenkunnu Beach

This beach is located around 11 km from the Kannur city. As one passes through the rough patches of coconut groves, one hardly expects anything stunning, but this is actually what one gets.

## Payyambalam Beach

This is the biggest beach of Kannur, 2 kms away from the town and attracts people in large numbers. At the entrance is a garden along with a statue of a mother and child, a work of famous sculptor Kanayi Kunhiraman. More people come to this park in the evening, however a little further, one can be with oneself and watch the sunset in a calm atmosphere.

## Shri Muthappan

### Parassinikadavu

Sree Muthappan is a Hindu deity worshipped commonly in Kannur district. Muthappan and Thiruvappan, are considered to be a manifestation of Shiva and Vishnu. Though Sree Muthappan is worshiped as a single deity, it actually represents an integrated or unified form of two Gods, namely Vishnu (with a fish-shaped crown) and Shiva (with a crescent-shaped crown). Faithfuls believe that He is just a call away.

Worship of Muthappan is unique, in that it does not follow the Sattvic (Brahminical) form of worship, as in other Hindu temples. The main mode of worship is not to an idol, but via a ritual enactment of Muthappan, performed

daily at the Parassinikadavu temple. Fish is used as an offering to Muthappan, and people of all castes, religions and nationalities are permitted to enter the temple and take part in the worship.

Muthappan is also the principal deity in the ritualistic Theyyam dance (Muthappan Theyyam) performed in the famous Parassinikkadavu temple. The ritual performers of Muthappan Theyyam belong to the tribal community of Kerala. It is unique because in Kerala both the upper-caste Brahmins, and the lower-caste tribals, have a significant contribution to the major forms of worship.

This temple is located around 18 km north of Kannur on the banks of Valapattanam River and is dedicated to a hunter form of Lord Vishnu, Shri Muthappan. According to legend associated with the temple, Lord Vishnu took the form of a hunter by name Muthappan and followed a childless couple who adopted him. As the boy grew, much to the disappointment of his conventional father, he became a flesh eater. When the desperation of the father grew, he decided to give up his life. At this point, Lord Vishnu revealed his identity and took the name of Muthappan.

Inside the temple women need to dress up in a saree and men in *mundu* to enter the temple. During the temple festival, a Muthappan Theyyam moves around. There is a snake park nearby. A wide variety of reptiles can be seen here. The Park is open from 8.30 am to 5 pm.

### Valapattanam Backwater

The Valapattanam River originates in the Western Ghats of Kodagu (Karnataka state) and is one of the longest in the Malabar region. DTPC provides a motor boat ride along the river. The ride starts from Parassinikadavu Temple and if one desires, one can stay overnight on the houseboat.

### Muzhapilangad Beach

This beach is 15 km from Kannur and 8 km from Thalasseri and is one of the longest beaches in Kerala. It provides an opportunity to relax as well as swimming. It has a clean ambience. This beach is the only one that allows a drive along the beach in India

### Subramania Peralassery

Subramania Peralassery Temple is located 14 km from Kannur. It is believed that Ram and Lakshman passed through this place on their way



to Lanka. The temple has a number of bronze and copper idols of snakes. There is also a temple tank worth seeing in this place.

### Tellicherry Fort

This fort is located around 22 km from Kannur and is perched on a rocky hill on the Thalasseri beach itself. The fort was built in 1708 by Lord Wellesley and mainly served for military purposes. Standing on the fort rampart, one can have a good view of the ruins of St Rosary Church and an old Anglican Church with the grave of Edward Brennan.

### Gundert's Bungalow

The erstwhile residence of a German



scholar, Dr. Herman Gundert, who gave Kerala its first Malayalam Dictionary, built a bungalow at Illikkunnu, Thalasseri. There are wide verandahs, massive doors and deep eaves that give the visitor a peep into the architectural style of Germany of that period. To see and roam around one needs permission from the principal of NTTI (a technical training institute).

Dr. Herman Gundert, the revered German Missionary, who was born in Stuttgart, came to India as a Christian

missionary. In 1834 he became member of Basel Mission. On 27, Feb, 1839, he moved to Illikkunnu, a place near Thalassery. It was from this bungalow that Gundert published Malayalam's first news paper 'Rajyasamacharam' and another publication 'Paschimodayam.' He also ran a school from this bungalow.

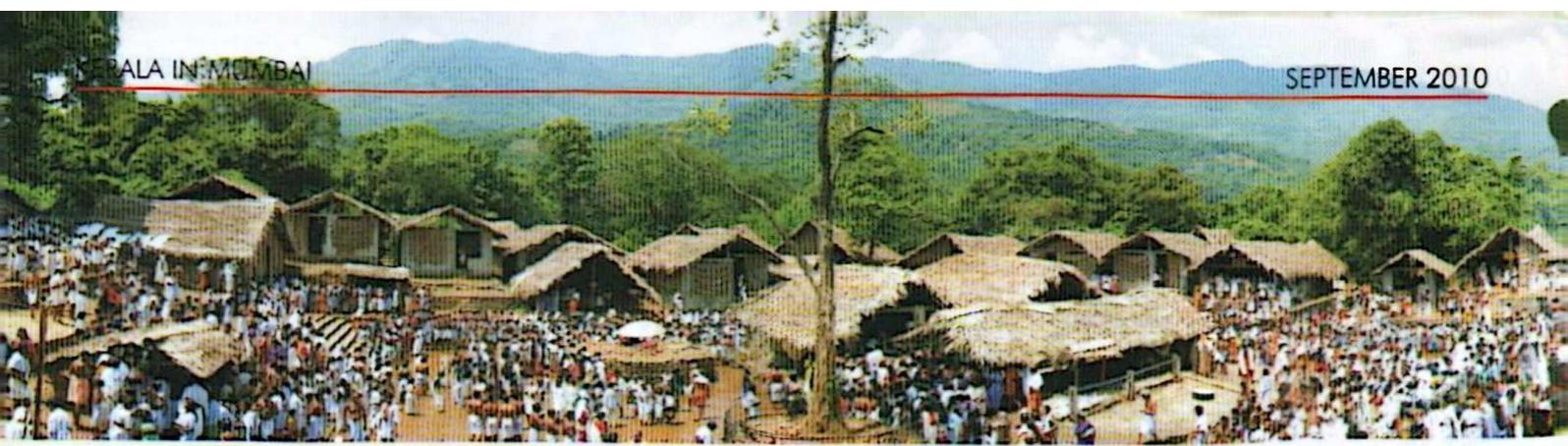
### Trichambaram Temple

This Lord Krishna temple is located 20 kms from Kannur, near Taliparamba. The sculptures on the walls of the sanctum sanctorum are unique. The temple also contains one of the most exquisite collection of mural paintings in South India. Trichambaram Temple has three ponds attached to it, with the temple for Durga surrounded by water on all sides.

A 14 day (starting from Kumbham 22) annual festival of Trichambaram utsavam draws huge crowds during March.

Trichambaram Krishna Temple is a 11th century shrine situated at Trichambaram, just 2 km south of Taliparamba. The temple dedicated to Lord Krishna is one of the best known Krishna temples in Kerala. The temple enshrines Lord Krishna in his child-form, soon after slaying Kamsa.





The sanctum sanctorum is double storied and has a pyramid shaped copper roof with a golden stupa (pinnacle) at the top. The sanctum has beautiful carvings and murals which date back to the 15th and 16th centuries. The beautiful statues, mural paintings and the wood carvings illustrating scenes from the Mahabharata, adorning the temple walls testify the craftsmanship of the period.

The temple complex also has a tank with a shrine dedicated to Goddess Durga in the center.

Ayiram appam of Trichambaram Temple, a special kind of sweet offering made in thousands, is famous. This is the only temple in Kerala where women from Namboothiri families prepare the offering.

## Aralam Wild life sanctuary

The sanctuary area falls in Aralam,



Kelakam and Kottiyoor revenue villages and is located in the Northwest slopes of Western Ghats contiguous with the forests of Coorg (Kodagu) district of Karnataka state.

This wildlife sanctuary, covering an area of 55 sq. kms, is at a distance of 35 km from Thalassery (22 km from Kannur). Within the sanctuary, animals like deer, elephants, boars, bison, leopards, jungle cats, various types of squirrels and rare species of birds are found.

## Pazhassi Dam

This Dam is an ideal place to relax and have fun boating. The dam is located 37 km from Kannur and 11 kms from the

birth place of Pazhassi Raja. It has a garden and an Amusement Park. Famous for its scenic beauty, the Pazhassi Dam is a popular tourist hangout. The DPTC provides tourists with boating facilities at the reservoir, making boating the primary source of entertainment at the Dam.

The dam site is across the Valapattanam River, near Kuyiloor (Kuyiloor puzha). Tourism Promotion Council boats are available to navigate the river.

This reservoir is mainly used for irrigation purposes. The water supply from this dam meets the drinking as well as the irrigation purpose of the whole Kannur district. This Project was commissioned by former Prime Minister Late: Mr. Moraji Desai in 1979.

Other places worth visiting include Buddha's Mountain at Pazhassi and a statue of Pazhassi Raja.

## Kottiyoor

On the banks of Bavali River, Kottiyoor has a famous Shiva Temple that attracts a number of devotees from all over Kerala. The 27 day annual festival attracts a lot of people to this temple. Legend has it that when a tribal tried to sharpen his knife by rubbing against a stone, blood started oozing from it. Later an astrologer declared that the stone was a Shiva Lingam. Soon a Shiva Temple was raised here. It attracts lakhs of devotees every year. According to local legend, it is supposed to be the location of the



famous Yagna of Daksha, also called the Daksha Yagna or the Dakshayaagam. The proper name of the temple here is Sri Kottiyoor Mahadeva Kshetram. It is located near Kelakam. It is also known as the "Dakshina Kashi" or "Varanasi of the South" and attracts lakhs of devotees every year during the "Vaisakha Maholsavam" celebrations.

The temple festival (utsav) begins every year by mid-May and lasts for 28 days.

*Ilaneer Veppu* or submitting tender coconuts before the deity is an important ritual during the festival.

Thousands of tender coconuts brought by hundreds of devotees from different parts of Malabar are offered on a special day. The very next day is *Ilaneerattam*.

On this day, the main priest pours coconut water collected from the tender coconuts on the idol.

## Pythal Mala

Admire the scenic beauty of this hill station located at a height of 4500 feet above sea level. The abundant flora and fauna of this hill station is sure to uplift everyone's heart and spirit and is ideal for trekking. Its distance from Kannur town is 65 km.

Abundant in flora and fauna, this place is now being developed as a hill resort. One has to trek 6 kms to reach the top of the hills. There is a proposal to set up a zoo at the top of the hill.

The enchanting hill station offers a challenging trek to those inclined to stretch their legs. Trekkers are rewarded by a profusion of exotic flora and fauna and an exhilarating view from the top.

## Ezhimala

The Ezhimala is 55 km north of Kannur city. A beautiful beach and a 286 m high hillock allures visitors on their visit to Ezhimala. The beautiful hill on the sea shore is a fascinating sight. Plenty of rare medicinal herbs are found on Ezhimala hills. The water here appears cleaner and blue. The hill produces a lot of medicinal herbs. Also, a Naval Academy is being developed here. However, permission is required to gain access to it.

It was the former capital of the ancient Mushika Kings, and is considered to be an important historical site. It was also one of the major battle-fields of the Chola-Chera Wars of the 11th century. It is believed that Lord Buddha had visited Ezhimala. The hill was once known as Mount Delly by the English or Monte D'Ely by the Portuguese

According to legends, after bringing back Sri Ram and his brother Lakshman and the army of monkeys, Hanuman was carrying the Ishabhadri mountain to Himalaya. On the way small pieces of the mountain happened to drop away and fell in the coastline of Kerala touching Payyannur, Ramanthali, Vengara, Payangali region. The pieces fell in seven segmented portions one touching the other and that was how the divine hill was born.

### Madayi Mosque

This famous mosque was built by Malik Ibn Dinar, a Muslim preacher, in 1124 AD. It is about 22 kms from Kannur town. It is believed that the marbles used to build the Mosque are brought from Mecca.

This mosque is one of the major attractions in Kannur. Madayi mosque is also one of the main Muslim pilgrimage destinations in Kerala. Tourists flock to view a mammoth slab of white marble that stands on display at the mosque. The Arab influence is embossed in the aesthetics of the mosque.

### Dharmadam Island

This is also called Green Island. It is a private island and lies about 100 metres from the main land at Dharmadam and measures about 2 hectares. This beautiful island is located near the Muzhappilangad beach and is basically a Buddhist dominated region. This island was previously known as Dharmapattanam. This island, covered with coconut palms and dense bush is a beautiful sight from the Muzhappilangad Beach. During low tide, one can walk



out to it from the beach. Dharmadam is located 4 km from the town of Thalassery and about 15 kms away from Kannur railway station.

### Jagannath Temple

Sree Narayana Guru, the famous social reformer of Kerala, founded Jagannathan Temple,

Madathilparambu, close to Kannur, on 13th February, 1908. It enshrines the idol of Lord Jagannatha (Siva). A statue of the founder is also housed in the temple. Jagannatha Festival is an eight day long festival during the Malayalam month of Kumbham, around February-March. Seventh day is considered as the most auspicious day. Seven elephants decked in gorgeous fineries and clothes make a procession. The unique feature of this festival is the religious conferences where scholars and social leaders from various corners of the state take part in the conferences. The quiet township bursts into a flurry of activities with fireworks, cultural programs and of course, elephant pageantry. Besides this, the Jagannathan Festival gives a good opportunity to savor the mouth watering traditional delicacies of Kerala. The Jagannathan Temple derives much of its reputation from conducting inter-caste marriages, which is still considered a taboo in many parts of India.

### Annapoorneswari Temple, Cherukunnu

Near Cherukunnu town, about 14 km from Kannur, is the famous Annapoorneswari Temple.

Formerly a Vishnu/Krishna temple that dates back to 1500 years, the temple after Amma's prathishta (installation of the idol of Annapoorneswari) was built by Avittam thirunal Raja Raja Varma of Chirakkal Kovilakam. It was re-consecrated in 1994, Malayalam month Kumbham, Pooyam nakshtram. Now this day is observed as the prathishta



*dinam* every year

The main festivals of the Temple start from *Medam Shankramam* (April 15), and is celebrated for the next seven days. The other festivals of the temple are *Shivarathri*, *Navami*, and *Aegadashi* etc.

Presently under the Malabar Devaswam Board, it is maintained by the Temple Committee. The special feature of the temple is that it is built with one single rock, and the Sree



Kovils of both Annapoorneswari and Krishnan are of the same size. The entrance of the temple is in front of Krishnan's Sreekovil, and there is no direct entrance to Annapoorneswari's Sree Kovil.

This is the only Annapoorneswari Temple in Kerala. It was built with well polished stones and put together using *avil* and *vellam* (mixture of flattened rice and jaggery). Adjacent to the temple pond which is close to 2.5 acres in area and centrally located is the *stumpam*. The four major entrances of the Chira are built using large layers of rock. The Chira also has a *kulapura* (for exclusive use of priests) which is located on the south west of the Chira of Annapoorneswari Temple.

-U.K. Nambiar

# PROMOTE TOURISM OR PERISH

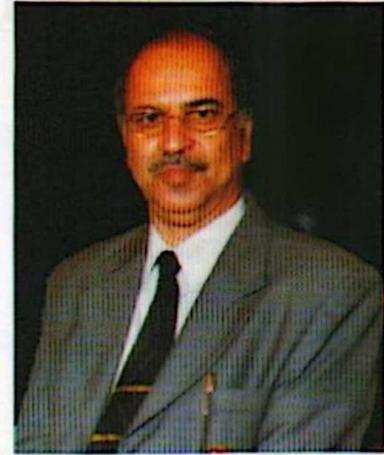
**K**erala's economy continues to be sustained by remittances from lakhs of migrants, like me, spread out in various parts of India and the world. We have been proud to share in the progress of our Motherland.

I have been in Mumbai for almost five decades, having contributed my mite to develop the unique handloom and powerloom industry of the textile township of Kannur. I started a weaving mill in my native town, despite the hostile industrial climate there.

I have also been involved in building a tourist resort "Kairali Heritage" on the banks of Kattampalli river, across Parassanikadavu temple. North Malabar still remains a grossly neglected area, due to the lack of an airport at Kannur. Efforts had been on to build one in the town for long. There is need now to push through such efforts to make it a reality.

There is a need to marshal the support of thousands of Malayalees from Malabar and the rest of Kerala, including the doyen of hospitality industry, C.P. Krishnan Nair and others to push the project. Capt Nair, had, in fact, been active in this effort for almost a quarter century.

What keeps back all well meaning people in Mumbai and other places is perhaps the fear factor. This is slowly changing, with more people now inclined to take a practical and progressive view of the need for all-round development in Kerala. I am sure, people outside Kerala



**U.K. Nambiar**

will take note of this change in the atmosphere and renew their efforts to put in their mite in terms of finance and goodwill.

The textile industry in Kannur, once flourishing, has practically shifted to Tamilnadu. Revamping what remains of it in Kannur is of prime importance. Besides, there is great scope for building the entire Malabar Coast as a great tourist attraction. This should be the first item on our agenda.

We need to realize that the progress of Kerala does not any longer rest on agriculture alone. Tourism and the hospitality industry need to be strengthened. The sounds and sights of the State need to be showcased for the world. The old slogan of business, Export or Perish, must give way to promote tourism or perish.

## Mercy John Memorial - Home for the Aged and the Sick

Mercy John was a well known social worker and a philanthropist in Mumbai and in her memory and to perpetuate her ideals, her family established in 2004, a home for the aged and a hospital for the sick. The hospital provides the well known Kerala system of ayurvedic treatment to all sick at a no loss no profit basis. Highly qualified male and female staff provide the treatment in a highly professional manner with all types of ayurvedic medicines and other modes of treatment such as Panchakarma, pizhichal etc. The spacious hospital complex has a Yoga studio, library, prayer hall, recreation room and a well maintained garden. A truly natural environment to recoup one's health and to gain peace and happiness!

The Mercy John Memorial Old Age Home is a blessing to all people who do not have their dear ones to look after, sick, poor and the victims of ill fate. The Home provides them with all love and care needed and make them feel as their own Home.

A vast expanse of land admeasuring 60,000 sq. ft. close to Mira Bhayander Highway, is developed to house this Home for the Aged with an eight storied building for a hospital, with both ayurvedic and allopathic systems, and with all modern facilities and an open ground of about 40,00 sq. ft. to create a true natural environment.

The Home provides accommodation, food, care and love to all, both poor and rich who want to stay as long as they wish. It is really a home away from home.

**KIM News Bureau**

## Adoor Gopalakrishnan Biography released

Biography of noted film maker Adoor Gopalakrishnan is released. Titled 'Adoor Gopalakrishnan: A Life in Cinema', the book is written by journalist and critic Gouthaman Bhaskaran and published by Penguin Books.

The book introduces Adoor, the Gandhian who wears only khadi and the award winning film maker. During the last 40 years, he has made only 11 films and all of them won national and international awards.

Adoor Gopalakrishnan was born as the sixth son of Forest Ranger Pallikkal Unnithan and Gowri Kunhamma on July 3, 1941.

**KIM News Bureau**

## OFF FIELD, ON AIR

# What the Media Covers

A 54-year old celebrity, thrice married, ties the knot with a 46-year old, also thrice married person with pomp and ceremony appropriate for the wedding of first-timers and the media goes berserk. At least one channel in Kerala lost all sense of proportion covering the event live for an unconscionably long time.

One wonders if all that was worth the fuss the channel and other media made over the event. The print media had salacious tidbits about the "wedding of the decade". The groom was accompanied by his two teen-aged sons while the bride had in tow her own son, also a teenager.

To the more conservative elements in the media, who still carry the baggage of the ethics and morality of the press all this would appear jarring and a bit overstretched. They would charge the media of sensationalizing an event to the extent of pandering to the baser instincts of the viewers.

But then, one would argue, that is the trend everywhere today. Five-year old Prince

falling in a 150-foot deep bore well was front page lead story in a Mumbai paper for three days running, till the hapless boy was pulled out of the pit alive.

Doesn't Suresh Kalmadi, shorn and sheared of all his powers and his office is still presented live claiming that he is still the "Chairman" of the Organising Committee of the 2010 Commonwealth Games, when the whole world knows that a senior bureaucrat breathes down his neck for every move on the ground in preparation for the grand event in October.

"Peepli Live" Aamir Khan's latest film, has some caustic comments on the media in India. Some of them are caustic beyond what mediemen can stomach. And poor Shobhaa De is left wondering how the same media allowed the same Aamir Khan to appear in special interviews to talk about the film. The authoress whose columns outwit those of Khushwant Singh, but leaves the hard-boiled reader cold, does not perhaps know of the

dictate who and what the media should cover and in what manner. In all the three cases cited above, the unseen hand of Event Managers is clearly visible.

How else does Suresh Kalmadi, who is one day shouted at (in his absence from the screen) by the anchor asking him a series of tough questions, appear on the same channel the next day answering the questions of the same anchor in all civility?

And how does the same channel allow the same Suresh Kalmadi to appear on the same channel telling the world that he is still the Boss, when the whole world knows that all decisions regarding the Delhi Commonwealth Games are taken in the PMO? Money goes a long way in opening all closed doors, particularly in cash-starved media including the World's No 1 English newspaper published from Mumbai.

INSIDER

## Vidya Nair-Runner up in University Youth Festival

Vidya Nair, daughter of Unni Nair (Saudi Arabia) and Sudha Nair residing at Vijaya Nagar, Marol, Andheri (E), is a versatile Mohini Attam dancer. She started learning Mohini Attam at the tender age of five under Guru Geetha Vijayshankar and continues her pursuit under same Guru with zeal and commitment, to-date. Over the years she has won several prizes in classical dance competitions, held all over Mumbai. To mention a few are: the competitions held by Bombay Keraleeya Samajam, Lions Club, Shree Ayyappa Bhakta Samgham, Marol. Besides, last year she won First Prize in Classical Dance at all Mumbai Inter-collegiate Competition held at SIES College of Arts, Science and Commerce, Sion. This year, in the recently concluded Mumbai University Youth Festival she secured second position in classical dance.

An accomplished dancer, Vidya is also a great lover of music, and quite talented at it. At school level, she won several prizes in music competitions. Currently she is learning Veena, and has already set her eyes on giving a stage performance. Vidya is avidly supported by her parents, particularly her mother, in her aesthetic pursuits. Her first love is Mohini Attam, the unique classical dance from Kerala. Vidya's ambition is to become a renowned exponent of Mohini Attam. She is already a B grade Mohiniattam artist of Doordarshan, Mumbai Kendra. She passed SSC from Marol Education Academy's High School, at Marol, Andheri East. Vidya is currently doing her SYBA at SIES College of Arts, Science and Commerce, Sion, Mumbai.



# DUTCH WORLD AWARD FOR MUMBAI JOURNALIST

*KIM News Bureau*

VEENA KRISHNA, Associate Editor, CNBC, Mumbai won the first prize in Radio Netherlands Worldwide (RNW) multimedia competition entitled **SHARE YOUR WORLD WITH THE WORLD**. Veena's entry, a photograph and a short essay, was adjudged the best by an international jury of leading journalists from among 535 entries from Arabic and English speaking countries and from Indonesia.

The jury chairman, Rik Renson, RNW's Editor-in-chief said: "Her entry made a powerful impression on me, because it conceals a dramatic story."

Veena's essay is reproduced here. It tells the story of the unwanted girl child in a working class community in Mumbai. It revolves round her maid, Asha, who bore five girls and finally a boy. She yearned that it would be the last and that she would die with it, thanks to the torture and humiliation she had to bear from her in-laws.

The essay narrates Asha's story in her own words.

The second prize went to Bai Xiaoci from China and the third prize to Eric Barrantes Garcia from Peru.

Speaking of her two-week sojourn in the Netherlands, and working at Radio Netherlands Worldwide Veena told "Kerala in Mumbai" that it was a good learning experience. It opened out new vistas as an extension of her work in CNBC where she produces feature stories and does a lot of reporting on the



Veena Krishna (extreme left) with RNW staff at the award ceremony

world of business tycoons and what happens in business empires in India's financial capital.

Veena is the younger daughter of late MS Krishna, who was Film Editor of the BLITZ weekly. Krishna hailed from Trissur and his wife Kamini is from Vaikom. Veena has been with CNBC for the last ten years.

## The prize winning entry

### Let "her" live

*By Veena Krishna*

I get headaches, terrible ones. I black out many a time. They beat me a lot. On the head. He started drinking. He cannot take stress, or so much stress because I was incomplete. No, he is fine, it has nothing to do with him at all. Why? Because it comes out of me. I am the one who delivers and delivers always the wrong one. Oh he is so stressed. He needs his drinks. I am full of strength. My spirit can never die. I live to take on even his stress.

Every time at the delivery room, it is sheer panic for me. Oh no, again a girl. 4<sup>th</sup> time. I pity her and me. Will they let her and me live peacefully? His mother hates me. She looks at me with disgust.

Yet again, the delivery room. And yet again the girl for the 5<sup>th</sup> time. They don't even look at the child. She means nothing to them. They do not give me anything to eat. It's enough now, I do not want to go through all of this again. His mother hits me. She does not even think for a second how we are going to feed all these mouths. How am I going to give all of them good education? And where will I get the money to marry off all the girls?

Again the delivery room. Please, please God save me. Please deliver me of all this pain. Please make this the last time. Yes, God listens to me. Finally it is a BOY. There is happiness all round me at the delivery room. So much joy. She has brought food for me. They are all distributing sweets. They are walking with their heads held high. She is now so happy. She loves me. They do not think I am incomplete, that after 5 children. They have a son, a son, a son.

My husband's mother soon dies and leaves me with all these mouths to feed. And also leaves me with these headaches, they don't go away and I cannot work now. Oh, who will look after so many of my children?

# Malayalam Movie World

-KIM News Bureau

**W**henever Onam and Ramzan come together, it is trouble for Malayalam movie makers. Malabar being a significant contributor towards box office and has a large number of Muslims observing fast, this period is not very favourable. The enthusiasm of Hindus during Onam was balanced by the lackluster response of the Muslims. Therefore distributors are wary of releasing new films whenever these two occasions come together. No Mammooty and Mohan Lal movies were released during Onam.

The three movies released during this season are small budget films of Vinayan's *Yakshiyum Njanum*, Rajiv Anchal's *Paatinte Palazhi* and Sreenivasan's *Athmakadha*

*Yakshiyum Njanum* has newcomers Gowtham, Shyam, Meghna Nair and late actor Rajan P. Dev's son Jubin Raj. Jubin is debuting as the villain. Sajan Madhav, son of late music director Raveendran Master, has also made his debut as a music director with some lilting numbers.

*Paatinte Palazhi*, directed by Rajiv Anchal is a musical with Meera Jasmine playing a singer in the lead. In the supporting cast are Manoj K Jayan, Revathy, Nedumudi Venu and Jagathy. The film has a new music director Suresh Manimala who composed nine songs sung by singers like Hariharan, Ustad Faiyas Khan, Chitra and Vijay Yesudas.

*Athmakadha* is said to be an off-beat film directed by Premlal, a former associate of Blessy and has Sreenivasan and Sharbani Mukherjee in the lead. Jagathy, Kochu Preman and Sreelatha are in the supporting cast. It has music by Alphonse.

## Cocktail being readied

Jayasurya, Anoop Menon and Samvruta Sunil participated in the final scenes shot at Kochi for *Cocktail*, directed by Arun Kumar. The story is about three strangers who come to a city on the same day and meet each other at a club and the strange situations they are subjected to.

Arun Kumar the director is making it as a racy comedy cum thriller and the film is

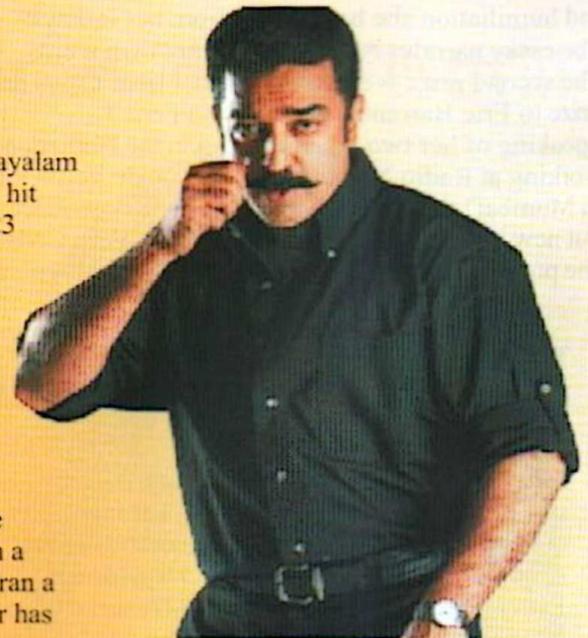


produced by Jayasurya and Anoop Menon. The other supporting actors are Innocent, Kalpana, Suraj Venjarammodu and Fahad Fazil.

## Kamal Hasan in 4 Friends

Kamal Hasan shot for the Malayalam film *Four Friends*, directed by hit maker Saji Surendran. It was 23 years ago that he acted in a Malayalam film titled *Chanakyan* along with Jayaram.

The film has Jayaram, Jayasurya, Kunchacko Boban and Meera Jasmine as *Four Friends*. The friends are on a journey to make their life more meaningful and it is narrated in a humorous manner. Saji Surendran a former television serial director has made back to back hits *Ivar Vivahitharayal* and *Happy Husbands*. The director is in cloud nine to get Kamal Hasan to act in his movie



though it is a guest role. His special appearance in the film comes at a crucial time in the film.

## Ithu Nammude Katha

After *Apoorva Ragam* and *Rithu*, Asif and Nishan have again teamed up to produce *Ithu Nammude Katha*. The film is directed by another serial director Rajesh Kannankara.

The shooting commenced at Kavalam. The heroine Ananya has done a major role with Mohanlal in *Shikar* recently. Another new face Abhishek is making his debut in this film.

## Vineeth Sreenivasan's hiatus

Vineeth Sreenivasan who turned his debut film as director *Malarvadi Arts Club* into a hit, is receiving several offers. But the singer turned actor and now director is not very keen to direct another movie soon.

Like his idol Farhan Akhtar, Vineeth has decided to take a two year hiatus from direction. His priority lies in singing.

The all rounder has now agreed to act in *Traffic* directed by Rajesh R Pillai. He is excited with the excellent script of his movie written by Bobby Sanjay.

Vineeth's dad Srinivasan might be doing an equally important role in the film.



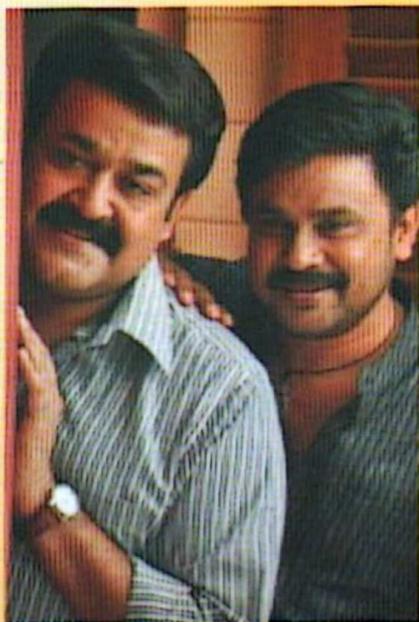
## Mohanlal, Jayaram and Dileep together again

It is going to be the biggest multi starrer ever.

Antony Perumbavoor and his Aashirwad Cinemas bring together Mohanlal, Jayaram and Dileep together again in Rafi Mecartin directed *China Town*. The trio were last seen in Joshy directed *Twenty:20*.

According to the director duo Rafi and Mecartin, it is going to be a non-stop roller coaster comedy ride, featuring three of the best actors in Malayalam cinema who are excellent in comedy roles.

The story is about three friends from Kerala who go to a place where people from China are settled. The three friends who enter this China Town set in Goa have a ball and also get into trouble with the local mafia, drug dealers and gun runners. The film will be released in April 2012.



## Ban on Thilakan unfortunate: Suresh Gopi

Malayalam actor Suresh Gopi in a statement said that it was unfortunate to deny anyone work guaranteed by our Constitution. He was talking about the ban on actor Thilakan by the actors' association 'AMMA' for indiscipline. Thilakan has been dismissed from AMMA for alleging that some actors were conspiring against him. On account of the ban, it became difficult for the veteran actor to get new films.

"He has a family that includes even grandchildren and it is the fundamental right of everyone to work and if that is being denied then it is unfortunate," said Gopi.

"But at the same time there is a code of conduct for everyone in an organization and if there is violation, then action will be taken," he added. Gopi was interacting with the media after a screening of his latest release *Rama Ravanam*, based on the story *Manomi*, a work of Kamala Suraiya alias Madhavikutty.

Gopi said that it was way back in 2003 that at a function Madhavikutty told him that she wanted him to act in the lead role of the story from *Manomi*, if ever it was made into a movie.

The story revolves around a Sri Lankan girl Manomi, who falls in love with a Liberation Tigers of Tamil Eelam (LTTE) extremist Thiruchelvam (played by Gopi).

"She told me that I look like the main character in the story Thiruchelvam. She later said that I resemble don Dawood Ibrahim also," he said.

"I am very happy that I have done the lead role and now I wish to find out from the audience, if my selection of roles is right or wrong. Of late there has been a talk about my selection," said Gopi.

Expressing his views on superstar Mohanlal's suggestion on delaying other language films' release in Kerala, so as to give Malayalam films a longer run in theatres, he said he thought otherwise.

"We should be able to compete with them," said the superstar.



## Rathinirvedam remake to start

One of the finest classics in Malayalam films is *Rathinirvedam* (1978), written by the legendary writer Padmarajan and directed by the master Bharathan. The coming of age film, featured top actress Jayabharathi and debutant Krishnachandran.



Now veteran producer Suresh Kumar is going to remake *Rathinirvedam* with newcomers under the direction of TK Rajeev Kumar and the shooting will take place on September 3 at Nilambur.

Suresh and his Revathy Kalamandir had tasted success last year when they remade yester year classic *Neelathamara* with newcomers under Lal Jose's direction. The producer feels that *Rathinirvedam* has huge brand value and potential to turn into a hit.

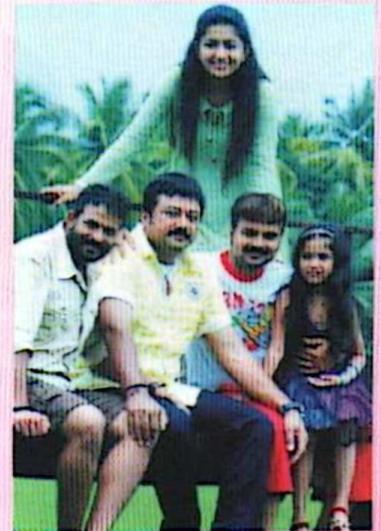
## Saji to remix *Sholay* song!

Director Saji Surendhran is all set to repeat his remix magic.

He had the remixed version of the old hit song *Poomukhavathikal...* from Mammooty-Sahasini starrer *Rakkuyilin Ragasadasil* in his debut movie *Ivar Vivahitharayaal*. The song played a major role in the success of the film.

For his new talked about *Four Friends* he is going for another remix song, the evergreen hit song *Ye Dosthi Hum Nahin...* from the all time hit *Sholay*.

Music director M.Jayachandhran not new to remixes has taken up this challenge happily. Amithabh Bachan and Dharmendhra made the original song a memorable one with their performance. Jayaram, Kunchacko Boban, Jayasurya and Meera Jasmine will appear in the song.



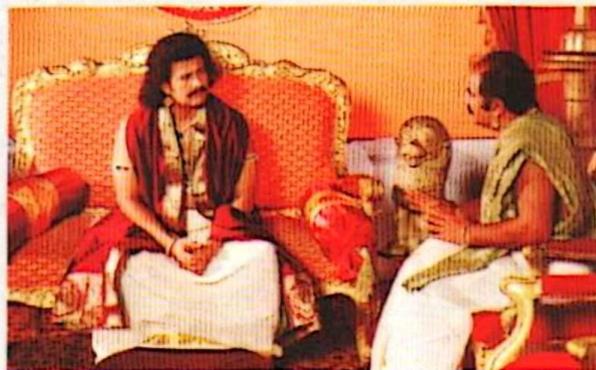
## UTV launches *Veera Marthanda Varma* on Surya TV

After the continuous and successful run of over 75 episodes of *Deal or No Deal* a game show anchored by film star Mukesh, UTV launched its first Malayalam daily serial *Veera Marthanda Varma*. The serial is based on the life of warrior king of Valluvanad till he laid the foundation for a stable State - State of Travancore. Directed by Sanjeev Sivan, brother of veteran film maker Santhosh Sivan.

The visual scenario of "*Marthandavarma*" is set in the period of 1724 in the politically strewn up kingdom of Venad which later under the prosperous rule of Marthandavarma came to be known as the erstwhile state of Travancore.

The reign of the aging ruler then, Sri.RamaVarma Thampuran was scarred by political feuds primarily led by the all powerful and rising faction called Ettuveetil Pillais who demanded for a self rule to meet

their vested interests. It was the time when the Kingdom of Venad was sliding into a state of economical and social deterioration. It was then decided that Marthandavarma at the age of nineteen, would be next in line to the throne .



Marthandavarma helped the king to strengthen the kingdom with help of his trusted aides Captain Ananthapadmanabhan and the law advisor Ramayyan. The story gets more interesting as the rest of the part is packed with both drama and action. The cast

includes very familiar face to the television audience.

This is the second production in Malayalam from India's premier production house UTV, after its successful run of fiction and non-fiction shows across all south Indian languages apart from Hindi and Marathi. *Deal or No Deal*, the most popular and globally accepted format is successfully continuing its No.1 position in Surya TV. UTV is planning to strengthen its position among the southern region space by more shows in pipeline for the year ahead over the entire Sun Network.

"UTV has got extreme professional expertise to cater to any regional language market. We believe in quality content than just producing number of shows which goes with the wind. Our constant focus is on creating the right content for the entire family." stated by Santosh Nair, COO who heads the Television division.

*Old is Gold*

-Satyanath

**Vilaikku Vāṅgiya Viṇa (വിലയ്ക്കു വാങ്ങിയ വീണ) (1971)**

**Lyrics: P Bhaskaran, Composer: V Dakshināmūrthi**  
**Rāgam: Rāgamālika (Kamboji, Shanmughapriya, Manolayam)**  
**Singer: K J Yesudas**

Kāttile pāzhmulam taṅtilninnum  
 Pāttinte pālāzhi pīṭṭavalē (Kāttile... ) .  
 Ānandakāriṇī amīṭabhaṣiṇī  
 Gānavimōhinī vannālum (Kāttile... )  
 Ninakkai sarvaṭum tyajiccoru dāsan  
 Vilikkunnu nine vilikkunnu  
 Kanakagōpura natayilninnum  
 Kshaṇikkunnu nine kshaṇikkunnu. (Kāttile... )  
 Manmanōvīṇayil nī śruṭi cēṭṭoru  
 Taṅṭriyilākavē ṭurumpu vannu  
 Ṭalayil aṇiyicca raṭnakirītam  
 Ṭarayil vīṇinnu ṭakarunnu. (Kāttile... )  
 Varavāṇī ghanavēṇī  
 Varumō nī varumō ?  
 Madhura madhuramā darśanalahari  
 Ṭarumō nī ṭarumō ?  
 Mandiramirulunnu dēvī taṅṭrikāḷ ṭakarunnu  
 Taṅṭrikāḷ ṭakarunnu

**Transliteration:** Ā, ā = ആ, ട; Ē, ē = ഏ, ഴ; ī = ി; Ō, ō = ഓ, ഴ; Ū, ū = ഉ, ഴ; ũ = ള; c = ച, ch = ച, D, d = ട, Dh, dh = ഡ, Ḍ, ḍ = ള, Dh, dh = ഴ, jh = ജ, Ḷ, ḷ = ള; Ṇ, ṇ = ണ, ṅ = ണ; ṙ = റ, ṙṙ = റ; ṙ = റ; Ś, ś = ശ; Ṣ, ṣ = , T, t = ട, Th, th = റ, Ṭ, ṭ = ത; ṭh = മ.

കാട്ടിലെ പാഴ്മൂലം താങ്ങിയിരുന്നു  
 പാട്ടിന്റെ പാലാഴി പിടിച്ചുവെച്ചു (കാട്ടിലെ..)  
 അനന്ദകാരിണി അമൃതഭാഷിണി  
 ഗാനവിമോഹിണി വന്നാലും (കാട്ടിലെ..)  
 നിനക്കായ് സർവ്വവും ത്യജിച്ചൊരു ദാസൻ  
 വിളിക്കുന്നു നിന്നെ വിളിക്കുന്നു  
 കനകഗോപുര നടയിൽനിന്നും  
 ക്ഷണിക്കുന്നു നിന്നെ ക്ഷണിക്കുന്നു. (കാട്ടിലെ..)  
 മധുരമാധുരമാ ദർശനലഹരി  
 തന്ത്രിയിലാകവേ തുരുമ്പുവന്നു  
 തലയിൽ അണിയിച്ച രത്നകിരീടം  
 തായിൽ വീണിന്നു തകരുന്നു. (കാട്ടിലെ..)  
 വരവാണ്, ഘനവേണി  
 വരുമോ നീ വരുമോ?  
 മധുര മധുരമാ ദർശനലഹരി  
 തരുമോ നീ തരുമോ?  
 മന്ദിരമിരുളുന്നു ദേവി തന്ത്രികൾ തകരുന്നു  
 തന്ത്രികൾ തകരുന്നു.



P Bhaskaran



V Dakshināmūrthi



K J Yesudas

The story and dialogue of this movie was written by the well known lyricist Sreekumaran Thampi but it was directed by the first Malayalam film lyricist P Bhaskaran. Bhaskaran also asked Thampi to write a few songs for this movie. Thampi won the State Government's award for the Best Lyricist for this film along with those of 'Lankadahanam'. There were six songs in the film. Bhaskaran and Thampi wrote three each. The main actors were Prem Nazir, Sarada and Jose Prakash.

Two well known music directors jointly composed music for an earlier movie (Dakshinamoorthy and Baburaj) but it was for this film, two established lyricists wrote songs for the same movie under the same music director. (Yusufali Kecheri contributed one song for 'Mootupatam' earlier but that was his debut film. All other songs were written by Bhaskaran.) *Vilaikku Vangiya Veena* was based on a novel written by Sreekumaran Thampi (it was serialized in Janayugam Weekly).

- Quiz:**
1. Name the movie for which Dakshinamoorthy and Baburaj jointly scored music.
  2. Name the lyricists who penned the following songs:  
 (a). "Sukhamevite  
 Duhkamevite"  
 (b). "Kaliyum Chiriyum Mari"

(Right answers in the next issue.)

# Romance of Ayurveda wellness and Tourism

-Sriprakash Menon

**A**s a young hotel management student Harshajeet Kuroop landed in Mumbai in 1989 from Vadakara via Chennai where he did his higher studies. He was not keen on pursuing his career in hospitality and was keen on reviving his traditional family pursuit of Ayurveda which his uncle Kunhiraman had pioneered in Vadakara.

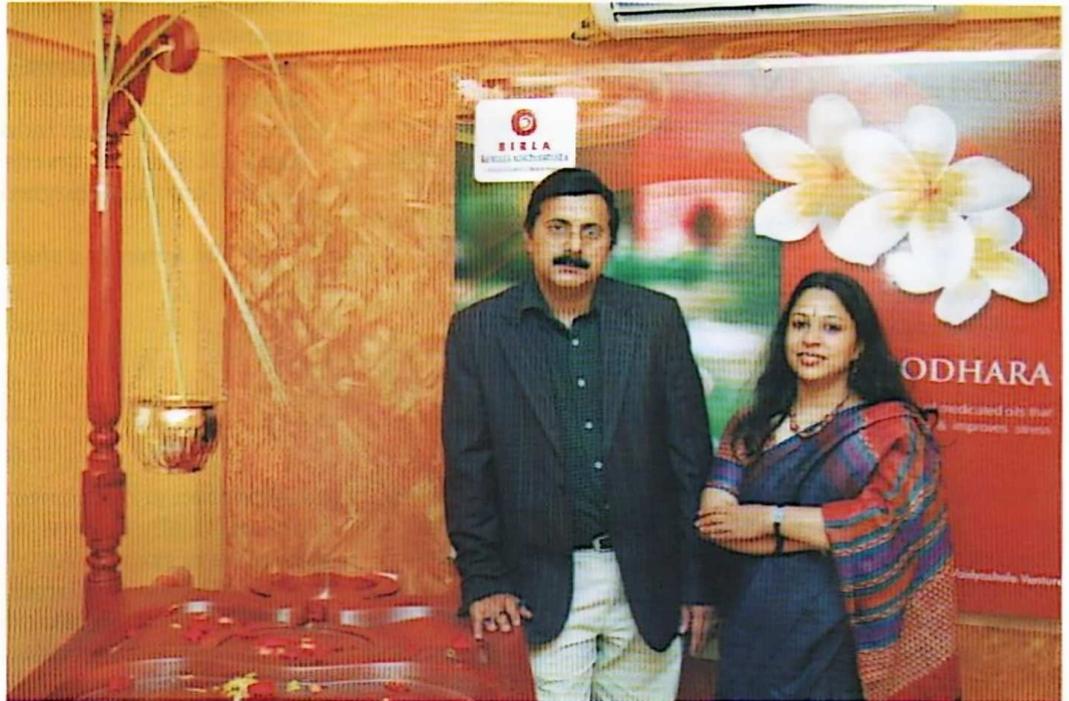
Harshajeet, Managing Director of Birla Kerala Vaidyashala is now seriously restructuring his travel business which he is relaunching this month. In a candid chat he and his wife Dr. Suguna Kuroop talk about their challenges and growth of their business initiatives in Mumbai.

Harshajeet's father Ramachandran Nambiar was in the armed forces and was posted in various places including Pune where Harshajeet did his schooling. "My brother started ayurveda vaidyashala in Kochi in 1993. I was shuttling between Mumbai and Kochi and it is during this time I realised that there was a huge potential for travel and tourism especially Kerala as the prime destination", he recalled.

From 1993 to 1997, Harshajeet's sole concern was to promote Kerala as an attractive destination in Maharashtra and North India and he specialised in travel packages which gave exposure to people from Maharashtra and other parts of India to "god's own country". In the process a lot of foreign groups from various countries also got to know about various 'places of interest' in Kerala, he stated.

## MONSOON CAR RALLY

"Since Kerala was known for Ayurveda and we had a family background in this ancient system of treatment, I felt we should start a centre in Mumbai. We started Kerala Vaidyashala Pvt. Ltd. (known as Kerala Ayurvedic Health Spa), in 1997. Till then we were sending people from Mumbai to Kerala for Ayurvedic treatment besides my travel packages to Kerala was doing well", Harshajeet recounted. "We did a monsoon car rally in Kerala in 1999 to promote an unusual holiday covering various destinations like Munnar, Thekkady, Alleppey with the rally beginning and ending at Kochi. People from Mumbai, Delhi, Bangalore and Chennai participated in this seven days tour. Every day after reaching a night stop over we gave the guests good Ayurvedic



Harshajeet and Dr Suguna Kuroop

massages as it was also a trip to rejuvenate. Our travel office in Kochi coordinated this tour alongwith us", Kuroop says. "I took over the Ayurvedashala from uncle in 1996/97 and started it at Louis Mansion in Prabhadevi. It was a big challenge then as Ayurveda was only popularised by Bombay Kerala Samajam. During my childhood I was always fascinated by my 300 years old father's tharavad Vanathankandy Veedu. We had facilities for Ayurveda treatment only for the household members and close relatives. We had a Ayurvedic clinic as charitable outlet for the villagers" he narrated.

"A full fledged Ayurvedic treatment was introduced and we specialised in massages as we got trained people from Kerala. The oil which we used for our treatment came from AVP Coimbatore, Kottakal, Manoj, Veda and Nagarjuna pharmacies from Kerala. Yash Birla was interested in a joint venture and in 2008 we together saw a huge potential for wellness. By that time a number Ayurvedic spas came up in Mumbai. But we stressed on quality of oil and our treatment", he emphasised. "Yash Birla has been very supportive for all our developmental and innovative initiatives".

Birla Kerala Vaidyashala today has 2500 members with nine outlets in Mumbai region with about 100 people working at various centres. Vaidyashala's Ayurvedic medispa is in 32 centres in India including Kolkata, Delhi, Bangalore, Chennai besides Mumbai. In the midst of his travel and ayurveda initiative in Mumbai, Harshajeet met a pretty woman next door through his uncle in Bandra and that was Suguna who

was equally interested in Ayurveda and travel. They got married in 1997 after which she did her BMS in Ayurveda. Presently, Dr. Suguna is the director of the Vaidyashala. "In our initial days of business, things were not very rosy. We both worked very hard and faced all the ups and downs together. With the increasing awareness of wellness, Ayurveda has become a popular treatment system. At our Vaidyashala, 90 per cent of clients are non Keralites, we have only about 10 percent of South Indians coming for treatment" Dr. Suguna pointed out. Though she hails from Chittur in Palakkad district she studied in Mumbai. Her father K P Rajkumar was having his own business in Mumbai.

## WOMEN'S CONCERNS

Suguna said "women are concerned about wellness and want to get treated for many lifestyle related diseases. Moreover Ayurveda therapy is good for long time wellness besides correcting many body disorders. The massage and treatment is good for relaxation, it acts as stress buster and the oil

expels the toxins from the body there by rejuvenating the entire system. Ayurveda also helps in boosting immunity power of the body. The treatment helps the person both physically and mentally".

BKV has also launched a mobile spine clinic for the very busy personalities and VVIPs. This is a mobile state of the art Ayurveda van for 'healing at the door step'. Many film personalities and other high profile clients are taking advantage of this facility according to Harshajeet. The future plans include two Ayurveda Academies in Haripad, Kerala, Goa and Nerul in Navi Mumbai for treatment, training and imparting the knowledge of Ayurveda for the future generation.

Come September, Harshajeet will be relaunching his travel and tourism business this time around with a new travel portal - Simply South India.com to promote all the southern states. Of course Ayurveda and wellness will be the highpoint in a few specially designed packages.

# The writer is a short film maker and media consultant

## BOOK REVIEW

# Popular Prayer in Simple Malayalam

Poonthānam Namboodiri's Jnānappāna is a devotional song in simple Malayalam, encompassing the essence of the wisdom of the Bhagwat Gita. Composed in the 16<sup>th</sup> century, it is intended to evoke devotion to Guruvāoorappan, the deity at Guruvāyoor.

Jnānappāna has become a common prayer in several homes in Kerala where the simplicity of the language makes the profound wisdom of the Gita fully acceptable. Dr M R Iyer's English translation of the epic, "Milkpot of Wisdom" is a labour of love undertaken by the scientist-writer to offer the beauty of this poem to Malayalees who cannot read Malayalam.

Poonthānam Namboodiri is acknowledged to be one of the greatest devotees of Guruvāoorappan. His song and poetry in praise of his favourite deity is acknowledged as one of the most popular prayers in Malayalam.

Incidentally, trio of

Poonthānam was one of the promoters of Malayalam language, along with Thunjath Ramanujan Ezhuthachhan and Melpathur Narayana Bhattathiri. Ezhuthachhan is the father of modern Malayalam, which he evolved from Sanskrit and Tamil. Melpathur wrote in Sanskrit. Poonthānam lived between 1547 and 1640.

In translating the 49-stanza poem into English, Dr Iyer has given the original Malayalam verse, a

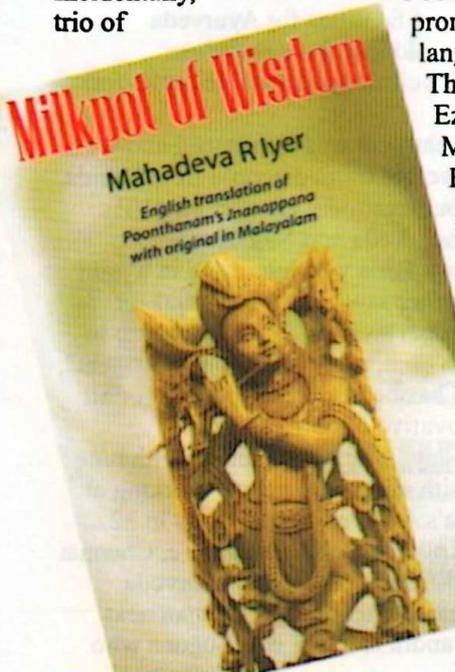
transliteration in the Roman script and finally his own translation in English. As Prof V S Sharma who wrote the Foreword for this book, says there are imperfections in the translation, but no one can question Dr Iyer's sincerity of purpose and his own devotion both to Guruvāoorappan and to Poonthānam.

The title of the book needs an explanation. Milk and butter are generally associated with Lord Krishna. 'Milkpot' may suggest a limited quantity, but as Iyer explains the song contains the essence of the profound wisdom of the Bhagwat Gita. It is a devotional song, par excellence. "In the translation, I have tried to retain the spirit and thoughts contained in the original and at the same time adhere to the English classical poetry style," Iyer claims. Dr Iyer, who hails from Thiruvananthapuram, has had a distinguished record of service with the Bhabha Atomic Research Centre in Mumbai. He rose to head the Radiation Safety Systems Division between 1991 and 1994. He also had a stint with the United Nations International Atomic Agency (IAEA) in Vienna as a safeguard instrumentation specialist and as Safeguard Inspector for six years. Currently, Dr Iyer chairs a couple of safety committees of the Atomic Energy Regulatory Board. He writes often on nuclear safety related issues and scientific policy matters. "As a physicist, I could not refrain from bringing in an analogy of Poonthānam's philosophy with modern scientific ideas," Iyer points out. All the better. After retirement, Iyer is settled in Mumbai.

MILKPOT OF WISDOM, published by Paridhi Publications, Thiruvananthapuram and is priced at ₹ 50 a copy.



Dr M R Iyer



# Recipes



Manoj Nair

E-mail: [accessmanojnair@gmail.com](mailto:accessmanojnair@gmail.com)

## Ingredients

Fish. 15 Pieces  
Chilli powder. 1 tablespoon  
Coriander powder. 2 1/2 Tablespoon  
Turmeric. A pinch  
Ginger. Paste  
Garlic. 4 Cloves  
Small onion sliced. 10 - 12  
Curry leaves. 2 Springs  
Kodampuli (tamarind) 5-6 pieces  
Oil. 3 Tablespoon  
Mustard 1/2 teaspoon  
Fenugreek powder 1/2 Teaspoon  
Salt To Taste

## KERALA FISH CURRY



### Method:

Grind chilli powder, coriander, turmeric, garlic and 1/2 ginger to a paste. Soak the 'Kodampuli' in one cup of water. Heat oil in the pan. Splutter mustard seeds. Fry the cut onions and ginger, when brown add 2 cups of water, salt and soaked Kodampuli together with water. Boil and add fish pieces. Allow it to boil again. Add fenugreek powder and cook till gravy thickens and stir it occasionally. Season it with curry leaves. Remove from fire. Serve hot.



Mrs Sathee S. Unni

## Cabbage Upma

### Ingredients:

Finely chopped cabbage-2 cups  
Green chilli (chopped)-3  
Ginger-One small piece  
Onion (chopped)-2  
Eggs-2  
Grated coconut-1 cup  
Curry leaves-1 strand  
Mustard seed-1/2 tsp.  
Urad dal-1/2 tsp.  
Oil-2 tsp.  
Salt-As required

### Preparation:

Heat oil. Add mustard seeds, urad dal and curry leaves. When it crackles add green chilli ginger cabbage and salt. Saute for two minutes. Once the cabbage is cooked, break two eggs and add into it. Scramble the eggs till it is cooked. Before removing from fire add grated coconut and garnish with coriander leaves. A healthy snack is ready to eat.



## WHO DECIDES REALITY SHOW WINNERS, ASKS GOVERNOR

Malayalam television channels have immense potential to bring about much-needed social transformation, with better programming, the Governor of Maharashtra, Shri K Sankaranarayanan said in Mumbai. He was distributing the Sri Malavika Saptaswara Television Awards for 2010.

He particularly lauded the topical weekly programme KANNADI, as he handed over the Award to the producer-anchor T N Gopakumar. The function was held at the Indian Fine Arts Auditorium at Chembur.

He also released a new bi-monthly cultural magazine VAKU by handing over the first copy to P.K. Ravindranath, Consulting Editor of Kerala in Mumbai.

Among the other award winners were Music Director Sarath, Asianet's News reader Alaknanda, CEO of Asianet Sanal Potti,

Serial Director K K Rajeev, Anoop Menon, Sona Nair and Deepa.

Shri Sankaranarayanan posed a question to Sarath: Do the judges of reality shows have any say in determining the winners in the singing competitions? (Sarath is one of the prominent and permanent judges of Idea Star Singer) or were they chosen on the basis of the SMSes?

The Governor also made an unnoticed political statement, when he said he had already spent more than five years as a governor in Assam, Jharkhand and now Maharashtra and it was time for him to go home. He was ready for it, he added. With elections to the Democratic Front gearing itself up to assume charge after the elections, rumors are rife that Shri Sankaranarayanan could go back to active politics soon.

## Kathakali artist Panthalam Kerala Varma passes away

After his thundering performance on Kathakali stage for more than six decades, the doyen of Kathakali, Panthalam Kerala Varma passed away on August 22. Due to his ill health on account of old age, he was keeping a low profile for some time. After keeping his body for paying obeisance by the public at Nalanda Palace inside Panthalam Valiya Koyikkal Kottaram, the body was consigned to flames next day at the Palace complex.

Born on December 31, 1929 to Makam Naal Ambalika Thamburatty and Ilayidath Illathu Neelakantan Namboothiri, Kerala Varma was first a disciple of Mankulam Vishnu Namboothiri and later trained under Kalamandalam Ramankutty Nair at Kalamandalam with a scholarship from the Union Government. He made his first stage appearance when he was only 19.

Kerala Varma was well known for his *Katthi Vesham* and that of Hanuman was his masterpiece. Connoisseur of Kathakali will always cherish his portrayal of Hanuman from Kalyanasougandhikam, Thoranayuddham and Lavanasuravadham.

He has received several honours and awards such as Recognition of Kalamandalam, Kalamandalam Krishnan Nair

## Five Malayalees among ten rich Indians of Gulf countries

In a survey conducted by Arabian Business Dot Com, five Keralites came up on top among ten rich men of Indian origin. Out of the five Malayalees, three are from Thrissur, one from Palakkad and one from Pathanamthitta. M A Yousufali of M K Group tops with ₹ 5,980 crores from Abu Dhabi, while P N C Menon (₹ 5,750 crores) of Shobha Developers from Oman, Ramesh Prabhakar (₹ 4,370 crores) of Revoli group from Dubai, Dr P Mohammedali (₹ 3,335 crores) of Gulfar group and Sunny Varkey (₹ 2,990 crores) are the five rich Malayalees.

Mickey Jagtiani with ₹ 12,190 crores, is the CEO of Landmark group and is the richest Indian businessman. Surinder Sarna, Dr B R Shetty, Sunil John and Vidya Chhabria are the other Indians.

## SOCIAL ACTIVIST Mrs. KUTTY DEAD

Mrs. Karthy C Kutty, the lone surviving founder-member of the Keraleeya Mahila Samaj, passed away on August 22. She was 98.

Resident of Mumbai since 1933, when she joined her husband, the late Pathiyan C Kutty, Manager of Kemp & Co and the original owner of Venus Pharmaceuticals, Warden Road, after marriage, Mrs. Kutty was well-versed in Malayalam, English and Sanskrit. She held a Teacher's Diploma and was trained in Classical Carnatic music.

A woman of strong views, she showed great concern for people around and could relate to any one from any age group.

She is survived by four daughters- Vimala, Nirmala, Shyamala and Urmila and her daughter-in-law, Rajini. She has two grandsons, Rahul and Mukul Haridas.



# Mumbai Onam celebration

Several Malayali organizations in Mumbai celebrated Onam with Variety Entertainment Programmes of music and dance and traditional Onasadyas before and after August 23<sup>rd</sup>, the day of Thiruvonam. For Mumbai Keralites it was mostly a family Onam festival and a Community Festival, bringing the touch of Kerala in Mumbai. Below are some reports of Samajams and Societies that celebrated Onam in the city.

## Home-cooked Onam Feast Tastes Better: Governor

Maharashtra's Governor, Shri K Sankaranarayanan decried the tendency to buy all Onam dishes from outside, instead of cooking them at home. He was addressing the Onam day celebrations of the Bandra Malayalee Samajam on 29<sup>th</sup> August at the Rangsharada Auditorium, Bandra. He said lifestyle were changing fast, where housewives did not have the time or could not cook their own meals, at home. This was to be regretted, he said.

The Samajam had organized a three-hour variety entertainment programme, presented by Cochin Guinness, a professional stage show troupe of singers, dancers, mimics and acrobats. The programme ended with a full Onam Sadya.

Dinesh Poduval, Secretary of the Samajam welcomed the Governor and felicitated the President. Sabu Chakyath felicitated veteran journalist P. K. Ravindranath.

A memorandum for a bigger premises for the Samajam office was presented to the Governor. Top rankers of the SSC Exams were awarded certificates and mementos.

### Onam at Mira Road

Nair Service Society celebrated Onam on August 15 at St Thomas Church premises with a variety Entertainment programme of Music and Dance and Onam dinner. As it was the eve of India's Independence Day, a group of Children waving the Indian flags in their hands, sang a patriotic song next. The highlight, however, of the evening was the entrance of a member dressed as King Mahabali who made a grand entry to the stage and sat on a gilded decorated throne. A group of boys, performed a spirited dance praising the prosperity during his benevolent reign and the situation today



*Governor of Maharashtra K. Sankaranarayanan being felicitated by General Secretary Dinesh Poduval*



*Kaikottikkali at NSS Mira Road Onam celebrations*

## Hiranandani Onam Celebrations

Hiranandani Keralite Association Powai celebrated its 6th Onam celebrations on August 29 at Mini Punjab Hall. The Chief Guest of the Programme was Mr Lalu Alex, the popular Malayalam film actor. Malayalam film actress Sona Nair also graced the occasion. Asianet Idea Star Singer contestants Rahul, Preethi Warriar, and Shikha gave performances. There was Orchestra by 'Sapthaswara' Prem Kumar and Party. There was a Bharatanatyam Recital by Ms Renu. A Kaikottikali was performed by HKA Ladies Wing choreographed by Kalamandalam Viyashree. The Chief Guest Sri Lalu Alex, in his Speech, appreciated the fact that the younger generation was taking an active participation in these activities. The Chairman of the Association Sri S. R. Pillai welcomed the gathering. The festivities concluded with a grand Onasadya.



Seated from left: Dr. Aprain, S.R. Pillai, Lalu Alex, Prince Vaidyan, A.N. Shaji and Preethi Warriar

## Powai Temple Pookalam Competition

Powai Hari Om Nagar Shree Ayyappa Vishnu Temple conducted Pookalam Competition as part of their Onam celebrations.. First Prize, was sponsored by M/s. Group Engineers, Second Prize by Shri. S R Pillai (M/s Nav Bharat Constructions), Third Prize by Shri. A.N. Shaji (M/s. Metmech, Powai). The Prize winners were awarded Cash Prizes and also special memento by Nair Welfare Society Powai. A special memento by the temple authorities and a cash Prize by Shri. U K Nair (M/s. Rohini Enterprises, Powai) was presented to Shri. K P Lakshmanan who had done flower decoration at the temple during 10 days of Onam celebration.



The orchestra programme.

**.Bhayander East:** Nair Seva Samajam celebrated Onam on August 29 at Talao Road S M Public School premises. Pookalam, Pulikkali, Vallam Kali, Kaikottikkali were presented along with Onam feast.

**Mulund West:** Kerala Samajam celebrated Onam on 29 August at Ajit Kumar Hall (Bhakta Sangham). Onasadya, entertainment programme, Ganamela by Srutilaya were part of the celebration.

**Bombay Yogakshema Sabha** celebrated Onam on August 29 at Model English School, Dombivli. Pookalam, cultural programmes and Onasadya were part of the celebrations.



Actress Sona Nair and Idea Star Singer contestant Rahul Satyanath along with HKA members

## Chembur Fine Arts Society Onam Celebrations

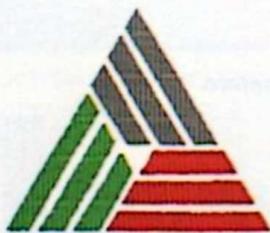
The Chembur Fine Arts Society celebrated their Onam evening on August 29 at the Society Community Hall followed by the traditional Onam Sadya. Mr T. S. Vijayan, the Chairman of Life Insurance was the Chief Guest. Dr R. Chidambaram, Chief Scientific Advisor to the Government of India also graced the occasion. The President of the Society Sri K. Ganesh Kumar welcomed the Chief guest and the others. He spoke about the Society's new project of upgrading their Music School into an Academy of Fine Arts and College of Music and Dance. The Chief Guest Sri T. S. Vijayan, in his speech, mentioned the significance of Onam and said that he was happy that the Kerala culture was being still kept alive by such celebrations. The Chairman of the Society Sri K. S. Neelakantan honoured the Chief guest and his wife Mrs Vijayan and Dr R. Chidambaram and Mrs Chidambaram. There was orchestra by Prem Kumar & Party and a traditional dance choreographed by Ms Jayasri Nair. There was a Miss Kairali Beauty contest. Ms Seethalakshmi won the First prize, Ms Sandhya, and Ms Radhika won the second and thirds prize respectively. Kaikotti kali was performed by the lady members of the Society.



*Dr. R. Chidambaram felicitates T. S. Vijayan. Others in the picture are K. S. Neelakandan and K. Ganesh Kumar.*



*Kaikotti kali performed by students of Adarsh Vidyalaya, Chembur*



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## Dances of Kerala-7

# Kathakali

## Part 4



Prof. Ammanath Vijayashankar

### Preludes to Presentation:

Traditionally, *kathakali* is an all-night affair with many preliminaries and rituals that are meticulously observed before the commencement of main play. They constitute *purva ranga* (anterior stage requirements), according to *Natya Sastra*. In the past, when *kali* used to be in precincts of temples, palaces of royalty, courtyards of aristocracy and in temporary 'stages' in post harvest dry paddy fields the only source of illumination on stage was a lighted *kalivilakku*, an oil-wick, brass lamp of about five feet height with an upper tray (*melthattu*) of 1½' diameter for holding oil and wick. There will be two lighted wicks, one facing spectators and the other, larger one, facing artists. The glow of light from wick reflecting on the face of artist with full make up is sufficient to see and enjoy even the finer aspects of *rasabhinaya*. Presently, with halogen lamps illuminating the stage a small lighted *nilavilakku* is kept in front of the stage at centre as symbol of auspice.

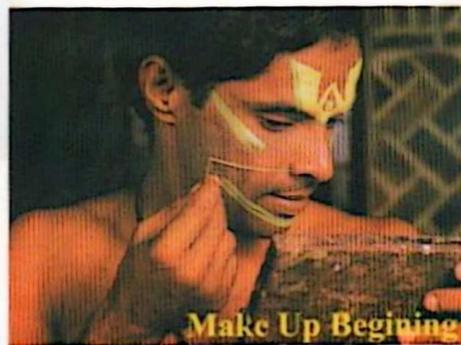
**Kelikottu:** It is the first preliminary performed before sunset around 6.00 p.m., hence also called *sandhya keli*. *Keli* is a percussion ensemble



Kelikottu

comprising *chenda*, *maddalam*, *chengala* and *elathalam* lasting for about half an hour. In the past, it was the mode of announcement to villagers that there will be a *kathakali* show, nearby, tonight. *Keli* is played in stages with the tempo increasing gradually to its crescendo, *irikida*.

**Aniyara** (make up room): After *keli*, the artists take early supper and enter *aniyara*. *Chutti* master is the in-charge of *aniyara*, where several- palm-leaf mats are spread on the floor for the



Make Up Beginning

artists to sit, or to lie down for makeup. In the past, face make up and wearing of costume were all done in the dim light of *nilavilakku*, in *aniyara*. Presently, though illuminated with electric lights a

lighted *nilavilakku* (*Ganapathi vilakku*) is kept in *aniyara* representing the deity. Before make up, the artists offer prayer before *nilavilakku* evoking God for the smooth progress of program. After the ritualistic prayer senior artists (*valia veshakkar*) start makeup using the midrib of the leaflet of coconut palm leaf (*irkkila* of *ola*) as brush and a small hand

mirror. Juniors learn preliminaries of face makeup by watching seniors doing same. They also help preparation of makeup materials and assist *aniyara* attendant in arranging costumes. The face is smeared with a few drops of coconut oil to prevent makeup - paints



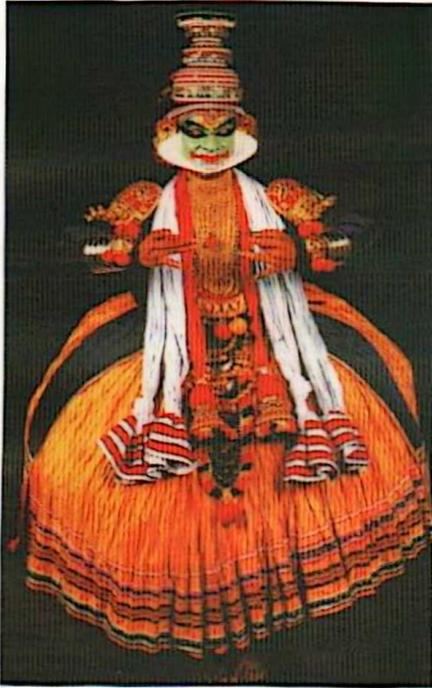
Make in progress

from sticking to the skin, when dried, causing irritation; it also helps washing off the paint after performance. With *irkila*-brush the artist, first makes a *gopi* mark (*namam*) on forehead, from above the junction of eyebrows. More lines are marked on forehead with *manayola* and measured distances are etched from nose to the sides of face where *chutti* must begin, depending on the *vesham*. Then the eyebrows and lower eyelids are painted black. After this initial makeup, the artists lie on the mat in



Chutti Fixing

front of *chutti* master, who fixes *chutti* suited to the *vesham*, along the line demarcated. *Chutti* is to be crafted with great care as it is *chutti* that gives full glow to face makeup rendering *abhinaya* most effective. If *chutti* is not proper *abhinaya* loses its impact. '*Chutti nannāyāl vesham nannāi*', goes the saying. After *chutti* is fixed the artist sits in a secluded place and gives finishing



### Krishna Vesham with full makeup, ornaments and costume

revealing the face and upper part of body and a conch (*sankh*) is sounded simultaneously. In the second part are a few restrained steps and slow graceful movements of body with staging of *mudras*. In the third part tempo increases to medium and dance becomes more vibrant. Finally, in the fourth part tempo increases further, dance becomes vivacious, and then concludes with fast tempo (Kathakali A Practitioners Perspective by Sadanam Balakrishnan). *Purappadu slokams* are special verses at the beginning of *attakatha*. In stories where Sri Krishna or Rama appears in the middle of the story a verse extolling them naturally comes in the text. To suit the occasion, a *purappadu* is presented halfway in the story. This is called *pakuthi purappadu* (half *purappadu*). One reason for the peculiar name is that while ordinary *purappadu* is presented in four parts *pakuthi purappadu* has only two parts.

**Melappadam:** Singing of *Manjutarā*, the first verse of 21<sup>st</sup>



**Purappad - Krishna with Radha**

*ashtakam* from *Sargam* (canto) 11, '*Saananda Govindam*', of *Gita Govindam* is the last ritual before the start of play. A few consider this as lingering vestige of *Ashtapadiattam*. But, there is an anecdote about the singing of *Manjutarā*, which seems tenable. *Kottayathu Tampurān*, after composing '*Kirmeeravadham*' *attakkatha* invited his *guru*, *Govinda Swamikal*, for the maiden performance of the play. *Tampurān*, a noted *attakārān*, himself was playing the lead role of *Dharmaputra*. After *purappādu*, when it was time for *Dharmaputra* to come on stage *Tampurān* was not ready with makeup causing delay, and the accompanists did not know what to do. *Govinda Swamikal* who used to ritualistically recite, daily, verses from *Gita Govindam* in segmental sequence (*parikramam*), and was to sing this particular sequence on that day came on the stage, took up *elathalam* and sung it entrancing the audience. Though initially baffled, the versatile percussionists, prompted by *Swamy*, followed music and played extempore, *kalāsam* at the end of segment of verses (*charanam*). It turned out to be a short but sweet devotional music concert enjoyed by all. Immensely pleased, *Tampurān* decreed, as a mark of regards and respect for *guru*, that '*Manjutarā*' sequence must be sung at the end of *purappādu*. Though there are 8 *charanam* in the *ashtakam* not all are sung. First one, '*Manjutarā kunjatala keli sadana*', is sung in *raag Mohanam*, the rest in different *rāgas* and closed in *Madhyamavati* (*Kathakali*, by G. Krishnapilla). After vocalists conclude the percussionists takes over. A musical treat with only *padam* and *melam*, it is called *melappadam*, where vocalists and percussionists can reveal their virtuosity.

### Choreographic structure and conventions:

Traditionally, from *vilakkuveppu* it takes 2 to 2½ hours to complete all rituals

and preliminaries. They transform ambience by engendering eagerness for drama to begin. Around 10 p.m., when spectators are in a state of heightened expectation the vocalists begin introductory *sloka*m in a *raga* suited to situation, invoking the characters. Then, the curtain is removed and the drama unfolds. There are certain fixed structures and conventions inbred in the performance of *kathakali*. These include entry and exit of characters, special introduction of major characters and their specific placement on stage according to their qualities and status.

### Rangapravesam

**Stage entry:** Most characters enter stage from rear left corner. If it is a couple embracing each other, the entrance is from centre back of the stage. When dramatic entry is called for the character may enter through the



### Purappadu- paccha with Stree vesham

audience. Entry from right side indicates secrecy. Characters like Sri Krishna and Sri Rama, though enter from left are reverentially escorted to right side by other *veshams* on stage and made to sit on a *peetham* (stool). In battle scenes, the movements are patterned in such a way that the victor becomes positioned on the right side, at the end of battle. In *Mahabharata* story, while depicting *chootu kali* (game of dice) *Dharmaputra* and other *Pandava* brothers are initially seated on right. At the end, defeated in *chootu*, they leave original seat and move to left. Divine characters in splendid form (*vishwaroopa darshanam*), when presented, are initially covered from view by a *tirasseela*. When *tirasseela* is removed they are revealed as either standing or sitting on a *peetham*.

**Tiranottam** Curtain appearance: The formal stage-entry of principal characters is highly stylized. The singer, after *rāgālāpana*, sings a song in four parts extolling the qualities of the *vesham*. After each *charanam*, the *vesham* reveals himself, pulling the curtain down and executing a dance of distinct style conforming to the lyrics.



Tiranottam of Kathi

Typically, first the artist slightly lowers *tirasseela* by holding its upper border, displaying the long artificial steel nails and have 'first look' (*tiranottam*) of audience with roving eyes. Then he leaves *tirasseela* and after traditional salutation behind curtain again holds it and lower further to have 'second look', performing swaying movements of dance with the body. In 'third look' the curtain is further lowered and dance with body in full view. Depending on situation it may be a duet with *stree vesham*. The 'fourth look' is full-fledged dance of *purusha vesham*. Details of *tiranottam*, its tempo and mode vary with *vesham*.

For *paccha* (green) *vesham*, symbolizing *sattvic* (pure and self-restrained) characters *tiranokku* is subtle, soft and majestic. *Tiranottam* of *rajasic* (passionate and energetic) and *kathi* (knife) characters is powerful and aggressive. Holding with both hands, along with *uttareeyam*, they vigorously shake and pull *tirasseela* simultaneously jumping with articulated steps, shrieking sounds, indicating boundless energy and restlessness. When in *sringara bhava* (romantic mood), like *Ravana* in *Balivijayam* or *Duryodhana* in *Uttara swayamvaram*, the *vesham* displays different disposition in *tiranokku*. First, his beauty and grandeur, second time amorous mood, third time he lets out a deep bellow suited to romantic mood. Fourth time over, his heroic nature stands revealed. The *tiranokku* is made spectacular with *ālavattam*, *melappu* and blowing of conch, as for Krishna's *tiranottam*, showing off the power and glory of *vesham*. When the scene in the play is valorous rather than romantic, the tempo of *tiranottam* is faster, and *ālavattam* and *melappu* are not used. These types of *kathi* are called *kurum kathi*, meaning 'small knife'. For *netum kathi* (long knife) *vesham* like *Ghatolkhagan*, *Kirmeeran* etc., in whom *roudram* (anger) and *veeram* (valor) are predominant with no *sringaram*, *tiranottam* is not given any supplementary facelift. *Tiranokku* for *tamasic* (haughty and aggressive) *thādi* characters is vigorous. *Chuvanna thādi* (red beard) *vesham* like *Dussāsana* forcefully pulls the curtain backwards

and forwards, shaking it wildly from side to side, as if to tear it into pieces, simultaneously roaring loudly revealing the character's haughtiness and destructiveness. For *karutha thādi* (black beard) like hunter, the actions are same but mellowed and with high pitched "poo poo poo" sound indicating crudeness. *Tiranokku* of *Vella thādi* (white beard) like *Hanumān* are comparable to that of *kathi*, in heroic mood. *Hanumān*, though *rajasic* with *sattva guna*, is included in *thādi* because of his subhuman form. The white color of *thādi* indicates *sattvic* nature. For *kari veshams* (black), representing *tamasic* demons *tiranokku* is similar to that of *chuvanna thādi*, the difference being the shrill high-pitched sound emitted by them.

Trappings of the show: Ingrained in the style of presentation of *Kathakali* are conventions of greetings, enactment of dialogues, elaborations, interpolations, and punctuated dance units, the pattern and tempo of which varies with characters. They provide ample scope for the artists to go beyond mere enactment of lyrics as he has freedom to elaborate *padams* using imagination, through interpolation (*ilakiyāttam*) at the end of each segment of song. Besides, are extended *ilakiāttams* like description (*varnana*) of forest (*kananan*), garden (*udyanam*), sounds (*sabda*), ocean (*samudra*), beauty (*saundaryam*), etc. *Tantetiāttam* (self glorification), and dance sequences like *saree*, *panthadi* (playing of balls), *kummi*, *kekiāttam* (peacock dance) etc., woven into the texture of the play add variety and color to the show. There is a unique method of *abhinaya* called, *pakarnnāttam* where the artist portrays emotions and actions of others, and even the experiences of subhuman species, expressed as recollection. A technique of *abhinaya* mentioned nowhere in *Natya Sastra*, *pakarnnāttam* is a unique contribution of Kerala to stage craft. A full utilization of these avenues of *abhinaya*, within the scope of the story, makes *kathakali* a night-long event, extending into the wee hours of the morning. The *puranic* stories of the play invariably end with the victory of the good over evil. Thus fittingly, with the coming of dawn the drama concludes, with a brief dance, *dhanasi* heralding the imminent new era of peace and happiness.



Nalinmel purappad

..... to be continued

# CHITHRA NAMBIAR

## Spreading wings in Mumbai

-Revathy

**T**alented and multifaceted Chithra Nambiar shifted to Navi Mumbai two years ago, after completing her education in Kerala. Before coming to Mumbai, she had appeared in several tele-series and two Malayalam movies while doing a short stint in teaching.

Chithra's father Appan Pillai is a writer and performed on stage plays. Among his stage plays are *Kalmasham*, *Godse Chirikkunnu* etc for professional troupes besides a couple of novels. TBS has published some of his works as early as thirty years ago. His tele-serial *Mochanam* was telecast on Surya Channel. He also edited a Malayalam fortnightly 'Sona' for some time.

Her mother Savithri and brothers Jeevan and Jeen have been supportive. Chithra started her training in classical music and Bharata Natyam quite early in life and learnt under reputed teachers while she was undergoing her formal schooling at Talasseri. After graduating in English, she joined for post graduation in English from Annamalai University. During her college days, she acted in many plays such as *Othello*, *Merchant of Venice* etc. A keen student of English literature, she is mad about Leo Tolstoy.



Jayabharati and Chithra Nambiar in *Onnaman*

While in Kerala Chithra acted in tele-series of which *Sihree* of Shyam Sunder, Sarada are some. She also acted in a couple of tele-films *Pratijna* (directed by A Anwar for Doordarshan) and *Kaniyorukkam* (directed by V P Ramachandran). She acted serial *Mochanam* for Surya. Its story, screenplay and dialogue were written by her father Appan Pillai. She was heroine in a movie titled *Soudamini* directed by P Gopikumar and also in '*Onnaman*' directed by Thampi Kannamthanam.

On arrival at Mumbai, she joined Sense India Media Research Forum under University of Mumbai for a course in direction and script writing. This year she completed the course successfully. Currently, Chithra teaches English literature at Dr Pillai's Global Academy.

## Your Home



**Krishna Kumar R Nair**  
Consulting Interior Designer

# ILLUMINATING YOUR HOUSE

**L**ighting plays a major role in interiors, as everyone knows, just think of a room which doesn't have any light trickling in, it's really boring and characterless. At the same time imagine the same room with huge windows, with lots and lots of natural light filtering in!! It is more appealing. Proper lighting can make a world of difference for any interiors, adding skilful lighting solutions can make your interiors look better. It can dramatically alter the appearance and transform an ordinary looking interior to an awesome characteristic looking one. Select appropriate light fixtures as per the needs and plug them in at its most basic form, and employ varied lighting levels that work together to high light the unique features of your interiors as per their illumination requirement. Considering the various needs. Mood and function, one should select the lighting options, remember one important thing, the whole idea is to harmonise the ambience. Lighting options can be divided in to various segments such as ambience lighting or general lighting, which is for overall lighting for a particular room. Lighting for reading or writing, or may

be for high highlighting a piece of art placed on the wall which can be called as task lighting, third is wall washers,



which is supposed to be emphasising a particular wall which may be painted in darker shade. Up lighters, concealed lights and mood lighting is the latest addition to the modern era lighting options. Unfortunately most of the interiors here have only the two extreme lightings, one being the harshest and the other one as low as a candle.

Fixtures for all the above mentioned purposes are available in abundance; one should have the skill to select them according to their purpose, and the colour combination used in that room, Plaster of Paris false ceiling plays a major role for the same, it gives us the freedom to use both concealed and exposed fittings as well. Exposed fittings itself is a piece of art on its own. And the wiring will be hidden behind the pop ceiling. The lighting should be evenly distributed when you are using the ambience lighting alone, to make it even one should calculate the intensity of lighting before even selecting the same

Intensity of the light can be measured by a lux meter; certain places need brighter lighting and may be some place need not require same intensity of light

when you are using the task lighting with ambience lighting. For example if a crystal piece which is displayed in a shadow box need a very bright halogen above it, at the same time we may not require same kind of lighting arrangement for a kid to read or write, we require about 300 lux for regular use, and up to 400 lx for a work place where you work for longer hours and the mood lighting has to be restricted below 100lx. How can you measure light intensity? Tube lights and incandescent bulbs are rated in watt; light fitting has to be evenly placed, and total wattage of all the bulbs in a room should equal the total square feet area of that room. In short a 40 watt tube light is good for a 40 square feet room. Yesteryear incandescent bulbs



hours. These fixtures are small in size, and may replace all kind of light fixtures in near feature, since it can cut down the energy consumption drastically. The lighting industry is working towards making them more affordable and variable to suit the consumer's purse and needs.

Wall brackets, picture lamps etc are basic task lights, and gives fantastic aesthetic value when you use it appropriately, with mood lights, while you are entertaining in the living/dining room. Decorative hanging lamp over a dining table can be very romantic when you use it with a dimmer. An up lighter next your living room corner table, shows your class.

Discussion about lighting options cannot be concluded with such a small article, still it's the time for you to put our theories in to practice

are no more used by designers since compact fluorescent lights (cfl) are available in various colours, and these lights are energy saving and can last for a longer life of burning hours than incandescent bulbs, these fixtures are available in the colour tone of natural day light too. Cfl tubes and bulbs are about one and a half time more efficient than incandescent lights, for same light intensity consumes less than half electricity, and produce much less heat than regular incandescent bulbs. The latest invention L.E.D (light emitting diodes) lights for ambience lighting are the most energy saving ones and produce negligible amount of heat .They are available in every colours, sizes and forms, the good quality led light can sustain for not less than one lakh burning



## Business, Finance and Investment

# WILLS, INHERITANCES



Jacob Koshy

Indian Succession Act, 1925 generally governs the law in India relating to Wills & Inheritances. A Will is a legal declaration of the intention of a person with respect to his property that he desires to be disposed off after his death.

The Will takes effect only after the death of the testator who is the author of the Will.

A legally acceptable Will has the following characteristics:

- i) The documents must be legal which means in conformity with the provisions relating to execution and attestation of Will as laid down under the Act and it must be made by a person competent to make it.
- ii) The Will is revocable at any time during the life-time of the testator.
- iii) The declaration should relate to the properties of the testator which he wants to dispose off.
- iv) The declaration as regards the disposal of the properties of the testator must be intended to take effect only after the death of testator.

If a person desires that there should be no disputes over his property after his death, and that a peaceful transfer of property without dispute and complications to his heirs or relatives be effected, then he should surely make a Will.

A person who does not make a Will and dies intestate and in that event the properties will be inherited by the legal heirs in accordance with the laws of inheritance governing such individuals.

A Will also can provide for special privileges to the members of the family of the person who makes the Will.

One need not wait till he becomes old to make a Will. It is perfectly normal to make a Will even if the person is at a very young age.

Commonly used terms in a Will are:

- i. Testator: The person who makes a Will is called the Testator
- ii. Legatee: The person to whom the testator gives the property or benefits in the Will is called legatee or beneficiary.
- iii. Legacy: The benefit which passes under a Will to the Legatee is called Legacy.
- iv. Executor: An Executor is a

person appointed by the testator to give effect to his Will, in other words to administer the Will.

v. Attestation: The act of witnesses placing their signature on the Will is called attestation.

vi. Beneficial Interest: The interest of beneficiary under a Will is called beneficial interest.

vii. Administrator: Where no Executor is appointed under a Will, the Court on intervention of interested parties appoints an administrator to administer the Will.

viii. Probate: A certificate granted by the Court to an entrusted person including an executor or trustee certifying that the Will of the testator is genuine and indeed the last Will left behind by the testator.

ix. Codicils: Amendments made by the testator in his Will during the life time are known as Codicils.

x. Succession Certificate: In the event of the person dying intestate, i.e., with out leaving a Will, a certificate of succession issued by the Court of competent jurisdiction in respect of the properties he left behind.

The Will must be signed with the date clearly written by the testator and marked as the person desires and the Will must be attested by two witnesses, each of whom has seen the testator sign or affix his mark to the Will and each of the witnesses sign the Will in the presence of the testator. However, it is not necessary that both the witnesses are present at the same time.

A joint Will is common amongst husband and wife disposing of their property under one Will jointly made by both.

Who can make a Will: Every person of sound mind not being a minor may dispose of his property by Will.

A Will made under coercion or fraud is void.

A written Will, and not necessarily in any formal format would constitute a Will. The language used in the Will preferably should be simple and free from technical jargon and easily understandable even by a layman. The words or terms used in a Will must be such that the intentions of the testator can be known there from. A Will

can be hand written or typed and no stamp duty is payable on a Will.

A few precautions before one plan to make a Will:

- i. Prepare a list of all assets and properties of the testator after paying off any debts, liabilities on the assets to get a clear overview for distribution of the estate.
- ii. Use clear and unambiguous language while preparing a Will. Do not use any technical jargon etc.
- iii. The language used must be understood by the testator or else translated and read out to him in the presence of a third person preferably a lawyer or attesting witnesses.

### A few words of caution:

The witness and his spouse must not be a beneficiary of the Will. The witnesses selected should be younger in age to the testator. It is advisable that a family doctor of the testator be an attesting witness if the testator is aged, infirm or suffering from physical illness. The attesting witnesses should be of sound mind and integrity.

Registration of Will is not mandatory under the Law. But it is advisable to register for obvious reasons such as safety of Will, non-tampering the contents, secrecy of the Will etc. A Will can be safe kept in a Bank Locker or with the Lawyer or CA who the testator has confidence in.

Executors of Will are entrusted with the duty and conferred with the power to carry out the directions of the testator contained in the Will. While selecting Executors one should consider the following:

Executors should be younger to testator in age and living in the same city as that of the testator. He should be preferably a well wisher to the beneficiaries, honest and a man of integrity. It is advisable to appoint more than one Executor.

It is in the interest of every individual to prepare a Will for obvious advantages. It may be the only opportunity to express your truest will in your WILL.

*Jkoshy2007@gmail.com*

## Beauty Care



# FOR BEAUTIFUL HANDS AND FEET

-Rashma

Our Hands and feet are the most abused parts of our bodies. We think with our heads, but it is our hands that carry out the functions. From the most basic need of feeding ourselves, to the finest expressions of the creative mind in the field of the arts our hands do them. As for our feet without them we would be stationary in the world. We move from place to place with our feet. But for our pair of feet, we would be on level with the ground like the snake or on all fours like several other animals.

But how much do we care for our hands and feet? We generally neglect them as much as we can. Only when they give us pain or become sore or swollen, do we turn our attention to them.

This need not be the case. Perfect grooming requires not just a beautiful face and good hair. Both men and women must make an effort to maintain healthy hands and clean cut nails. Their feet should also be smooth and toe nails properly cut. It requires only a few minutes to include hands and feet care in our daily routine of taking care of ourselves, as part of our toiletries. The result will be beautiful healthy looking soft hands and feet.

## Hand and nail care

The skin on our palms have no sebaceous glands. This is the reason why they become rough and dry easily. Similarly the skin on the back of our hands is very thin and tends to wrinkle faster as we grow old. Our nails are indicators of our general health. It is common for the doctor to examine our nails when we go to him on falling sick. The nails indicate the state of our physical health. Lack of iron

causes brittle or broken nails. Vertical ridges on the nails indicate lack of vitamin deficiency. Poor nail growth or depressed nails is due to lack of zinc and other minerals. Thus the nails help the doctor to evaluate the patient's health.

## Tips for soft hands

Massage your hands daily with a mixture of 1 tbsp lemon juice, 1 tsp sugar



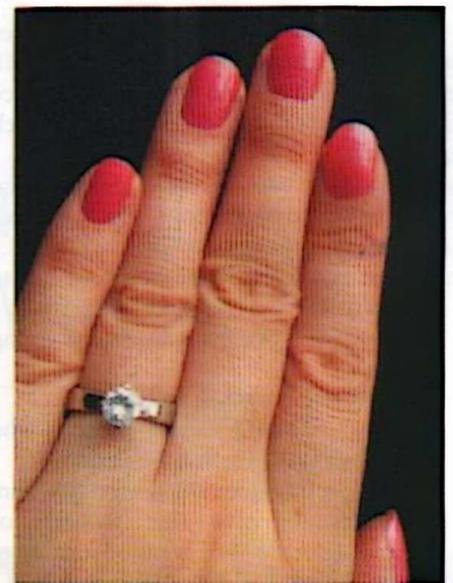
granules, and 1 tbsp til oil for about ten minutes. Wash after half an hour. The sugar granules exfoliate the skin, the lemon juice lightens the skin and the til oil is a good nourishment for the skin. A mixture of 1tbsp olive oil, 2 tsp lemon juice, 2 tsp cucumber juice, and 1 tsp glycerine massaged on the hands is another home remedy for soft hands. Alternately there are rich hand creams available in the market which should be applied daily on the hands.

## For beautiful nails:

A manicure or beautifying the hands and nails is not just a cosmetic exercise. It is a protection for them from the harsh

chemicals they come in contact with daily. A manicure cleans, nourishes and softens the hands and files, shapes and polishes the nails. By following these steps we can do manicure in our houses.

First remove the old nail polish with a polish remover. Then soak the nails in mild soapy solution for some minutes. Dry the nails and apply cuticle cream on and under the nails. Gently remove the dirt from under the nails. Next step is filing the nails with an orange stick emery board. The nails should be filed in one direction. The nails should be cut with a nail cutter and shaped oval or flat with a filer at a medium height and rounded at the sides. A base coat of nail polish and a



second coat on top give the final touch to our hand care routine.

It is important to wear gloves when we use our hands for washing and cleaning as

they come in contact with detergents or chemicals. Also we can wear gloves when we are gardening. Use of rubber gloves with cotton lining inside is a good protection for our hands.

### Foot Care

The human foot is made up of twenty six bones, the heel being the biggest here, and our feet carry the weight of our body. Each foot has 33 joints and hundreds of tendons, muscles and ligaments. A lot of strain is put on our feet when we stand or walk. So we have to take care of our posture when we walk or stand and wear proper fitting shoes or slippers.

Our feet tend to become rough and dry over a period of time. The heels crack and turn yellow. Sometimes the space between the toes become raw and get fungal infections. With a little care and a few minutes of pampering our feet, we can put our best foot forward!

Always remember to wash the legs with soap and dry them well. It is a good idea to soak our feet in soapy solution every other day for ten minutes and rub the cracked heels with a pumice stone. This will

### Home made foot cream

We can prepare a moisturizing foot cream within our homes and apply on our feet:

1tbsp almond oil.  
1tbsp wheat germ oil  
2tbsp olive oil  
1tbsp lemon juice  
¼ tsp cinnamon powder  
1-2 drops eucalyptus oil  
¼ cup milk

*Mix all the above and massage on the legs for 15 to 30 mins. Wash with lukewarm water into which a few drops of a mild shampoo is added.*

*The feet become soft and smooth over a period of time.*

smoothen the rough skin and the cracks on our heels. And above all remove the dirt from between the toe nails. The space between the toes must be dried very well and a little talcum powder sprinkled between them. This will prevent the feet from being damp.

Like the hands the feet must be massaged regularly with a good nourishing cream from the ankles to the toe nails. Cuticle cream should be applied on and by the sides of the toe nails. After removing the dirt from the nails, they must be filed, and cut straight across the tip of the toes. And then two coats of nail polish gives the final look of class.

Like a manicure, it is good to get a pedicure done at least every month. Pedicure involves cleaning, massaging and nourishing of the feet and also filing, cutting and applying nail polish on the toe nails.

With some time and effort, we can literally have beauty at our finger and toe tips.

### REMINISCENCES OF A FILM JOURNALIST

*Continued from page 21*

When I went to interview Saira Banu I was warned that she was a stuck up and conceited girl. She had just married the industry's most eligible bachelor, Dilip Kumar and had returned from Madras where the couple had their first holiday together while Dilip completed the last schedule for *Ram aur Shyam*. So I set out with a lot of misgivings to interview her for a pictorial feature. But lo and behold, she turned out to be a darling and she promised me she would be my friend 'with no strings attached'. A promise she has kept to this day unflinchingly. I had similar opportunities to meet the popular actors of the time informally when we did photo features with them. There were times when Malayalam screen stars came to Bombay and we got them to pose at places like Gateway of India and Haji Ali Darga. We had a wonderful time doing a feature with Madhu at the Gateway and we took a chance taking K P Ummer to Haji Ali for a photo shoot.

Kochachan was always happy to invite stars from Kerala to lunch or dinner at home. It surprised me no end because he kept his distance with the Bombay stars. It pleased my mother no end as she was a keen viewer of Malayalam movies. Celebrated actors Madhu, Adoor Bhasi, Shankaradi, Ummer, Prem Nazir and

Ramu Kariat were guests who tasted my mother's cooking and complimented her while my father regaled them with anecdotes about legends like C P Ramaswamy Iyer, V K Krishna Menon, Pattom Thanu Pillai, Malloor Govinda Pillai etc. Kochachan was happiest when my parents were happy.

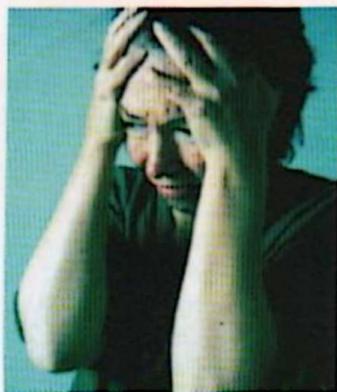
I was sent on assignment to interview

of M G Ramachandran, Sivaji Ganesan, Jayalalitha, Gemini Ganesan, Savitri, P Bhanumati, Saroja Devi, Jamuna, Anjali Devi and her husband Adi Narayana Rao in Madras. That wonderful experience and much more will go into my memoirs which I hope to download from memory after I have done with a couple of books I am giving finishing touches at the moment.



Udayatara Nayar with Dilip Kumar and Saira Banu

## Your Health



# Hysteria



Dr Indira Varier

Hysteria is a disturbed mental condition exhibiting itself in abnormal or excitable behavior. It generally affects women but highly strung nervous men also sometimes become victims of hysteria. People tend to mistake hysteria for epilepsy. But both are different conditions. In epilepsy the patient's body shakes violently in convulsions, his teeth grind, his body, hands and legs go rigid and he becomes unconscious. Foam and froth come from his mouth. In hysteria, the person sometimes is in a semi-conscious trance-like state, his eyeballs disappear beneath the eyelids, and he suffers memory loss for a short period. Foam and froth does not collect near the mouth. However the hysterical patient behaves in a wild uncontrollable manner.

## Causes of Hysteria

Hysteria is primarily a psychological disease that manifests itself in a variety of physical conditions. He or she behaves violently at times. The root cause of hysteria is a lack of mental strength and a low sense of individuality. Their personalities are very weak. A woman with hysterical tendencies may feel she is unwanted and unloved by her family members. She suffers from chronic depression and does not show interest in anything. Medical causes leading to hysteria are a weak constitution, poor nervous health, indigestion, constipation that could lead to hysteria. For women, the onset of menopause, irregular periods problems, excessive stomach pain during periods, lack of conjugal bliss and the sorrow of being childless are other reasons leading to this condition. They may have had a bad childhood, and have come from broken homes where there was a lack of love and happiness in their families.

## Symptoms

Anyone, young or old, can succumb to hysteria. But it mostly affects men and

women when they are at a younger age. As one crosses menopause, there is less tendency to get affected by it.

Hysteria generally affects a particular type of personality. Such people are highly sensitive and emotional. They are not able to form loving relationships with family members or friends. They are loners. A hysterical person screams and shouts at the slightest provocation or sometimes without any reason.

Hysteria also manifests itself in various physical ailments like the following: rapid heartbeats, extreme fatigue, unbalanced gait while walking, shivering, breathlessness, swollen stomachs, loss of appetite, and continuous vomiting. Symptoms of hysteria can also manifest as urinary and gynaecological problems. Irregular periods, vaginal dryness are other symptoms. Sleep-walking is yet another symptom. There are instances when a hysterical person commits dangerous and life-threatening acts with the motive of grabbing the attention and even love of others. But they may not even be aware of doing these acts and are pushed to do them because of their mental condition. The underlying cause of hysteria among women is usually menstrual problems and tensions within the family. Special care must be taken to resolve family problems. It is also important to take medicines for the gynaecological problems.

## Ayurvedic Remedies

Ayurveda prescribes a number of medicines for hysteria. *Asokarishtam*, *Aswagandharishtam*, *Sukumarakhrutam*, *Hinguvachadi choornam*, are some of them. *Ksheerabhala Oil* is also prescribed for applying on the head. *Kalyanakhrutam*, and *Mahakalyankhrutam* are also beneficial.

Another household remedy for not only hysteria but also heart ailments and rheumatism is the common garlic. Two

or three cloves of garlic boiled in a little milk and water and consumed for some time is very good for reducing the symptoms of hysteria. *Vayambu* (Calamus in English,) and pepper ground and mixed in buttermilk can be taken daily on an empty stomach in the early mornings for a number of days and this is a good natural remedy to overcome hysteria.

Relatives and family members must show love and care towards the hysteria patient. They should speak to the affected person kindly and not make them feel isolated. Nutritious food should be served to the patients. Medicines must be given regularly. These changes in our attitude will help in alleviating the intensity of hysteria and the victims can improve their health and live a normal life as far as possible.



Herbal Medicines used for treatment of Hysteria



# MUMBAI NEWS DIGEST

KIM News Bureau

## New Malayalam periodicals

Two new Malayalam periodicals are coming out from Mumbai. While Monsoon Books brings out 'Kaakka', Malavika Publications launched 'Vaakku'. J and K Publications has already released 'Chenda'. Well known Malayalam author Kakkanadan will release 'Kaakka' at Vashi Kerala House on September 12. 'Vaakku' was released on August 28 at Chembur by Governor K Sankaranarayanan who presented to P K Ravindranath the first copy.

## Onam Celebrations

**Keraleeya Samithi Thane Varthak Nagar** on Sept 12 at **Nirmala Niketan Auditorium**.

**Vasai East Kerala Samajam** on 18 and 19 September at **Evershine City**.

**Belapur Nair Service Society** on September 12 at **Kairali Hall**.

**Borivli Ayyappa Art and Cultural Trust** will celebrate Onam on September 10 at **Prabhodhan Thackerey Natya Mandir** from 6 p m onwards.

**Maharashtra Governor K Sankaranarayanan** will be the Chief Guest. Besides cultural programmes, Actor **Suresh Menon** and Star singer **Preethi Varier** will be felicitated. **Andheri West Keraleeya Samajam** will celebrate Onam on September 19 from 9.30 a m onwards at **St Antony's Hall, Yari Road, Versova**.

**Odakkuzhal**, organisation of Marol Keralites, will celebrate Onam on September 19 at **Marol Education Academy** premises from 10 a m onwards. Cultural programme and Onam feast will be highlights of the celebrations. Meritorious students of recent SSC and HSC examinations will be felicitated.



Governor K Sankaranarayanan releases 'Vaakku'. Premkumar, P K Ravindranath, T N Gopakumar, Music Director Sarath and Manoj Malavika are also seen.

## Nair Welfare Society, Mulund

Mulund Nair Welfare Society held its Annual General Meeting. President C R Unni presided over the meeting. When General Secretary M Vijayasankar presented the report on various activities of the Society, Treasurer N M Sukumaran presented the audited statement of annual accounts. P Sivasankaran Nair, M Kumaran Nair, C K K Poduval, K P Jayakumar, Prakash Padikkal, K K Nair, and S K Menon participated in the discussions.

## Chembur Nair Seva Samiti

Nair Seva Samiti elected its new office bearers. Balakrishnan Nair (President), P Unnikrishnan (Vice President), P Sreekumar Pillai (Secretary), C Gopi Nair and C H Gopalakrishnan (Joint Secretaries) and B T Pillai are the new office bearers. The Managing committee members are N

Chandrasekharan, Vijayan Pillai, V V Vijayan, Radhakrishnan Nair, G Ramachandran Pillai, Gopalakrishnan Unnithan, O Velayudha Menon, O M B Nair, R K A Menon and E Gopi Nair.

## Bombay Keraleeya Samajam

Bombay Keraleeya Samajam has elected its new office bearers. Venkaterswaran, Devadas G Nair and K Velunni are the new President, Secretary and Treasurer respectively while M Kunhiraman and Premarajan Nambiar are respectively Vice President and Joint Secretary. C P Haridas (Membership), V A Sunil Kumar (Arts and literary activities), K Padmasundaran (sports) Suresh Babu (Creative activities), r v Venugopal (Education) Vimala Bhaskar (Women's wing) O Ramachandran (Library and reading room) are members in charge of various activities. P E Chandran and Suresh Kumar are members.

## Swetha Warriar bags first prize in folk dance

Kumari Swetha C Warriar, a Dombivli based Keralite girl bagged first prize in Folk Dance (Sub Jr.) at the National Level Competition conducted by Kerala Samajam Durg (Chattisgarh). She achieved a consolation prize in Bharathanatyam too. She is a fifth standard student of Model English School Pandurangwadi Dombivli (E).



Swetha C Warriar

celebrated its Diamond Jubilee on August 15. Dr Abraham Mar Paulose inaugurated the celebrations. The celebration will last one year and various programmes are devised as part of the celebrations, according to Rev Father Mathews A Mathews.

## Filmfare Awards for Malayalam movies

Filmfare declared their awards for Malayalam movies for last year. *Pazhassi Raja* has secured seven awards. *Pazhassi Raja* (Best film), Hariharan (Best Director), Mammooty (Best Actor), Shweta Menon (Best Actress), Padma Priya (Best Supporting Actress), Manoj K Jayan (Best Supporting Actor), O N V Kurup (Best Lyricist) and K S Chitra (Best Female Singer) are the award winners. Vidya Sagar was chosen for the Best Music Composer Award. Mohan Lal is the winner of Jury Award for Best Actor for his various movies. K P A C Lalitha got the Life time Achievement award. Priyadarshan is the Best Director for his Tamil film *Kaanchivaram*.

## Kairali Seva Samiti

Kairali Seva Samiti of Chheda Nagar distributed free note books to around 200 poor students from the four neighbouring schools. The Samiti has formed a special fund to support the poor students, according to President P A Radhakrishnan.

## Lokhandwala Township Malayali Association

The new office bearers of Lokhandwala Township Malayali Association are Suresh Nair (President), Radha Vijayan (Vice President), Sanjeev Nair (General Secretary), K J George (Joint Secretary), P P Sreeram (Treasurer) and T Krishnan (Joint Treasurer). There is a 25 member Executive Council too.

## Diamond Jubilee of Kalyan West Marthoma Parish

Kalyan West Marthoma Parish

SSC and HSC were honoured.

## Vikhroli Malayali Samajam

Vikhroli Malayali Samajam elected new office bearers. K K Ramachandran Pillai (President), C M Sekharan and Ganesh Krishnan (Vice Presidents), K M Kurup (General Secretary), K K Sukumaran and C V Kumar (Joint Secretaries) and 14 members were elected for the ensuing year.

## Kerala Christian Council

Koshy Michael, Sherry John and C J Mathew are elected as President, General Secretary and Treasurer respectively.

## Robbery at Kerala Samajam School

Unidentified robbers escaped with ₹ 22,000 from the office of the principal. The robbers are believed to have entered by climbing over the compound wall and then reached first floor with the help of the drainage pipes. They broke the grill. Important files and other documents were found scattered in the office but valuables trophies received by the school for various causes were not taken away.

The robbery was first noticed by the watchman and he immediately informed the Principal Ramani Vijayan. Though police reached the site soon they could not apprehend the culprits.

## Panvel Keraleeya Cultural Society

Keraleeya Cultural Society celebrated Independence Day. On this occasion, students who secured high marks in

## New Office Bearers

Thane Nair Welfare Association elected new office bearers for the ensuing year. K R Harikumar (President), K Venugopal (Vice President), K Karunakaran Nair (General Secretary), Sreedharan Nair and Girish (Joint Secretaries), V K Muralidharan Nair (Treasurer) and Ravindran Nambiar (Joint Treasurer) re the new office bearers.



K R Harikumar  
(President)



K Karunakaran Nair  
(General Secretary)



V K Muralidharan Nair  
(Treasurer)

## Lok Kalyan Malayali Association's camp

Lok Kalyan Malayali Association conducted a Personality Development Camp in their office premises at Kalyan East Lokdhara Shopping Complex. Prof Parambil Jayakumar inaugurated the camp. Vice President Vijayan M Nair presided. Secretary Sunilraj, Sakthidharan Nair, Bhaskara Menon and Anto Kannampuzha addressed the camp



On the occasion of inauguration of Personality Development Camp of Lok Kalyan Malayalee Association

## Odakkuzhal, Marol

Odakkuzhal in its seventeenth Annual General Meeting elected its new office bearers for year 2010-'11. C N Kutty was re-elected as President. A S Sukumaran, K V Satyanath and K R Raghupalan are respectively elected as Chairman, Secretary and Treasurer. John Mathew (Vice Chairman), K Venugopal and P G Venunath (Joint Secretaries), Damodaran Nair (Joint Treasurer), K Somasundaran Nair, C Pushpangadan, V K Jayaram, T R Nambiar, R Raajkumar and C Ravikumar Nair are the other committee members.

## New Bombay

### Keraleeya Samajam

New Bombay Keraleeya Samajam elected their new office bearers for 2010-'11.

Haridas Nair (President), K T Nair and Sanju Thomas (Vice Presidents), Jayapraksh P D (General Secretary), Mohandas Alappad, C N Radhakrishnan, Leelamma Susil (Joint Secretaries), Jyotish Mayan (Treasurer) and Unnikrishnan (Joint Treasurer) are the new office bearers. M C Thilakan, Kumaran Mavelikkara, K A Kurup, J Joseph, K G Vijayan Nair, Mohandas K K, A N Balasubrahmanyam, Santhosh Kumar, S Kumar, Ravindran Nair, A V Ramdas, Unni Nair, P R Nair, Prakash Katakada, Anil Prakash, Binoy H Nair, Manoharan K, Jayakumar, Jayakumar, Jitish Purushothaman, Mohanasundaran S, Rajagopal T are the members of the Managing Committee. Muralidharan Nair and Devaraja Kurup are the Internal Auditors.

## Office bears of Kalakshetra

Kalakshetra celebrated its silver jubilee

on August 28 at Dombivli Kalakshetram office premises. Following persons were elected as new office bearers for the coming year. Kunnam Vishnu (President), M P Unnikrishnan (Vice President), P M Sasidharan (Secretary), Muralidharan (Joint Secretary), P M Sudhir (Treasurer). Members of the Managing Committee are C Ravindranath, M Ramachandran Pillai, Kalamandalam C Gopalakrishnan, Ventrakkad Krishnan, Aryambilli Sreedharan, K P Vinayan, Ranjish Rajan and Nitish Narayanan.

## Onam celebrations

Harisri Bhajan Samaj celebrated Onam with gaiety. Children from the orphanage participated in cultural programmes and sports. Singer Omanakuttan, Vijay Kumar, Kailas K Nair and Poet K V S Nelluvai distributed Onapudava to the children and inmates of the orphanage while President M SRajendran and Secretary P S Dharmadas distributed prizes.

## Arangettam

Mira Road Malayali Samajam organised the arangettam of the students of its dance classes. K D Chandran inaugurated the event. Mundoor Rajan, Sadasivan Pilla and Radhakrishnan spoke on that occasion. The students who performed were Radhika Radhakrishnan Nair, Reshma Rasamon Kutty, Athira Pilla, Sneha Nandakumar and Vinitha Raju and they received certificates and trophies

## Mumbai Sree

### Narayana Guru Samiti

Discussions on the messages of Sree Narayana Guru are not enough but those messages are guidelines to follow in life, remarked Viswa Sadasivan, the nominated member of Parliament of Singapore. He was addressing the gathering assembled to celebrate the 156<sup>th</sup> Jayanthi of the Guru, under the auspices of Sree Narayana Mandira Samithi at Chembur.

Gurudevan's message is meant for the whole country and as such he has risen to the stature of the Guru of the whole world but these celebrations have now been reduced to the level of a particular community of Kerala, he opined. This tendency is nothing but contempt of the Guru, he asserted.

K P Sasikala Teacher remarked that the universal message of Guru "One caste, one religion and One god for Man" is now confined to only speeches. Religious leaders are now pretending to work for communal harmony but actually work to promote communal hatred.

Managing Director of Medimix and film Producer A V Anoop who made the movie "Yugapurushan" inaugurated the event.

President of the Samithi Dr K K Damodaran presided over the function. Chairman M I Damodaran welcomed the guests and Secretary N S Salimkumar introduced the guests. Vice President K Natarajan proposed the vote of thanks.



# Kerala in Mumbai

**LINKING MUMBAI MALAYALEES**

Email: [keralainmumbai@gmail.com](mailto:keralainmumbai@gmail.com)

Website: [keralaimumbai.com](http://keralaimumbai.com)

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