

# Kerala in Mumbai

Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

Vol.3 No. 02

Price Rs. 70

May 2012

- Antop Hill
- Tribals of Kerala
- Malayalam Lessons

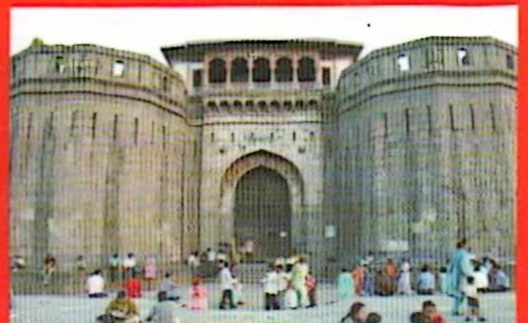
## BANKER with Flair for Arts



Artiste of the Month

Pune Digest

Introduction  
to Pune



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**Owner**  
Vibrant Printing & Publishing Pvt. Ltd

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

**Printing Press**  
Sharprints, 13/679, Sardar Nagar 1,  
Sion-Koliwada, Mumbai-400 022.

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# A COMMON PLATFORM

**M**umbai, like all other metropolises with large Malayalee populations, has no common platform where they can meet, discuss common problems, relax over music and theatre or just enjoy one another's company. This, inspite of the existence of over 100 Malayalee Samajams, besides the religious, community-specific organisations floated by individuals or groups with their own agendas. At most, they meet on specific occasions, to celebrate Vishu or Onam or to felicitate someone.

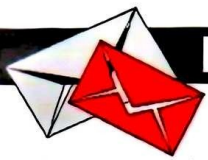
The idea was posed to us recently by a very busy banker, Aneish Kumar, Managing Director of the Bank of New York Mellon. Such a platform should provide a meeting ground for hardworking executives, professionals, even students to meet and enlarge their circle of friends, acquaintances, develop new interests or just exchange views. They should meet regularly, in a relaxed and quiet atmosphere and an ambience that induces camaraderie on a personal level.

They could discuss anything under the sun, indulge in any activity that promotes greater friendship and homogeneity among the fraternity. Most of the existing organisations seem to be breeding grounds for dissesion, disharmony, discord and recrimination, after a time. The reasons for such discord may be trivial, but generally it leads to proliferation of such organisations on a larger scale. Thus, we witness the spectacle of Federations of Malayalee organisations at a city level, State level and Country-level. None of them appear to have a well-defined agenda or programme, but are flush with funds. Some spend lavishly at five-star hotels on dinner and drinks, others spend equally lavishly on organising festivals or music concerts with a large bevy of film stars, singers, musicians, mimics or magicians in tow. For a single show, it is good, but beyond that it provides no common platform where bonds could be created and where people with common interests could strike bargains to hone their interests or skills or even seek help when required for specific purposes.

One finds that the spate of Malayalee organisations we have, do little even to cement relations between their members or the groups they seek to represent or whose welfare they are pledged to promote.

While religion-based organisations flourish, the recent trend has been to launch community specific organisations. And yet, when some unexpected contingencies arise, one finds that these organisations are of little help. They meet on specific occasions, hold a celebration or conduct a festival with funds contributed collectively, and disperse to meet on another such occasion.

Could they be induced to create a common auditorium, Public Hall, a suburban Town Hall where Malayalees could meet with a sense of pride and spend time together? Just that and nothing else.



## Malayalam drama

Revathy's article on the history of Malayalam plays since its inception, from 1866 to 1987, and its influence on the historic, social and political life of Kerala, the works of prominent writers, organisations, directors and actors, in the March-April issues of *Kerala In Mumbai* is an eye opener to many people who are very keen to study its growth and impact. I sincerely compliment the author for her insight and vast sense of history.

The first Malayalam play staged in Kerala was 'Almarattam', translated from Shakespeare's *A Comedy of Errors*, by Kerala Varma Valiya Koil Thampuran. The gradual growth of stage plays and the people associated with them are detailed in the article. The brief life sketches and photographs of the artistes of the bygone era were inspiring and people like this humble self feel very proud.

It will be pertinent to mention certain facts left out by omission or commission. The play '*Aa manushyan njanalla*' of C J Thomas, indeed translated by him from a well known Marathi play written by Acharya Atre, found no mention. Similarly the names of Sreemoolanagaram Vijayan (playwright and director), Xavier Pulpad, P R Chandran, P M Taj, Mohammed Puzhakkara, N Govindan Kutty and many others were also missing. Much acclaimed actor Bharat Murali was earlier a popular stage artiste and he earned name and fame for his role in *Lanka Lakshmi*. The late film actor Rajan P Dev who won state laurels for his role of Kochuvava in *Kaattukuthira* of S L Puram Sadanandan, was also missing from the list. During 2000-'02, this play was presented on six stages in Mumbai. P C Cherian enacted the role of Kochuvava and this humble self was Aana Raman Nair. Further, the late Prof Narendra Prasad and Thilakan were also stage artistes.

In spite of these omissions, the above article throws light on Malayalam stage plays of yore and would help students of stage plays to understand the historic background. Readers will expect more such illuminating articles from Revathy on similar subjects.

April issue of *Kerala In Mumbai* also

covered the birth, growth and decay of Malayalam Stage plays by Shri P K Ravindranath (Raviyettan for most of us). He covered a span of three decades from 1950 while analyzing the subject in his article 'Mumbai Malayala Nataka Vedi'. He mentioned that the first Malayalam play staged in Mumbai was 'Marthanda Varma' in 1940. It was jointly directed by Ullattil Sankaran Kutty and Dr Rama Varma and M K Menon, P Bhaskara Menon, Sankaran Nair, Karunakaran Nair, Ramu, Unni and Aniyam were the major actors. I mention this fact so that we or the future generations should not forget the contributions of past actors.

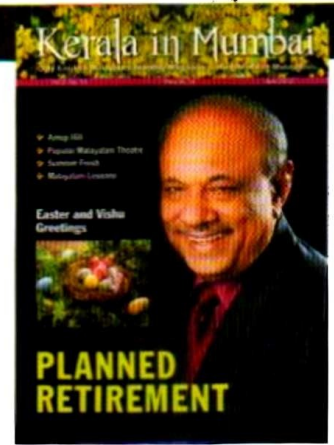
Raviyettan has authoritatively mentioned M N Kurup, who presented many plays for Bombay Keraleeya Samajam and I too had some opportunity to work under him. Raviyettan mentioned about the loss of his notes and other connected records and I compliment him for his hard work even at his age.

I know Raviyettan as a drama critic since 1963 as my first play 'Ente Mannu' (My soil) was presented and within two days his review appeared in *Times of India*. That review acted as an elixir to my stage career. His reviews continuously appeared in the print media till 1975. Another critic was Hariharan Poonjar. Unfortunately, no such reviews appeared in the print media after that.

Since 1980, Malayalam plays nosedived in Mumbai. An elite audience became scarce and the popularity of television also contributed to this debacle. The failure of the organisers of plays to change according to the needs of the viewers might also have contributed to this downfall. Nevertheless, such articles will definitely help revive Malayalam plays in Mumbai.

My audacity to point out certain facts that were inadvertently omitted in his article may be pardoned.

The first drama festival on an all India level was held in Mumbai in 1982, under the leadership of well known writer, playwright and social activist the late Solomon Joseph and actor-director Mavelikara Kumaran, a few people founded '*Vishwakairali*' and a five day festival was organised in Mangeshkar Hall, Vile Parle (E), in 1982. Five plays were selected from the various



entries. One of them was 'Kirateeyam' of Andheri Kairali Kala Centre in which I had a role and another was 'Vande Mataram' from Kannur. I was lucky to have been chosen as the best actor of that festival and our play bagged various other awards also. The late A K Nair was a prominent actor and director. He loved, respected and encouraged drama actors. I had a chance to act along with him in K T Mohammed's '*Katalppalam*' in which drama directors of plays enacted most of the roles. A K Nair had the pivotal role of Kaimal and I was Appu, Kaimal's constant mate. M Chandran Nair, P V Kuriakose, V V Achuthan, Azhakesan, Mary Paul and Vasantha also enacted roles in it.

Besides the above personalities, director and actor Anthappan, Augustine, V V Achuthan, Unni Variyath, Poduval, Babu Vizhinjam, AMI Tirur, Pavithran Kannapuram, P C Cherian et al also registered their presence for many years in Mumbai drama stages. The presence of Kalamandalam Lakshmi, Kasthuri, Vijayakumari, Kausalya Nair, Valsala Menon (she is a well known actor now in Malayalam Cinema and TV serials) and Sarada Balakrishnan is also to be acknowledged.

Raviyettan's attempt to delve into the past of Malayalam drama of Mumbai deserves praise. It will not go in vain.

C K K Poduval,  
Muhund

**Ravindranath writes:**

A K Nair's omission in my piece was an unpardonable oversight on my part. I plead memory lapse.

More letters-page 17

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

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Printed & Published by P V Vijaykumar on behalf of Vibrant Printing & Publishing Pvt. Ltd. & printed at Sharprints, 13/679, Sardar Nagar-1, Sion-Koliwada, Mumbai-400022 & published at B-105, Twin Arcade, Military Road, Marol, Mumbai-400059. Editor: P V Vijaykumar

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Aneish Kumar

# BANKER WITH VARIED INTERESTS

-P K Ravindranath

If one is to make a mark in life, he has to develop multiple talents and hone each one of them to perfection, believes K Aneish Kumar, Managing Director and Country Executive India of Bank of New York Mellon. He is rated among the country's top banking and financial executives. Like his idol, Rabindranath Tagore, Aneish Kumar is, besides his professional qualifications, a painter, poet, photographer, writer, singer, banking specialist and a cricketer



**A**ll this sits lightly on 53-year old Aneish Kumar, perhaps because he is also a fitness freak- with a gym, a treadmill and everything else required to keep him going through an arduous day's work, which keeps him tied to his office from 8.00 in the morning till the day's work is cleared late at night.

Hailing from Azhikode in Kannur district, Aneish Kumar was schooled in Mysore and secured a science degree from University of Mysore. He went on to add two MBA's to his name, one in Finance and Business Administration and another in International Business.

He started his career with Grindlay's Bank as a trainee but later joined Corporation Bank at Mangalore and worked in various Metros and Cities and before he quit the bank, he was with the GM's Secretariat handling credit, product development and as leader of a Core Group.

In 1994, sensing opportunities with NBFCs, he joined Lloyds Finance Ltd, where he functioned as Vice-President, Corporate Finance - which included Lease Credit, and Hire Purchase. He handled these portfolios for all branches in India. In that short period he was able to double the asset base under lease and hire purchase assets by driving operational planning and successful execution.

He developed the industry's first model for customer profitability analysis and score card rating for retail credit, while at Lloyds. He also pioneered the implementation of innovative risk



*Painting by Aneish Kumar*

mitigating strategies for better asset quality and revenue collection. Aneish is known as an innovative and results driven leader focused on exceptional results in a highly competitive environment.

All this brought him monetary rewards and recognition along with representation in various industry associations, and liaised on financial and technical issues with Reserve Bank of India, Ministry of Finance and Central Board of Direct Taxes.

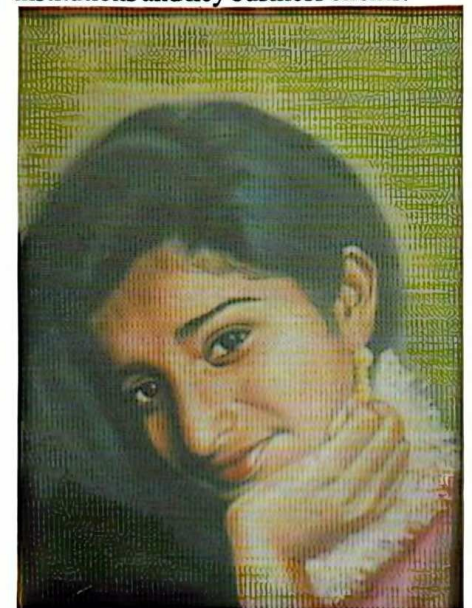
It brought him an opportunity to study

“Advanced Operating Lease models and Securitization” in the U.S. He secured a certification in Leasing from Summer School, Utah.

It also took him another step ahead as Deputy Representative of The Bank of New York. From 1999 he has been functioning as Country Manager and Managing Director of the Bank. Amongst the banking fraternity, he is known as an experienced planner, leader and a specialist at capturing business opportunities and an expert in delivering positioning company for the next level of growth, cool under pressure and dedicated to deliver promised objectives.

## **ACHIEVEMENTS**

Aneish Kumar has built up excellent interpersonal relations with banks, institutions and key business clients.



*Some more paintings by Aneish Kumar*



**Anusri with her husband Rithin Rajagopal**

All this brought him into the sought-after speaker's circuit at various bank's Staff Training Colleges, Various Management Institutes, National Institute of Bank Management and also at International financial events and seminars like BAFT Asia, Euromoney and Marcus Evans seminar, GTNews and such others. He has written articles in international magazines like Asia Money, The Asset, GT news, Trade Finance, Payments News, on varied subjects which also include, Trends in payments, Cross border remittances, Changing landscape of Payments, Indo-China collaboration, Impact of Basel III on Trade finance etc.

Aneish Kumar points out that in the current economic downturn, it is the Asian countries that export to America and Europe that have been most affected. The countries best equipped to weather the crisis are those with large surpluses and those that can spur domestic consumption. So our path is clear.

On the economy, he states, "with traditional giants of the world economy underperforming, the emerging market economies like India and China will be taking the lead in calming the uncertain economic climate. However, there are a multitude of problems surfacing within the Indian economy such as rampant inflation - leading to a fall in growth and the widely criticised policy paralysis but despite these the Indian growth story will be still intact if the economy is strong enough to weather the gloomy global scenario."

On remittances : " with \$56 billion in foreign remittances, India is the largest recipient in Asia, followed by China with \$44 billion. All through the financial crisis, remittance flows have remained

resilient, even though remittances from the US have declined slightly in size, the numbers are still intact. But remittances from the Middle East continue to increase".

He feels, "the emergence and merging of the two Asian giants China and India is inevitable since each country complements the other's strengths. It is good that the two countries have agreed to co-operate in many disciplines particularly in education, science, technology, healthcare, dairy development, tourism, youth exchange and sports."

## HUMAN ASPECT

Once the global economy begins to recover, Aneish Kumar is confident, India's turn - around would be sharp and swift.

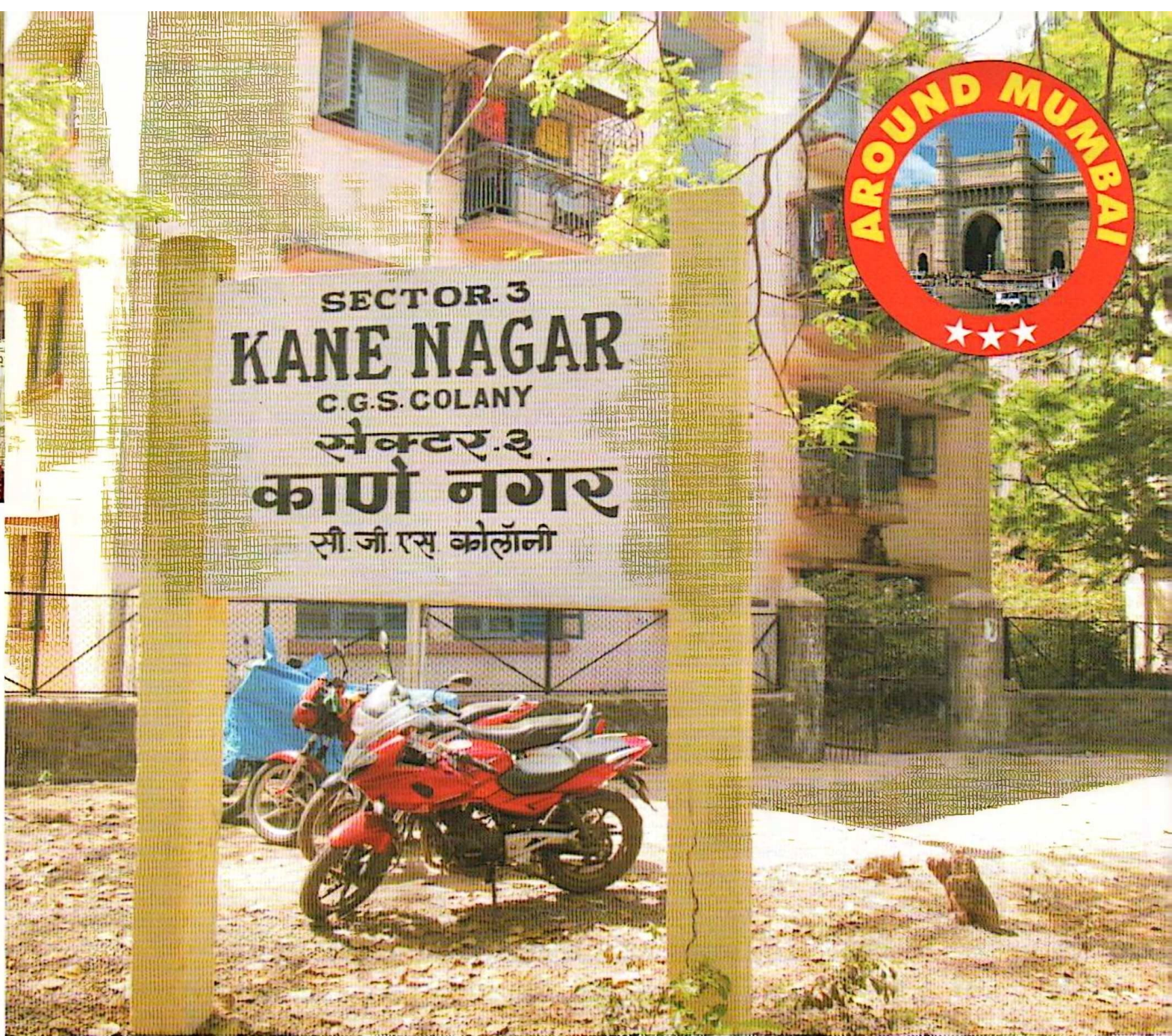
All the high falutin economic, financial and banking jargon apart, Aneish Kumar is a down-to-earth pragmatist. He laments the fact that Malayalees in Mumbai have no common platform to help social causes and, if nothing else, for social good. There should be a common platform for like-minded Malayalees to meet, relax, discuss common issues or even enjoy an evening of good music, theatre, cinema or a humour session. He had felt this need acutely, when earlier he had organised a Friday 20 Club. Malayalees are, by nature, a hardworking lot, and they need an occasion to unwind. Bonding of influential Malayalees should bring about such a platform.

Aneish Kumar is married to Sheethal, who also hails from Azhikode. Their daughter, Anusri Aneish holds a BE degree in Electronics and Telecommunication. She is currently in Sydney with her husband Rithin Rajagopal, who is a project Engineer with Yokogawa. Their second daughter, Anjusri Aneish is studying Engineering at Rajiv Gandhi College of Engineering in Mumbai with Information Technology as major.

Aneish Kumar finds time to paint. He enjoys painting in oil, acrylic, charcoal and water colour. Though landscapes are his favourites, he has also recreated a number of the masters: Matisse, Rembrandt, Rafel, Vermier etc. He writes poetry which he claims, of late has been pushed to the sidelines because of his busy travel schedule. His photographs have a markedly professional touch. In his younger days he was an avid cricketer and has represented Mysore University in 1978- 79.



**Daughters Anjusri and Anusri with their parents Sheethal and Aneish Kumar**



# THE MALAYALEE PRESENCE IN ANTOP HILL

(Part II)



Lakshmi Venkatachalam

Antop Hill is easily reached from both central and western suburbs and that could be the reason why the early Malayalees who came to Mumbai in search of jobs, opted for this place. Most Central Government offices were in the Fort area and buses were available from Antop Hill to commute to offices. Matunga, the South Indian hub, as well as Dadar, are close by.

Being close to Koliwada station (now GTBN) and King's Circle in the Harbour line and near Sion and Dadar in the Western Line, Antop Hill is easily accessible to all suburbs of Mumbai. Bus facility is excellent to travel to all parts of Mumbai. The Central Government Staff Quarters lie to the north and to the south is the Mumbai Port Trust Colony. In the southern side there is the famous Bharkat Ali Dargah. Earlier, the Indian Oil Depot, situated in the central part of the Hill, used to dole out kerosene to traders who lined up every morning with their bullock carts which carried kerosene to different parts of Mumbai. Lines of bullock carts was a familiar sight at that time. The Indian Oil Depot has since shut down. There are Chinese, Bahai', Sunni Muslims, Brahma Samaj and European cemeteries in the area around the erstwhile Indian Oil Depot. Indian Humes Pipe owned by Walchand Industries has been now converted into a posh residential complex Dosti Acres. Adjacent to Dosti Acres lie the twin towers of the Lloyd Estate and the Vidyalandkar Institute of Technology run by the Vidyalandkar Group.



**CGS Colony, Antop Hill**

Another landmark of Antop Hill is the Warehousing Complex, spread over 17 acres and having more than 700 service industrial galas. There are several slums in Antop Hill where people of all communities live side by side. Earlier there were several dumping grounds in and around Kalpak Estate and CGS Quarters which have since been converted into gardens

through the initiatives of the residents living in the vicinities. Malayalees are concentrated more in CGS quarters and Kalpak Estate. They are socially active, being members of Ayyappa Mission, Muthappa Seva Samithi and SNMS and SNDP. Many of them are also active members of Bombay Keraleeya Samajam and Kendriya Kerala Sanghatana.

## Muthuppan Seva Samithi

Antop Hill Muthappan Seva Samithi is a non-profit organization. In January it celebrates *vellatta mahotsav* with *Malayirakkal Karmam* followed by *Vellattam* and *Oottu Prasadam* like the other Muthappan Seva Samithis of Mumbai.

RV Venugopalan is the President, KN Moni is the Secretary and Biju Kumar is the Treasurer of the Samithi. Muthappan and Thiruvappan, considered to be manifestations of Lord Shiva and Lord Vishnu are worshipped in North Kerala as benevolent protectors of the common man who speak to their devotees through a human medium.

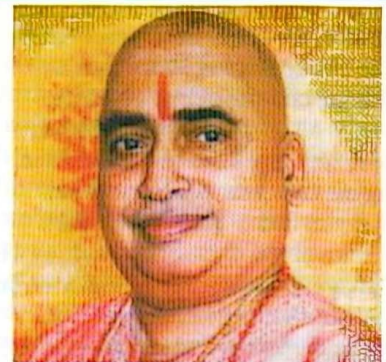


**Muthappan Vellattam**

## Chandra-Lekha Bharatanatyam Kala Kendram

Chandra-Lekha Bharatanatyam Kala Kendram recently renamed Gandharva Kala Kendram was established in 1978 and conducts classes in Bharatanatyam and Mohiniattam under the guidance of PRC Nair. The students have performed on stage and given TV performance.

Guru PRC Nair was conferred Nriya Shivali award by Shivali Cultural Society. He has choreographed several dance ballets, *varnams* and *padams*. He also gives spiritual discourses on religious occasions. Prajesh C Nair, his son, is the Joint Director of Chandra-Lekha Kala Kendram and helps his father in the activities of the Institution. He is an exponent of kathakali, Bharatanatyam and plays the mridangam.



**PRC Nair**

# SNMS ANTOP HILL UNIT

The Sree Narayana Mandira Samithi (SNMS) Unit in Antop Hill covers the area from Sion-Koliwada to Fort, Colaba.

A Unit Secretary and six Council members run it. Formed in 1965, the Unit conducts *Chathayam pooja* every month at Dadar. *Kudumba Poojas* are held at the homes of members. The Unit conducts Malayalam classes every Sunday for about 50 children. The Ladies and Youth wing meet every month.

The Samiti purchased its first Office/property at this Unit (Dadar Office) and started Guru pooja. The Samiti also runs an Ayurvedic Dispensary. The Balavedi of this Unit here is one of the best ones of the Samiti. *Kudumbaprarthana* in this Unit was started under the guidance of Sharadananda Swamy (present Trustee of Sivagiri Mutt, Varkala) and it has now completed 97 *Kudumbaprarthana*. It proposes to conduct its 100<sup>th</sup> *Kudumbaprarthana* in July 2012.



*Malayalam class in progress*

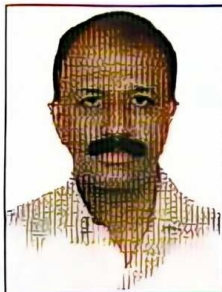
PK Venu is the Zonal Secretary, M Biju Kumar is the Secretary, PN Pushpan, M Shivadas, Vijayamma Thamarakshan,

Anil Kumar K, TB Radhakrishnan, and NB Vidyanandan are Council Members.

## Personalities

### Reji Philip

Reji Philip is proprietor of Cosmos Agencies, travel agents for domestic, international travel, air tickets, passport, visas and tours.



Hailing from Ranni in Pathanamthitta, Reji came to Mumbai in 1986 after graduation, worked in private companies for a few years before starting his own travel agency Cosmos Travels, an IATA approved travel Company. With a staff of over 30, his company handles international / domestic ticketing, visas, travel insurance, car hires, hotel reservation, FIT & Group Packages, foreign exchange, and passports. His wife, Annie, is also from Pathanamthitta district and they have two sons, Alen, doing his first year BMS and Abel studying in Std X both in Mumbai. Reji is involved in church activities. He is Managing Committee Member of the Dadar Marthoma Church. He is also active in the social and cultural fields and regularly co-ordinates with different

organizations to help the poor and the needy.

### Pushpan and Leela Pushpan

N Pushpan hails from Adoor, Kerala. After completing his education at Adoor, he came in search of employment to Mumbai in 1968. He worked with an Engineering firm and in 1980 started his own business in the name of M/s. Premier Tools Trading Co., engaged in the supply of Engineering goods and factory consumables to industries in India and abroad, and has earned great reputation in this field.

His parents, the late K Narayanan and the late Karthiyani, belong to Adoor. Pushpan has one elder brother and two younger brothers (the youngest expired in 2010).

He married Leela in 1975 and they have a daughter Anju Biju and a son Anish. Anju has done MBA in pharmaceutical management from SIES Nerul and Anish has done MBA in IT from IIIT Pune, and has joined his father's business as one of the Directors. Pushpan is associated with EISMA (Nagdevi), SNMS Chembur, Mumbai Keraleeya Samajam, Sion Koliwada Ayyappa Mission and Ayyappa Mission Antop hill.

Pushpan's wife Leela is Patron of SNMS Chembur and is actively involved in various activities of the Samithi. She is also Life member at Mumbai Keraleeya Samajam and Life Member of Shanmukhananda Sabha.



*Pushpan and Leela Pushpan*

*Continued on page 17*



# The Yakshi (Alluring Witch) and Divine Grace

How much Chottanikkara Devi cares for Her devotees is explicit in an incident that took place long after the visit of Vilwamangalam Swami to the temple. Certain palm-leaf inscriptions are said to exist in the family library of Pallippuram Namboodiri in support of this.



G H Ananthanarayanan

**T**hottara is a place about 13 kms to the south of Chottanikkara, which had an *illam* Akkarakkandarappalli. It had a distinguished lineage. Scholarly, young and personable, Guptan Namboodiri became the head of that *illam*. He was a great lover of Kathakali. He was also known for his romantic proclivities and would miss no opportunity for a dalliance.

Once he went for a Kathakali performance in the Thrippunithura palace, quite a good distance away. He set out after the night pooja and supper. It was a starry night. The moon and the stars had commingled to illumine the earth. A gentle breeze wafted the fragrance of the flowers that bloomed in wild profusion. The air was intoxicating, the setting pregnant with possibilities of romance and adventure. It was a setting quite after Guptan's heart.

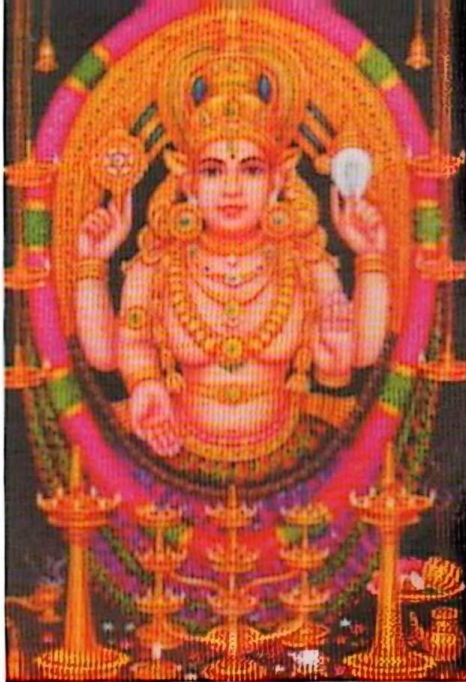
Guptan had gone 8 or 9 kms when he heard the jingle of bangles. His curiosity was aroused. He looked around. He saw a vision a young lady beautiful beyond description, smiling at him coquettishly. Guptan stood rooted to the spot for a moment and then slowly advanced to her and asked in a tremulous voice, "Who are you? What is it that has brought you to this spot at such an hour when even men move out in trepidation?" She coyly replied, "Variyathu Kalyani". Guptan's heart leapt up. He could not believe his ears. Variyathu Kalyani! The girl of his dreams,

his heart-throb, who had spurned every advance of his, who had rebuffed every overture of his and now come to him at an hour and in a place beyond his wildest imagination! He conjured up visions of his being in eternal marital bliss. He weakly asked her whether she was going to see the Kathakali in Thrippunithura to which her reply was, yes. Guptan's heart fluttered. He suggested to her that in that case the two might walk together. She said that she would not like to come in the way of great men who might like to have the company of ladies who are much more beautiful and in much higher stations in life. The taunt went home. Guptan assured her that nothing was farther from the truth. He had always yearned for her, pined for her and it was a heaven-sent opportunity for them to be together. He explained to her that he was like a gooseberry fruit, which at the first bite might taste sour but would then turn sweet. She then signaled assent to his passionate pleas by biting her nails and drawing an arc with the toe of her leg. The two then began to walk together, engaged in animated conversation.

They reached the gate of Kosappilly Mana (the house of Kosappilly Namboodiri, a great scholar and Guru of Guptan) near Kanayannur palace. Guptan was taking lessons from him in *thantra*. He told Kalyani to wait for a while. He would return a holy *grantha* that he had taken from Kosappilly and be

back in a trice. Kalyani told him, no, not at that hour, for Kosappilly is an irascible person. Moreover, they were in a lonely spot haunted by robbers roaming in search of loot. There was a touch of asperity in her voice when she said that. But Guptan said that having gone so far he would like to return the *grantha* that night itself with an unexpected and sudden determination.

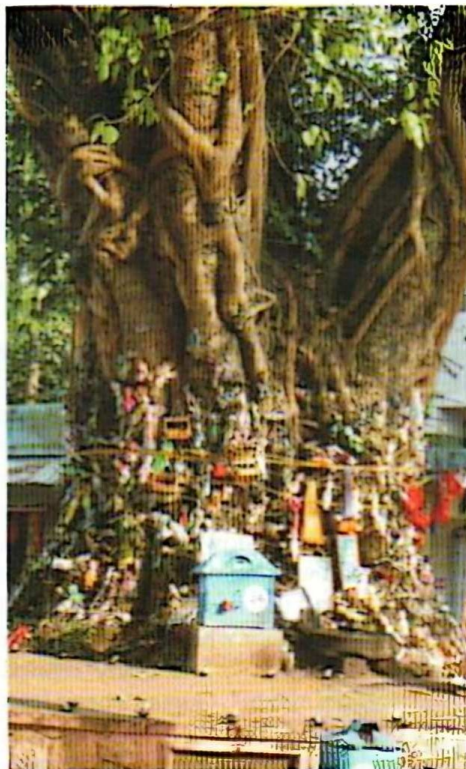
Kosappilly was pacing up and down in the courtyard, chanting mantras and slokas as was his custom after supper. It was then that he faintly heard the conversation between Guptan and Kalyani. When he looked towards the gate, he saw Guptan going towards him in rapid strides, carrying the *grantha* in his hand. Kosappilly asked him why he had come at such an hour and whose was the voice that he had heard near the gate. Guptan tried to prevaricate afraid to tell the truth but equally afraid to tell a lie. At last, falling at the feet of Kosappilly, his Guru, Guptan told him that it was a young lady who had joined him on the way. Knowing well the romantic proclivities of Guptan, Kosappilly suspected that Guptan was not telling the truth. He smelt a rat. He asked Guptan in a firm tone who the person was. Trembling with fear, Guptan told him that it was Variyathu Kalyani. Kosappilly knew very well that Kalyani was a girl of very good upbringing and character and would not fall for the blandishments of a person like Guptan and that too accompanying him in the dead of night to see Kathakali at such a distant place. He sensed that someone was trying to entice and entrap Guptan, taking advantage of his weakness. He took a good look in the direction of the gate and what he saw confirmed his worst fears. The hideous and monstrous face that he saw astounded him. There was no longer any doubt in his mind as to the identity of the person. He took the second cloth on his shoulder and wiped his face. He told Guptan to go near him. Guptan tried to wriggle out and go to Kalyani as quickly as possible. Kosappilly then commanded him to take a good look at his Kalyani from where he stood, touching his shoulder. Guptan did as he was bidden. It was then that he realised that the person who had enticed him was none other than the *Yakshi*, who sucked the blood of her victims and threw them out like sucked oranges-dead. He staggered back in horror. He felt giddy. He clung to his Guru. Kosappilly consoled him and told him not to lose courage. He advised him to send up all his prayers to the almighty Goddess and all would be well. He told him that it was the *grantha* that he



*Chottanikkara Bhagavathy*

was carrying that had saved him and the *Yakshi's* plan was to relieve him of that. He then gave him the second cloth on his shoulder after infusing spiritual power into it with *mantras* and advised him to run to Chottanikkara as fast as he can, not for a moment leaving the towel he had given. As soon as he reached Chottanikkara but before entering the temple precincts, he should discard the towel.

Chanting aloud "Amme Narayana, Devi Narayana," Guptan ran as fast as his heels would take him, the *Yakshi* following hot on his heels, fearing that she might lose her prey. While Guptan ran for dear life, the *Yakshi* ran for dear food. They kept running for a few hours. At last, when the



*The sacred Almaram in the temple complex*

dim outlines of Chottanikkara became visible to Guptan, he accelerated his pace and began to cry aloud, "Mother! Protect me from the *Yakshi*." The moment Guptan touched the footsteps of the temple with one foot, he threw back the towel. The *Yakshi* lost no time in catching hold of his other leg and began dragging it towards her. Guptan fell flat on his chest, the *Yakshi* then began to drag his feet with redoubled vigour. Having lost almost all his physical strength and the pride and passion which had bedevilled his character extinguished, Guptan began to wail aloud. "Amme! Save me, protect me, your humble servant." The sanctum door opened suddenly. The Devi assuming the form of Bhadrakali, jumped out of the sanctum with her trident in hand, bristling with anger that someone has dared to harm her devotee. She felled the *Yakshi* with one sharp blow. Such was the impact of the *Yakshi's* fall that it looked as though a mighty oak had fallen. The Devi then thrust her trident into the *Yakshi's* body. In the river of blood that flowed, the Devi began her Tandava dance. (Cosmic dance or dance of destruction that Shiva in the form of Nataraja - Lord of the Dance performs.) It was Adi Parashakti revealing her awesome might and power. Life had already ebbed out of the *Yakshi*. Guptan was purged of all the base passions that had marred his otherwise glorious and meritorious career. Pleased with his devotion, the Devi blessed him and left for her bath in the tank lying to the south of the temple. She then assumed her *satvic* form. It was at this time that the priest Aynikkad entered the temple. Seeing the blood marks, he was horrified. The Devi told him not to worry. She advised him to change the robes and perform one more *abhishekam*. This is believed to be the origin of the second *abhishekam* performed in the morning. The water of this tank still bears a reddish tinge.

It is widely believed that this incident actually took place some 200 years ago. There is, however, another version with a slight variation. According to this, the Namboodiri was going to Triprayar for the Pooram festival when he met a beautiful damsel walking alone in the night. At the temple, it was Kalloor Namboodiri, a great magician who met him and cautioned him that he was in the company of a fiendish girl. He advised him to run to Chottanikkara to seek the protection of the Devi. He gave him pebbles to be thrown behind his back till he reached the temple. The rest of the story is the same.



**Kerala Varma  
Valiya Koil Thampurān**

**The Emperor of  
Malayalam Literature**

-Satyanath

അപ്പാണിത്യവിശേഷമാ വിനയ, മാ-  
ഗ്ഗാഭീര്യ, മലൈര്യമാ-  
ത്തുപ്പാദാശ്രിതവത്സലതപമികവാ,-  
ലോകോപകാരവ്രതം,  
അപ്പാരായണയോഗ്യസൽക്കവന,മ-  
ദ്രാക്ഷിണ്യ, മസ്സേഹൃദം  
പർപ്പായീശ! ഭവൽഗുണങ്ങളിൽ മറ-  
ന്നേയ്ക്കാവതെന്തെന്തുവാൻ!  
(വള്ളത്തോൾ)

*The above quatrain by Mahākavi Vallathol Narāyana Menon about Kerala Varma Valiya Koil (also written as Koyi) Thampurān is appropriate. He is known as Kerala Kalidāsan as well as Kavi Sarvabhūman (Emperor among poets).*

Kerala Varma Valiya Koil Thampurān, also known as Kerala Varma, was a Malayalam poet and translator with equal facility in writing in English and Sanskrit. He was part of the royal family of erstwhile Parappanād (Chaliyam) in Malabar. The erstwhile Parappanād was a small kingdom. During invasion of Tipu Sultan, members of this royal family sought refuge in Travancore in 1790 and Sri Kārthika Thirunāl Rāmavarma, the then Mahārāja of Travancore, settled them at Neerāzhi Palace at Changanassery. Rājarāja Varma, a member of this family married Lakshmi Rāni of Travancore Palace. After the death of Lakshmi Rāni, a palace was constructed at Changanassery in her memory in 1812, which came to be known as 'Lakshmiपुरam Palace'. The famous musician and King Swāthi Thirunāl was the son of Lakshmi Rāni and Rājarāja Varma.



*Lakshmiपुरam Palace*

The royal family of Travancore is matrilineal in tradition. The male members of the royal family can marry from any royal family or non-royal families but their children cannot lay claim to the throne. Female members can marry from other selected royal families or some other royal family whose male members are known as Koil Thampurāns.

**Brief life sketch**

Kerala Varma Valiya Koil Thampurān was born in 1845 (on 10th Kumbham 1020, Pooyam star) at Lakshmiपुरam Palace to Pooram Nāl Devi Amba Thampurātti, niece of Rājarāja Varma, and Cheriyoor Mullapally Nārayanan Namboothiri of Perinchelloor Gramam (Taliparamba) in Kannur district.

Kerala Varma had his early education at Lakshmiपुरam Palace and by the age of ten he completed the study of *Sidharoopam*, *Amarakosham*, *Sreerāmodandam*, *Raghuvamsam*, etc. Then his uncle took him to Thiruvananthapuram for higher education. Within a period of four years he could master Sanskrit literature such as *Kirāthārjuneeyam*, *Māgham*, *Naishadham*, *Sidhāntha kaumudi*, *Kavalayanandam*, various dramas, famous *Champu* works, etc. Later his family moved to Haripad and settled at the Ananthapuram Palace.

Travancore Royal Family follows the matrilineal tradition and this entails them to have daughters as only their children could ascend the throne. During this period, the royal family was facing a crisis of not having any female children. Therefore it was decided to adopt two girls, daughters of Bharani *Thirunāl Amma Thampurān of Mavelikkara*. On December 27, 1857 *Bharani Thirunāl Lakshmi Bāyi* and *Bharani Thirunāl Parvathy Bāyi* were adopted. At the young age of 8, Lakshmi Bāyi was installed as Rani of Travancore.

The sisters were taught everything that was needed to be known to the Royalty. In 1859, she was married to Kerala Varma.

His marriage to the Senior Rani thus brought him close to the Travancore Royal Family. This encouraged him to make use of the facilities available there. He got trained in horse riding, various sports and games, use of weapons including guns. He became an expert in shooting and very often went hunting. He initiated a cricket club at Thiruvananthapuram.

As the elder member (Valiya Thampurān) of Āttingal, Lakshmi Bāyi was to look



*Kerala Varma Valiya Koil Thampuram and wife Lakshmi Bai on their wedding day and later in their life*

after the administration. Kerala Varma helped her in tightening the administration. He served also as a member of the legislature for three years.

Kerala Varma was an expert in identifying gems and jewels. With the help of sculptors, he made a large sized globe on which the continents and seas were clearly marked. Though he was not an expert in music, he learnt to play the fiddle, sarangi, veena, etc. His interest in Kathakali made him write Kathakali songs in Malayalam, Kannada, Telugu and Tamil.

The couple was very happy in all respects. She was a talented musician. She started learning English at the first opportunity and was very popular with her subjects. She was a perfect role model and a charming queen.

There was one thing that bothered them: they remained childless and that status had dynastic implications. That her sister Parvathi Bāyi had several sons did not help.

Maharaja Āyiliam Thirunāl had set up a Text Book Committee in 1866 for arranging the publication of text-books for schools and general reading material for the masses. In 1868, Kerala Varma Valiya Koil Thampurān was appointed its chairman. Under the auspices of the Book Committee, consciously planned literature for the young was emerging through various categories.

Āyiliam Thirunāl was alienated from his junior Vishākham Thirunāl who was very close to Kerala Varma. The Maharaja felt that by embarrassing Kerala Varma, he could punish his brother. Kerala Varma was ordered to move to Poojapura Palace and could see his wife only on Fridays. Nevertheless, he used to visit her whenever he wanted.

During this period, an anonymous letter supposedly authored by Kerala Varma reached Dewan Seshayya Shāstri warning him of the Maharaja's intention to do away with him. Earlier, the Maharaja's palace on the beach was set on fire one night by suspected partisans of Vishākham Thirunāl and Kerala Varma. The Maharaja then decided to arrest Kerala Varma for treason and keep him in prison. The town magistrate Trivikraman Thampi, a close friend of Kerala Varma, reached Saraswati Vilasam Palace, the abode of Rani with a large contingent of police but the Rani ordered him out. She wrote to the Maharaja seeking pardon for her husband and it was promptly rejected.



*Lakshmi Bai*

Kerala Varma was handcuffed despite protestations of the Rani and was taken out. Rani ran after the vehicle and fell down unconscious. Kerala Varma was taken to Alleppey and imprisoned in the palace there. The Maharaja wanted to take away the purse that Kerala Varma enjoyed as consort of the Rani and asked her to divorce him. She flatly refused. To force her hand, the Maharaja took away the Sreepadam estate which she was managing. To overcome the hardship, she borrowed from loyal friends and associates of her consort and managed her affairs. The

Maharaja threatened her in retaliation that he would annul her adoption but the worldlywise and educated Rani knew that it was difficult to annul the adoption. She found solace from her sister and a benevolent Vishākham Thirunāl. Due to the sustained efforts of his relations, Kerala Varma was allowed to move to Harippad Palace in 1877 and was confined there. The years passed and the Rani stoically maintained her stand knowing that one day she would be united with her husband.

His experience of loneliness at Harippad Palace made Kerala Varma write the famous '*Mayoorā Sandesam*'. It was a letter in the form of a poem sent to his wife, who was away at Thiruvananthapuram, through a peacock (*Mayooram*).

This work became very popular. In 1880, Āyiliam Thirunāl died and Vishākham Thirunāl ascended the throne. His first act as the Maharaja was to order the release of Kerala Varma and Kerala Varma's sufferings of five years ended and he returned to Trivandrum. Lakshmi Bāyi's loyalty and love towards her husband reached the ears of Queen Victoria and the Rani was bestowed with the title Order of the Crown of India. After three years, in 1884, Kerala Varma was also bestowed with the title Order of the Star of India by the Queen.

The Rani *Bharani Thirunāl Lakshmi Bāyi* died on June 15, 1901 after a brief illness.

The death of his wife Rani Lakshmi Bāyi saddened him and he more or less became a recluse. He was appointed the guardian of her two grandnieces, the Senior and Junior Ranis of Travancore,

Maharani Sethu Lakshmi Bāyi who ruled Travancore as Regent after the death of Moolam Thirunāl in 1924, for eight years and Sethu Parvati Bāyi, mother of Shri Chittira Thirunāl, the last Maharaja.

Kerala Varma spent his old age contributing much to literature. He then concentrated in writing poems which were rhymes worshipping different Gods. In 1914 he met with a car accident and within a few days died, marking an end to a very active period in Malayalam literature.

Kerala Varma has been called "a colossal Renaissance figure in 19th century Kerala" and "perhaps the first of the major writers in Malayalam language, who consciously and deliberately began to absorb and celebrate the Western influence" on his native literature. He advocated resuscitation of Malayalam literature by absorbing selected Western influences combined with native Sanskrit elements in poetry, drama and prose.

*To be continued...*

**P Kesava Dev**

Paying the price of being friendly with the mighty

When the controversial Education Bill was under discussion during the first Communist government in Kerala, the Director of All India Radio, Trivandrum Station through the state Public Relations Officer Narayanan Nair, requested the then Education Minister Prof Joseph Mundasseri to give a talk over the Radio. Initially the minister was reluctant, but when the request was repeated, he thought why not inform the public about its salient features. After carefully preparing a draft, Mundasseri reached the Radio Station. Those days, AIR used to appoint performing artistes and laureates on contract and such appointees had no role in the administration. P C Kutti-krishnan, P Bhaskaran, Thikkodiyam, K Raghavan etc were appointees in AIR.

Mundasseri was surprised to see many of his friends employed there. Kainikkara Kumara Pillai, Nagavalli R S Kurup, P Kesava Dev et al were there. Kesava Dev was a writer who shook the literary world by his unorthodox ways but he was neglected by the then literary leaders. Mundasseri and Kesava Dev were friends for more than 25 years since they were together working for Progressive Literary Body. When they met, both of them started talking animatedly without thinking about their differences in protocol. It was almost near to the end of office hours and so Mundasseri suggested to him to wait for him.

A few minutes later Mundasseri returned to Dev after completing the recording of the talk. He asked Dev, a low rung employee at AIR, to come with him so that he could drop him at his destination. Neither of them was conscious of the protocol and travelled in the ministerial vehicle chatting with each other. After a few days, Mundasseri came to know through the newspapers that AIR



did not renew the contract with Dev while others were favoured. There were enough hints that the car journey with the minister cost Dev his job that he badly needed. Thinking about this matter, Mundasseri could not sleep properly for a few days. Then he realised why his other friends did not speak to him when he was in the Radio Station or avoided him elsewhere.

*Next week: Ponkunnam Varkey*

**Antop Hill**

*Continued from page 12*

**M Biju Kumar**

M Biju Kumar, Managing Director of Galaxy International, Travel Agent, Exporters & Importers and Manufacturer, is involved with several Malayalee organisations in Antop Hill. He is Committe Member of Ayyappa Mission, Treasurer of Muthappan Seva Samiti and Unit Secretary of Sree Narayana Mandira Samiti. He is also Secretary of Kalpak Association for Family Entertainment and ex-Union Council Member of Mumbai-Thane SNDP Yogam, ex-Branch Secretary of SNDP Yogam, Antop Hil, Ex-Treasurer of Kala Priya (Academy of Music & Arts) and Member, Human Rights Protection.



*Biju Kumar*

Biju Kumar's parents are Kumaran Madhusoodhanan who was a businessman settled in Mumbai and Ratnamma. He hails from Clappana in Kollam district. He came to Mumbai in 1986. His brothers Suresh and Anil Kumar are also in business, the former is Director, Seagull Tours and Travels

while the latter works as General Manager Sinmar Trading East in Riyadh. Biju Kumar's wife, Tanuja hails from Kasargode and they have two sons Venkatesh and Utkarsh studying in Std VI and III respectively at Don Bosco High School, Matunga.

**Devadas G Achary**

Devadas G Achary hails from Perinad, Kollam district and works with Income Tax Appellate Tribunal. He stays in CGS Quarters and is the Jt Secretary of the Central Government Staff Residents' Welfare Association. He is a life member of Bombay Keraleeya Samajam and active member of Ayyappa Mission, Muthappa Seva Samithi, Antop Hill. Devadas is the Founder of Souparnika Orchestra in Antop Hill. His wife, Mayadevi, is a school teacher while his daughter Devika is doing her Second year B Com and son Dinal is in Std XII.



*Devadas G Achary*

**Letters to the Editor .....**

*Continued from page 4*

**Excellent Articles**

It is my privilege to admire your exclusive effort to maintain and even continuously improve content and quality of magazine **KERALA IN MUMBAI** inclusive of quality of paper, printing and choice of articles. Your recent articles of April 2012 issue, *Planned Retirement* and *Vishu : A Nostalgia That Can Not Incarnate* were quite impressive on planning one's future and joyful memory of childhood respectively.

I congratulate you for such encouraging articles.

Wish you all the best for the progress and prosperity of the magazine.

*J.M.Ladhani,  
Anupam Heaters, Thane*

**Something Special in Every Issue**

**KERALA IN MUMBAI** is one magazine that has something new to offer every month. Every month you carry a special Issue on some relevant topic. I look forward to see the Issue at the beginning of every month.

My best wishes to the KIM team.

*Vijay Pillai  
Powai*

# Story of Malayalam Short Story

-Revathy

"A good short story is almost always about a moment of profound realisation. Or a hint of that. A quiet bomb. There is a record by the American singer Tori Amos called Little Earthquakes. That is a good metaphor for a short story".

In the cases of Panchatantra and Kathasaritsagara, the Acharyas wove stories into stories, one inside the other and as they unweave them, the reader is exposed to a magical world and wonders about the craftiness of the masters.

A brief story that could be told in half an hour or an hour cannot be called a short story and in that sense, the Arabian tales, Biblical tales, Indian epics and Upanishads can be read in a short span of time but technically we cannot call them short stories.

Short stories tend to be less complex than novels. Usually a short story focuses on one incident; has a single plot, a single setting, and a few characters; and covers a short period of time.

In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and his commitment to a course of action), climax (the point of highest interest in terms of the conflict and the point with the most action), resolution (the point when the conflict is resolved) and moral.

Because of their length, short stories may or may not follow this pattern. Some do not conform to patterns at all. For example, modern short stories rarely have an exposition. More typical is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, short stories also have a climax, crisis, or turning point. However, the endings of many short stories are abrupt and open and may or may not have a moral or practical lesson. As with any art forms, the exact characteristics of a short story vary with its creator.

When short stories intend to convey a specific ethical or moral perspective, they fall into a more specific sub-category called parables (or fables). This specific kind of short story has been used by spiritual and religious leaders worldwide to inspire, enlighten, and educate their followers.

The art of storytelling is, without doubt, older than the record of civilization. Even the so-called modern short story, which is the latest of the major literary types to evolve, has an ancient lineage. Perhaps the oldest and most direct ancestor of the short story is the anecdote and illustrative story, straight to the point.

The short story is one of the greatest, most challenging, and most exciting forms of literature. They look so easy! The really good short stories don't read like they were written. They read like they simply grew on the page. But anyone who has ever tried to write a short story would know just how tough it is to hit that reverberating note and to say something or anything at all worthwhile about the human condition, in five thousand words or less.

For a reader, the short story is the easiest medium of literature. One does not need to play around complex plots, not necessarily use jargons, no mastery seemingly over vocabulary, no observation of meters, alliterations, figures of speech. But the experienced writers say this is one of the toughest media to handle. Several writers have tried this medium but few have found success. There are more novelists and poets who survived longer than short story writers. The reverse is true only for a few.

The ever raising quiz of who appeared first, the hen or egg is solved in the case of novel and short story in Malayalam language. It was the novel that appeared first in print followed by the short story.

## Brief history

The history of short stories in Malayalam dates back to a hundred years. Earlier fables and parables from other languages including Sanskrit and stories narrated by Namboothiries of Malabar were in circulation. The first short story that got published during the last quarter of 19<sup>th</sup> century was *Vasanavikruti* by Vengayil Kunhiraman Nayanar. It was followed by his *Murhajakam*. His major inspiration was from English literature. When M P Paul wrote his *Cherukadha Prastanam* in 1932, he did not have enough examples from Malayalam and therefore had to draw parallels from the English. But afterwards, Malayalam made rapid strides in this branch of literature. Karoor Neelakanta Pillai and P Kesav Dev heralded a new era and many youngsters were inspired by them. They used this medium very effectively to propagate their humanist beliefs and social idealism. In the forties, short story became a powerful instrument for non-formal education among literate class and the publishing industry slowly woke up. Many periodicals like *Kesari*, *Mangalodayam*, *Mathrubhoomi* and *Chithrayogam* supported this medium and this resulted in providing respectability and influence to writers of short stories.

Short stories, that needed less time to be read or to be heard, came from parables, fables and anecdotes from epics, mythologies, Panchatantra etc into Malayalam by way of translations, re-telling and adaptations from languages such as Sanskrit and English. In Malayalam, Kottarathil Sankunni played his part through *Eitihyamala*. The largest contribution came from Mahabharata. It was said to have contained about 5,000 stories such as Dushyanta-Sakuntala, Kacha-Devayani, Satyavan-Savitri, Nala-Damayanti, Harischandra-Chandramati, Rantideva, and Shibi Chakravarthy and so on.

Vengayil Kunhiraman Nayanar, a



Vengayil  
Kunhiraman  
Nayanar

barrister and a member of the Madras Legislative Assembly, was the first person to publish a short story in Malayalam. He published it in *Kerala Pathrika*. He also wrote under the pen names *Kesari*, *Vajra-soochi*,

*Vajrabahu* etc. He was also a close friend of Dr Hermann Gundert and William Logan, widely researched the history, language and culture of Kerala. Among the short story writers who rose to prominence was **Karur Neelakanta Pillai** (1898-1975) who wrote some novels too. Nevertheless, he is known more as a short story writer as his novels failed to capture the attention of readers. His important stories include *Poovanpazham*, *Bhriyan*, *Makan*, *Potichoru*, *Velakkaran*, *Saar Vandanam* etc. He, a primary teacher, highlighted the sad plight of primary teachers who were poorly paid. His stories forced the government to look into the problems of primary teachers.

In *Poovanpazham*, he described the plight of a young Namboothiri woman, beautiful, wealthy and widowed. She showed an infatuation towards an 18 year old boy who did not respond to her overtures. Similarly his description of the circumstances in which a School Inspector stops the salary bill of a primary school on discovering that out of the four teachers, only the HM and an inappropriately dressed young female teacher were present in the school during his inspection, is heartening. Though Karur infests the story with a humourous touch, the sad plight of the teachers of schools in Kerala, touches the reader.

His book *Poovanpazham* published in 1949 became very popular and went into several editions. Even today that book evokes a good response from the readers as his style is simple, natural and touching. Karur was the first secretary of Sahitya Pravarthaka Sahakarana Sangham, the first co-operative of writers in the world. Some of his other short story compilations are *Karur Kathakal* (Tales of Karur) (Vol.I - 1945) *Kochanujathi* (Little Sister) (1946) *Thooppukaaran* (Sweeper) (1948) *Oru Piti Mannu* (A Handful of soil) (1952) *Ambalapparambil* (In the Temple Courtyard) (1955) *Meenkari* (Fisher woman), *Smarakam* (Monument), *Astrologer*, *Melvilasam* (Address), *Marappaavakal* (Wooden Dolls) (1963) *Theranjetutha Kathakal* (Vol.I - 1965, Vol.II - 1970) (Selected Short Stories) *Mothiram* (Ring) (1968) *Rahasyam* (Secret) (1973).



16.  
**Karur  
Neelakanta  
Pillai**

**P C Kuttikrishnan**, a producer in All India Radio, Kozhikode mostly wrote under the pseudonym Uroob. His simple prose and rustic themes attracted readers. Uroob's style is lucid and layered with subtle insights into the niceties and crudities of human behaviour. Straight from the heart and disarmingly simple, the dialogues are colloquial and spiced with traditional wit. The resonance of his poetic syntax captivates readers. Aspiring writers have a lot to learn and absorb from his stories. One interesting characteristic of his stories is that his characters were simple and straight forward, whose personalities were

appealing and handsome. His Moulavi stories were a rage when published. He wrote *Moulaviyum Changathimarum*, *Neela Velicham*, *Neelamala*, *Thamarathoppi*, *Mukhammooti*, *Thurhannitta Jalakam*, *Ullavarum Illathavarum*, *Navonmesham*, *Kathirkatta*, *Gopalan Nayarute Thati*, *Raachiyamma* and *Velutta Kutty*, all compilations of his short stories. Even today, some of his old stories are imitated by the new entrants, an indication of his popularity as a model writer.

When Uroob's novels *Ummachu* and *Sundarikalum Sundaranmarum* were published in Mathrubhoomi weekly in the fifties, they came under the caption *Neenta Katha* (Long story), the essence of which was that each chapter should look like a short story with an appropriate start, body and end. This was needed as in those days the synopsis of the earlier chapters were not given. Further the anticipation of the reader about future chapters had to be maintained.

**S K Pottekkat**, a Jnanpeetha award winner and a former Parliamentarian, was an exceptional writer of short stories. He was known for his divergent and uncommon plots and twists. Most of his stories had unanticipated ends. One of his earlier stories *Sthree* by length can be called a novel but by structure a short story. His



**S K Pottekkat**

*Thiruvathira* was a mysterious story. He was equally at ease with romance, humour, tragedy and other human emotions. Even his *Oru Theruvinte Katha*, though an elaborate novel, contained several stories that would qualify as short stories.

Pottekkat was the first author who discarded his steady income job and opted very courageously to be a writer. Though he wrote poems, travelogue, plays, essays, he was predominantly a short story writer. His stories about the poor man wetting the road in *Ottakam*, and the poor policeman who was assigned the job of protecting the body of a railway accident victim, searching for the head stealthily dragged by a fox, is unforgettable. His *Rajamalli*

contained stories which had highly acclaimed plots. They would even today serve as models for present day writers. Stories such as "*Sthree*" (Woman), "*Vadhu*" (The Bride) and "*Nisagandhi*" (Flower of the night) reveal this aspect. The absence of a propagandist obsession enables him to use a poetic style. Some of the stories are laid in places outside Kerala. His romantic interests are reflected in the titles of his

collections: *Indraneelam*, *Chandranantham*, *Padmaragam* (names of precious stones), *Rajamally*, *Kanakambaram*, *Nisagandhi* (names of flower plants), *Pulliman*, *Himavahini*, *Manimalika*, *Vanakaumudi* (all words with rich associations). His *Pulliman* was successfully adapted to a film. The best known names from southern Kerala of short story writers are Thakazhi Sivasankara Pillai, P Kesav Dev, Ponkunnam Varkey, Ponnikkara Rafi et al.

**Thakazhi Sivasankara Pillai** started as a short story writer quite early. It was Kesari Balakrishna Pillai who introduced him to the style of Guy de Maupassant.

Thakazhi had an unerring eye for telling detail and in his best stories he made this effect by using a simple unadorned style. Thakazhi selected his characters from his village and portrayed them artistically and realistically. He did not



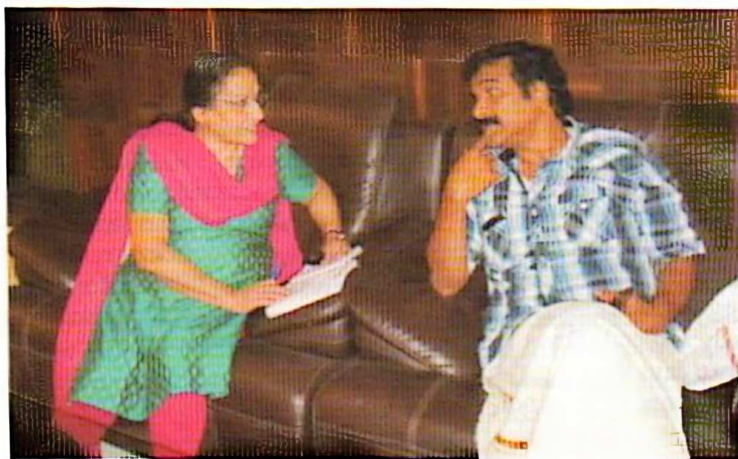
**Thakazhi**

*Continued on page 23*

JAYARAJ WARRIER

# LAUGH THROUGH LIFE

Mimicry as an art is very popular in Kerala. No function is complete without artistes performing some songs, dances and comedy shows. There are mimicry artistes and caricaturists. While a caricaturist imitates persons, a mimicry artist will imitate not only persons but any sound.



*Jayaraj Warriar discusses a point with Lakshmi Venkatachalam during the interview*



Jayaraj Warriar is one of the most well-known Malayalee caricature artists. His forte is imitating celebrities from various fields, like politicians, filmstars, literary figures etc.

By just listening to him, the audience can immediately relate with the person he is caricaturing. Jayaraj Warriar also imitates the dialects spoken by

Malayalees in the various districts from Thiruvananthapuram to Kasargod and can have the audience roaring with laughter. But it is all in good humour.

Jayaraj started his career in the entertainment field by joining the Malayalam theatre in the 80's. While acting in plays, between rehearsals and during intervals, he used to imitate his colleagues and entertain them. Gradually

this inborn talent was honed and it became his profession. For the past 30 years, Jayaraj has given several shows in his home state as well as Mumbai and other metros of India. He has performed abroad in several parts of the world. He was part of the Raagalaya Music Awards 2011 event, presented a caricature show and anchored the programme that was held in memory of

the late Johnson Master who was bestowed the Raagalaya Lifetime Achievement Award and handed over to Johnson's wife.

In an interview with KIM during the event, Jayaraj spoke about what was his close to his heart- his life as a caricaturist and about humour in our lives.

“Without humour, what is life?” he asks. “We have to learn to mock ourselves, laugh. Do not increase your BP by being tense. Only humans have the capacity to laugh. Animals do not have it.”

Humour plays a major role in a Malayalee's life, according to him. Malayalees have a tradition of satire and humour. “For instance, our *chakyar koothu* gives licence to mock even our kings in the olden days. Kunchan Nambiar is our heritage”, he says.

Like music and drawing, humour is inborn. “My profession is to make people laugh. We must learn to look at the lighter side of things. I do my work of comedy sincerely. That is the secret of my success. Similarly anyone who wants to make a career of comedy, must be sincere to his profession. Humour must not turn to hurt. We must put across our message in such a way that people improve themselves as well as feel good about it.”

Jayaraj Warriar has performed in the



### Advice to aspiring comedy stars:

Comedy is spontaneous. To succeed in this profession, any aspiring student must work hard and try to do something innovative and create something that is individualistic and his own. That is a sure mantra for success.

Kerala Legislative Assembly in 2003 in front of AK Anthony, the then Chief Minister and the members of the Assembly enjoyed his programme.

Jayaraj Warriar also anchors stage shows.

He has acted in Malayalam films namely *Bhoothakkanadi*, *Neythukaran*, *Pakalnakhathrangal*, *Pranchiyettan* and *Swapnasanchari*. He has acted in *Thiruvambady Thamban* due to be released shortly. He hopes to make a name for himself in the field of cinema since it holds endless possibilities for an artiste and reaches the maximum number of people.

Since 1980, Jayaraj has been coming to Mumbai to perform in shows. He admires the Mumbai Malayalee audience for their love of their mother tongue which is lacking among Malayalees in Kerala and adds that he loves to perform here since they are an encouraging group of audience.

Jayaraj's wife is Usha and they have a daughter Indulekha who is doing her Engineering second year.

“Long live humour. Enjoy Life, forget anxiety and boredom”, he advises.

The subject matter for any comedy star is life. “Be aware of life and find out the funny aspects in life. I watch life and people closely and they are my inspirations for my shows. By close observation and sincere effort, I have become a caricature artist,” he says.



Shweta Mohan, Preetha Kannan, Kallara Gopan, Madhu Balakrishnan and Jayaraj Warriar with P V Vijaykumar at the Raagalaya Music Awards 2011 event.



## Thrissur Pooram

# FESTIVAL OF FESTIVALS

Thrissur is known as the land of *Poorams* (festivals) and Thrissur Pooram is referred to as the festival of all festivals. It is celebrated at the famous Vadakkunnathan Temple and is also the biggest and most colourful temple festival of Kerala. It is one of the most spectacular festivals in the world.



V N Gopalakrishnan

**T**he word *Pooram* means a group or a meeting but there is no match for it in terms of visual splendour, the grand assembly of caparisoned elephants, amazing pyrotechnic displays and spell-binding ensembles of percussion instruments. Thousands of enthusiastic crowds irrespective of caste, colour or religion converge at Thrissur to take part in the festivities. It is believed that the gods and goddesses meet each other annually on this occasion.

This year, the festival is being celebrated on May 1. Sakthan Thampuran (1775-1790), Maharaja of the erstwhile Cochin State was responsible for introducing this festival. The celebrations start in the early hours of the morning and last till the break of dawn the next day. Thrissur has two other well-known temples including Thiruvambadi and Paramakkavu. Vadakkunnathan temple is believed to have been founded by Lord Parasurama.

The main temple complex is spread over nine acres encircled by 64 acres of land called Thekkinkadu or forest of teakwoods, though there is no forest now.



### **Kudamattom - rhythmic changing of colourful parasols**

The four *Gopurams* (gateways) of the temple are beautifully carved out of wooden pillars incorporating rare architectural techniques. The temple has been declared a national monument by the Union Government under the Ancient Monuments and Archaeological Sites and Remains Act. According to legend, the parents of Adi Shankaracharya came to Thrissur and observed *bhajan* for 41 days and as a result Vadakkunnathan was born to them as Shankara. Adi Shankaracharya himself, after his earthly mission, is said to have shed his mortal body here.

Thrissur is situated in the centre of Kerala and is known as the cultural capital of the State. It spans an area of

about 66.15 sq. km. and is built around a hillock overlooking the city. The centre of the city has one of the largest roundabouts in the world. The name Thrissur is derived from Thiru-Shiva-Perur, which literally means the city of the Sacred Siva. In ancient days, Thrissur was also known as Vrishachala (Vrisha means Nandikeswara) and as Kailasam, the abode of Lord Siva in the South.

The festival commences with the procession (*ezhunellippu*) of the Kanimangalam Shastha in the morning. The procession signifies the visit of the goddess from the Paramekkavu and Thiruvambadi temples. Apart from the two major temples, eight minor temples also participate in the *Pooram*. It must be

noted that Vadakkunnathan Temple, dedicated to Lord Shiva, remains a spectator during the *Pooram* granting the premises and convenience for the festival. No offering is received nor any expenditure incurred by the temple in connection with the *Pooram* and not even a special puja is offered on the occasion.

The festival highlights include a spectacular pageant of 30 caparisoned elephants brought from various temples of Kerala and a competition in the swift rhythmic changing of brightly coloured and sequined parasols (*Kudamattom*). In the *Kudamattom*, the two sides engage in a competitive display of colourful umbrellas of various designs. The procession of the caparisoned elephants is commonly known as '*Aana Chamayal Pradarsana*'.

The traditional percussion ensembles such as *Pancharimelam*, *Pandimelam* and *Panchavadyam* provide an extremely appropriate accompaniment to the visual treats. Glittering fireworks light up the sky to provide a grand finale to the classic entertainment. The excitement reaches its pinnacle when the processions of the Thiruvambady Sri Krishna and Paramekkavu Devi temples face each other. The festival ends with a farewell programme for the deities of the Thiruvambadi and Paramekkavu Devaswams. This festival is probably the only festival in Kerala that attracts large masses of people to a single event.

*(The author is a freelance journalist and social activist)*

## **Story of Malayalam Short Story**

*Continued from page 19*

resort to melodrama and his style of story telling was down to earth. This helped him to draw his readers close to him. Though he was an advocate by profession, he seldom practiced but devoted full time to writing. He is capable of clinical analysis and objective reporting in a neutral style. One of his popular early stories is "*Vellappokkam*" (Floods). His stories revolved around the lives of the peasants and the poor. His characters from Kuttanad made that place internationally well known. There is no other writer who depicted the lives of rural people so convincingly and impressively. Each of his stories serialized under the caption 'Nattinpurham Kathakaliloote' in Mathrubhoomi Weekly in the

seventies was better than the other.

**P Kesava Dev**, the first rebel writer in Malayalam, who deviated from the traditional path and made beggars, farmers, prostitutes and the poor his heroes and heroines. His writings reflected his earnest anguish over social injustice and communal discrimination. He studied upto middle school but continued his informal education.



**P Kesava Dev**

Though born in a feudal family, Kesava Pillai (his original name) joined the Arya Samaj and changed his name to Kesava Dev, so that his caste could not be guessed from his name.

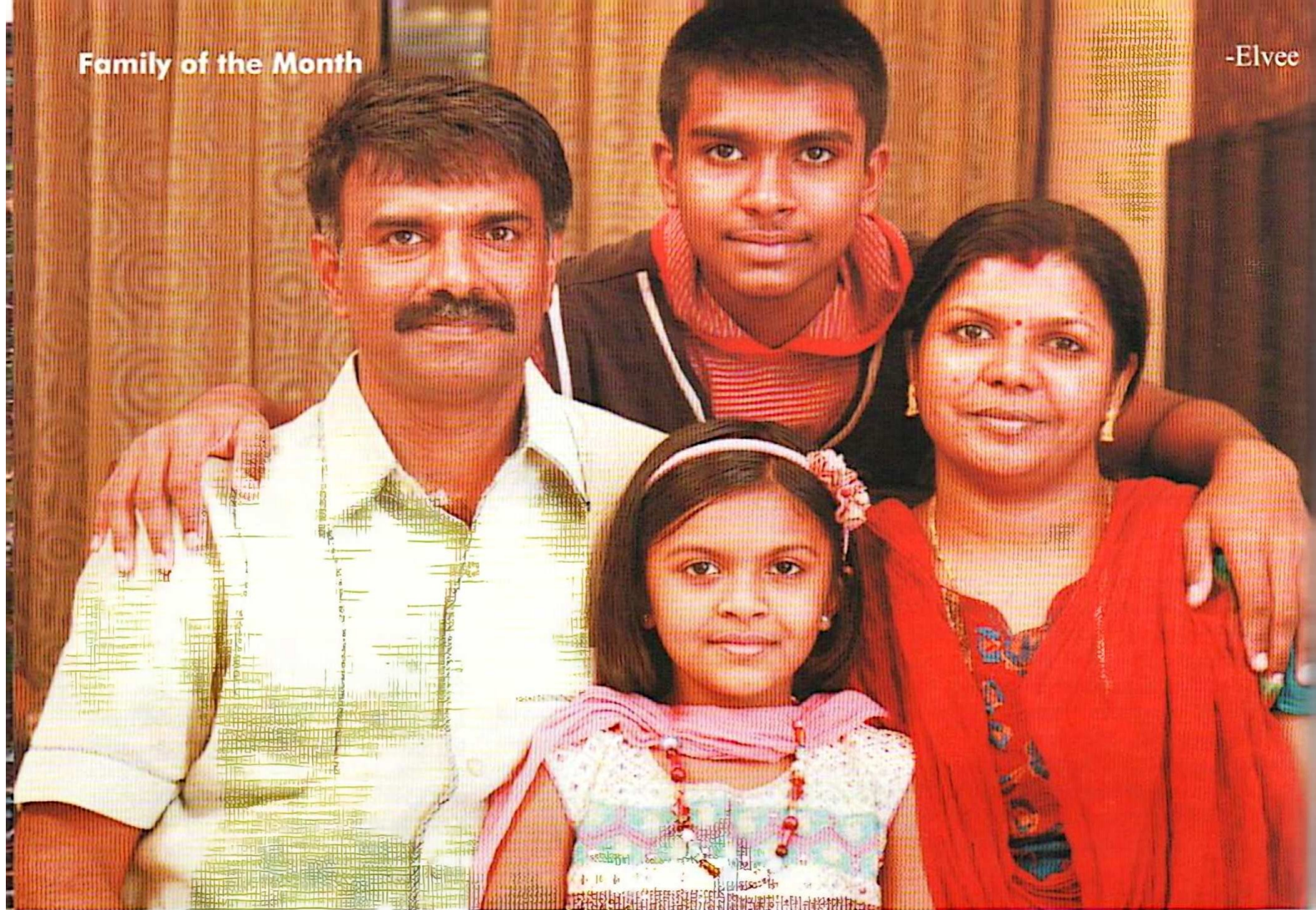
He wrote about 300 short stories. Many of them reveal a very wide range and variety in theme and

technique. In many stories one may find subtle thoughts skillfully brought out in simple words whereas in some others his own anguish, fire and zeal find free expression. Kesava Dev used more colour to his portrayals and used strong language in his writings.

A few of his major collections are *Annathe Nadakam* (1956, 11 stories), *Thiranjedutha Kathakal* Vol 1 (1965, 38 stories), *Thiranjedutha Kathakal* Vol 2 (1989, 43 stories) and *Katha - Dev* (2000, 31 stories).

Both these writers were equally good with their novels. It was sad to note that towards the end of their life, both these writers slipped to cheap stories often with high doses of sex and periodicals were reluctant to publish them.

*To be continued...*



*Vijay Pillai with his wife Suja, son Akhilesh and daughter Ananya*

## VIJAY PILLAI

# 'Today's Youth Must Carry Forward Our Legacy'

The entrance to Vijay Pillai's flat has a small Ganesha with bells, on the door. His Gods are installed in a well-lit corner of the living room on a white marble mandap that emanates a positive warmth inside the room. Vijay Pillai and his wife Suja are a model couple who put their guests at ease.

**V**ijay Pillai hails from Thevalakkara in Kollam district. His father, the late Gopala Pillai was in the Army in the Wireless Division and has fought in the Indo-Pak Wars. His mother, Rajalakshmi Amma stays in Thevalakkara. Vijay has two brothers Suresh Kumar married to Seena, a teacher and Sreekumar,

married to Srikala, who is in textile business. Both his brothers are in Kerala and are into business.

Vijay completed his education in Kollam and came to Mumbai in 1986. He did his Civil Engineering from Sangli and joined Hiranandani Constructions after his graduation. He started his own Company Vijata Infra

Projects Pvt Ltd, dealing with infra works like excavation, roads and other civil works.

When Vijay came to Mumbai he stayed with his maternal uncle, S R Pillai, well-known in the Mumbai Malayalee social circle and partner of Navabharat Constructions. Their bond was further strengthened when Vijay



*Vijay Pillai and Suja with their parents*

Board exam. He plays the cassio, is interested in sports and plays football. He is also interested in computers. Vijay's daughter Ananya is studying in Std III at Pawar Public School and is learning Bhatanatyam and Carnatic Music.

Vijay is very active in the Malayalee circles of Mumbai and his wife supports him in all his efforts. He is Jt Secretary of the Ayyappa Seva Sangham (Ayyappa Vishnu Temple in Powai), General Secretary of Nair Welfare Society Karayogam Unit 1 and 2, Powai, and General Secretary KNSS, and immediate past President of Giants Group of Powai. Vijay Pillai is Member Nair Business Forum, an Initiative of NSS and member of Powai Keralite Youth Forum.

"Today the Malayalee youth of Mumbai of all communities must come forward and unite themselves to keep alive the traditions and culture of Kerala. In this way, they can carry forward the legacy which was handed to us by our parents who formed cultural and social organizations in Mumbai where they settled, after leaving their homes. Through our Samajams we must train the younger generation to become good leaders and citizens in society. We should involve the youth by having sports and other activities so that the energies of the youth are diverted through proper channels for the benefit of society," Vijay says.

married his *murappennu*, S R Pillai's daughter, Suja.

Suja, an MBA from Somaiyya College in Mumbai is also a Director of Infra Projects.

Her parents, SR Pillai and Shanta R Pillai, natives of Kollam, have been living in Mumbai for many years and she completed her education in Mumbai. She has a sister Sunita who is a doctor and a brother, Sanjeev who is in her father's Construction Company. Her brother's wife is Dr Anita who works at the Hiranandani Hospital while her sister's husband Ajay Nair, has his own business.

According to Vijay, his father-in-law has been his inspiration to go into business and he is a role-model for his social and business activities.

Suja and Vijay got married in 1995. They have two children, a son and a daughter. Akhilesh Kumar, the elder one, did his schooling at Pawar Public School and has just finished his Std X



*Wedding photo of Vijay Pillai and Suja*

KALAKSHETHRAM

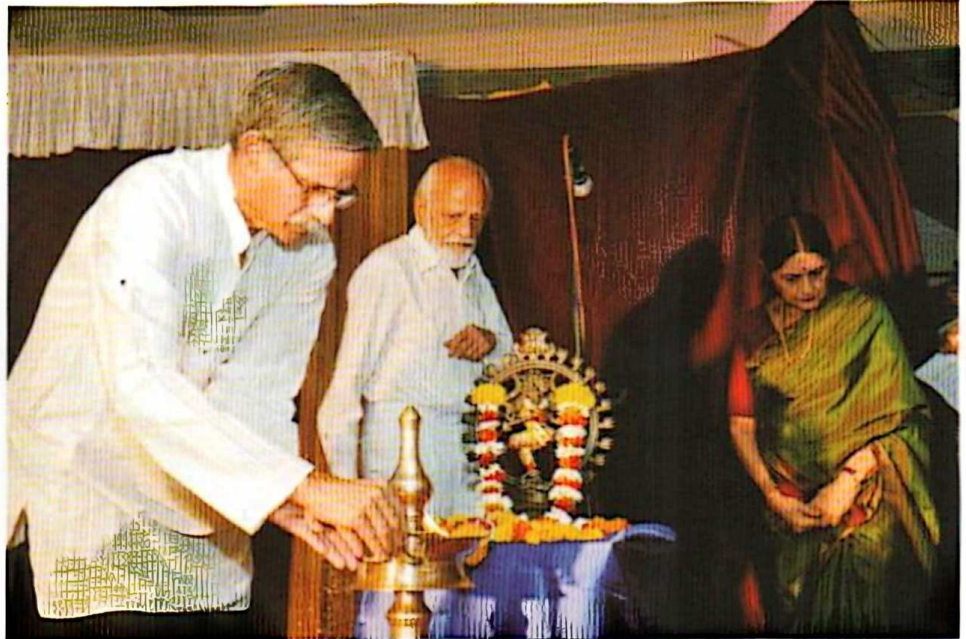
PROMOTING KERALA ARTS

-KIM

In 1984 a group of dedicated art lovers got together and formed an organisation, Kalakshethram, to promote, preserve, and propagate India's art and culture and pass it on to the future generations. Today this institution has become a popular platform for artistes, students and connoisseurs of Indian classical art forms to know about the rich cultural heritage of India.

**Classes**

Kalakshethram conducts regular classes in Kathakali (Vesham), Kathakali Music, Mohiniattam, Bharatanatyam, Carnatic Music (Vocal), violin, Mridangam, Sopanasangeetham, Melam, Thayampaka, and Drawing. It has methodical classes with proper syllabus with some of the best teachers available in Mumbai. For Kathakali and Mohiniattam, it has Guru Kalamandalam Gopalakrishnan, who had successfully passed the postgraduate degree in Kathakali from the only Kalamandalam



*Kalakshethram President Kunnam Vishnu lighting the lamp at Kanak Rele Felicitation Function. P K Ravindranath and Kanak Rele look on*

University of Kerala. Guru Dr. Meenakshi Iyer, who is a research scholar and doctorate holder from Mumbai University in Bharatanatyam teaches this dance form. For Music, it has Prof. Omanakuttan, an acclaimed Carnatic music exponent and a well-known teacher. Guru Anilkumar, the popular

Chenda teacher of Mumbai and its satellite towns teaches chenda. Kalakshethram has 110 students presently studying the various disciplines. There are regular Arangettams and stage programmes by its students and many of them have now attained the status of professional players.

Kalakshethram's students have won prestigious awards at many competitions. To name a few, its students have won the first and second prizes in Kathakali held on all-India level at Tripunithura in Kerala, the citadel of Kathakali in Kerala after competing with the best of talents from the very traditional art schools of Kerala specialized in Kathakali. It is also recognised by the Department of Culture of Government of India.

**Presentations**

**Nalacharitha Utsavam:** Kalakshethram conducted a four day Kathakali festival at Nehru Centre, Worli. Former Governor of Maharashtra P C Alexander inaugurated the programme.

**Festival of Indian Dances:** A four-day festival of Indian dances, Mohiniattam, Bharatanatyam, Kuchipudi, Odissi, Manipuri and Kathakali, was conducted at Dombivli, with lecture demonstrations in the mornings and performances by the artistes in the evenings.



*A dance performance by students of Kalakshethram at the recent Soorya festival held at Dombivli*

**Guru Shishya Parampara:** Last year, Kalakshethram conducted a Seminar on the teacher-student relation in Kathakali tutelage presided over by Dr. Akavoor Narayanan of Delhi an authority on the subject. It was followed by a grand Kathakali programme attended by the patriarch of Kathakali Guru Padma-bhushan Kalamandalam Ramankutty Nair, his disciple Padmashree Kalamandalam Gopi, his disciple Kalamandalam Gopalakrishnan and his students of Kalakshethram-A performance by four generations of Kathakali performers.

**Koodiyattam Festival:** Kalakshethram had conducted a seminar on the ancient Sanskrit theatres followed by a programme by the most revered octogenarian thespian of Koodiyattam, late Guru Ammannur Madhava Chakyar and his disciples.

It has conducted 109 programmes in the last 25 years.

## Choreographic Achievements

Kalakshethram, through its teachers and students, has also choreographed a series of ballets set on classical dances taken from epics and legends like 'Rishya Sringan', 'Pahlada Charitham' and 'Kamsa Moksham'. Kalakshethram has also choreographed and presented three new kathakali plays-'Satyavan' Narathanu Bhranthan' and 'Prthavishadam'

## Ritual Art Forms

Kalakshethram has presented several ritual art forms like Mudiyyettu, the oldest ritual of the world. It had conducted a programme on Theyyam, the unique ritual art form of North Kerala.

## Library

Kalakshethram has a beautiful library with a large collection of reference books on Indian art forms, epics and heritage and a large collection of videos on the classical arts, which are referred to both by the students and connoisseurs.

## Other activities

Kalakshethram has been regularly helping the retired and ailing artistes, who are in financial straits at their later period of lives. It also helps students who have the talent and interest to learn the classical art forms.

## Some of the great artistes presented by Kalakshethram

Great performances in Kathakali, Koodiyattam, Chakyarkoothu, Nangiarkoothu, Ottamthullal, Mohiniattam, Bharatanatyam, Kuchipudi, Odissi, Thayampaka, Melam, Panchavadyam, Ashtapadi, Carnatic music concerts, Mudiyyettu, Theyyam, etc., by legendary Gurujis and Maestros like late Jharalath Rama Poduval, late Kalamandalam Hyder Ali, late Kalamandalam Venmani Haridas, late Kalamandalam Padmanabhan Nair, Kalamandalam Ramankutty Nair, Kalamandalam Gopi, Late Kottakkal Sivaraman, late Kalamandalam Krishnakutty Poduval, late Kalamandalam Appukkutty Poduval, late Kalamandalam Achunni Poduval, late Kalamandalam Unnikrishna Kurup, late Ammannor Madhava Chakyar, Kalamandalam Rama Chakyar, late Alipparambu Sivarama Poduval, late Alipparambu Kunhikrishna Poduval, Mattannor Sankarankutty, Dr. Kanak Rele.



*Kaalikkolam - during one of Kalakshethram's programmes*



A woman's husband had been slipping in and out of a coma for several months, yet she stayed by his bedside every single day. When he came to, he motioned for her to come nearer.

As she sat by him, he said, "You know what? You have been with me all through the bad times.

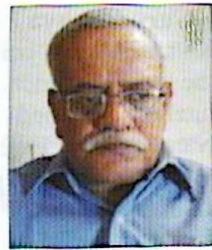
When I got fired, you were there to support me. When my business failed, you were there.

When I got shot, you were by my side. When we lost the house, you gave me support.

When my health started failing, you were still by my side... You know what?"

"What dear?" She asked gently.

"I think you bring me bad luck."



K R NARAYANAN



# TRIBALS OF KERALA

Every part of the world has its own primitive tribes, aborigines and such other races. The famous fiction of Irwing Wallace -The Three Sirens (1963) - speaks of a tribe of an isolated unknown Polynesian Island, which maintained a very high level of social, economic, democratic and marital codes and disciplines. It could be a piece of fiction.

However, it is difficult to write it off as a figment of imagination of a writer, as we do see such disciplined democratic races committed to the welfare of its territory and the people living therein. India is one such country which has innumerable tribes and races with distinctive living patterns, systems and codes of conduct.



*Tribals live in close contact with nature*

**O**ur life in this part of the world had been greatly intertwined with tribal culture, as can be seen from our epics, legends, mythology and history. Our kings and rulers of yore had given great importance to the tribals in the society. We have many legendary characters like *Valmiki* (a tribal hunter who rose to become the author of a great epic), and many others like *Shabari*, *Hidimba*, *Hidimbi*, *Ghatotkacha*, *Guha* and the like. Lord Krishna was destined to be killed by none other than a tribal hunter. Our kings had special armies of tribal warriors. Our first Chera Empire was founded by the hunting clan and their insignia always contained a bow and arrow. Thus the tribals had played great roles in the ancient and modern history of the Indian subcontinent.

Today, the term "Tribe" generally refers to the people living at a specific locale / place/ region from time immemorial. Anthropologists define the Tribe as: "A system of social organization, which includes several local groups of a common lineage and hence a common territory, language, culture, nomenclature, political system, economy, worship and belief. They generally have their own primitive laws and codes and even education system". Politically and administratively, in India, we consider a Tribe as a group, which has been listed in the Schedules under the Articles 342(i) and 342(ii) of the Constitution of India. The Sanskrit term *Adivasi* is rather a very big umbrella, under which most of the heterogeneous ethnic and tribal

groups are grouped. (Most of them claim to be of the aboriginal population of India). Some terms such as *Atavika*, *Vanavāsi* or *Girijan* are also used for the tribes of India, depending on the territory they belong to.

Nevertheless, *Adivāsi* carries the specific meaning of being the original, indigenous or autochthonous inhabitants of a given region, and this term was specifically coined in 1930s. Over a period of time, unlike the terms "aborigines" or "tribes", the word "Adivasi" too has developed a connotation of the past autonomy which was disrupted during the British colonial period in India.

Officially recognized by the Indian Government as "Scheduled Tribes" in the Fifth Schedule of the Constitution of India, they are often grouped together with scheduled castes in the category "Scheduled Castes and Tribes", which is eligible for certain affirmative action measures. They comprise a substantial indigenous minority of the Indian population. Their societies are particularly present in Tamilnadu, Orissa, Madhya Pradesh, Chhattisgarh, Rajasthan, Gujarat, Maharashtra, Andhra Pradesh, Bihar, Jharkhand, West Bengal, Mizoram, and other northeastern states, and the Andaman and Nicobar Islands.

## The Kerala Tribals

Tribals in Kerala live on the hill ranges, mainly on the Western Ghats, bordering Karnataka and Tamil Nadu. As a natural border, the mountain range has branches in Kerala as well as in Tamil Nadu and Karnataka. Some of the Tribals on the hilly Kerala region are: *Adiyan*, *Alaar*, *Aranadan*, *Chola Naikkan*, *Iravellan*, *Irular*, *Kaadar*, *Kammara*, *Kanikkaaran*, *Kaani*, *Kuttu Naikkan*, *Kochuvelan*, *Koraga*, *Koda*, *Kudiya*, *Kurichiyan*, *Kuruman*, *Kurumban*, *Malapandaaram*,



*Handicraft items made by tribals*

*Malappulayan*, *Malavedan*, *Malakkuravan*, *Malasar*, *Malayan*, *Mala Arayan*, *Mannan*, *Muthuvan*, *Mudugar*, *Palaiyan*, *Paniyan*, *Ullaadar*, *Urali*, etc.

The tribals, who are basically food-gatherers (without any habit of agricultural practice), with diminishing population and very low or little literacy rates can be called as Primitive Tribes. *Cholanaikans*, *Kurumbas*, *Kattunaikans*, *Kadars* and *Koragas* are the five primitive tribal groups in Kerala. They constitute nearly 5 % of the total tribal population in the State.

*Cholanaikans* can be said to be the most primitive of them and found only in the Malappuram District and only a handful of families are living now in the Mancheri hills of Nilambur forest division. *Kattunaikans*, another lower-hill community related to *Cholanaikans*, are mainly seen in Wayanad district and some in Malappuram and Kozhikode districts. *Kadar* population is found in Trissur and Palakkad districts. *Kurumbas* are living in the Attappady Block of Palakkad district. The *Koraga* habitat is in the plains of Kasaragod district.

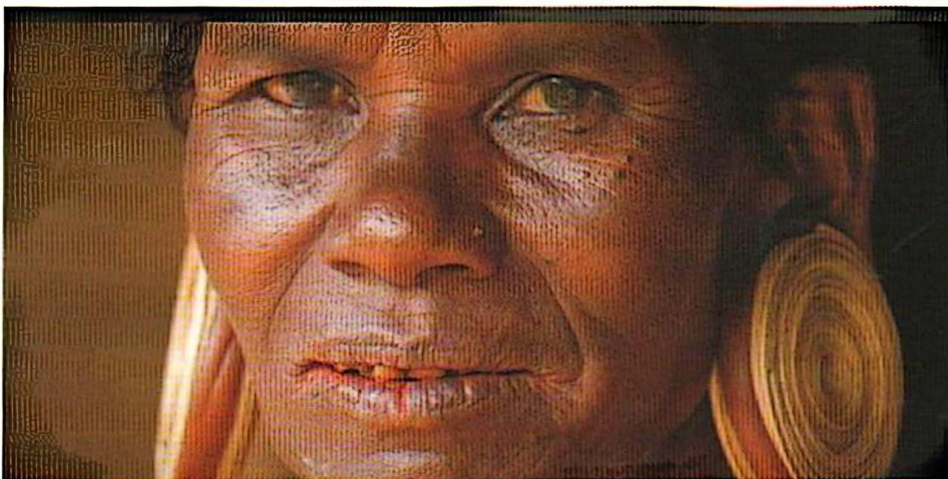
As per the Government estimates, Kerala has about 35 tribal communities. *Urales*, *Pandiyan*, *Kapu*, *Kanikkar* and *Kadars*

are considered rather prominent among the tribals of Kerala. They are short in stature, well-built, with a flat nose and grow long hair. Some may tie the hair in locks, while some others may not. They live in the mountainous eastern peripheral regions of the State. By and large, most of them are the descendants of the Negrito race and build their settlements in the mountain valleys and slopes.

## Tribal Life

Generally, in view of the roughness and unapproachability of their settlements, they are mostly isolated from the main stream of culture and civilization. Comparatively, their interaction with the mainstream population is very limited and hence they have a separate system and way of living, developed in their own way. Even among themselves, they maintain a separate identity from other tribals, depending on the area of their settlements. Fairs and festivals are part and parcel of their life. Generally, women use two pieces of clothes to cover themselves. Some of them wear ornaments made of silver, iron, bronze, etc. According to anthropologists, the tribes of Kerala have developed ardent faith in spiritualism and religion, mostly centred in animism. They appease the devils for protection from natural and other calamities, sickness, and the like. They have many unique Gods as well. Some of them, however, worship the mother Goddess (in the form of Bhadra Kaali) and even Ayyappan.

The handicrafts, toys and decorative pieces made by the tribals out of bamboo, wood and other eco-friendly material have great value in the domestic and overseas markets. Honey, incense, herbal medicines and the like collected by the tribals are still in great demand throughout the country.



*A tribal woman*

## Some Important Tribes of Kerala

### Adiyans

(Wayanad and Kannur Districts): Bonded/slave agriculture laborers. They are sold and bought at the festivals in Valliyoor Kaavu Temple (Mananthavadi) Wayanad, etc.

### Aranadan (Eranadan)

(Eranadu taluk of Malappuram District in places like Vazhikadavu, Edakkara, Aranadankara, Kavalamukkatta, Telppara, Pattak-karimpu and Chokkad.):

Originally nomadic hill tribes engaged in hunting. Their population is less than 200. The Cholanaikkans or Kuttanaikkan) are the most primitive and vanishing tribes in Kerala and one of the oldest native communities of Kerala and their population is roughly 360 and again reduced to about 190. They are only seen in the Karulai and Chungathara forest ranges in Nilambur in Malappuram district. They are one of the last remaining hunter-gatherer tribes of South India, living in rock shelters or crude huts beside brooks. They speak the Cholanaikkan language, but around half of them can interact in Malayalam. They are said to be warriors, migrated from Mysore or Karnataka along with a king but had to hide in the forests more than a century ago due to the war in the region.

### Eravallans (Era Vallalan)

(Chittur taluk of Palakkad district): This tribe was originally known as Villu-Vedan (hunters using bows and arrows). The present name may be the corruption of an early name 'Eravan' (beggar) because some of them subsisted by begging. Their total population in Kerala is estimated at 3139.

### Irular (Irulan)

(Attapady area of Mannarkadu Taluk in Palakkad District and also seen in Nelliampathy, Pothuppara, Mayamudi, Palakkapandi, Koonapalam of Chittur Taluk and Valayar hills)

Their population is estimated at 18,698 and it is said that their Literacy rate is 11.8%. They are engaged in agriculture and cultivate paddy, ragi, pulses, plantains, turmeric etc. Forest produce collection is also a source of income. They are also seen in Tamil Nadu and Karnataka states. The Irular community in Kerala are different in features and occupation.

### Kadar

(15 settlements of Palakkad and Trissur districts; Kuriarkutty, Parambikulam, Parambikulam dam, Thekkady, Kalchady, Cherunelli, Thaliyakallu settlements in Palakkad district, and Anapantham, Vazhachal, Pokayilapara, Porigalkuthu, Vachumaram, Anakayam, Ambalapara (Sholayar) and Malakkapara in Thrissur district.)

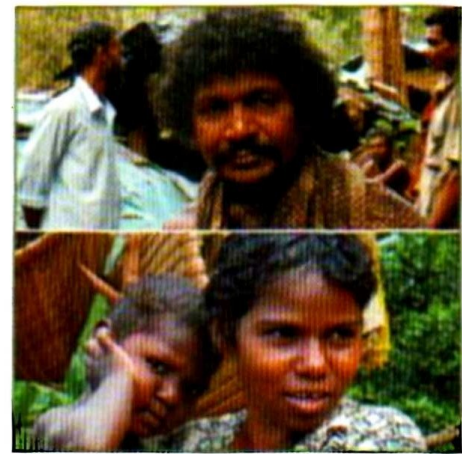


### Kadar

Population in Kerala is 1594. Kadars were nomadic in nature and used to live in clans of 3 to 10 families. They survived mainly by collecting forest produces. They make temporary leaf shelters for their stay in forests for the purpose of minor forest produce collection. Nowadays they are seen leading a settled life, with the exception of a few families. They live in huts made of mud, wooden poles, bamboo and leaves. Kadars were in the habit of using bamboo nodes for carrying water but now a days they use aluminium and earthen pots. The custom of chipping of incisor tooth was common among them. Kadars are non-vegetarians and their staple food is rice. They are skilled in hunting wild animals and eat most of the animals except buffalo and cow. In every Kadar settlement a headman viz, moopan controls the social customs and tribe administration. The moopans were said to be the servants of the Royal family of Kochi. Kadars are generally monogamous. Marriages between cousins are prevalent and there is no practice of dowry or 'bridal price'; patrilineal inheritance is dominant. Kammaras are found in Kasargode district in Kerala. They are blacksmiths by profession. Their total population in Kerala is only 123. Kadar is listed as a 'primitive' tribe by the government.

### Kattunaikkans Cholanaikkans or Then Kurumans

(Naikan habitats are seen in the Karulai and Chungathara forest ranges in Nilambur in Malappuram district. The Kattunaikkans are seen in Wayanad, Kozhikode and Malappuram districts) The Kattunaikkans and Cholanaikkans are said to be two groups of the same tribe.



### Cholanaikkans

Both these communities are listed as primitive tribes. Total population (Chola Naikan & Kattunaikan) in Kerala is 12,155.

### Kuruman or Kurumar

(They are seen in Wayanad district close to forests but live in good houses.)



### Kuruman

Subgroups: Urali Kurumar, Then Kurumar, Mulla Kuruman, Mala Kuruman. All the different communities among them are jointly listed as Kuruman in the scheduled tribe list of the government Total Population 23,444 Literacy 38.69%.

Traditionally Vetta Kurumar are hunters, Then Kurumar are honey gatherers, and Urali Kurumar, agriculturists. Urali Kurumar are settlers.

### Mala Arayan (Malayarayar)

(Achil and Changanasseri Taluks of the Kottayam district.)



Due to the educational work of the CMS missionaries, they are well educated, socially and economically more developed than any other tribal communities in Kerala Population 24,949 Literacy 73.24%.

*To be continued*



Geetha Vijayshankar

## Mohiniattam Dancer and Teacher

-Lakshmi V

*Great-grand-daughter  
of Mahakavi Kesava  
Pillai, Geetha  
Vijayshankar has  
carved a name for  
herself as a  
Mohiniattam and  
Kathakali dancer and  
a Mohiniattam  
teacher in Mumbai.*

**G**eetha Vijayshankar started learning *Kathakali* at the young age of 8, initially under Kalamandalam Sekhar, later Ummanoor Gangadharan Pillai and then Nellyode Vasudevan Namboothiri. Her teachers in *mohiniattam* were Trippunithura Vijayabhanu, Udyogamandal Vikraman, Kalamandalam Meera Nambiar. Geetha recalls that her parents were so keen that she learnt these dance forms that the teachers used to stay at their home during vacations and teach her. Today Geetha is a well-known *Mohiniattam* dance teacher and dancer in Mumbai.

She has choreographed several classical dance ballets including *Aromal Unni*, *Unniyarcha*, *Kaliyuga varadan Ayyappan*, *Shree Krishna Leela*, *Shishyanum maganum*, (*Vallathol Composition*) and *Mary Magdalene*. She

has also choreographed *nrithyashilpam* (dance skits) namely *Geethopadesham*, *Dashavatharam* and recently *Devi Raagamalika* which she performed with her students at Marol Ayyappa Seva Sangham Mandala puja celebrations in December 2011. "The difference between skit and ballet is that in the former we wear the dance attire and act out the various roles in the dance while in ballet, the dancers wear the outfit according to the role they are dancing," she explains.

She learnt *Bharatanatyam* for some time under Kalamandalam Seethalakshmi. But her focus was more on *Mohiniattam* and for the past 28 years, she has been teaching *Mohiniattam* in Marol and several of her students have done their *arangettam* and performed at various stages in Mumbai.



**Geetha Vijayshankar and her students performing 'Devi Raagamalika'**

Geetha Vijayshankar comes from a family of artistes and lovers of fine arts. Her great grandfather is the noted Malayalam poet Mahakavi KC Kesava Pillai while her grandfather is the late R Narayana Panicker, National Award winner for Literature for his work Kerala Bhasha Sahitya Charitram. She has been fortunate to choreograph and present some of her great grandfather Kesava Pillai's poems in dance form.

Her mother Sarojini Amma was a teacher and retired as Headmistress of NSS High School in Kerala. She was also a Kaikottikali teacher. During her lifetime she was felicitated by the All Kerala Dance teachers' Association in Thiruvananthapuram. Geetha's father, the late PK Kesava Panicker was a freedom fighter.

Originally from Thiruvananthapuram, Geetha completed her schooling at places in Kerala where her mother worked as a teacher and completed her Postgraduation from University College in Thiruvananthapuram where she stood first and won the gold medal.

She continued learning *kathakali* and *mohiniattam* during her college days and has participated in dance competitions as a student. In fact she has won the first prize twice in *Kathakali* at the Kerala University Youth festival and also won the National Cultural scholarship for *kathakali*. In addition she has won several awards during her high school and college days at district, state and University levels.

Geetha got married in 1978 and came to Mumbai but she did not leave her dance

and continued her performances. At the same time she took up a job and has been a teacher of Chemistry at SIES College since 1984. She is presently Associate Professor of Chemistry.

"*Mohiniattam* is a dance that is full of grace, soothing and its specialities are swaying moments from the hip upwards and rotating of the head. It is a very feminine dance. To get a little mastery over this dance form, one has to learn at least for 6 years. There is *cholkettu*, *jathiswaram*, *varnam*, *thillana* and *ramasaptam* instead of *padam* (of *Bhratanatyam*)", she explains.

"To those who are learning *mohiniattam* or any classical dance form,

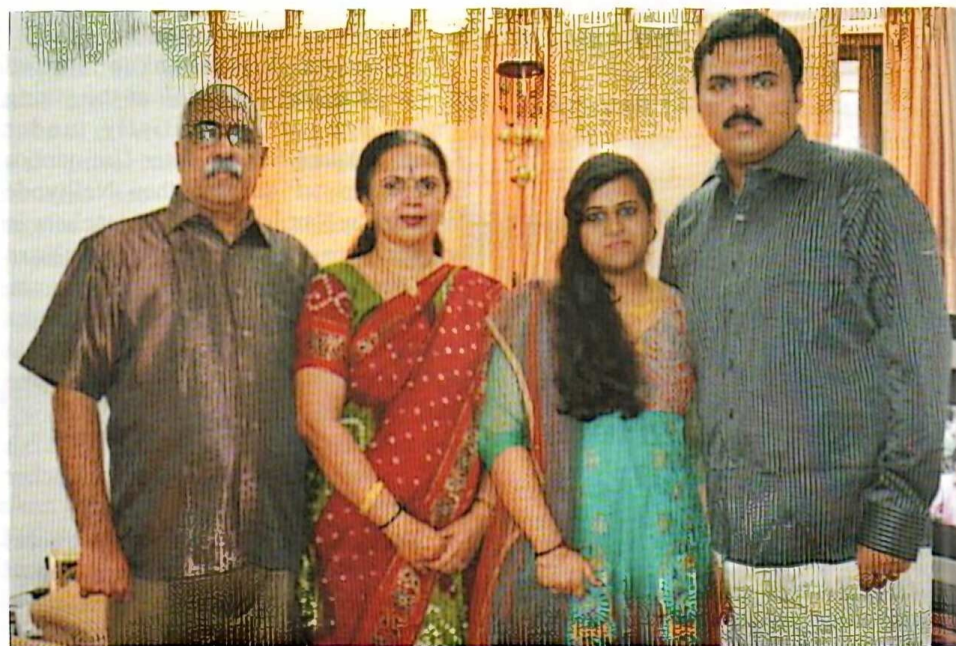
my advice is do not leave it midway, the reason being you are in the Std X or Std XII. Make a little time to continue your dance classes. For they are very relaxing and even if you do not want to take it up as a profession, you can develop dancing as your hobby," Geetha advises.

Geetha is also A Grade Artist of TV and has performed for DD National, Malayalam and Mumbai DD channels. Her students have performed at several Malayalee samajams and organizations during Onam and Mandala puja celebrations at Mumbai temples and Mandals. She and her students have performed at Shanmukhananda Hall, Karnataka Sabha and other Halls upto Dombivli.

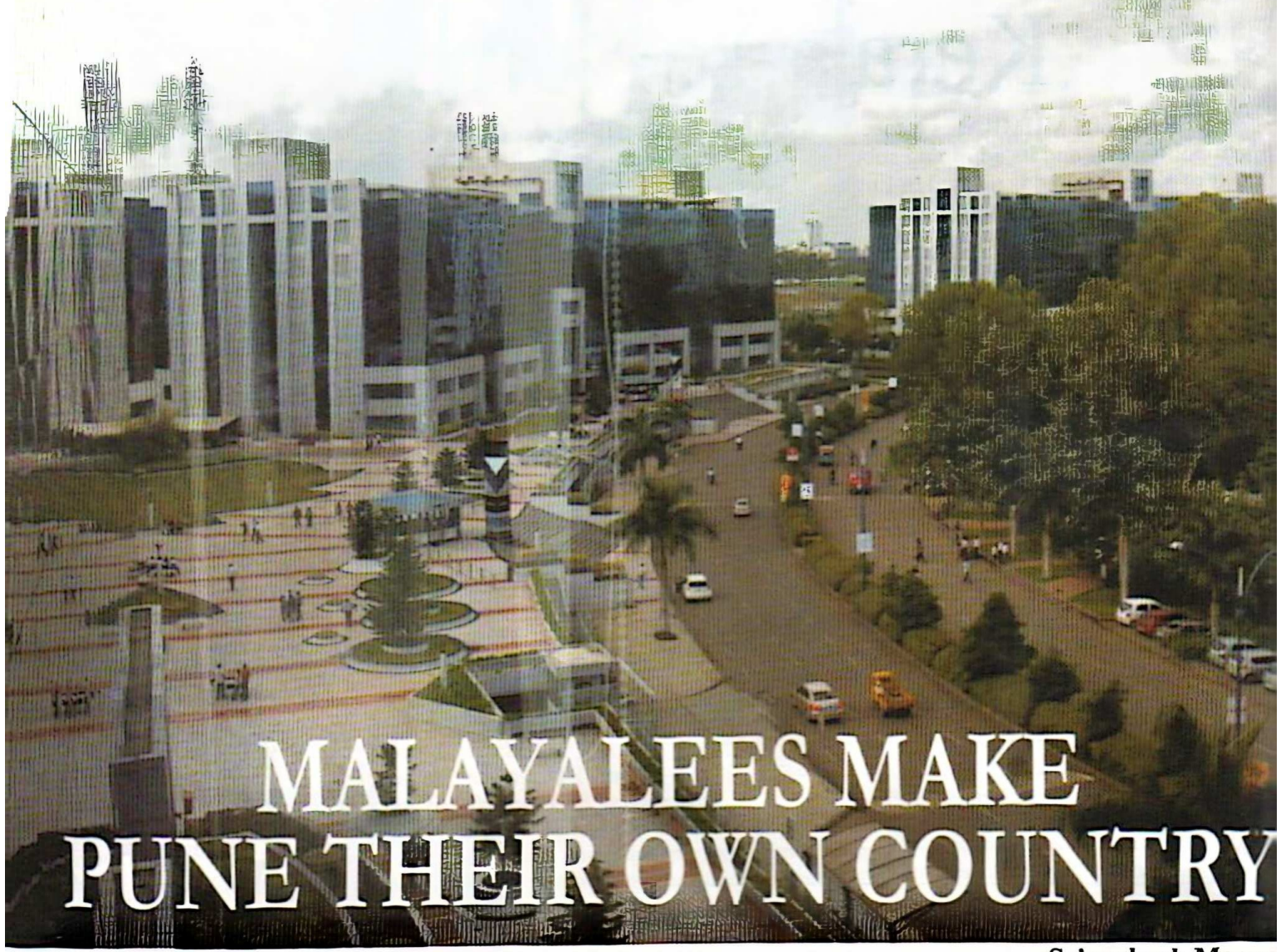
Geetha's husband A Vijayshankar retired as Vice Principal SIES College in Sion. He is a writer and is currently working on a Commentary on Bhagavad Gita. For four years in the '80s the couple were in Nigeria where he was on a teaching assignment and Geetha has performed *Mohiniattam* and *Kathakali* there and took these traditional dance forms of Kerala to the audience there.

Vijayshankar hails from Irinjalakuda, and he came to Mumbai after his post-graduation and secured a job here. They have a son Praveen who is Project Manager in Infosys, Pune, while his wife Arathi is B.Tech in Biotechnology. Praveen has learnt Carnatic music and violin.

Vijayshankar comperes the programmes of Geetha while her brother-in-law KS Menon, founder of Kerala Arts Club in Worli has scripted and directed her dance ballets.



**Geetha with her husband Vijayshankar, daughter-in-law Arathi and son Praveen**



# MALAYALEES MAKE PUNE THEIR OWN COUNTRY

-Sriprakash Menon

Right from the First World War days many Malayalees in search of employment had come to Pune. It was the centre of recruitment to the army and defence establishments. Malayalees also joined the Ordnance Factory at Khadki and various ordnance depots at Talegaon and Dehu Road besides the Southern Command offices including the CDA in Pune during and after World War II. The historic city of Pune, once the capital of the Peshwas, changed its resort and rural landscape in the seventies with industrial units coming up rapidly.

**A**s multinationals and big Indian industrial houses set their shops in the Pune industrial belt, unskilled and skilled Malayalees who would not enter their own farms in Kerala slogged, struggled and made a mark by their competence and hard work in Pune. Many Malayalees rose to high positions in TELCO, Bajaj, Kirloskar, Garware, Advani Oerlikon, Greaves Cotton, SKF, Thermax, Cooper, Dr Beck and several other companies. By sheer determination and grit, they established themselves both socially and economically. The

Government of India establishments from Lonavla to Pune had sizeable Malayalee populations working in various capacities.

The Rasta Peth Ayyappa temple in Pune city was the first well known Malayalee organisation to come up followed by an Ayyappa temple at Dehu Road. Renowned Vedanta scholar Swami Chinmayananda launched his Geeta Gnana Yagna in Pune which was later headquartered in Powai, Mumbai. Former Davis cup champion Sashi Menon started his tennis career from Wadia College and Deccan Gymkhana

in Pune. The famous painter Raja Ravi Varma set up his first printing press near Lonavla in Pune district. Unfortunately no Malayalee organisation or the Kerala government came forward to preserve this building and the press before it was dismantled.

Today, Pune has over 4.5 lakh Malayalees yet they have only one direct train daily to Kerala - CST Kanyakumari Jayanti Janata Express though there are three other trains (two on Konkan route) on certain days of the week. There is not a single flight from Pune to any of the three airports in

Kerala even though there is one to Dubai. It is connected by road to Mangalore by Karnataka State Transport. In all, Pune has about 30 Malayalee organisations, 18 Ayyappa temples, 30 churches. After Hindus, Christians form the second biggest group followed by Muslims (about 40,000). Pune has 3000 Malayalee small scale entrepreneurs.

## Industrialisation

The late Major C P Ponnukuttan an upright, honest and hard

working station staff officer (SSO) took keen interest to get the then Pune Municipal Transport (PMT) to extend its



**Major Ponnukuttan** services to the suburban cantonment town of Dehu Road which was the most Malayalee populated suburb after Khadki in the 70's and 80's. He was also one of the dynamic presidents of the Ayyappa Seva Sangham, Dehu Road.

There are more than 30 Malayalee Churches in Pune of Marthoma, Orthodox, Jacobites Roman Catholics, Believers and Pentecostals sects. A few of them also manage schools.

Chinchwad Malayalee Samajam is the only Malayalee organization which has a multi floored community building spread over 15,000 sq.ft and also runs an English medium school with a strength of 2000 children.

Dehu Road Malayalee Samajam is also building a community centre with a school.

P K Nair of The Film Institute of India was well-known among the cinema buffs all over the world. Veteran trade union leader turned social entrepreneur Rajan Nair is now head of the Federation of Malayalee organisations in Pune.

There are Church backed organisations, NSS, SNDP and Mata Amritanandamayi Math, Ayyappa Seva Sanghams besides the landmark Guruvayurappan temple at Nigdi representing Malayalee interests but serving the local society as well. Pune has also got an active chapter of World Malayalee Council. Saraswati Vidyalaya and junior college run by Vishwanathan Nair and Kerala People's



**Mumbai-Pune Expressway**

Education Society are respected in the field of education.

Author and journalist Sudha Menon said though "I have lived in the city for almost 15 years now, I have, unfortunately, not been able to associate or involve myself with Pune's various Malayali associations. That has, however, not prevented me from watching their various activities from afar, with great interest. The advent of Onam and Vishu is brought home to me by the announcement of various functions by these organizations .



**Sudha Menon**

She pointed out, "Malayalees lobby for better trains to and from Pune to Kerala and host amazing food festivals. But what I absolutely adore is the fact that recently they have started a library to stock the books of Kerala's beloved

writer and poetess Kamala Das. That will go a long way in making sure more people get to read her work and understand the brilliant and controversial author who passed away a couple of years ago. She lived in Pune for over 20 years."

M Radhakrishnan, co-founder and managing director of Autoline Industries Ltd., recalled "Pune has

grown rapidly over the last ten years to become a vibrant and modern city, as compared to its earlier image of being a 'pensioner's paradise or education city', etc. Earlier known for its Automobile and Engineering Industries, Pune has now also become a major IT and Design Hub, with all the major IT companies having large operations here. Infosys is reported to be having more employees now in Pune than Bangalore".



**M Radhakrishnan**



**Kamala Das**

## Job Opportunities

"It is understood that about 70,000 families migrated to Pune each year over the last 7 years from different parts of the country. Infrastructure is coming up very fast in terms of roads, bridges, residential houses, clubs, 5 star Hotels, (about 29 of them now from just 3 about a couple of years back), etc.

There are 78 arrivals and departures of Aircraft at Pune everyday, as against just 6 about 15 years back. Lufthansa operates a direct flight from Pune to Frankfurt to cater to the ever growing demand of German companies operating from Pune", Radhakrishnan explained.

A large number of Pune Malayalee population are self employed and are successful entrepreneurs, he said. "While a large number of them had started engineering workshops over the years and grown, there are others who are in innovative areas, including R & D, education, construction, roads, tunnels, chit funds etc. Pune has become a major automobile hub, with the entry of almost all big international auto makers like Volkswagen, Mercedes Benz, General Motors, Hyundai, Bridgestone, three big Chinese companies and Mahindra and Mahindra in Chakan area, near Pune providing a lot of new opportunities. We also have the earlier auto giants Tata Motors, Bajaj Auto etc. Malayalees occupy top positions in companies like Volkswagen, M & M and Thermax, etc in Pune. There are more than 500 successful Malayali entrepreneurs and many hundreds more in traditional businesses like tyre shops, small tea shops, etc. Kerala fast food joints are a big draw now".

P C Nambiar, Director Group Exim, (Poonawalla Group of Companies)

recalled "I left home at the age of 19 and was in Vasai, Mumbai then I joined Thermax and from a fast moving Mumbai to the slow paced Pune



P C Nambiar

I went for my familiarization training at the factory. I started liking Pune especially the weather. I got relocated and then got an opportunity to be socially and culturally active in Pune".

Nambiar is associated with several organisations like Sree Ayyappa Seva Sangham, Dehu Road Malayalee Samajam, Khadki Malayalee Samajam and Sastha Charitable Foundation.

Nambiar is a founder member and founder Vice President of Pune Malayalee Federation founded in 1999- an apex body of over 17 registered

Malayalee Associations and a few unregistered organizations, functioning in different areas of Pune Municipal Corporation and Pimpri Chinchwad Municipal Corporation areas. He has been actively connected with the World Malayalee Council, Pune. He was also associated with Lions Club of Sapphire – A Lions club managed exclusively by Malayalees. Now he is also actively associated with Kondhwa Malayalee Samajam and could get an office and bring out a directory of Malayalees living in the area.

## Literary Activities

Though Pune is known as a historic, cultural and educational centre, Malayalees feel at home in this fast growing city. Unlike other places, Malayalees in Pune have merged so well in the mainstream of social and cultural life of the region that they just would not like to migrate to any other place. Over the years, three Malayalam publications *Pravasi Shabdham*, *Vagdevatha* and *Sargam* published periodically from Pune have been able to bring out various issues pertaining to this linguistic populace. There may be no coconut lined lagoons and backwaters but the ideal settings of the Sahyadri mountains and pilgrim centres of Dehu and Alandi on the banks of Indrayani river have attracted lakhs of Malayalees over the decades.

Kandoth Harinarayanan came to Pune in search of a job like many others in the



K Harinarayanan

Rajan Nair- A prominent Pune Malayalee

80's. Active with the students' movement in Kerala, he soon started a handwritten magazine (*Kayyazhuthu masika*). After two or three issues it became a six monthly, then an annual and finally closed down.

When he got an opportunity to be associated with a tabloid *Malayala-shabdham*, published by one John, he was more than happy but John later took over the magazine.

Hari with his few friends started *Pravasi Shabdham* in 2002 a monthly, which has completed 10 years of publication. *Pravasi Shabdham*, the voice of migrant Malayalees remains a catalyst among Pune -Mumbai Malayalee cultural forums. It conducted four literary conclaves and felicitated M Mukundan, Prof N M Vijayan, M T Vasudevan Nair and Madhavi Kutty, he recounted.



A married couple had been out shopping at the mall most of the afternoon, when suddenly, the wife realized that her husband had disappeared.

Irate, she called her husband's cell and demanded, "Where the hell are you?"

"Darling, remember that jewelry shop where you saw the diamond necklace and totally fell in love with it, and remember that I didn't have the money at the time and said Baby it'll be yours one day?"

Somewhat embarrassed and with a blushing smile, she replied, "Yes. I remember that, my love."  
"Well, I'm in the bar next to that store."



# MUMBAI NEWS DIGEST

KIM News Bureau



*Lighting the lamp at the MCCI Business Meet inauguration*

## Excellent Climate For Investment In Kerala

The Kerala Government will support investors in Kerala, KP Mohanan, Kerala Minister for Agriculture told the Malayalee Chamber of Commerce and Industry Business Meet under the auspices of All India Malayalee Association (AIMA) on April 15.

The climate for business and industry in Kerala is changing progressively, the minister claimed. Even a person holding just 20 cents of land could become an agriculturist in Kerala as this sector is rapidly adapting to modern techniques. This opens a new avenue for investment

for Malayalees outside the state.

The minister complimented AIMA for its initiative to form MCCI that would bring all Malayalees together on a single platform so that a collective effort could be undertaken for the prosperity of the State.

AIMA Chairman, Gokulam Gopalan, stated that today many Malayalees want to invest in Kerala but are apprehensive. However the situation has improved now, he felt. Businessmen must also have a social awareness apart from making profits, he added.

Plantation Corporation Chairman Dr Varghese George said that Kerala is on a progressive development path and this is the right time for investors. Other speakers included PJ Mathew, VS Abdul Kareem, M D Vijaykumar, Ramachandran (*Ujala*), Salim, TA Khalid, and John Mathew.

The Chief Guest K Jayakumar, Chief Secretary of Kerala urged Malayalees to desist from painting the state in a negative manner. What is coming in the print and visual media are only for news value and he urged the non-resident Malayalees not to be carried away by such reports. Kerala has now a government that is inclined to encourage new investment initiatives and any obstacles if pointed out, would be removed, he promised.

One should not forget that Kerala also has shown good industrial progress despite the adverse publicity and we should encourage people who prosper against such adversity. No state in India has an all positive environment for industry but only those who take on challenges would prosper.

The assembled trade leaders applauded Jayakumar when he pointed out that non-resident Malayalees should desist from criticizing Kerala. Probably it could be due to the excessive love for one's own state just like the father character of a Dostoevsky novel, who died keeping the gold locket of his daughter whom he forced to leave him, close to his heart. During the event, Dr Punathil Kunhabdulla released AIMA magazine *Malayalee Vision*. Kidney Federation Chairman Fr Davis Chiramel was guest of honour while Dr James Thomas and Khader Haji also attended.



*K Jayakumar, Chief Secretary of Kerala addressing the audience*

# Ritu Vilasam

'Ritu Vilasam In step with Seasons' choreographed by Lata Surendra was presented at the ISKCON Auditorium in Juhu to celebrate International Dance Day. 'Ritu Vilasam', performed through seven classical styles of dancing, is a symphony of seasons, drawing its inspiration from Kalidasa's 'Ritu Samhara'. The artistes who participated were Lata Surendra (Bharatanatyam), Sanjukta Wagh (Kathak), Daksha Mashruwala (Odissi), Shila Mehta (Kathak), Shubhada Varadkar (Odissi), Latasana Devi, (Manipuri), Shailaja Desai, (Kuchipudi), Suman Badami (Bharatanatyam), Prasanna Kunhiraman (kathakali), Sujatha Nair (Mohini Attam).



*Ritu Vilasam-A fusion of different classical styles of dancing presented by leading artistes*

## Swetha Warriar Felicitated

Swetha Warriar was felicitated by the Mayor of Pune, Smt. Vaishali Bankar who awarded Swetha with the 'Nava Pratibha Puraskar' at the function conducted by Kairali Charitable Foundation, Pune as a token of honour and appreciation towards the achievements Swetha has made in the field of Dance.

Swetha Warriar is the youngest to get honoured by the UNESCO recognised Nrityashree award. Even though she is only 12 years old, she has already



*Swetha Warriar*

bagged more than fifteen National Level prizes and awards from various competitions and functions conducted across the country for her performances in Bharatanatyam, Indian Folk and Modern Dance. These competitions include those conducted by Swar Sadhna Samiti, Mumbai; Kerala Samajam Durg, Chhattisgarh; Utkal Yuva Sanskrutik Sangh, Orissa and many more. Recently at the regional audition, she was selected for Bharatanatyam, Mohiniyattam and Indian Folk from the Mumbai chapter of FAIMA to the National Level Competitions on May 4 and 5 in Mumbai.

## Temple consecration

Sree Narayana Mandira Samiti has constructed three temples namely for Shiva, Narayana Guru and Sharada Devi (Goddess of education and prosperity), according to ancient Temple arts of Kerala, at its Kurar Guru Centre. It is significant that this Sharada *prathista* in Mumbai is the first one in the world, outside Shivagiri. The idol of Sharada was consecrated by Sree Narayana Guru himself at Shivagiri in Kerala 100 years back. This year, being celebrated as the centenary year of Sharada Prathishta in Shivagiri all over the world, with symposiums, debates, competitions, etc, it is only apt that in Mumbai, a temple is constructed to mark the centenary Celebrations.

It has taken nearly one year to complete the construction. Pre-consecration programs started from 8th April to 14th April by leading priests from Kerala under the leadership of Panavilli Ashokan Thanthri. The *prathishta* was performed

on 15th April by Sudhananda Swamy, senior Brahmachari from Shivagiri Mutt and Rudambaranda Swamy, Secretary, Shivagiri Mutt was the Guest of Honour on the occasion. Srimad Sachidananda Swamy also graced the occasion. N Sasidharan President, Dr KK Damodaran

President Emeritus, SNMS, NMohandas Vice-Chairman, NS Salimkumar General Secretary, OK Prasad Asst Secretary, VK Hiralal Asst Treasurer. Zonal Secretaries PK Venu, KK Susmeran, AK Venugopal and MG Raghavan were also present.

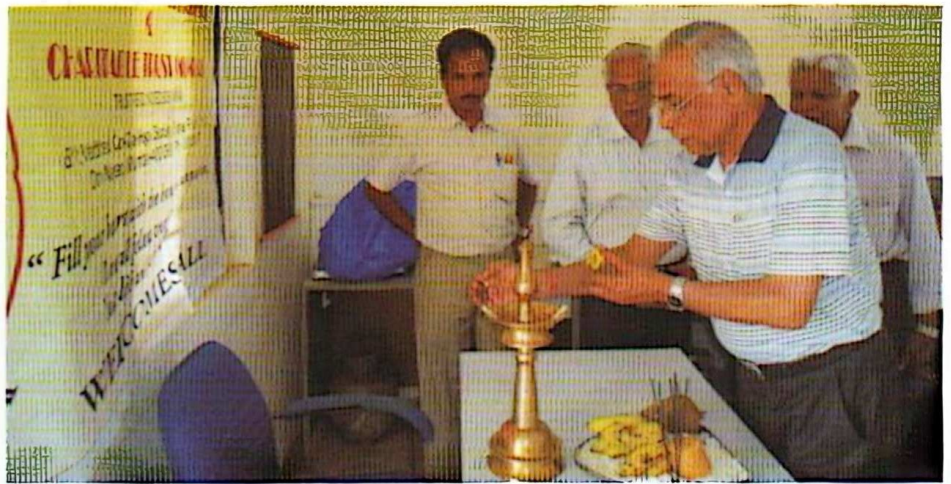


*Temple consecration in progress*

## SVECT's Free Computer Training Centre

Shree Vidyadhiraja Educational and Charitable Trust inaugurated its free Computer Training Centre at Vidyadhiraja Complex on April 22 at Sasna village, Murbad, Thane Dist. V. Vijayan Nair, Chairman of the Trust, inaugurated the centre by lighting the lamp. Haridevan S, KV Goplakrishnan, AM Radhakrishnan, PKG Panicker, K B Sasidharan Nair and other Trustees participated in the function.

The Computer Centre is meant for Adivasis and economically backward children. At present two batches of twelve students in each batch are trained in computer application.



Chairman V Vijayan Nair lights the lamp while Haridevan S, K B Sasidharan Nair and K V Gopalakrishnan look on



Children praying before commencement of the Computer Class

## Kathak and Percussion Fusion

Powai Fine Arts presented 'Rhythms and Expressions by the Lake', a programme of dance by the kathak exponent Jonaki Raghavan who started with an invocation to Shiva, then rendered with her students, pieces on Yasoda and the butter thief Krishna and concluded with an exuberant number on Holi. The second part of the evening was a Percussion Fusion by Satish Krishnamurthy and group. Percussion instruments like *mridangam*, *ghatam*, *tabla*, *kanjira* and *morsing* were all there, with violin and saxophone to provide the counterpoint. Each member of the ensemble individually and collectively provided a medley of percussion sounds which rose to a crescendo followed by a pregnant silence. It was a medley of ragas ending with 'vande mataram' and Swati Thirunal's *thillana*.



Kathak Dance by Jonaki Raghavan (left) and instrumental ensemble by Satish Krishnamurthy and Group

## NORKA Sets up Office in Kerala House Vashi

The new NORKA Office inaugurated at Kerala House in Vashi will be a centre for finding solutions for problems of Malayalees of Mumbai, said Manoj Kumar, Principal Secretary, NORKA Roots at Vashi.

He added that the Kerala Government through its NORKA office plans to start several projects for the welfare of Malayalees.

NORKA CEO Noel Thomas said that NORKA will launch an Insurance Scheme with a premium of Rs 300 to be paid for the first three years. Subsequently, the members can renew and continue to be part of the scheme. Rs 2

lakhs will be paid as compensation in the case of untimely death or permanent loss of limb and other parts of body, while for partial disability the compensation will be Rs one lakh. NORKA plans to start the scheme in May.

CEO Noel Thomas said that attestation of Certificates will be done at its office.

He requested all Malayalee Samajam Managing Committee members to register themselves with NORKA office, giving their names and phone numbers. It also plans to appoint a permanent Development Officer at Kerala House in the near future.

NORKA Roots General Manager

Subhash John Mathew, Kerala House Manager P Sasankan, Municipal Corporator Sabu Daniel, PP Asoka FAIMA Member and NORKA Development Officer P Ramachandran spoke on the occasion.

Sabu Daniel, Municipal Corporator urged the Kerala Government to clear the outstanding balance amount of Rs crores payable to CIDCO against Kerala House property to prevent stringency action against them.

Thomas Simon, Member of West India Passengers Association, pointed out that Netravati Express was the only daily direct train from Mumbai to Kerala. There was need for another direct daily train.

## Who killed Rosamma?

Maharashtra Home Minister RR Patil has agreed to the formal request of All India Nurses' Association that the investigations in the brutal murder of nurse Rosamma be transferred to the Crime Branch as the local police 'have been moving in circles and has not been able to nab the culprits.' All India Nurse's Association President Dr Abraham Mathai and Convenor Jose Thomas, and State Minorities Commission Chairman Nasim Siddiqui met the Home Minister of Maharashtra RR Patil and presented a formal written request to the Minister. The Minister heard their complaint and immediately gave in writing that the case be transferred to the Crime Branch.

In their letter AINA had explained that the Malayalees in Mumbai and Thane



*Rosamma Antony*

were disturbed at the rising violence against them and were living in constant fear because of the inaction of the police in apprehending the culprits.

Rosamma Antony who hailed from Pulangunnu in Alappuzha district, had been working as a nurse in Golden Park Hospital in Vasai for the past 16 years and was a senior nurse when she died. On

April 4, she was found brutally murdered in her flat at Behrampur, Vasai with injuries on her face and burn mark on her body. It is suspected that the burn marks were caused by a hot iron. Her mobile phone was missing from the place.

It was her son Evin who found her dead on returning from college and informed the police. Rosamma's husband Anton Joseph works in the Middle East. The body was flown to her native place where the funeral rites took place.

Several Malayalee Associations of Vasai, Thane and Mumbai have held protests and urged the Government to speed up investigations and find the culprit. AINA works for improving the conditions of nurses working in private hospitals and finding solutions for their problems.

## International Dance Day

Shree Paavitra Arts Academy presented its 30th International Dance Day on April 14, at Manik Sabha Grahya in Bandra. The artistes who performed were Nandhini Ashok, Lakshmi Raj and Vaishali Suvarnakar. Nandhini Ashok, the founder of the Academy, is a student of Guru Kalyana Sundaram Pillai of Sri Raja Rajeswari Bharatanatyam Kala Mandir. A teacher of Bharatanatyam for more than 20 years, she has also choreographed several dance dramas and dance ballets.

Lakshmi Raj is also a student of Guru Kalyana Sundaram Pillai and is currently teaching and practising at Paavitra Arts Academy.



*Nandhini Ashok strikes a pose*



*Nandhini Ashok (centre) with Lakshmi Raj and Vaishali Suvarnakar performing a number*

# Dr Tessy Thomas The Missile Woman of India

According to Dr Tessy Thomas, Kerala's Agni Putri, who is the project director of Agni-V of Defence Research and Development Organisation (DRDO), if there is a will, there is a way and she proved it after the successful launch of Agni-V, India's long-range inter-continental ballistic missile.

It has been a challenging job for the scientist who is responsible for the successful launch of Agni-V. She led a team of 400 scientists to a crowning glory.

It all started in Alleppey, Kerala. After a B.Tech from Thrissur Engineering College, her fascination for radar and missile systems led her to join the Defence Research and Development Organisation (DRDO), almost 20 years



ago. Now, she is the programme director.

She never had a break in the last two decades. Not even now. She helped in developing another path breaking technology known as RVS or "re-entry vehicle system". This lets the missile re-enter the atmosphere at a thundering velocity and a temperature of 3000 degrees Celsius, still keeping the control systems intact. Since no country was willing to provide that technology to India, her team developed it indigenously.

The real test for Dr Thomas and her team was in July 2006. 75 seconds into the flight and the missile suddenly went



*The launch of Agni-V missile*

out of control. But Dr Thomas took it as a challenge and decided to prove a point. It was a great learning experience for all of them as they put it, proving that nothing was wrong with the missile.

Ten months later, they did. The team re-launched the missile and it flew for 16 minutes. But the success came at a price. To be at the launch, Tessie left behind her sick son who had to take his board exams. Incidentally he is aptly named after the country's light combat fighter jet, Tejas and lived up to his name.

Today, Dr Thomas leads a team of 400 scientists, the majority of whom are male but it doesn't faze her. "For scientists, there is no gender discrimination. Subject is subject, science is science. That's how we learn and move forward," she says.

The comment of the first-ever woman project director of an Indian missile project shows the stubbornness of a village girl of Alappuzha, who conquered the helm of the missile world, taking the country into the elite missile club of the US,

Russia, France and China.

For Tessy the will of the team was the secret behind the success of the Agni series.

She has gone on record to state that neither leadership of a team or science or technology knows gender. Science does not know from where knowledge comes. It is only the willingness to learn and know from experience that is important. She has faced no gender discrimination as a scientist, or as a leader of a team.



*Dr Tessy Thomas with her mother Kunjamma*

# Gandhi Memorabilia at London Auction was from Teacher's Collection

A 70-year-old retired school teacher submitted the Gandhi memorabilia that he had been keeping with him for a long time, for auction. His rare collection of Mahatma Gandhi memorabilia went under the hammer in London on April 17. It fetched him about 10,000 pounds. He intends to use the proceeds to set up an antique museum.

Antony Chittattukara said that he came to know about the sum it fetched only when his relations informed him since he did not have internet. He was waiting to hear the news of the auction either from his son in the US or his daughter in Bangalore.

"I have been preserving eight letters written by Gandhiji, his spectacles, prayer book, a gramophone disk, a foldable chakra and a tea spoon of blood stained sand including two blades of grass from the spot where Gandhiji fell down after being shot," he said.

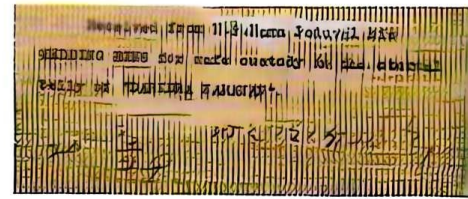
A fervent antique collector, Chittattukara got all the items except the gramophone disk and the teaspoon of

sand for free from Raghava Poduval, a Gandhian who was at the Sabarmati Ashram and later became his friend.

"I was a teacher near Ottapalam at a school run by the Gandhi Seva Sadan. When I was there I accidentally met Poduval and we became friends. Even after my retirement we kept close company and it was from him that I received most of the things. Since I was an antique collector, he knew the things would be safe in my custody," added Chittattukara who has been keeping this for more than two decades.

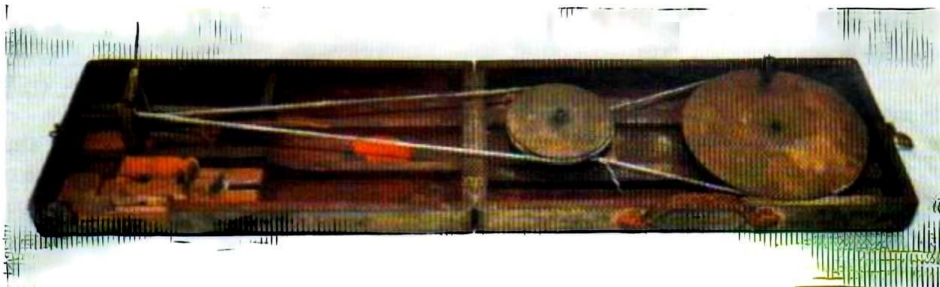
He added that he got the blood soaked sand from a former army officer who was posted at the place where Gandhi was shot dead.

This auction of Mahatma Gandhi's memorabilia in London has drawn criticism from social circles in India. The items that went on sale included Gandhi's famous round rimmed glasses which sold for 34,000 British Pounds; his spinning wheel went at 26,000 Pounds and autographed letters in English and



Gujarati sold for between 2000 and 7000 Pounds each. Bizarrely, the handful of soil and bloodstained blades of grass from the place Gandhi was assassinated in New Delhi in 1948, where the Martyr's column at the Gandhi Smriti stands today, sold for 10,000 Pounds at the auction.

Incidentally, it was the Kamal Morarka Foundation for the Arts, an Indian organisation bent on getting antiques of Indian origin back to India, who bid at the above items. They have decided to display the Gandhi artifacts in a Mumbai museum.



# Kerala's only tribal village under threat

Tucked away inside a heavily forested area, Kerala's only Scheduled Tribes (ST) panchayat Idamalakkudy is home to some of the world's most endangered plant species but the rich biodiversity is fast dwindling as is the tribals' unique way of life, say worried researchers.

Spread over 106 sq kms in Idukki district, about 270 kms from the state capital, Idamalakkudy has a population of 2,236 -- comprising 1,196 men and 1,040 women -- heavily dependent on the forest for food, medicine and shelter.

A 20-member team of the Kerala State Biodiversity Board (KSBB) spent five days in the village, accessible only on foot with vehicles having to stop some 20 km away, and found to their dismay that numerous medicinal plants found in the

area were fast depleting.

"We will soon work out immediate intervention to control and conserve medicinal plants. The depleting medicinal resources should not be harvested for trade for the next three years in order to conserve the precious resources. It is unscrupulous middlemen who exploit these tribals," K.P. Laladhas, who led the team said.

Stressing that traditional medicines were their strength, Laladhas said: "Women are extremely dependent on them for safe childbirth. These women return to active work just a few weeks after delivering their babies."

Their homes are traditionally built using forest wood, mud and locally available grass.

"What is a matter of concern is the local self governments have now started using tin sheets as roof and cement blocks for the walls. This is unmatched technology to be used in the forests and we will see what we can do to see to prevail upon local authorities not to undertake this type of construction," said Laladhas.

Another worry in the social sphere is the high consumption of tobacco. Almost 85 percent use tobacco, including children as young as seven.

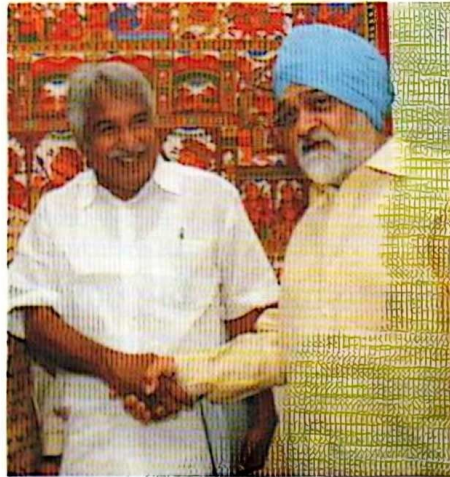
"The need of the hour is for immediate intervention by health experts to launch a massive anti-tobacco campaign in the village because already the ill-effects of the use of tobacco are seen on them," added Laladhas.

# 'Emerging Kerala' campaign to woo business, trade tycoons

Kerala is all set to kick-start a massive campaign to position itself as one of the most favourite business destinations in India and become a global hub of economic activity, with the goal of achieving an all-inclusive, rapid and sustainable growth.

Chief Minister Oommen Chandy and Industries Minister P K Kunhalikutty, along with other ministers and senior officials, met top business leaders and diplomats in New Delhi on April 20, signalling the launch of a six-month-long build-up to one of the biggest investment branding exercises the state has ever undertaken.

'Emerging Kerala,' a three-day global connect opportunity for business leaders, investors and policymakers that offers a platform for two-way discussions and bilateral trade, will be organised in the commercial hub of Kochi in September, according to KSIDC Managing Director Alkesh Sharma. In the run-up to this mega



*Montek Singh Ahluwalia and Oommen Chandy*

event, the state government had lined up a series of interactive sessions, domestic and international road-shows, business meets and conclaves to showcase the state's investment potential and business-

friendly policies.

Oommen Chandy remarked that the state had a lot to learn from China and he had received an invitation to visit that country to discuss the possibilities for China to invest in Kerala. He said that the government was working out a fair and equitable labour policy and a single window clearance mechanism for investment decisions. Chandy said the Kerala government was expecting huge overseas investments in various sectors including infrastructure, technology, education and healthcare during the September conclave in Kochi. The state has identified around 60 areas in which it would attract overseas investments and asserted the oft-repeated complaint about Kerala that trade unions create hurdles was an old story.

He said the government had decided to give top priority to public private partnership (PPP) in most of the mega projects. "The state government and its agencies will facilitate land and other statutory clearances for these projects and investment is expected from international and domestic companies," he said.

# Pay more for liquor, Kerala government told

Here is a price rise that will go without attracting much ado unlike other increases. The Kerala Bottlers Federation (KBF) and the Association of Distillers, Brewers and Vintners of India urged the Kerala government to raise the price of liquor purchased from them as input costs have risen.

"The cumulative inflation from 2007 has increased by 84 per cent for ENA, 95 per cent for glass bottles, 67 per cent in freight and yet the price increase given by KSBC is mere five percent. Kerala being a non-sugarcane growing state is a net importer of alcohol from other states like Maharashtra and Karnataka and here too the prices have jumped," KBF president Vijaya Kumar told reporters here. Extra neutral alcohol (ENA) is a raw material for production of liquor and beer. Its price has gone up due to a shortage in the country.

"Kerala State Beverages Corporation (KSBC) has not been giving us the required purchase price increase every year. The last time the price was increased



was in 2009-10 by an average of five per cent, that too after a gap of four years," Kumar said.

The demand comes at a time when liquor sales in the last fiscal is expected to cross an all time high of Rs.7,000 crore and the revenue to the state government by way of taxes is also expected to cross Rs.6,000 crore.

Kerala today has 708 bar hotels, 383 state-owned retail outlets.

## IIM Mini campus to come up in Kochi

A mini campus of Indian Institute of Management (IIM-K) would come up in Kochi. In the initial stages the campus would function at Infopark and there would be an executive course for officials working in various sectors. IIM Kozhikode is the first IIM to start such a campus.

The campus would convene short and long term courses for senior and junior

executives. In the first phase, one-year executive MBA programme and two years part time MBA programme would be started. Importance would be given to IT courses considering the increasing opportunities in IT sector. IIM Kozhikode PRO Sreekumar said within three years, a new campus would be constructed in Kochi.

K K Rajan

# 'A Chakyar who deserved more recognition'



Sriprakash Menon

It's not new for a Malayalee to make it big outside his home state. But it is very rare that a Malayalee could rejuvenate an ancient Kerala performing art outside Kerala. So dedicated was Kalpathi Kittu Rajendran, fondly called Chakyar Rajan to this art form that his name became synonymous with it. Mani Madhava Chakyar was a doyen in this art form but K K Rajan popularised it in every nook and corner of the country.

**W**hat traditional households in Kerala and institutions could not do, the late Rajan did by reviving Chakyar Koothu from his flat at Saroj, Pestom Sagar, Chembur. He not only reinvented *Koothu* but gave this art form a fresh lease of life for over four decades. He performed over 1000 shows of this 2000 year old art form.

Whether it was Ayyappa Samajams, Guruvaryurappan temples or any Malayalee organisation, Rajan's *koothu* was "a must cultural event". From Kolkotta to Kanya Kumari or from Maharashtra to Punjab, Rajan's *koothu* made Chakyar a household name among the Malayalee community in the country. Today, he is sadly missed at the temple premises across the country especially during the Ayyappa pooja season.

Rajan was not just a performing artist, he had a roaring practice as a cost accountant and management consultant yet his love for *koothu* preceded his professional opportunities despite being in Mumbai. Rajan made lakhs of his audience laugh in his lifetime through his *koothu* and was equally humorous off stage.

*Koothu* being an ancient temple art replete with Sanskrit and Malayalam, Rajan as a Chakyar improvised this one-man show which can be traced to *Vidhushaka* (clown) of Sanskrit plays. He not only made it contemporary but also more communicative by adapting more

topical subjects. He also initiated *Koothu* in English for the international audience. Episodes from Mahabharata and Ramayana dominated Rajan's monologue.

Though Rajan was a Brahmin and not from the traditional Chakyar family, he studied dance under Kalamandalam

by sound knowledge of shastras but also abhinaya".

Pun on words, anecdotes, witty situations, sarcasm, satire, facial expressions etc were some of the highpoints of Rajan's *Koothu*. Once he was narrating Ayyappa's story at a temple complex: suddenly, the prince was not seen in the palace of Pandalam. Everyone was asking *Rajan evade, Rajan evade?* (Where at Rajan?) This was the time when in Kerala many were asking about the disappearance of the Engineering student Rajan. When the other inmates outside the Palace replied *Padikkal kandu* (saw near the steps), *Padikkal*, one remembered was the name of the police official involved in the 'missing Rajan case' under the Achutha Menon rule.



Madhavan Nair and learned Sanskrit under Kuthampally Raman Nambiar - a noted Sanskrit scholar and art critic of his times. Rajan then came in touch with two veteran Chakyar artists Paikulam Raman Chakyar and Ammanur Madhava Chakyar.

"Chakyar Koothu is a classical art form. Great erudition in Sanskrit and Malayalam together with a capacity to entertain and enlighten people through puranic stories embellished with wit and humour is required", Rajan once explained in an interview adding "*Koothu* employs not only narrative skills backed

In ancient times, Kings got indications about the state of affairs in the kingdom through the Chakyar; likewise even in the modern times current affairs can add spice to the *Koothu*, Rajan stated. Once in his attire the Chakyar had the licence to tell the king the bitterest truth about his rule. Looking at his talents, film makers and TV producers offered roles to Rajan. He acted both for TV series and films in Malayalam and Tamil. His only regret was that nobody came forward to get trained in *Koothu* though he was ready to support them financially.

Recipient of several awards, Rajan was bestowed with Kerala Sangeetha Natakas

Academy Award, Kalai Selvam by South Indian Artists Association (Chennai), Kerala Kala Prachara Mani from Kanchi, Sat Katha Pravachana Mani by chief priest of Guruvayur, Sarasya Ratnakara by Mumbai based organisations. "Koothu is an excellent traditional medium not only for moral upliftment but also to air the shortcomings which impact people", he reminded. Simple and low profile, Rajan's contribution to *Koothu* was so great that he should have been at least conferred with a Padmashri.

Malayalees have set up chit funds, chemical companies, hotels, textile export firms, travel agencies, film production companies, hotels, publishing houses and several other industries after leaving their picturesque state and have flourished but K K Rajan resurrected a dying art like Chakyar Koothu for posterity to preserve and sustain it. It is not Koothu alone which needs revival, there is Kathakali, Theyyam and Kalari Payattu. As a culturally aware community we also need to move ahead of our annual Onam and Vishu sadhya and do something constructive to expose our rich legacy to the present generation. But, who should initiate it remains the question, as always.

## Ravichandran's Chakyar- in his Master's footsteps

Veteran Chakyar Koothu artist late K K Rajan's memory came alive at Chheda Nagar Subramania Samaj temple, Chembur when Painkulam Ravichandran Chakyar performed in April. Nephew of Painkulam Raman Chakyar (who was conceptual guru of Rajan), Ravichandran's *koothu* was a fitting tribute to Rajan on his fifth death anniversary on April 10, 2012. Raman Chakyar used to call Rajan Ekalavyan.

It was Rajan's desire that *koothu* should go outside Kerala. Ravichandran was invited by the Mumbai Keraleeya Samajam to perform last month. K R Shriram, Rajan's son saw his performance at MKS and was

impressed and later organised a special *koothu* on Vishu day for the cultural devotees of Chembur.

Painkulam Ravichandran Chakyar took up the family tradition of *koothu*



Ravichandran Chakyar

15 years ago. He was working for Nerolac Paints till 1998 and after retirement a technically qualified Ravichandran got trained under Raman Chakyar known both for Koothu and Koodiyattam. Settled in Kuttur (Thrissur) he is younger to the present family head Damodaran Chakyar and has performed all over the state and Mumbai.

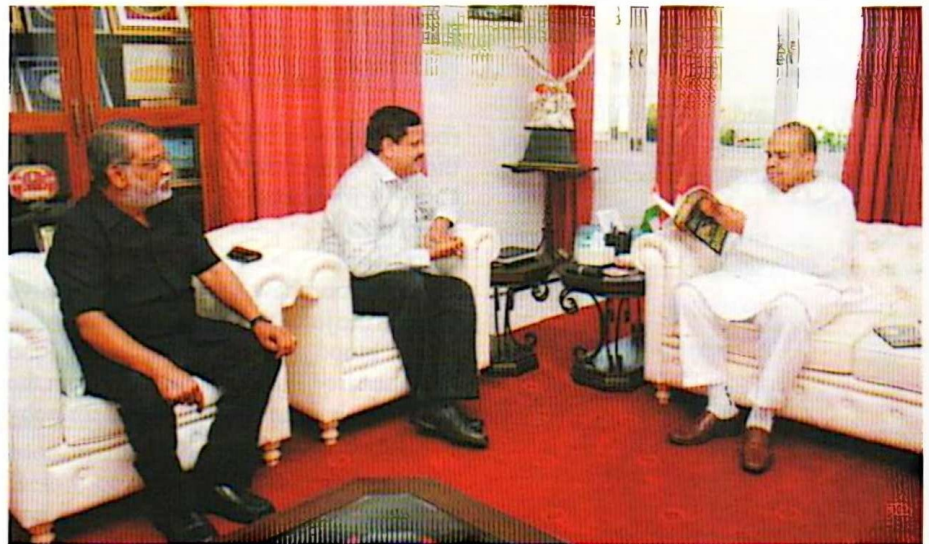


## Another Term For Governor

All well - meaning sections of society and public opinion, as well as political parties have welcomed the extension of the term of K Sankaranarayanan as Governor of Maharashtra.

Hugely popular with all strata of society and the political spectrum in the state, KERALA IN MUMBAI is confident that the fresh lease of tenure granted to him, will be a period of progress and stability in the State.

KERALA IN MUMBAI is particularly happy, since the Governor has been a good friend, ardent reader and well-wisher of this magazine. His first social function after taking over as the Governor of Maharashtra during his first term was the launch of KERALA IN MUMBAI.



**KERALA IN MUMBAI** Managing Editor and Raagalaya Academy of Music and Arts President PV Vijaykumar along with CMD of Aiswarya Group of Publications NRK Pillai called on the Governor Shri K Sankaranarayanan to hand over the Easter/Vishu Special Issue of KERALA IN MUMBAI and the DVD of Raagalaya Music Award 2011 event held at Shanmukhananda Hall.

# Home Remedies for Common Ailments

-Sudhir Nair

A few ingredients from the kitchen will keep common lifestyle ailments at arms' length.

## Mouth Wash

Take one spoon of refined oil and gargle with closed mouth for 15-20 minutes. During this process, the oil becomes liquid and white like milk.

Spit the liquid out and wash your mouth thoroughly, preferably with warm water.

Do not swallow the oil as it contains toxins and harmful bacteria drawn from the body through the saliva. Continue this process everyday.

This can give relief and cure headaches, asthma, bad breath, nose block, toothache, acidity, ulcers, cracked feet, joint pains, stomach problems, problems related to lungs, liver and nerves.

Any cooking oil can be used, but the most preferred one is sesame oil.

## Acidity

Acidity, it is said, is worse than cancer. It is one of the most common diseases. The home remedy for acidity is raw grains of rice.

Take 8 - 10 grains of raw uncooked rice. Swallow it with water before having your

breakfast or eating anything in the morning.

Within 21 days see effective results and continue for 3 months to eliminate acidity from the body. Raw rice reduces acid levels in the body and makes you feel better by the day.

## Cholesterol

Cholesterol problem results in hypertension and heart problems. This is also one of the common problems in people who have high blood pressure and diabetes. The home remedy for cholesterol problem is raw betelnut. (*supari or pakku*). Take raw *pakku*



(betelnut that is not flavoured) and slice them or make them into small pieces. Chew it for about 20 - 40 minutes after every meal.

Spit it out.

When you chew the *pakku*, the saliva takes in the juice that is generated and acts like a blood thinner. Once your blood becomes free flowing, it brings down the pressure in the blood flow, thereby reducing blood pressure too.

## Blood Pressure

A simple home remedy cure for blood pressure is *methi (menthayam)* or fenugreek seeds.

Take raw fenugreek seeds, about 8 - 10 seeds.

Swallow it with water before taking your breakfast, every morning.

The seeds of fenugreek can reduce

blood pressure.

## Diabetes

There are two home remedies for diabetes. One is ladiesfinger and the other is black tea.

**Black Tea:** Due to high medication, the organ that is worst affected is the kidney. It has been observed that black tea (tea without milk, sugar or lemon) is good for the kidney. Hence a cup of black tea every morning is highly advisable.

Boil water along with the tea leaves.

Drink the concoction without adding milk, sugar or lemon.

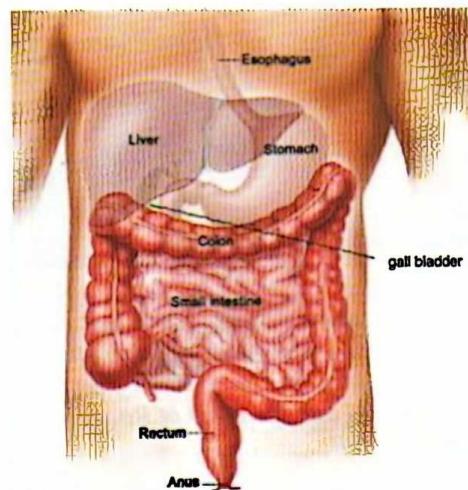
Black tea enhances the function of the kidney.

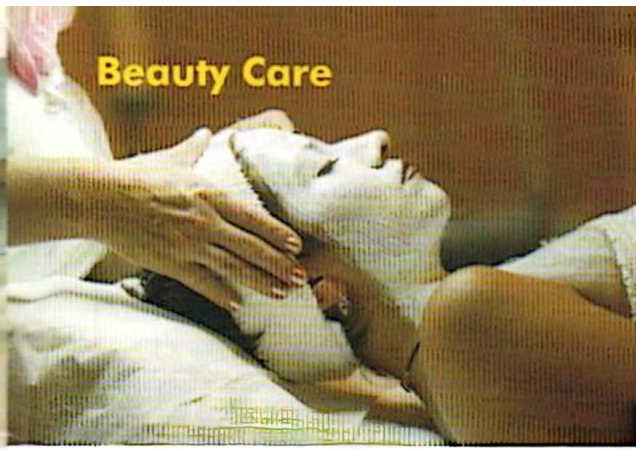
## ladiesfinger (bhendi)

Ladies finger is considered to be a good home medicine for diabetes.

Slit the ladies finger into 2 halves vertically and soak it in water overnight. The next morning, remove the ladies fingers and drink the water, before eating your breakfast.

After the ladies fingers are soaked overnight in the water, the water becomes sticky in the morning. This sticky water is considered to be good for people who suffer from Diabetes.





Rashma Anand

# Summer Heat: Go natural with Fruit Masks

Summer is the season that is harsh on the skin, especially that on the face. Here are some tips to bring the glow and softness on your face during the hot season.

**O**ur facial skin tends to get damaged during summer due to the harsh rays of the sun that damage skin cells and make them age faster. Combined with this are the dirt and pollution that we are subjected to when we go out. With a little time spent on taking care of our face and body, we can put forward a soft and glowing face to the world.

As far as possible, never go out when the heat is harshest, that is mid-noon. If it is necessary to do so, dab sun-screen moisturizer lavishly on your face, wear goggles and cover your head with a cotton scarf. At least your skin will be protected to a certain extent with these precautions. As soon as you return from outdoors, wash your face with cold water and cool your skin. You will feel fresh as well.

Drink lots of water during summer at least eight glasses. Hydrate yourself to prevent fatigue.



Drink lots of water during summer

## Diet

Diet plays an important part in bringing a glow on your face. Summer is the season of holidays, marriages and family and friends reunions. We all want to look our best. Too much of oily food plays havoc on the skin which can erupt pimples, rashes and prickly heat.

Buttermilk is an excellent cool drink. Carrot juice, tender coconut water and all types of juices are cooling. Fresh fruits like watermelon, oranges, mangoes, bananas, sweet lime (moosambi) and mangoes must be made part of our daily diet.

Seasonal vegetables like pumkin, cucumber are nature's gifts to combat the heat. Have them in plenty. In fact, our diet must be rich in proteins, vitamins B and C and less of fats and oils.

## Moisturise

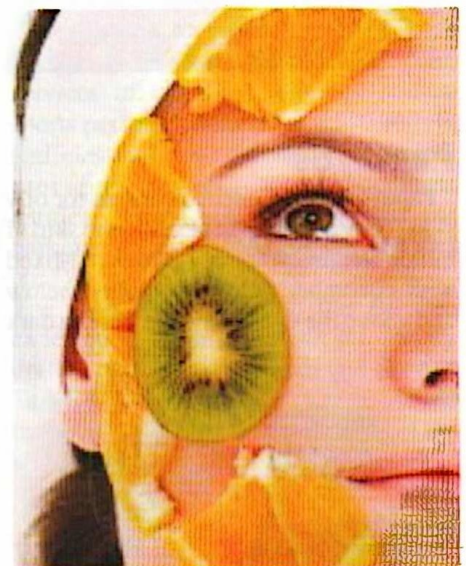
The mantra for a glowing soft skin is moisturizing it. Instead of oil based moisturizers, opt for water-based rich moisturizing creams, of good quality. Before going to bed, you can apply the cream on the face and neck area. There are many hand and body lotions available in the market which can be applied daily on the hands and legs, not forgetting the elbows and knees to prevent them becoming darkened. Foundation creams should also be moisture-laden which can be applied before putting on any make-

up.

Wash your face with a face wash according your skin type. A face scrub may be used on your face and neck twice a week. This will help in exfoliation of the skin. A cleansing scrub on the hands specially the elbows must also become part of our routine skin care. With soft hands and arms, you will look great in those sleeveless cotton outfits.

## Fruit Masks

Face masks made of fruits are very good for a glowing skin. The ingredients are common fruits bought in our homes. What we need is a little time set apart for mashing and applying them on the face



Fruit masks are great skin tonics

and neck. The face has to be washed first and cleaned of traces of make-up, sweat and dirt. Apply the fruit mask, leave it on for 20 minutes and remove with rose water or cold water. We have to spread the mask on our necks also.

Some of the fruits which can be used as masks include bananas, tomatoes, oranges, strawberry and papaya. Considering the exorbitant prices of the fruit-based face masks in the market, using the fruits naturally is a better option.

## Bananas

Bananas have moisturizing properties and provide relief from sunburn. It also contains antioxidants, that soothe the skin



from the heat and has anti-ageing properties. So mash the soft banana and spread it on your face for soft supple skin.

## Tomatoes

Tomatoes are great face scrubs. It keeps the skin glowing, fresh and removes the tan on the face and neck.



## Papayas

Papayas are excellent cleansers for oily skin. They also help in clearing the skin of minor blemishes and revitalises it. Mixed with cucumber pulp and applied below and above the eyes help in lessening dark



## Home-made face pack

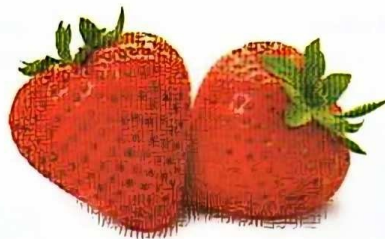
Blanch and grind four almonds, one walnut, to a smooth paste. Add to this 2 tbsp of milk cream, 2 tbsp of cucumber juice, 1 tbsp each of honey and rose water and mix well. Massage this paste on the face and neck area in circular motion and leave it on for 30 minutes. Wash with cold water. Continue using this paste for a period of 15 days and your face will shine with a natural glow.



circles around the eyes.

## Strawberries

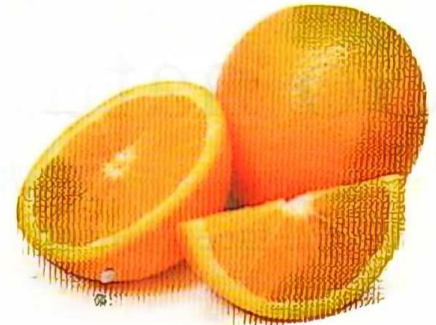
Strawberries are rich in alpha-hydroxy and acts as a natural exfoliate. It also helps in unblocking the pores and exfoliates the dead skin. But avoid using it over sensitive areas like around the eyes etc. Strawberries mashed over the face and



neck helps in giving a natural glow to your face.

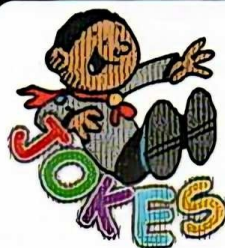
## Oranges

In the case of oranges, we need to use only its peels. So there is the double



advantage of eating the fruits and making use of the peel. Fresh orange peels rubbed over the face and neck lightens the skin. Oranges contain vitamin C that gives the skin a youthful look. Orange peels dried in the sun and powdered fine can be stored. Mix a little of this powder with a spoon of milk and apply on the face. Wash after 20 minutes. Over a period of time, your skin will look soft and smooth.

Neem leaves are not fruits. But ground and mixed with a little lemon juice and chandan powder (sandalwood), removes blemishes and rashes from your face.



Lady on phone:

"Hi Sir, I want to meet and talk to you. You are the father of one of my kids."

Man is stunned and says:

"Oh my God! Are you Jessica?"

"No."

"Pamela?"

"No."

"Anna?"

"No"

"Christina?"

"No."

"Joella?"

"No."

"Elissa?"

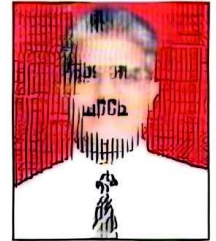
"No."

Lady in confusion:

"Sir, I am the class teacher of your son."



## Points to Ponder



Jacob Koshy

# SERVICE TAX AMENDMENTS IN FINANCE BILL, 2012

A paradigm shift in the way the Services will be taxed in the near future has been proposed in the new Finance Bill 2012 (Bill). Taxation of service will be based on the principle of taxes on all services except those included in the negative list which will be exempted services.

This change will be in line with the international tax practice in taxation of services. The current taxation as every one knows has been based on a selective approach where only specified services were subject to taxation. The proposed Bill plans to settle a lot of controversies following the selective approach hitherto practiced.

Let us analyze the provisions in the proposed Bill pertaining to Service Tax in detail:

1. Definition of Services has been explained for the first time in the Law of Taxation of Services: Services shall mean an activity carried out by a person for another person for a consideration. The connotation of activity has a wider meaning and services to self does not liable for service tax. At the same time a service carried out for free of cost or for no consideration shall also not be subject to service tax.

2. The taxable territory has been defined which means the whole of India except the state of J & K and India includes its territorial waters, air space and installation etc there on.

3. The introduction of a negative list as mentioned above will be a major change in the Bill. The negative list of services contains 17 entries consisting of the following:

- i. Services provided by Government or Local Authority except that of Dept of Post, Life Insurance and Agency Services, Services in relation to an Aircraft, Transport of Goods etc.
- ii. Service by Reserve Bank of India,
- iii. Services by Foreign diplomatic mission located in India,
- iv. Agriculture,
- v. Trading of Goods,
- vi. Any process amounting to manufacture or production of Goods,
- vii. Selling of space or time slots for

advertisements but advertisements broadcast by radio or television will continue to be taxed,

viii. Toll charges,  
ix. Betting, Gambling or Lottery,  
x. Tickets for admission to an event or performance or to an amusement park etc,

xi. Transmission or distribution of electricity,

xii. Education,  
xiii. Renting of residential dwelling for use as residence

xiv. Services by way of giving deposits, loans with a consideration in the form of interest or discount, and that of foreign currency dealers,

xv. Service of transportation of passengers by stage carriers, railways other than first class or A/c coach, metro, mono rail or tramway and inland water ways, taxis, cabs etc.,

xvi. Services by way of transportation of Goods by Road except that of Goods Transport Agency or Courier Agency and/or by an Aircraft or by Inland waterways, and

xvii. Activities of funeral and that of undertakers etc.

4. Rules for place of provision of services for both imports and exports of services have been covered under a common rule known by the name "Place of Provision of Services Rules, 2012", a draft of which is available in public domain for comments. ([www.indiabudget.nic.in](http://www.indiabudget.nic.in))

5. New principles have been laid down under "Principles of interpretation of specified description of services or bundled services". These new rules will definitely set at rest controversies in administering the provisions of law for interpretation of description of services etc.

6. The most significant change being the hike in tax rates from 10 % to 12% with effect from 1<sup>st</sup> April 2012 will actually have a cascading effect in cost.

7. A new concept has been introduced under "declared services" which includes specific services as given below. These services could not have been included in

the normal definition of services and hence included under "declared services."

- i. Renting of immovable properties.
- ii. Construction services.
- iii. Temporary transfer or permission for use of intellectual property rights.
- iv. Information technology soft ware development design, programming etc.
- v. Non-compete agreements.
- vi. Transfer of Goods by hiring, leasing, licensing etc.
- vii. Activities of Hire Purchase etc.
- viii. Service portion in the execution of works contract.

8. Service portion in activity involving food for human consumption etc.

However, some specific exclusion have been also introduced by way of an amendment which states that services of an employee to an employer during the course of employment will not amount to any provision of service which attract service tax. Similarly an activity which constitutes a transfer of title of goods or immovable property by way of sale or gift or any other manner would be excluded from the scope of taxation. Consideration received by MPs, MLAs etc for performing functions of the office as a member will be outside the scope of the taxation.

Exemption under the proposed Negative List has been supplemented by a basket of exemption of services referred to as "Mega Exemption" like health care, services of charities, religious bodies, sports persons, performing artists in folk and classical arts, individual advocates providing services to non-business entities, journalists, animal care, car parking, specified construction services etc.

The proposed changes in this Bill are expected to be in sync with the freshly drafted new Law on Goods and Service Tax(GST).One may have to wait a little more time for the implementation of the widely discussed new law ie. GST Act.

*jkoshy@vsnl.com*



# Mooladhanam മൂലധനം (1969)

**Lyrics:** P Bhaskaran **Composer:** G Devarajan  
**Raagam:** Abheri **Singer:** K J Yesudas

സ്വർഗ്ഗലായികേ ഇതിലേ ഇതിലേ  
സ്വപ്നലോലുപേ ഇതിലേ ഇതിലേ  
ഹൃദയമണിയറയിൽനിന്നെൻ കല്പന  
മധുരഭാഷിണിയായ് മന്ത്രിക്കുന്നു (സ്വർഗ്ഗലായികേ)

മുട്ടുപടം മാറ്റി മുഖം കുനിച്ചെത്തുന്ന  
നാടൻനവവധുവെന്നതുപോലെ (മുട്ടുപടം)  
നവവീചന്ദ്രിക നിന്നുടെ മുന്നിൽ  
നവനീതലം വാരിത്തുകി... വാരിത്തുകി (സ്വർഗ്ഗലായികേ)

കുഞ്ഞുമോലങ്ങളെ മൂലകൊടുത്തുറക്കിയ  
മഞ്ഞണിക്കുന്നുകൾ തോഴികളെപ്പോൽ (കുഞ്ഞുമോല)  
മാമരയവനികയ്ക്കുള്ളിൽ നിന്നീ  
പ്രേമസംഗമം നോക്കുകയാവാം  
നോക്കുകയാവാം ... (സ്വർഗ്ഗലായികേ)

**Transliteration:** Ā, ā = ആ, റ; Ē, ē = ഏ, ഐ; Ī, ī = ഇ, ി;  
Ō, ō = ഓ, െ; Ū, ū = ഉ, ു, ũ = ൃ; C, c = ച, ch = ചര,  
D, d = ട, Dh, dh = ഡ, Ḍ, ḍ = ള, Ḍh, ḍh = ഴ, jh = ജ,  
L, l = ല; Ñ, ñ = ണ, ṅ = ണ, ṛh = റ, ṛ = റ;  
Ś, ś = ശ; Ṣ, ṣ = ഷ, T, t = ട, Ṭ, ṭ = ത; ṭh = മ

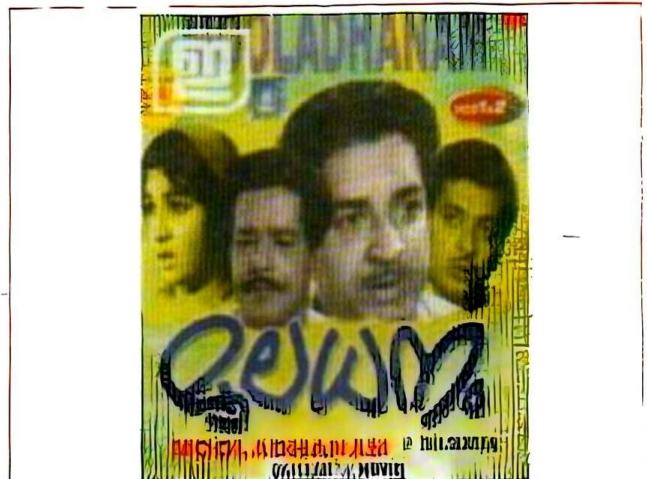
Swargagāyikē itilē itilē  
swapnalōlupē itilē itilē  
hṛdayamañiyarhayilninnen kalpana  
madhurabhashiṇiyay manṭrikkunnu (Swargagāyikē)

Mūtupatam māṭṭi mukham kuniceṭṭunna  
nātan navavadhuvennaṭupōle (Mūtupatam)  
navamicandrika ninnute munnil  
navanētadalam vāriṭṭūki... Vāriṭṭūki... (Swargagāyikē)

Kuññumēgharīale mulakotuṭturhakkiya  
maññañikkunnukat ṭōzhikaleppol (Kunjumēgha)  
māmarayavanikaikkulṭil ninnī  
prēmasaṅgamam nōkkukayāvām  
nōkkukayāvām... (Swargagāyikē)



P Bhaskaran G Devarajan Yesudas



Mooladhanam, produced by Mohammed Asim for Asim Company, was based on Thoppil Bhasi's Malayalam play of the same title and it was directed by P Bhaskaran who wrote all five songs for which Devarajan provided music. Thoppil Bhasi wrote the screen play and dialogue for the film also. *Ente veenakambiyellam, Olichu pitichu, orothulli chorayil ninnum and pulararayappol* are the other songs. All of them turned to be very popular. Besides Yesudas, P Suseela and C O Anto were also among singers. Sathyan, Prem Nazir, K P Ummer, Adoor Bhasi, Sankarati, Kottayam Chellappan, C A Balan, Bharathan, Sarada, Ambika, Jayabharathi et al were the main actors.

# Ragam KANADA



Smt. Mallika Bharathan

This is a Janya raga, derived from the 22<sup>nd</sup> melakarta, Karaharapriya.

Arohanam: s r g m D n s

Avarohanam: s n s D p m p g m r s

Besides *Shadja* and *Panchama*, the notes taken are *Chatusruthi Rishabha*, *Sadharana Gandhara*, *Suddha Madhyama*, *Chatusruthi Dhaivatha* and *Kaishiki Nishada*. It is a *Shadava-Vakra Sampoorna raga*. Avarohana alone is *vakra*. *Triswara Vakra Avarohana*. *Kampitha Gandhara* occurs in the *Avarohana*. *Ga, dha* and *ni* are the *ragachhaya* swaras. *Ri ga pa* and *dha* are *nyasa* swaras. The *dirgha dha* in the *Arohana* and the *dirgha ga* in the *Avarohana* reveal the phrase *s r p g* the *pa* is note sounded in its *svarasthana*. It is a *Desya raga*. The swinging character and the peculiar manipulation of *Gandhara* in the phrase *m p g* and *dhaivatha* in the phrase *n s d d n p* are very characteristic of this raga. Touches of *Anthara Gandhara* and *Kakali Nishada* are seen in some places and these touches lend colour to the raga.

*S n p* and *d n p* are *visheha sancharas*. It is a *Karuna rasa raga*. This raga can be sung at all times. It has limited scope for *alapana*.

## Some prominent compositions are

1. *Ninne kori Adi (Varnam)*-Thiruvattiyur Thyagayyar(not *Ninnukori* which is in raga *Mohanam*)
2. *Nere nammiti Ata (Varnam)*-Ramnad Srinivasa Ay yangar
3. *Srinarada Rupakam*-Thyagaraja
4. *Jagadapi rama Veena Kuppaiyar*
5. *Mamavasada Rupakam*-Swatithirunal
6. *Alaipayuthe Kanna Adi*- Uthukadu Venkata Subbayar
7. *Jhavali*-Charumathi

## Film songs:

1. *Nadaroopini Sankari* His Highness Abdulla-M.G.Srikumar
2. *Koothambalathil vacchu* Appu-M.G.Srikumar
3. *Gopalike nee kanduvo* Bharatham
4. *Malare mouname, mouname, vedame* Karna(Tamil) S.Janaki

# Recipe for Neyyappam



K S Narayanswamy

Neyyappam with its origin from South India is very popular and common in the states of Kerala and Tamil Nadu. It is a sacred dish and offered to Gods in festivals. No celebration is complete without this delicious delicacy. It is usually made with rice, jaggery and fried on pure ghee. Neyyappam and Unniappam are similar only the difference in their shape and size. In neighbouring state Tamil Nadu the dish is called as 'Kuzhi Paniyaram'. They are prepared on special pan called 'Appakara'

## Ingredients:

1. Raw rice 1 cup
2. Jaggery 1 cup
3. Coconut chunks few
4. Small banana 1 no.
5. Cardamom 5 gm.
6. Ghee for frying ½ kg.

## Preparation:

1. Soak the raw rice in warm water for an hour or two and strain the water completely to make it dry. Grind the rice to a fine powder and set aside.
2. Cut coconut chunks into small teeth shaped pieces.
3. Remove the shell of the cardamom and crush to a fine powder.
4. Melt the jaggery with a little water and strain to remove impurities and allow cooling.
5. Mash the banana in a small bowl to a fine paste.



Courtesy: Mani's Lunch Home

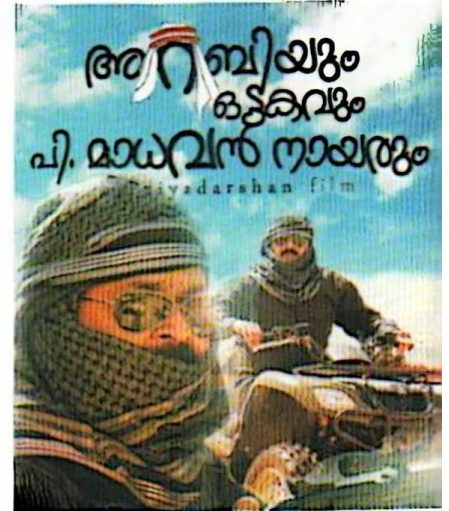
Mix rice flour, melted jaggery, mashed banana, crushed cardamom and coconut pieces in a bowl thoroughly well to form a thick batter of poring consistency and keep aside for an hour. Heat the Neyyappam pan, called as 'Appakara' and fill it with little ghee in each hole. Pour a spoon full of batter on each hole. As soon as you find the color of the balls turning to golden brown, reverse their sides so that top portion points to bottom. This makes both the sides cook very well. Continue the process carefully in very low flame till the entire batter turns to Neyyappam.



## Arabiyum Ottakavum P Madhavan Nayarum to be remade in Hindi

**P**riyadarshan, the master of remakes, is about launch his latest Malayalam film *Arabiyum Ottakavum P Madhavan Nayarum*, a Mohanlal starrer, into a Hindi film. Most of his successful films and hits of other directors too, he made into Hindi and almost all of them made reasonable profits. Akshay Kumar is said to be behind this movie, as he has already appeared in another successful Telugu remake *Rowdy Rathore*.

Earlier, blockbuster movies like *Bodyguard*, *Wanted* and *Singham* were remade from Malayalam and Tamil movies. It would not be a surprise if this remake from Akshay sets new box office records. Coincidentally this is not the first time that Akshay and



Priyadarshan are coming together for a remake. Some of Akshay's hit comedies directed by Priyadarshan were remade

## Ananya turns a Vampire

**F**ollowing in the foot steps of Anushka (*Dracula 2012*), Ananya will also be doing the role of a vampire in an upcoming movie. Titled *Raktharashas*, the movie will be in 3D. *Second Show* fame Sunny Wayne is also expected to star in it. Rest of the cast and crew are yet to be finalised.

This is the first movie that Ananya is signing after all the drama that surrounded her engagement. The film is directed by Rupesh Paul and will be released in 33 theatres across Kerala and also be dubbed in other languages.

Introducing a novelty in the script, the director has written three climaxes for the movie and the audiences are at the liberty to choose what they like the best. The film has Sunny Wayne of *Second Show* fame as the hero.



## Goodbye to big names?

**N**ew happenings in Malayalam cinema indicate that big star cast is no more a pre-requisite to make a film a hit. *Second Show*, *Ee Adutha Kalathu*, *Nidra*, *Ordinary*, *Mayamohini* and *22 Female Kottayam* are the hits on the screens until now, in the first 100 days of 2012.

Though all these films did not make big money at the cash counters, they were noted for their themes and presentation styles. Among the lot, only *Mayamohini* had a big star (Dileep) playing the hero. *Second Show*, with Dulquer Salmaan in the lead, became a hit. *Ee Adutha Kalathu* was appreciated by many. *Nidra* had Sidharth Bharathan and Rima playing the lead and this remake of the Bharathan's 80s film too was packaged in an impressive way. *Ordinary* had Kunchacko Boban and Asif Ali but was mainly noted for the superb performances of Biju Menon and Baburaj. The film is soon turning

out to be one of the biggest blockbusters of recent times. This is the maiden production of Rajiv Nair, a Mumbai Malayali.

*Mayamohini* gave Dileep a much-needed hit and his efforts to look like a woman, helped in bringing the crowds to the cinemas. Now, last week's release *22 Female Kottayam* is running to packed houses and director Aashiq Ali agrees that it is a female oriented film. All these are happening in a year when some high profile projects like *Casanovva*, *The King & The Commissioner*, *Masters*, *Cobra*, *Shika* *Spanish Masala* and a few others saw without a trace.



# Nothing to prove in Bollywood

## Mohanlal

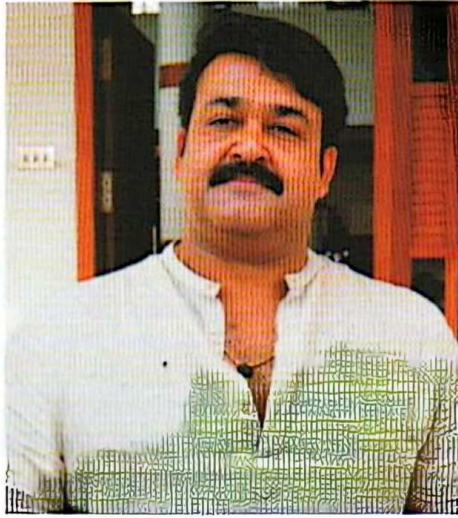
**A**t a time when young entrants from the South are looking to make a strong presence in Bollywood, Malayalam superstar Mohanlal feels that though the reach of Hindi cinema is wider, he has nothing to prove there as an actor.

Mohanlal made his acting debut in Malayalam cinema in 1978 with 'Thiranotham' but the film was never released due to Censor problems. Later, in 1980, he got to play the lead antagonist in his first release 'Manjil Virinja Pookkal' at 20. Then, he went on to do several such roles in various movies before he established himself as a lead actor.

It was after the success of his 1986 film, 'Rajavinte Makan', that he was labeled a superstar of Malayalam cinema.

"I am working for 33 years there, what should I come and prove in Hindi industry? I am contented and happy with my own language. If I get a good and irresistible role, only then will I try and do a film here. I don't want to prove anything," Mohanlal said while in Mumbai.

"Lots of people, most of the actresses come from South. They are newcomers and they try to do Hindi films as the reach is greater. There are so many factors. For actors like me the South is fine," the 51-



year-old said.

In 2002, Mohanlal played the role of a police officer in his first Bollywood movie 'Company', which introduced him to the Hindi-speaking audience. He won the IIFA star screen award for the best supporting actor in the Ram Gopal Varma directed movie.

Again in RGV's 'Aag', a remake of 'Sholay', Mohanlal played the role of Narasimham, a cop with a vendetta against the criminal Babban Singh played by Amitabh Bachchan. The movie bombed at the box office.

"Kerala is a very small place in terms of

making films. Hindi films are made for an international market, and we have a very small market. Like Telugu has got a major market in India, Tamil also has a big market. The main markets of Malayalam films are: Middle East, Europe but it's a small market," Mohanlal said.

"So the difference between South and Hindi films will reflect in all segments from production to song or dance sequences, stories etc. If I am acting in a Malayalam film it is for Kerala audience so we can choose films that they like", he said.

Mohanlal was seen last in Priyadarshan's action-thriller 'Tezz' alongside Ajay Devgan, Anil Kapoor, Kangana Ranuat, Zayed Khan, Sameera Reddy. The film was released on April 27.

"Unknowingly again, I am playing a police officer in 'Tezz', it is a small role. But the placement of the role is very critical in the film. I feel it is one of the best films of Priyan as I have seen the film partly, specially the making of the film and the action sequences are amazing. Also, this is my third film with Ajay Devgan, it's all happening, I had not planned anything," he said.

"I have done films in Tamil, Telugu, Kannada, I don't find any difference. I am not fluent in Hindi. I used to learn Hindi but no one over there speaks Hindi so it is not that fluent. As far as doing films in various languages is concerned you have to memorise your dialogues for that," he said.

# Nayantara as Draupadi

**A**fter playing principal female character Sita of the epic Ramayana in NTR Balakrishna's much acclaimed *Sri Rama Rajyam*, Nayantara is apparently set to play a character from another epic *Mahabharata*: Draupadi. It happens to be Balakrishna's dream project, a remake of NTR's *Narthanasala* of 1960s. Notably, the remake was shelved following the accidental death of actress Soundarya and the makers could not find a worthy replacement for the role then.

The actor was very impressed with Nayantara's performance in *Sri Rama Rajyam* and decided to revive the shelved project with her in the lead. Yalamanchali Sai Baba, who produced *Sri Rama Rajyam*, will produce the film also.



## Narein gets new role

Young actor Narein has been very selective while choosing his movies and finally he is left with only a few movies to his credit. But now the actor seems to have learnt a lesson and have started giving dates to all good projects that come his way.

The latest one in which he will share the screen space will be *Ezhamathe Varavu* scripted by M T Vasudevan Nair and directed by Hariharan. This film will have him as a researcher. The movie will be narrated from this history researcher's viewpoint and will thus have him in an interesting role



with Indrajith and Padmapriya who share the other honours.

The movie will also be a special one with the senior director Hariharan debuting as a music director and lyricist.

## Simhasanam



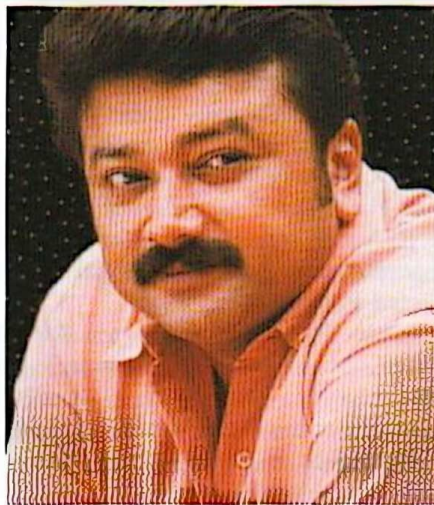
If the reports are to be believed, the forthcoming Prithviraj starrer *Simhasanam* is literally minting money, as the film is still going on. The film is being scripted and directed by Shaji Kailas.

The grapevine has it that an American Malayali's newly formed Distribution Company bought the film's distribution rights for an amazing Rs. 2.5 crores. The film's satellite rights have been sold for Rs. 2.70 crores. The Indian video rights and the foreign rights are yet to be sold. This would result in making a profit of Rs.30 lakhs. This means the producer Padmakumar will have a hearty laugh even before the movie is released.

## Thiruvambadi Thampan

In real life Jayaram is a proud owner of a jumbo that takes part in temple festivals. He also played the role of an elephant owner in two movies, *Pattabhishekam* and *Aanachantam*. Soon he is coming in the role of an elephant contractor who brings elephants from Bihar to Kerala.

*Thiruvambadi Thampan* is written by Suresh Babu and through Jayaram's character, he will bring out the problems faced by the elephant contractors. This film has Haripriya as heroine and Jagathy as Jayaram's father while Nedumudi is his



brother in law.

The film is produced by Gini Cinema and Ouseppachan is the music composer.

## Banking hours 10-4

Director K Madhu is coming with his first Malayalam film without any super stars in the lead. He never had any film without Mammooty, Mohanlal, Jayaram or Suresh Gopi in the lead during his last 25 years of film career. In his first film *Malarum kilyum* (1986), he had Mammooty in the lead. Then a series of box office hits with Mammooty in *Ae Kaikalil*, *Oru CBI Dayarikurippu*, *Jagratha*, *Oru Abhibhashakante Case Dayari*, *Sethuramayyar CBI*, *Nerarhiyan CBI* and so on. He then made *Irupatham Noottantu*, *Moornam Murha*, *Adhipan*, *Chaturangam* etc with Mohanlal and *Janadhipatyam*, *Crime File*, *Nariman*, *Pataaka*, *Nadiya kollappetta Rathri* etc with Suresh Gopi.

With Jayaram he made *Rantaam Vare* and *Rahasya Police*. Twenty five films in 25 years!

His 26<sup>th</sup> film is titled *Banking Hours* and most of its artists are young and talented new comers.

The film deals with the experiences of various people who reach the bank between 10 am to 4 pm. Besides a novel storyline, it claims a new style treatment and narration. The screenplay is prepared by a new team of Sumesh and Amal. The whole movie will be set within the four walls of the bank.

Anoop Menon, Meghnaraj, Kalabhavan Mani, Jishnu etc are the major players. Photography by Salu George and edited by P C Mohan, this film is produced by Stephen Pathukkal. Shooting will



# Let's learn Malayalam

## Vowels (Swarangal, സ്വരങ്ങൾ)

-Guruj

In the English alphabet there are 26 characters which include both vowels and consonants but unlike Indian languages, they do not have diphthongs and other complex sounds. Since English is derived from various European languages, the array of characters in words will vary in pronunciations. Further the vowels are spread without any order amidst its alphabet.

Sound is the basic element of any language. Character is the method of representing these sounds. In the beginning it was pictorial graphics and slowly grew into syllable subsequently. Unlike in English in which it is called 'character', in Malayalam it is called 'aksharam' which means 'imperishable.'

Unlike European languages, Indian languages have unique way of pronunciation. When the European languages mostly use the Roman alphabet, their pronunciations vary to great extent where as in Indian languages there is no variation from what is written.

Malayalam belongs to Dravidian sect and so it will share many of their characteristics. Malayalam was generous in borrowing words from Sanskrit and Tamil and to accommodate their words, devised a large number of characters (*varnam*). Indian alphabets start with vowels and then consonants followed by diphthongs and other unique characters.

Devanagari script has 16 characters while Tamil has only 12. Since Malayalam had to accommodate all positive aspects of Sanskrit and Tamil, it took all of those characters besides the elongated vowels of Tamil thus ending with 18 vowels. However, due to the non-usage of certain vowels, it abandoned 3 vowels and ended with having 15 vowels now. They are, as of now, given aside.

In the given table, the characters in the first row of each cell, starting from left to right, are Malayalam vowels. Their pronunciations are given in Devanagari script in the second row and the third row gives the signs of the vowels when used with consonants. The fourth row gives the nature of the exact pronunciation with appropriate English words.

In Devanagari script, each consonant in a word without the company of the vowel signs, is pronounced with the sound of the first vowel. In Malayalam, the

അ अ	ആ आ	ഇ इ	ഈ ई	ഉ उ
alarm	artist	it	feet	put
ഊ ऊ	ഋ ऋ	എ ए	ഏ ഈ	ഐ ऐ
spoon	riddle	elephant	crane	item
ഒ ओ	ഓ ഔ	ഔ औ	അം अं	അഃ अः
orange	open	owl	umbrella	aha

Acharya ordained that all consonants without the company of vowel signs even when it is not a part of the word, should be pronounced with the first vowel 'അ'. Hence it has no sign allotted to it. Further, the vowels 'ഏ' and 'ഓ' are elongated as in Tamil but absent in Devanagari.

The signs ഐ, ഏ and ഏ, enclose the consonant within. While the signs ഐ, ഏ, ഏ, ഏ, ഏ and ഏ precede the consonant while writing. The sign 'ഃ' has no usage in English language and hence no example could be given. This will be adequately clear when we use them in words later.

The third row of fourth column denotes a character called *anusaram*, which in Devanagari script is used for the first five nasal (ക, ജ, ണ, ന, മ) consonants. Though it could be used in Malayalam also (it gives the right pronunciation), generally used only for about three nasal consonants, the major use being for ന and ക. When it appears at the end of a word, it is pronounced as half of ന.

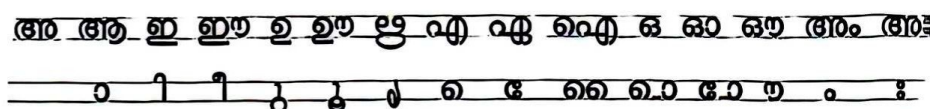
Malayalees however use അ, ണ, ന as diphthong with other consonants to give their half sounds such as അങ്ങരി (അ+ജ), കാണാം (ക+ഞ+ഠ), നന്ന (ന+ന) (they are written in *Devanāgari* अंजरी, काँड़, नंमा etc).

Vowel characters do not appear in a word except in the beginning. Elsewhere only their signs are used.

While writing the Malayalam characters one thing should be remembered. The scribing should start from the left and end to the right, without raising the writing instrument such as pencil or pen from the paper. Further, unlike in English, Indian languages do not have upper and lower cases.



While practising the writing of these characters, it is advisable to have a two-line copy book to start with. An ideal writing pattern is given below:





# Kerala in Mumbai

**LINKING MUMBAI MALAYALEES**

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