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# Kerala in Mumbai

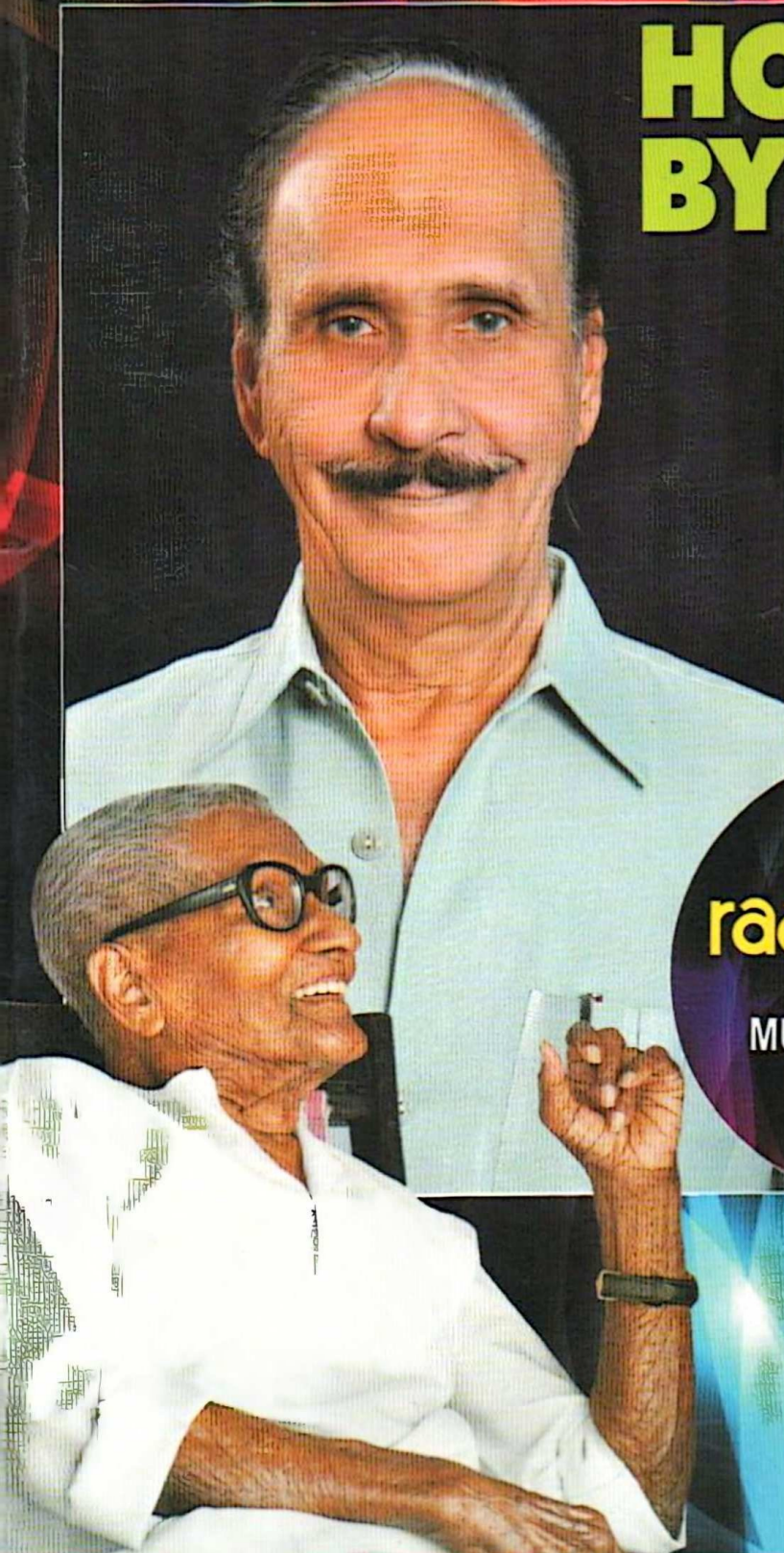
Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

Vol.3 No. 11

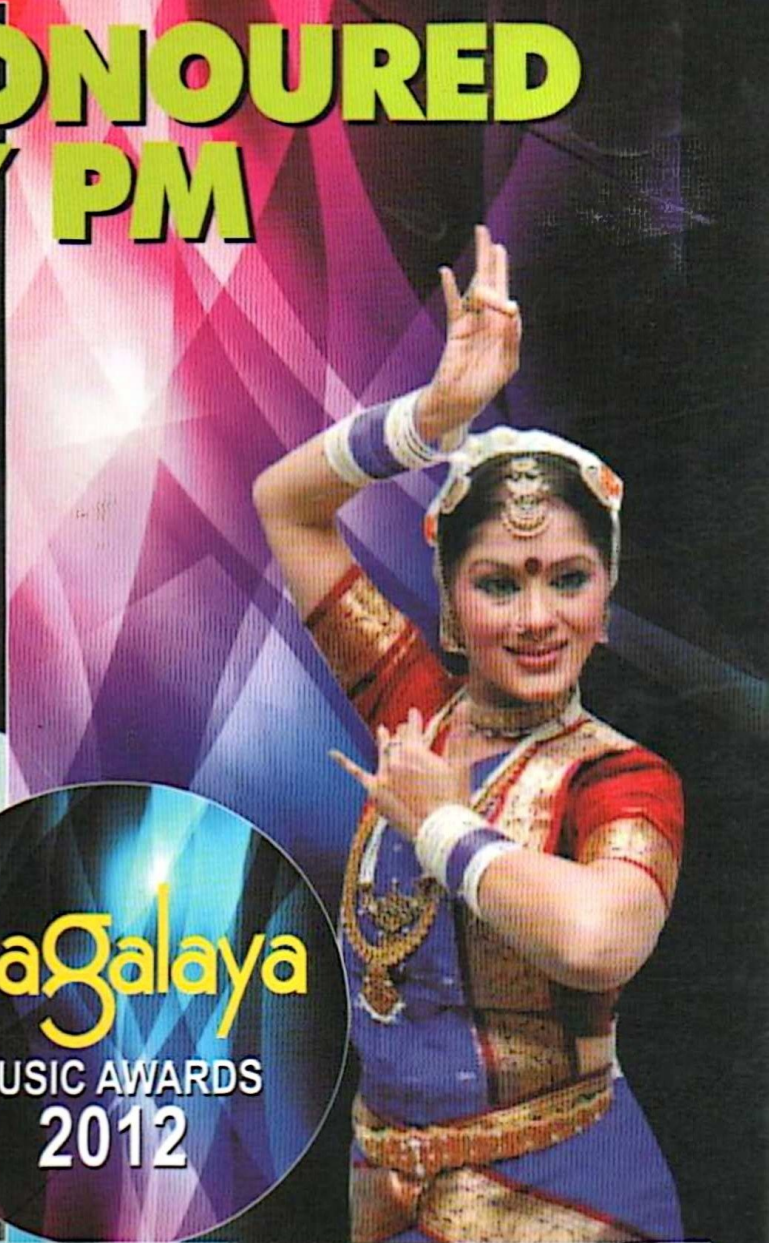
Price Rs. 70

February 2013

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Vibrant Printing & Publishing Pvt. Ltd

**Place of Publication**

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

Tel: 022-29209959

**Printing Press**

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

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## EDITORIAL

# OUR FOURTH YEAR

**W**e complete three years of our existence with this issue. It has been three tumultuous years, but we are grateful to all our readers, benefactors, patrons and friends who perceived something new in our venture and welcomed it heartily. They had reason to. It provided them a niche magazine that could compensate their lack of time to nurture their own offspring into Malayalee culture, arts, literature, folklore, legends and the language itself.

We are happy that the second and third generation Malayalees, born and brought up outside Kerala have wholeheartedly embraced this magazine as their own. Many of them have come forward with suggestions to include topics they would like to be enlightened about. We have included many such suggestions leading to widening the scope of this magazine.

We have proved our utility. We look forward to more such expansion in the years to come.

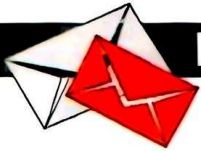
We were fortunate in marshalling a talented, experienced scholarly team of writers and contributors like KV Satyanath, K R Narayanan, Sriprakash Menon, Reshma Anand, Dr. Reshma Kunju, Rama Pisharody, V N Gopalakrishnan, G H Ananthanarayanan and Lakshmi Venkatachalam. They have imparted quality and substance to this publication.

Today our readers and well wishers acknowledge the fact that it has fulfilled a long felt need of Malayalees living outside Kerala. The educational system does not provide the second and third generation to study their own mother-tongue, much less absorb its wide and varied arts and culture. Already tied up with the study of English and the compulsory languages, Marathi and Hindi, they have little space or time for their own language.

Their parents, more harassed than children, due to pressures of work, have even less time to inculcate the virtues of Malayalee culture or language in them. Over the last three years we have acquired a large volume of grateful parents, who helped us keep this venture growing.

In the succeeding years we look forward to expanding the scope and contents of *Kerala in Mumbai* to serve our readers more meaningfully. The fact is that we have indeed felt a need and also received demands from the public to start similar magazines for Bangalore and New Delhi. We have expanded our coverage to include the vast Malayalee population in and around Pune.

We expect gradually to cater to the demands of Malayalees in other metropolises in the coming years.



### Contribution of Malayalee christians to the cause of education in Vasai

Many years ago, I met three Roman Catholic nuns at a Home near Vasai Road Railway Station. These three sisters were from Kerala and stayed in Vasai. They had learned the local language and were teachers in a Marathi medium school that was popularly known as Fatima Convent. This revelation was not a small surprise. I was deeply impressed by the dedication and commitment of these nuns to the cause of education in Vasai. Later on, I came to know that there were other sisters in Vasai who also came from Kerala, who mastered the local language and culture, and worked as teachers, principals and administrators in various schools.

There are many religious, linguistic and social service groups who, in the past, spearheaded the spread of primary and secondary education in Vasai taluka. Among them, the Malayalee community has contributed a lion's share in the development and spread of schools in this area.

In 1957, the Fatima Sisters established the St Anthony's Convent High School at Vasaigaon. It was, and still is, popularly known as Koliwada School because it was closely located to the fishing village Pachubunder. In the early years, practically all teachers and principals were from Kerala. In those days, most of the Keralites sent their children to this school. This school was a focal point for Malayalees for many years.

It was around this time that the Carmelite Convent High School was established at Sandor village. Here also many of the sisters, teachers, principals and administrators were from Kerala. This was also a focal point for Malayalee parents to meet together on special occasions like Parents Day, Sports Day, Founders Day, etc.

For the past six decades, Keralites have left an indelible imprint on the education scenario of Vasai taluka.

In 1960, the Malayalee community formed the Bassein Kerala Samajam. In 1972, the community established the BKS English School by collecting donations from its members. The school was built at Manickpur where most of the community members lived. The aim was to provide English education to the local children at affordable cost, and also provide job opportunities to qualified Malayalee teachers. Today the school has a student-strength of 1,400 with academics ranging from the pre-primary to the junior college. The principal is Mrs Ramani Vijayan.

In 1969, C. K. Joseph came to Vasai and started the Maharashtra English School. Here was a Malayalee who single-handedly established a school without the support of

any religious or linguistic groups.

Even the first student here was a Malayalee girl called Maya Thampi.

After completing his education, Joseph came to Mumbai and worked in a school at Malad. He was one of the pioneers of school education in the private sector. He then founded the

Little Flower School at Nalla Sopara in 1972 and the St Joseph School at Gokhivare in 1999. At present, these schools are managed by his surviving wife and son.

In 1977, the Franciscan Missionary Brothers started the Vidya Vikasini High School at Fatherwadi in Gokhivare. Village. They already had a huge educational campus at Mount Poincur, Borivali, and so they decided to branch out at Vasai Road. In this campus, Malayalee brothers set up a premier institute. This school is famous for its sporting history and has produced national level players in various disciplines. This school is another testimony to the contribution of Malayalee educationists.

The Holy Family High School and Junior College belongs to the Syro-Malabar Roman Catholic Church. Needless to say that this Malayalee congregation has spent a lot of money and effort to provide quality education to the children of Vasai.

The presence of Malayalee educationists in the Nazareth Girls School at Babhola is an acknowledged fact. The St Peter High School was founded by members of the St Thomas Evangelical Church of India, which has its headquarters in Kerala.

Then there have been dozens of teachers, principals and administrators in other schools who have done a lot and made their mark.

All in all, one can conclude and say that the Malayalee community has contributed a lot to the development of school education in Vasai.

*Biju Cherian  
Vasai Road, 40120*

### Shwetha Menon

I am a subscriber of Kerala in Mumbai and staying at Borivali. I am also Art Secretary of Borivali Malayalee Samjam.

I would like to inform Sriprakash Menon that he mentioned about her carrier until the Miss India contest and Hindi Films. Please note, after that she did not do any Malayalam Film for a long time.

*(Continued in Page 15)*

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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 The Rise of A Phoenix *-KRN*

It is very rare for a man, who achieved what he aspired for, to tell others the path he treaded to attain his goal. No one wants others to be so successful that he would pose a challenge to him later. Here is a man, a Malayalee, who wanted all the boys from his state to be as successful as he could be, without resorting to immoral, illegal and indirect ways but straight and honest ways with mere hard work, perseverance and dedication.

V BALACHANDRAN

# MALAYALI CIVIC OFFICIAL WHO STOOD FOR CLEAN UP MUMBAI

**V**ellody Balachandran hails from Mankada, a remote mountainous village in Malapuram district. He was born on October 15, 1936 to Rugmini Kovilamma and Sreemanunni Vellody, as their first child when the mother was only 15.

Balachandran had a busy enjoyable childhood as is wont in a joint family. He has seven siblings, four sisters and three brothers. He had all amusements and hardships of growing up in a middle class orthodox reputed joint family, with



(Sitting from left) grandson Vivan, son Hari, wife Vatsala, Balachandran, son-in-law Dr Sharat Varma. (Standing from left): DIL Sushama, grandchildren Medha and Saket, daughter Bindu

limited facilities available during his time. When he completed his education in the only upper primary school in his native village, his family moved to Cherplasserri for the sake of education of the children, despite financial constraints Balachandran completed his SSLC there. He passed his BSc (Chemistry) from Government Victoria College, Palakkad and came to Bombay in July 1957, with only Rs.30 in his pocket.

After eight months of job hunting, he succeeded in getting a job, as Milk Recorder in National Dairy Development Corporation, Aarey Milk Colony with a monthly salary of Rs.105. A year later, he moved to Food Corporation of India as Technical Assistant. In 1963, he joined the Indian Army during the Indo-Chinese war on deputation from FCI. He was posted in Ladakh but his dream of joining army on a regular basis did not materialise as he was sent back to FCI.

He had to remain in Bombay to realise his dream and had no hesitation to resign his job when transferred to Gujarat. The only way to ensure his stay in Bombay was to get a job with the Bombay Municipal Corporation. He appeared for a competitive examination

conducted by BMC and came out with flying colours for the lone post of Pest Control Officer. It was on April 20, 1964. Soon he joined Administrative Management Course of Bajaj Institute and for post graduation in University of Bombay and became victorious. Meanwhile he was allotted a house by BMC at Goregaon.

There was a surprise awaiting him in August 1968 when he went to his home



PM A B Vajpayee presents an award to Balachandran for the work done for the beautification of Bandra

town on leave. He learned that his parents had found a suitable girl for him and he married Vatsala on September 14, 1968. In 1969 they became proud parents of a daughter Bindu and much later of a son Hari.

Meanwhile, his endeavour to move up continued. After two unsuccessful attempts, he passed the examination

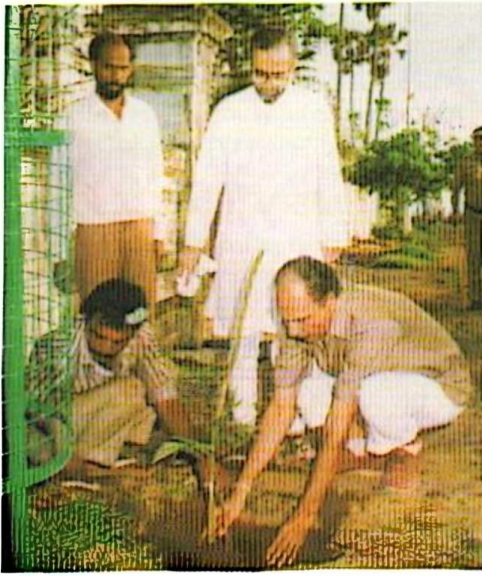
conducted by the State Public Service Commission for the post of Ward Officer. He was appointed Ward Officer of M Ward, comprising of Chembur, Deonar and Mankhurd. It surprised many when a Malayalee was appointed as Ward Officer despite the rise of the Shiv Sena. It was on March 1, 1976.

The challenges one faces make one perfect, it is said. And Balachandran's tryst with destiny began now and everyone watching his growth in Mumbai, would admit that he came out unscathed in his test with fire, literally, as he was the first ward officer in the history of BMC to own a fire arm, with the permission of his superiors. The nature of work was such that it brought him in contact with people of slums, slumlords and their bosses, the politicians. There were confrontations and confabulations.

In 1976, the state Government conducted a census of slums and found that there were about seven lakhs people staying in slums of which 40% were staying in Eastern Suburbs of Bombay of Chembur, Kurla-Mulund area. The slum dwellers were provided with toilets and drinking water. The beneficiaries had to pay a small rent for this facility and the authority to collect this rent was vested with the Ward Officers, a nightmare for any official. Political

interferences, pretentious slumlords who exploited the ignorant and helpless residents and local leaders etc came between the honest officials and slum dwellers. Many officials hesitated to invite the wrath of these reprehensible people and put their life in danger whereas falling in line would enhance their lifestyles. But not V Balachandran who could not abandon family values and traditions!

Providing facilities to slum dwellers had a negative impact on society as it encouraged more and more slums to come up. It made good business sense for the politicians and others to capture public land or excess land unavailable for normal sale due to Urban Land Ceiling Act, and persuade the State Government to provide them facilities.



Tree plantation at Bandra. Minister for Housing Salim Zakaria standing behind



Balachandran with Sunil Dutt MP and others

To put a stop to this practice the authorities decided to demolish the slums in Baiganwadi of Deonar area and Balachandran was put in charge. The demolition squad of 200 workmen and 25 trucks soon had to face the stone pelting of the slum dwellers and in defence the police resorted to lathi charge and tear gas. Several officials were admitted into hospitals but Balachandran with his team was persistent with their allotted task. While returning from the site after accomplishing their task, he found that about 2000 hutments were set on fire by miscreants and the BMC team was blamed for it. For the first time, he was subjected to an enquiry. Though nothing came out against them, Balachandran realised the sources of trouble in such incidents.

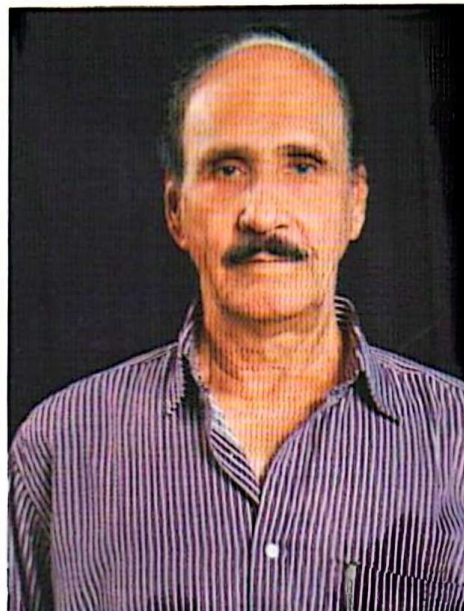
A similar task during 1976 under Emergency has a different story, Balachandran reminisces. On account of security to BARC, the residents of Janta Colony needed to be removed and be resettled in Cheeta Camp and the responsibility fell on Balachandran. Though there were some minor hiccups, the entire colony was shifted and they were provided with all basic amenities including street lights, drinking water and even temples. Soon the authorities realised that Balachandran was the best suited for demolition and resettlements. Unlike G R Khairnar, Balachandran continued his consignments steadily but silently.

### Mob attack

Meanwhile some youths forcefully entered his cabin and damaged the furniture while he was in his office.

They abused and physically attacked him. They were pretending to be angry for not getting drinking water in Pancharpole Hutments in Gautam Nagar. They were in fact acting on behalf of Dalit Panther Party. The non-availability was due to the damages to the pipes caused by some other politicians. Soon he found that some anti-social elements were prying his movements around his residence besides harassing him with anonymous threatening calls during the night. Some of the youths were arrested and soon Shiv Sena Leader Sharat Acharya approached him requesting him to withdraw the complaint so that they could get released. Balachandran refused to oblige as he had no control over the case.

One day while returning home, his car was attacked to create a motor accident. The presence of mind of the driver



saved them from danger. This incident opened the eyes of the Municipal authorities and the Commissioner permitted him to have his own gun for personal safety. This ultimately led BMC to grant permission for buying fire arms to all Ward officers.

During his official work, Balachandran had to personally meet with almost all dreaded characters of the Bombay Underworld. He consciously and meticulously refused to toe their lines and kept his head high. Whenever opportunity arose, he took action against them but due to the fear factor of witnesses, the authorities could not prove any crime against them. Balachandran is of the opinion that unless the people themselves rise above personal interests, these kings would continue to flourish. To complicate matters, they have indirect support of the powerful politicians because they too gain politically and financially.

The relentless pursuit of Balachandran of demolition of slums, many slumlords filed false cases against him and in one case he was even held guilty of high handedness by a trial court. He was sentenced to one month's simple imprisonment. It was a very disturbing episode in the life of the honest officer and to erase the stain of that punishment, he had to file an appeal in the High Court. Fortunately the High Court found him innocent and allowed his appeal.

### Judge's compliment

It was a practice during those times to return the materials confiscated during demolitions to the owners after levying



## ANDHERI EAST

# Scenic Mahakali and Vibrant Pump House: Karmabhoomi and home for Malayalees

- KIM News Bureau

Andheri East is the first location in the western suburb where Malayalee entrepreneurs thought of anchoring their business as well as residential interests.

**T**he historic Mahakali Caves region in Andheri has an ancient temple (Mahakali, near the caves), churches, gardens, natural lakes, convent schools, missionary hospital, old age home, Saibaba's Mumbai headquarters Dharmakshetra, Majas BEST Depot, one of the finest clubs Matoshree and the landmark film studio Kamalistaan. In the immediate past it had several cow sheds (tabelas)



and Mumbai's first amusement park Fantasyland.

Despite certain parts being congested due to peak hour traffic and narrow roads, Mahakali area is green and environmentally beautiful with hills, gardens and lakes, very few areas in Mumbai can boast of such a mix of nature and modernity linked by highways to both western and eastern suburbs of Mumbai.

The close proximity of MIDC, SEEPZ, international airport gives Mahakali and Pump House area a clear edge for people to look out for opportunities as well to set up their abodes. No doubt many Malayalee families came to this area in the early sixties sensing that one day this would be a hub for development, progress and peaceful living.

Though there are no landmark structures belonging to Malayalee organisations in the area, there are several Malayalee associations, organisations and their members of Ayyappa Seva Sanghams, Malayalee Samajam, Kerala Catholic Association and Nair Service Society staying and working in the vicinity. Two popular dance schools run by late Guru Krishnan Kutty and Sunanda Nair are also situated in this area. Malayalee mess Kerala oriented shops also make their presence in the area with items like pappadam, kaya, kurka, kappa and boil rice.

**Venu** - the coconut vendor on J V L



Road tirelessly work day and night and his presence will remind every Malayalee passing the busy road about the 'land of coconuts' and the enterprising quality of a Malayalee when he is away from the "God's Own Country". There are several other Keralites who by their sheer hard work

and dedication are now success stories. There are Malayalees yet to be discovered in this area who are professionals, editors, musicians, bankers, businessman and teachers and so on. However, KIM outlines a few of the known Malayalees and their activities in Mahakali and Pump House area.

## PERSONALITIES

### Surendra Babu



Surendra Babu is a well known theatre actor and cultural activist with deep involvement with theatre, Kerala cultural and art activities besides was active with Sahrudaya Film

Society movement in Mumbai is based in Mahakali. As a professional in the field of printing and publishing in Mumbai, he worked with leading print houses like Vakils and Sons, Repro India, Thomson Press and then joined Parksons as its vice president to be elevated as director of the company last year.

Born in Kottayam, his father was a police officer and mother a housewife. His two sisters. Ammini Kutty retired as deputy director of Surveys, Kerala Government. While his younger brother Shaji is settled in London with his family. His younger brother V Jayakumar is working as a bureau chief of Kerala Kaumudi daily in Kottayam. Younger sister Dr. Ashalatha is working

as a lecturer with Govt. College, Trivandrum.

Babu married to Revamma, working as an officer in HR Dept of GPO Mumbai. Has two daughters - Nisha working as a company secretary with HSBC, Mumbai married to Sanjeev Rajan a software engineer with TCS Mumbai. Their son Sayooj is studying in a play school. Younger daughter Nitya, a company secretary is working with Maximaa Systems.

Babu studied at NSS School in Kottayam and then did his graduation from Khalsa College in Mumbai. He came to Mumbai in 1969. He said "though I had no technical qualifications in printing, during my tenure with Vakils I had gone through rigorous training in understanding the gamut of printing. Vakils was a leader in the printing industry in India and I have learned the intricacies of letter press printing, screen printing, offset printing, thermography, flock printing etc. I have seen the transition of the printing technology from analogue to digital while working as an export executive. While working for Thomson Press (India) Limited as a regional manager for the western region I could generate a lot of business and created a strong client base for Thomson. We

were printing several magazines such as Filmfare, Autocar, Swagat, Namaskar, Art India, annual reports for corporate clients.

Babu after an illustrious innings with Thomson moved to Parksons with a cream of professionals associated with Thomson. "Parksons a medium sized printing establishment with a unit at Andheri and another unit at Daman is one of the largest manufacturers of playing cards and high end printing specialist. Recently we started many new products at Parksons like printing of books, coffee table books, annual reports, magazines etc and also initiated exports in this organization. I established a new unit at Taloja with modern printing machines. I was inducted into the Board of Directors in 2011 and is presently looking after the marketing operations of the organization," he recounted.

Babu was associated with several Malayalee organizations in Mumbai. He was closely working with Sewri Malayalee Samajam, Matunga Labour Camp Malayalee Samajam, Bombay Kerala Samajam, Bombay Rationalist Association, Deshabhimani Study Circle, Young Stars Arts Club, Sahrudaya Film Society, Chetana and Kalari.

## Dr Geeta Nair



Dr Geeta Nair

Dr Geeta Nair is a dental surgeon staying in Mahakali with her husband Radhakrishnan P Nair. He is the proprietor of High Seas Engineers at Mazagon dealing with marine oriented work. Geeta was born in Chennai and did her schooling in Andheri. Her father Gopalakrishnan and Malathy hailed from Thiruvilwamala, Thrissur. They were also based in Thane.

Radhakrishnan P Nair

After doing her dentistry from Nair Hospital she passed winning gold medals to her credit. Her husband Radhakrishnan is from Chethali in Palakkad. He did his engineering from Mumbai and initially assisted his father Padmanabhan Nair in ship repairing concern and later took over the business. Their daughter Nidhi studying in 12th is a Bharata Natyam dancer and son is studying in 8th standard with his eyes set on to become a cricketer.

"My two brothers both software engineers are in Chicago and London, all of us miss Kerala so once in a year we try to meet in India and then go to Guruvayur. We of course watch Malayalam movies regularly. From work point of view I think Mumbai is the best place though after a decade or so, I would like to set up a clinic in Palakkad", Geeta wished.

## Joseph Tharakan

Joseph Tharakan came to Mumbai from Lthuruth, Thrissur in 1972 after completing BSc from St Thomas College. He had a flourishing family business but preferred to come to Mumbai and slug it out. He joined travel

trade and worked for the cargo segment of Trade Wings, then moved on to Cox & Kings and Egypt Air. He started his own Clearing & Cargo agency in Andheri and now handles both air and sea cargo business. Tharakan got married to Lincy from Irinjalakuda (Kalparamb).



"When I started this business not many were in this field. Now many Malayalees have entered the field. Lincy looked after our children Ben and Betsy. Both are now married and well settled. Betsy is in Canada and Ben is my business partner. Doing business in Kerala is not easy though we love our native place. We speak Malayalam at home and watch Malayalam movies. We do go often to Kerala but we are equally at home in Mumbai," remarked Tharakan.

## MRC



If you are staying in Andheri East then chances are that you would surely know M Ramachandran popularly known as MRC. He came to Mumbai in 1959 from Neendur, Kottayam after

doing his graduation from CMS College. He came for a job and for four months had no job. Then he got into BPT, then worked for a private company and then joined Nanavati Hospital where he worked for 10 years.

While working, as a part time job, "I was having LIC, GIC, Sudarshan Chit Fund and UTI agencies. As I used to visit industrial estates from Borivali to Ghatkopar, I picked up various ideas and started an engineering firm at Goregaon (E) on the western express highway. Then I got a huge plot at Rabale for my engineering factory, then I expanded my business to Umergaon under the name Sudhir Brothers. Sudhir is my eldest son who is an engineer and is presently steering my business which design, manufacture plant and machinery for chemical, petrochemical and pharma industry", he explained.

MRC's was shattered when his 13 year old son Subhash died after he was wrongly administered a medicine at Nanavati Hospitals. His wife Thangama Madhava Panikkar is also from Kottayam and was working in the administrative section as an officer at Nanavati. MRC's daughter in law Dr. Reshma Sudhir is a general medical practitioner in Mahakali. MRC founded the Kairali Kala Nilayam later rechristened as Andheri Malayalee Samajam and is its president from the 80's till this day. MRC is not confined to Mahakali; he is a member of All India Malayalee Chamber of Commerce and



Sudhir



Dr. Reshma

Industries, board member of Shree Narayana Mandhira Samiti, trustee Ayyappa Seva Samghan, Goregaon, patron BKS (Matunga), grand patron of Billawar Association and All India Malayalee Association.

"We started a small library and reading room at Pump House. Later we organised medical camps and several other social initiatives. We are also giving financial aid to needy students for their education. I tried my best to get land for the Ayyappa temple in Mahakali area but getting a decent 3000 sq. feet of land would cost not less than 10 to 12 crores. Where would we be able to raise this kind of money", he explained.

## Balachandran Nair



Balachandran Nair did his schooling and diploma in automobile from Thiruvananthapuram. He hailed from Vattapara and came to Mumbai for work in 1981. "I worked with Vitesse for four

years and then joined my brother Rajendran Nair in 1988. Both of us then started separate automobile business in Andheri (W). We are four brothers Mohan Nair, Vijayan Nair and Rajendran all of us are into automobile business. Rajendran has his automobile set up in Matunga while Mohan has in Andheri (W), myself and Vijayan has at Mahakali. All of us have independent business and are married", Balachandran heading the Motocraft Engineers at Mahakali, narrated.

"Kerala has a challenging labour environment unlike Mumbai. Here we can work hard and do quality work and gain customers confidence. People support you when you want to create an enterprise. Though our family occupation was agriculture it is difficult to survive. We have not exposed our business to our wives Rachana, Radha, Radha and Ajitha as we as a family were keen on looking after the children and educate them properly. We go to Kerala

to meet our mother Rajamma in Thiruvananthapuram. My father late Balakrishnan Nair was in the Defence service", he described.

## K B Nambiar



Advocate K B Nambiar is the nephew of veteran parliamentarian late K Anandan Nambiar. After doing his post graduation in economics from S N College, Kannur he came to Mumbai in

1973. Nambiar did his law from J C College, Juhu and got enrolled in the Bar Council of Maharashtra in 1982 and has been practicing at the original side of Bombay High Court. Nambiar is considered as an expert in cooperative law, constitutional law, company law and has been actively involved in social oriented litigation matters and has been a legal consultant and retainer for many cooperative societies.

Nambiar married Vasanta also from Kannur and have two sons Vinay and Vivek, both engineers educated at Glasgow and San Francisco. "I hardly get time to socialise and take part in Malayalee Samajam events though being a member I always want to be part of the social and cultural network but legal briefs keeps me busy in my chamber at Pump House after the Court hours", he justified. Nambiar is also a member of the Kerala High Court Advocate Association at Ernakulam.

## Haridas Pillai



Haridas Pillai hailing from North Paravur, Aluva after his education in Kerala came to Mumbai to join his brother Balachandran who had a four wheeler agency. In 1987,

Pillai started his TVS sub dealership at Chakala and got the main dealership at Mahakali and Telli Gully as service and sales centres respectively. In 2008, Pillai got the Yamaha dealership with a service centre at MIDC, Andheri. All the six brothers of Pillai family are in business. Two sisters' husbands are also in business field. Pillai is actively involved with the Mahakali Ayyappa Seva Sangh and is also one of its

founder members.

"The kind of opportunities which we get in Mumbai cannot be matched with other places. Since my brothers were also in business line, I got motivated to be a businessman. Automobile agency business have a limitation beyond a point you cannot grow. Hence I am keen to get into infrastructure support services. I am on the look out for new initiatives in Vasai and agro based enterprises in Thane district", Pillai outlined.

## V K Sadasivan Nair

V K Sadasivan Nair is an active member of Nair Service Society (NSS). He works for a private exports company even after retirement. Hailing from Ranni he came to Mumbai in 1965. His father Kesavan Nair was a farmer and mother Bhavani Amma belonged to Chittaedath House whoses members were in the governing committee of NSS after its formation. P K Vasudevan Pillai was one of the well known names. In their central Travancore ancestral home Mahatma Gandhi has stayed in



transit. Nair's wife Omana of Kodungallur was working at Chakala. Their eldest son Rajesh worked for a software company and their daughter Radhika's husband Akhilesh worked for ICICI.

Nair who is also a nominated trustee of Vidyadhiraja Trust recalled "13 years ago I joined NSS in Andheri, presently am the treasurer of Andheri NSS. We were the biggest NSS in Mumbai with about 700 members but several families shifted to other places. The greatest challenge for NSS is lack of young volunteers to work for it".

"Our younger generation is shying away getting actively involved in our social and cultural activities. In all other communities the young ones are not only part taking but setting trend while our families have failed to motivate their children to take up social and community programmes", Nair lamented adding that the "dedication and passion which was seen in the past is lacking now among the young Nairs".

Mahakali has still several well known people. Among them are Pratap Nair, Aneish Kumar, Mukundan Menon, Daniel Fernandes, Ramachandran Menon and Charles Assissi to name a few.

## Letters to the Editor (Continued from Page 4)

I don't know whether she mentioned to him that I have introduced her to Malayalam Film THANTRA and the film was appreciated by Media and got a few state awards. Many directors and actors are asking me why I am bringing her back as more younger girls are available. She is a nice person and my good friend and I am happy to see her back in Malayalam Cinema and she would be there for long time. We are proud of her as she is a Mumbaikar Mallu.

*Baburaj  
Borivli,*

## Ganesans

I write from US, faaar away from Mumbai. I happened to see a copy of January Issue of Kerala in Mumbai featuring Ganesans as the Couple of the Month..The pictures published were also very beautiful and typical of Ganesans I want to state that I happened to be a close colleague and friend of Sri Ganesan as both of us were working at the office of Tariff Commission, a statutory body under the then Ministry of Commerce, Govt of India. People used to call us as Ram & Lakshman! In fact, there used to be a joke then that since the marriage was not an out station matter but a local matter, smart Ganesan took permission from me for ONE Hour to go out and GET MARRIED at Matunga as he was soooooo busy then and the Office did not allow him leave!. On the whole, your reporter has done an excellent job of covering this multifaceted, lively and good hearted couple. While conveying my appreciation to your Reporter, may I also utilise your valuable column to convey our Hearty Felicitations to them that they should sprint hand-in-hand and celebrate the Platinum Jubilee and hit the Century mark too in equally grand manner. May God Bless them to achieve this goal!

*Krishnaveni & KVC Rao  
Cerritos (California)*

# Padma awards overlook Indian pharma doyen Dr Abraham Patani

**A**mong the very few people who visualised that Mahakali and the adjoining areas in Andheri would be of prime business and industrial importance in the fifties was Dr. Abraham Patani of INGA group. Even before MIDC came into being in Andheri East, Dr. Patani set up his trend setting Pharma plant at Mahakali Road. Dr. Patani is the man who initiated growth of the indigenous pharma industry in India and also helped in formulating "patent laws useful for an independent India" on the face of huge challenges from multinational drug companies.

Simple and down to earth, Dr. Patani said "I was more interested in making India self reliant in Pharmaceuticals instead of chasing honour and recognition. I don't have the support of any political group or a godfather. It is my duty to serve the country in the best possible manner. I have known several top heavy, Congress leaders including Jawaharlal Nehru, Kamalapati Tripathi, K C Pant and several others but I was concentrating to establish and consolidate the pharma industry". Dr. Patani after doing his intermediate in Kerala went to Banaras Hindu University (BHU) which was considered as the best in the country. After passing out in 1954 from BHU's College of Technology, he went to Germany to study further. While in Banaras, he studied German language by attending evening classes. With a doctorate in science from Germany in 1958, Dr. Patani came back to Mumbai. At first he stayed at Taj Mahal Hotel and later at Lansdowne House near Gateway of India for six months before moving to Andheri to set up a small unit to manufacture Phyto Chemicals at Versova. He also stayed in a bungalow on the beach at Versova, Andheri. Since he was planning expansion, he opted for Mahakali, Andheri East instead of any other place and moved to this area in 1959. "I knew, Andheri would be the business and trade hub of Mumbai in the days ahead. My friend, Menon Director of



Dr Abraham Patani with members of his family

Sales, Parke Davis suggested that I should have an office at D N Road, Fort but I still chose Mahakali area", he recounted. Over the years, after the Mahakali plant, Dr Patani expanded his manufacturing units to Hyderabad and Chennai as well. "My father, an advocate Late A Varkey Patani was an eminent lawyer in Kottayam Bar those days. He wanted me to start my Pharma business in Kerala but I found Mumbai as a strategic destination and felt that this city was the right place to establish

and grow", he stated. His parents, sisters and brother made Mumbai their second home. Dr. Patani still holds on to his roots in Kuravilangad, Kerala. Dr Patani's single biggest achievement was to establish the Indian Drug Manufacturers Association (IDMA) in 1961. For the first 12 years, Dr. Patani was the general secretary with eminent people from Pharma industry like Dr. K. M. Parekh (Zandu) 1961 – 63, Mr. G. P. Nair (Bombay Drug House) 1963 – 73, Mr. Bhai Mohan Singh (Ranbaxy Laboratories) 1973 – 76 and Dr. Patani 1976 – 79 as presidents. "After constant efforts, we were able to amend the old British patent laws in 1970 which triggered the growth of Indian pharma industry during the next 25 years", he pointed out. In 1966, Dr. Patani got married to Raji, daughter of C. J. George from Chalisharry family, Edathuruthy near Thrissur. They got married at Holy Family Church Andheri. "I wanted to keep the reception at the Taj but the then governor of Maharashtra Dr. P. V. Cheria said most of the people will have to travel from suburb so it was better to keep it at Andheri and he also came, attended and raised the toast at the reception." Famous English





**Governor Dr P V Cherian raises the toast at Dr Abraham Patani's wedding reception. Barbara Cartland is also seen.**

Author Barbara Cartland and family also attended the wedding reception.

Dr. Patani has two sons. Elder son Varkey (Bobby), an MBA from UK. He is the Commercial Director of INGA group. He is married to Binu, daughter of O. T. Alexander, Olassa House, Cochin. His second son Dr. George (Geo) did his B. Pharm from Manipal

and his Ph. D from Rutgers University (US). He is Technical Director of Inga group of companies. He is married to Rupa, daughter of Joy Panikulam, Dubai.

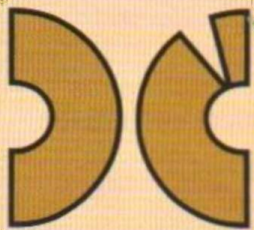
A staunch nationalist, Dr. Patani has a flair for writing and journalism, started a periodical hand written magazine in Malayalam while in M. T. Seminary

School in Kottayam. Then he started publishing feature articles in Malayalam papers, Malayala Manorama, Powra Dhvani and Deepika during his intermediate days in S. B. College, Changanaserry. While in BHU, he was the campus correspondent for PTI, Amrita Bazar Patrika and 'Aaj' Hindi paper. While in Soviet Russia, he gave several talks over Radio Moscow on India. In Germany also he published articles in German in 'Mainzer Allgemine Zeitung' on Indian customs and habits. Back in India Dr. Patani started IDMA weekly and Indian Drugs; which carries original research papers on drugs and medicines. With sheer hard work, determination and patriotic zeal, Dr Patani steered the growth of organizations he started or was attached to as president.

Mumbai Malayalees in general and pharmaceutical circles in particular who know Dr Patani closely and are aware of his magnificent contribution to the country especially to the growth of Pharmaceuticals in India, were awaiting to hear his name announced when the list of recent Padma awardees released, are enormously disappointed at the omission. ■

*With Best Wishes to* **Kerala in Mumbai**

*On its 3rd Anniversary*



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# S K Pottekkat

## Poet and Playwright

- Satyanath

An instant poem writing contest was part of the Indian National Congress celebrations of its silver jubilee. S K Pottekkat participated in this contest and another contestant was Vallathol Narayana Menon. SK was only 24 then while Vallathol was already an established poet. Pottekkat won the first prize, because Vallathol heard the topic as *Chakka* (Jack fruit) whereas the subject was *Charkka* (Spining wheel).



**V**ery rarely do we see a person who indulges in all branches of literature with the same ease, as S K Pottekkat. He entered the arena as romantic poet, wrote short stories and novels, travelogues and slipped into different moulds as and when he chose. He kept his sensory organs wide open and absorbed everything into his mind to release later, sometimes decades later.

### Vallathol

He kept his sensory organs wide open and absorbed everything into his mind to release later, sometimes decades later.

### SK the poet

S K Pottekkat was an incorrigible optimist and even hardship provided him an opportunity for betterment.

മരണഗന്ധം കലർന്നതാണെങ്കിലും  
മൊരു നിയമവുമേലാത്തതെങ്കിലും  
ഒരു നിരർത്ഥക സ്വപ്നമാണെങ്കിലും  
മധുരമാണെന്നിങ്ങെന്നുമിജീവിതം.

(എന്റെ ജീവിതം)

This is not a formal declaration but an honest commitment that he maintained till the end. Only once was he found despondent. After the demise of his wife Jayavally, one of his friends suggested construction of a new house in the same place of *Chandrakantam*. His response was quite characteristic: "When she is not there, why do I need a house?"

Vallathol and Asan inspired him and when he wrote, he misled readers to think that his main inspiration was Ezhuthachchan. Reading his poems, one would wonder if *Adhyatma Ramayanm* is being read. The following lines for example:

അവളുടേ വളർകുടിലകബരിയതിൽ നിന്നൊരു  
ധവളപനിനീരിതളെങ്കിലും കിട്ടുവാൻ  
കുറുനിരകളുകിനൊടു തഴുകി നെടുവീർപ്പിടും  
ചെറുപവനനോടൊത്ര പ്രാർത്ഥിച്ചു നിന്നു ഞാൻ!

While the romanticism makes the heart miss a beat, the words used make the tongue roll. Only Ezhuthachchan in the remotest past and Sri Narayana Guru in modern times could make the readers swim in this poetic waters and the only exception was SK Pottekkat.

ഇന്ദുതന്തുവായൻ നെയ്ത സുന്ദര-  
ചന്ദ്രികാതന്തുവിങ്കൽക്കുടുങ്ങി ഹാ,  
മന്ദം മന്ദം പിടയ്ക്കുന്ന ഖദ്യോത-  
വൃന്ദമാകുമോ നിങ്ങളുഡുകളെ!

Don't the above lines remind you of the presence of Ulloor?  
Do you miss Changampuzha in this group?

ധവളപ്പട്ടാടയണിഞ്ഞു മന്ദ-  
മവളതാ വേലിക്കൽ വന്നു നിൽപ്പൂ!  
തൊടിയിൽ പണി ചെയ്യും താതനെ ഞാൻ  
കടമിഴിയാലൊന്നു നോക്കി പിന്നെ  
അടികൊള്ളുമെന്നുള്ള പേടിയാലേ  
അവളോടടുൻ പോയ്ക്കൊൾവാനാംഗം കാട്ടി.  
(ഒരു സ്മരണ)

The people and the varying nature that SK encountered during his travels in India and abroad, influenced him while weaving poetry. The Indian hillocks and dense cities, thick forests and Himalayan footpaths, the sea shores and the ruins of ancient civilizations all crept into his poems with great ease. His 'Sanchariyute Geetangal' (The songs of a traveler) is a fine example of his ever expanding sights. When it was published in 1946, it contained only ten poems but when it reached its third edition, it included seventeen poems, through fourteen in its second edition.

When he visited Srinagar, the sights were shared with his readers.

അപ്പകൃത്യംബതൻ പായപ്പണിക്കുള്ള  
ചെപ്പിലെ നീലമഷിതൂത്തപോലവേ  
'വുളാർ'സരസ്സും വളഞ്ഞൊഴുകീടുന്ന  
നീലത്വലവും തെളിഞ്ഞുല്ലസിക്കവേ  
നീഹാരനിർത്ഥരയാരയിലങ്ങിനെ  
നീരാടിനിലക്കവേ കാട്ടുപൂവാടികൾ  
ശീതളകാന്തിതൻ വാടിയിൽ ഹാ വെറും  
മാതളപ്പൂവായി മാറുന്നു ഭാനുമാൻ.

For SK, Taj Mahal is nothing but the solidification of കൂനകൂഡ്തളം that was swept down in moonlight.

In this compilation, SK takes us through Kashmir, Agra, Haridwar, Tripura, Mathura and Kanyakumai. His sense of patriotism comes clearly through his poems.

ഇളകും സ്വാതന്ത്ര്യത്തിൻ  
ഗാനവീചികളാലേ  
പുളകം പുലരുന്ന പൂങ്കരളെല്ലാവർക്കും  
എങ്ങുമോരൈകൃത്തിന്റെ പൊന്നല തുളുമ്പിച്ചു  
നീങ്ങുമ്പിറ്റുരുഷാരം-ശക്തിതൻ പാരാവാരം  
ദേശവുമതിർത്തിയും, മതവുമുമാചാരവും  
ലേശവും തീണ്ടിടാത്ത ഭാരതീയത്വം മാത്രം!

SK wrote several patriotic poems, not inferior to any other poet's lines.

When he roamed through the countrysides of Italy, the Malayali in him came out very strongly.

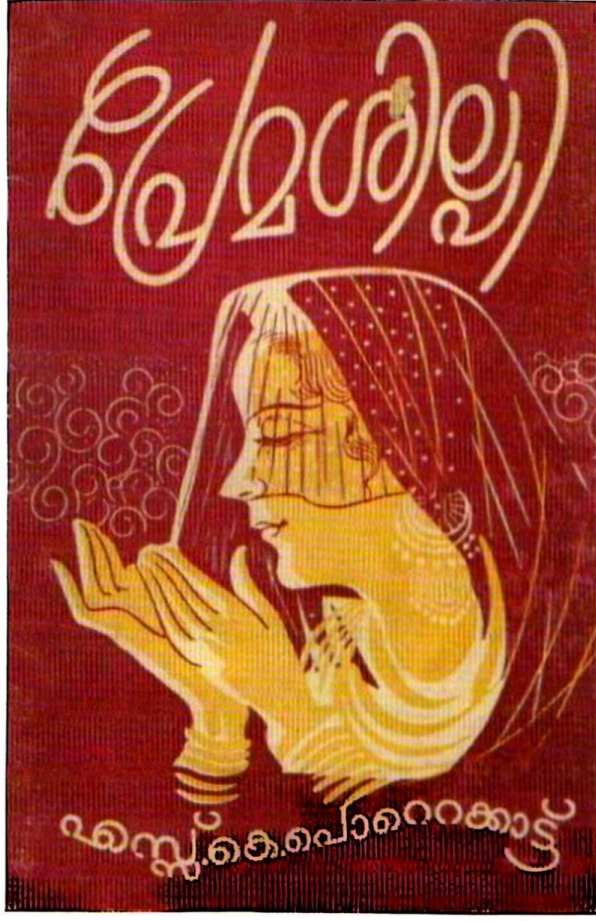
കിട്ടുകില്ലവയ്ക്കെന്നാൽ-എന്റെ കേരളനാട്ടി-  
ന്നാറ്റുവക്കിലേയ്ക്കൊത്തു നിൽക്കുമത്തെങ്ങിൻപേരി

സ്വർണഗോളങ്ങൾ തൂങ്ങും നാട്ടിലെപ്പച്ചക്കറി-  
പ്പർണശാലകൾ കാഞ്ചാൻ കണ്ണുകൾക്കുഴലുന്നു.  
An Introduction to this compilation was written by G Sankara Kurup.

In his next compilation Premashilpi, SK moves to foreign shores embracing three continents. In its Preface, he says, ജാവയി, ലീജിപ്തി, ലുത്തരാഫ്രിക്കയിൽ സോവിയറ്റ്ദേശ്യയിൽ, പേക്കോസ്റ്റവാക്യയിൽ, ജീവിതമണ്ഡലങ്ങൾക്കു മുകളിലായ് കാവ്യാന്തരീക്ഷത്തിലൂടെ പരക്കവേ അന്തഃകരണപ്പരിസ്ഥിതികളെ-  
ബ്ബന്ധിച്ചുകൊണ്ടു രചിച്ച ഗാനങ്ങളെ കാവ്യസമ്പുഷ്ടയാം കൈരളിക്കേകുന്നു കേവലമാത്മസംതൃപ്തിയ്ക്കുവേണ്ടി ഞാൻ!

There are five poems, each of them starts with suitable lines that would inform the reader which country they are entering. In Oru Bohemean Dream (A Bohemean dream), അർദ്ധരാത്രിയായ്, ഞങ്ങൾ ധാന്യബിൻ തീരത്തിലെ-  
യരൂത ബ്രാട്ടിസ്ലാവോപുരിയിൽ പ്രവേശിച്ചു.

Premashilpi is a tragic romantic poem that would touch the inner chords of the reader.



It tells the story of the wife of Timur and a young shilpi. When Emperor Timur was away on an expansionistic campaign, his beloved planned to construct a palace as a mark of her love for him. The young architect was enamoured with the beauty of the empress and slipped into depression. When asked for the reason for the delay, he told her the truth. Attracted by his honesty, she allowed him to kiss her on her cheek. The intensity of the kiss stamped the spot with an inerasable mark. Timur was impressed by the surprise gift but was intrigued with the black mark on his beloved cheek. The loving wife told him the truth. Raging with anger, he summoned the architect but only his assistant came before him.

On quizzing, the assistant told the emperor that his master was with him but on the way suddenly disappeared. He further revealed, that his master also constructed a catacomb somewhere inside the place and a hidden path to it, both are difficult to discover. Thus the beautiful gift of love was turned into a tomb. The ruins of that palace made SK to narrate this beautiful poem. The poem is as follows:

അന്നോരു സാഹസത്തിൽ ഞങ്ങളുസബ്ബകിസ്ഥാനിൽ  
സുന്ദരസമർഖണ്ഡിൽ കാഴ്ചകൾ കാണാനെത്തി  
രാജതസ്കരനായ മുടന്തൻ തിമൂറിന്റെ  
രാമണീയകക്രേന്ദപട്ടണം സമർഖണ്ഡം.

The next two poems are *Nubean Nartaki* and *Sphinxinotu*, covering North Africa and Egypt. While all the above poems tell us certain stories, *Baliyile Poojarinikal* just describes the priestesses of Bali Island. When you read it, the picture drawn by Ezhuthacchan of Lord Krishna in the war front of Kurukshetra comes to mind.

താളിയോലച്ചുരുളുകൾ കാതിൽ  
 ചേലിൽത്താമരയല്ലിപോൽച്ചാർത്തി,  
 പൊന്നും നീലവും ചിത്രങ്ങൾ നീളെ  
 മിന്നും നൽത്തുണി താഴ്ത്തിയുടുത്ത്,  
 പച്ചവർണ്ണപ്പകിട്ടാർന്ന പട്ടു-  
 കച്ചകൊണ്ടുരചുറ്റിയൊതുക്കി,  
 കുട്ടിക്കാർമുകിൽവാർമുകിക്കെട്ടിൽ  
 കാട്ടുകുങ്കുമപ്പൂക്കളും ചൂടി,  
 വർണ്ണകൗതുകംവായ്ക്കും കനികൾ  
 ചേർന്ന കൂമ്പാരം മൗലിയിലേറ്റി,  
 കൈതപ്പൂവൊത്ത കൈത്തലത്താലേ  
 മീതെ നൈവേദ്യത്താലവും താങ്ങി,  
 അർദ്ധനഗ്നരായ്, ഋജംഗിമാരായ്,  
 നൃത്തഭംഗിയിൽക്കാലടിവെച്ചു,  
 ശ്രീലഗാത്രികൾനീങ്ങുന്ന മന്ദം  
 ബാലിദ്വീപിലെ ബാലികാവ്യസം.

It is a tough task to contain the poetic world of SK Pottekkat into a small article and the readers are at liberty to immerse themselves and savour its sweetness to their heart's content. SK published three compilations of his poems viz., *Prabhathakanthi*, *Sanchariyute Geethangal* and *Premashilpi*. His unpublished '*Mihiran*' (1936) was mentioned in the earlier pages.

മതി,യരിക്കിൽ നിന്നേവമിക്കരപ്പിൽ  
 മധുകരികെ, യെന്നെ മരക്കണം നീ  
 കരയരുതിക്കൈത്താരാൽ കണ്ണുറ്റ പൊത്തി,  
 യരുതരുതിച്ചാപലം പൊന്നുതങ്കം  
 വല കനകസ്വപ്നങ്ങൾ കണ്ടതെല്ലാം  
 ഫലമിയലാതെങ്ങോ പറന്നുപോയി!

Pottekkat's poems are simple and short, devoid of satire and complex narratives. For him, poetry is nothing but presentation of aesthetic beauty. He was fond of Sanskrit words and used them in an aesthetic manner. മഞ്ജുപുഷ്പക്കര മഞ്ജുഷ, കൈരവ കുശള സൂക്ഷ്മദശാന്തരേ, പ്രാതഃസന്ധ്യ സുഗന്ധി etc are a few Sanskrit usages by him. Remember, poets of that era, Ulloor and Sankara Kurup, were quite fond of such phrases. His favourite meters were *Manjari* and *Keka* and romance was an important ingredient. Love, patriotism, nature and fine arts found a place in his poems. In one poem, he used a metaphor to describe the moon as the butter formed when the Night Beauty churned the milky way. Though he displayed his skills in weaving poetry, a laureate of SK's stature, could not be confined to one corner alone. Like Uroob and Basheer, SK also romanced with plays as he felt that his words should be liberated into the space from the pages of a book. He wrote a few plays for the stage as well as radio and each one of them enthralled the reader, listener or audience. He had an unexplainable knack of depicting the minds of women. He wrote four plays *Acchan*, *Theevanti Otunnu*, *Althara* and *Acchanum Makanum*. In his '*Theevanti Otunnu*' (The train runs), he unravelled the complex nature of a woman's mind. In this radio play, he had only three characters; an elderly scientist, his young wife and the former's disciple but the latter's lover. He wrote it as a radio play, might be because of

the difficulties of presenting it on a stage of that era. *Acchan* is a full-fledged play, meant for the stage. However, it has not seen many stages, probably it was much earlier than its time. It depicts a tragic irony in which retired Police Superintendent Parameswaran Nair realizing that the boy who stole the bread from Officers' Club was none but his own missing son. During his service, a young man died while in custody and his father stole the Superintendent's son in revenge. When the dying old man told him about his deed, Nair went in search of his son only to find him in his death bed.

*Acchanum Makanum* is patriotic in content and deals with the Pakistani infiltration into Kashmir immediately after India's independence and a Muslim Kashmiri youth who betrayed his country.

*Althara* is a radio play in three parts and each part ends in a murder. Had SK not diverged into other fields, he could have widened his horizons as a poet or playwright. He had the skill, imagination and vocabulary. He strictly followed the meters and rhyme of the poems of that time, unlike today's poets and his plays showed intrigue, suspense and strong characterization. Many critics believe that SK's plays were an extension of his short stories as the whole story happened in a few days.

(To be continued)

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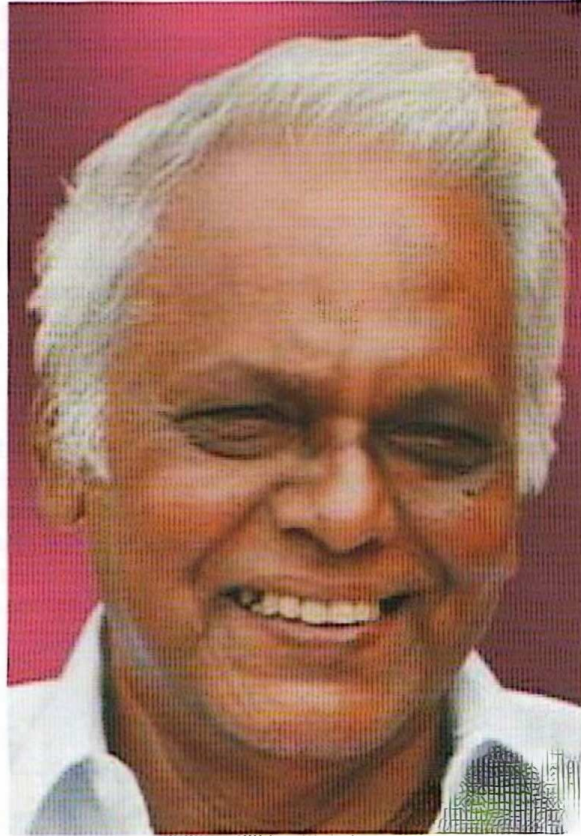
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**It happened with G Devarajan**

With the formation of Kerala People's Arts Club (KPAC), Paravur G Devarajan and O N V Kurup became very close friends and soon Vayalar Rama Varma also joined their group. While Devarajan failed to clear one paper for his degree, ONV continued his education with a lot of difficulties, as his family's financial status was poor. The family circumstances did not permit Vayalar also to continue. The year 1956 saw the emergence of the team of K Raghavan and Vayalar Rama Varma for *Kootapirappu*. Raghavan was already an established music composer without any shades of drama and Vayalar's meaningful lyrics turned that movie into a musical hit. With only Abhayadev and P Bhaskaran as lyricists, producers approached Vayalar for their needs. During that period Devarajan talked to him and apprised him of the financial needs of ONV's college education and so he should not take up lyrics writing assignments for ONV's benefit. And Vayalar obliged. It was only in 1959, that Devarajan and



**G Devarajan**

Vayalar joined together for *Chathurangam* and they provided music for 134 movies, the largest for any music pair. With the emergence of Harippad Sreekumaran Thampy, an architect and civil contractor with his office in Madras as a lyricist of repute. Naturally it led to a reduction of assignments of Devarajan's close friends. He then advised Thampy to reduce his assignments considerably as he had other sources of income. Thampy did not relent and left him. With Dakshinamoorthy and Baburaj, Thampy continued to provide lyrics for movies and finally took up movies as a full time career. Vayalar and Devarajan were almost a permanent fixture for Kunchacko's movies. But once Kunchacko asked Vayalar to suggest some other composer for his movie, he promptly suggested Salil Chowdhary.

When Devarajan came to know the facts, he regretted having told Thampy to desist from writing lyrics. He wanted to patch up and soon got an opportunity.



**Vayalar Rama Varma**

Devarajan was building a house at Madras but had a tussle with the contractor. He then approached Thampy for its completion. Thampy consented with a condition that he would not take a single paisa for his work. Devarajan wanted to work with Thampy but not many opportunities came their way but they remained good friends. ■



**O N V Kurup**



**Sreekumaran Thampy**

**ജ്യോതിഷം**



ജ്യോതിഷപരമായ എല്ലാ കാര്യങ്ങൾക്കും ബന്ധപ്പെടുക

പ്രശസ്ത ജ്യോത്സ്യൻ  
**ടി.കെ. മുരളി പണിക്കർ**

ജാതകം, കുടുംബപ്രശ്നം (ദാമ്പത്യപ്രശ്നം), തൊഴിൽ തടസ്സങ്ങൾ, മാനസിക രോഗങ്ങൾ, വിദ്യാഭ്യാസം, സന്താനദോഷം, വിവാഹപ്രശ്നങ്ങൾ, ശത്രുദോഷം, രോഗപ്രശ്നം, മുഹൂർത്തങ്ങൾ, വിവാഹപൊരുത്തങ്ങൾ മുതലായ എല്ലാ വിഷയങ്ങളും ചിന്തിച്ചറിഞ്ഞ് പരിഹാരങ്ങൾ നിർദ്ദേശിക്കുകയും പരിഹാരപുജകളും ദോഷം മാറാൻ ഉചിതമായ യന്ത്രങ്ങളും ദേഹരക്ഷകളും വിധിപ്രകാരം ശാസ്ത്രീയമായി ചെയ്തുകൊടുക്കുന്നു.

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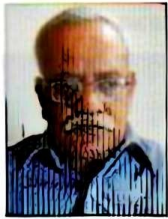
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# THE COCHIN STORY

Kochi played a major role in the evolution of Malayalee culture but very few know the evolution of Kochi itself. This article explores the history of transformation from a petty town to the present day Kochi.

- K. R. NARAYANAN



■ At the time that India attained Independence, the then principality of Cochin consisted mainly of six Talukas (*Thalooqs*) in Central Kerala, viz. Kochi-Kanayanoor,

Kodungalloor, Mukundapuram, Thrissivaperoor, Thalappilly and Chittoor. Known previously by many names, like the *Perumpadappu Swaroopam*, *Madha-Rajyam*, *Gosree Rajyam*, and *Kuru Swaroopam*, Cochin was a medieval Hindu kingdom and a princely state subsequently. Though it initially consisted of a large territory from Ponnani (South Malabar) to Aalappuzha (North Travancore), the Cochin kingdom shrank to its minimal extent as a result of the invasions by the Zamorin of Calicut and the Venad Kings.

## The Evolution

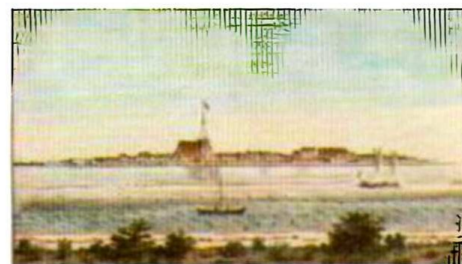
The kingdom of Cochin (Perumpadappu *Swarupam*) was under the rule of the later Cheras in the Middle Ages. The Brahmin chief of the Perumpadappu (of Chitrakuda, Vannerinadu, in Ponnani taluk) had married the sister of the last Chera king, Rama Varma Kulasekhara, and as a consequence obtained Mahodayapuram, and Thiruvanchikkulam Temple, along with numerous other rights.

There are no written evidences about the emergence and/or the history of the kingdom of Cochin or of the Cochin royal family. This made many historians rely on the folklores and legends, and the stories mentioned in the *Keralolpathi*, *Keralamahatmyam*, *Perumpadapu Grandavari* and the like.

The *Keralolpathi* insists that the last Kulasekhara Cheraman Perumal of the second Chera Empire, who ruled Kerala for about 36 years, accepted



Islam and left for Mecca by the sea route with some Arab Muslims, who had arrived at Kodungalloor (Cranganore) port. Before leaving, however, he divided his kingdom among his nephews and sons and daughters. The Cheraman Perumal, it is said, divided his land totaling 34 *amsa* (village units) into two: 17 *amsa* in the north and 17 *amsa* in the south of Neeleswaram and gave them to his descendants. *Keralolpathi* recorded the period of the division of his kingdom as 345 AD, while the Perumpadapu Grandavari hints it to be about 385 AD. William Logan, however, records it as 825 AD.



Old Cochin Port

After the fall of the second Chera Empire (12th century AD), along with numerous other provinces, Perumpadappu Swarupam too became a free political entity. However, it was only after the arrival of the Portuguese on the Malabar Coast that the Perumpadappu Swarupam acquired political significance. After the transfer of Kochi and Vypin, from Idappally rulers to the Perumpadappu rulers, the latter came to be known as Kings of Kochi.

Cochin was in vassalage to the Zamorin of Calicut, when the Portuguese arrived in India. The then King Unni Goda Varma Tirumulpadu (Trimumpara Raja), therefore, warmly welcomed Pedro Alvares Cabral on 24th December, 1500, and negotiated a treaty of alliance between Portugal and the Cochin kingdom, to resist the power of the Zamorin of Calicut. Hence, Cochin became a long-time Portuguese protectorate (1503-1663), providing assistance against native overlords. After the Portuguese, the Dutch East India Company (1663-1795) followed by the English East India Company (1795-1858), protectorated the Cochin state.

## Vanneri to Kochi

The capital of Perumpadappu Swaroopam was located at Chitrakooda in the Perumpadappu village of Vanneri (South Malabar) from the beginning of the 12th century to the end of 13th century.

Even though the capital was in Vanneri, the Perumpadappu king had a palace in Mahodayapuram as well. Therefore, when the Zamorins attacked Vanneri - in the later part of the 13th century - Perumpadappu Swaroopam shifted their capital from Vanneri to Mahodayapuram.

In 1341, a great flood in the Periyar



The Cochin Postage (Anchal) Stamps

river resulted in the formation of a new island called Puthuvippu (Vypin) and, hence, Cochin transformed into an advantageous natural harbour for maritime trade. In view of this, the old Kodungallore (Cranganore) port started losing its importance. This could be the cause for the shifting of the capital again from Mahodayapuram to Cochin (1405). The House of Perumbadappu Swaroopam made Kochi their capital in 1405 and was, thereafter, known as the Kochi (Cochin) royal family. Though, initially, the royal family stayed in a palace at Kalvathy, they shifted into the Mattancherry Palace in the 16th century and then to Thrissoor and Vellarappilly. It finally settled down at the Thripunithura Palace in 1755.

## The Trade Centre of the East

It was Ma Huan, the Chinese traveler, who first mentioned Kochi in his books of the early 15th century. Nicolo Conti, the Italian traveler also talks about the

place in his records of 1440. From then on, the name appeared in many travelogues and records of various travelers and traders from across the globe as *Cocym*, *Cochym*, *Cochin*, *Cochi* and so on.

It has also been mentioned in some records as '*Balapuri*', a Sanskrit name which means "a small town". Some scholars are of the opinion that it was the traders from the court of the Chinese ruler Kublai Khan who named the port city, after their homeland *Kocci*, while some others believe that the name is a corrupted version of the Sanskrit word *Go Sree* which means 'prosperous with cows'. According to some others, the name Kochi was derived from the word *Cocho*, which indicates the Biblical term Cohen.

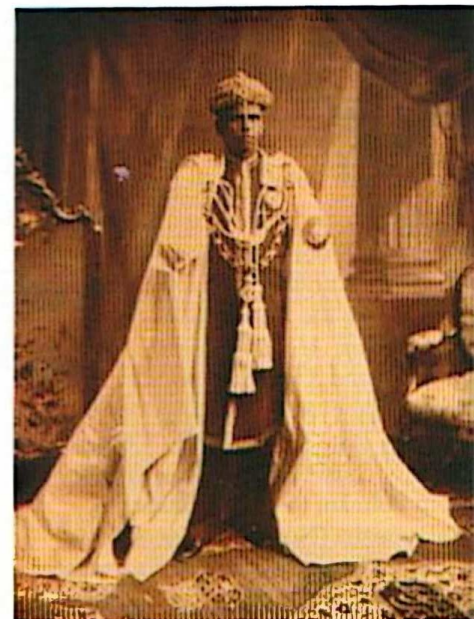
There are also a few who believe that Kochi would have been derived from *Kaki*, which means harbour in Tamil or from the Malayalam word, *Koch-azhi* meaning 'a small sea' and from its earlier name *Kakochi* that was preceded by the name *Kochim*, used in the Portuguese records of the 15th century, etc. Some still refer to the place as Cochin, though it is now officially



Maharaja Kerala Varma III  
Aikya Keralam Thampuran



H.H. Sri. Rama Varma IX:  
Sakthan Thampuran



H.H. Sir. Sree Rama Varma Rajarishi  
(Abdicated) Thampuran

known as Kochi.

It is said that Ma Huan, the Muslim voyager and translator, who accompanied Admiral Zheng He (on three of his seven expeditions to the Western Oceans), felt that the king of *Kocci* (Kochi) was a Buddhist, and it does have some relevance to history.

## The Rulers

Though the palace at Kalvathy was originally the residence of the kings, the royal household moved to Mattancherry and later to Thrissivaperoor. At that time the *Penvazithampuran* (Female Thampuran) and the other *Kochuthampurans* (other younger princes) - except the *Valliathampuran* (the monarch) - stayed in a palace in Vellarappilly. By the beginning of the 18th century Thripunithura started



The Hill Palace: The official residence of the Cochin Rulers  
in Thripunithura

gaining prominence. The kingdom was ruled from Thrissur, Cochin and Thripunithura. Around 1755 Thripunithura became the permanent capital/residence of the Cochin royal family.

More than forty kings have ruled over the Cochin kingdom, from 1500 AD till the Indian independence in 1947, under different protectorates. They are listed in the following Table.1.

It was during the rule of Rama Varma XIII that the Cochin Harbor was successfully completed and expanded and the High Court opened. Sree Rama Varma Parikshith Thampuran was the last monarch of Cochin State, who

ruled only for a year till the merger of Cochin and Travancore in 1949.

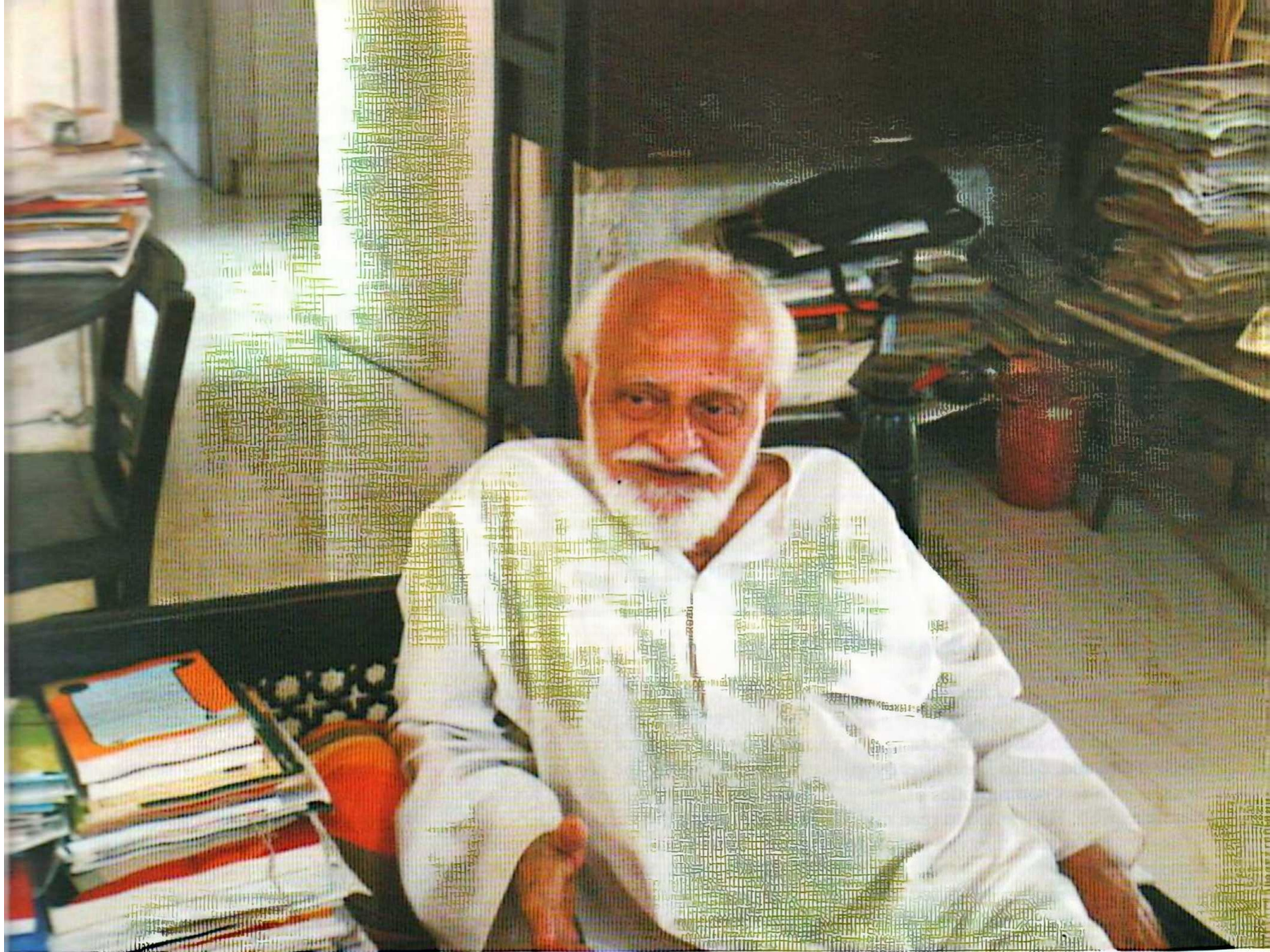
Cochin State had many efficient *Divans* (Ministers) to assist the ruler. Albion Rajkumar Banerjee, G. T. Boag, C. P. Karunakara Menon, C. Thiruvengkatachary, T. S. Narayana Iyer, P. Narayana Menon, T. Govindan Menon. N. Pattabhirama Rao, P. Rajagopalachari, R. K. Shanmukham Chetty and the like are still remembered as the efficient administrators of the good old Cochin state. Some of the old infrastructure, roads, canals, etc. in the former Cochin territory bear the names of some of these *Divans*. It may be recalled here that Sir. R.K. Shanmukham

Chetty was the first Finance Minister of the Indian Union, under the first Prime Minister, Pandit Jawaharlal Nehru. However, the credit for the modernization measures in administration goes to the British Empire and the *Divans* like Sir. R.K. Shanmugham Chetty.

After India attained independence, the princely states of Cochin and Travancore merged to form the United States of Travancore-Cochin (USTC), a B Class State in the Indian Union, with H.H.Sree Bala Rama Varma (The Maha Raja of Travancore), as the Raj Pramukh. ■

Table-1.

Sr.No.	Name/Title of the Monarch	Duration of Rule	Remarks
1	Unniraman Koyikal-I	1500 - 1503	
2	Unniraman Koyikal- II	1503 - 1537	
3	Veera Kerala Varma- I	1537 - 1565	
4	Keshava Rama Varma	1565 - 1601	
5	Veera Kerala Varma- II	1601 - 1615	
6	Ravi Varma- I	1615 - 1624	
7	Veera Kerala Varma- III	1624 - 1637	
8	Goda Varma- I	1637 - 1645	
9	Veerarayira Varma	1645 - 1646	
10	Veera Kerala Varma-IV	1646 - 1650	
11	Rama Varma-I	1650 - 1656	
12	Rani Gangadharalakshmi	1656 - 1658	A Queen
13	Rama Varma-II	1658 - 1662	
14	Goda Varma-II	1662 - 1663	
15	Veera Kerala Varma-V	1663 - 1687	
16	Rama Varma III	1687 - 1693	
17	Ravi Varma II	1693 - 1697	
18	Rama Varma IV	1697 - 1701	
19	Rama Varma V	1701 - 1721	
20	Ravi Varma III	1721 - 1731	
21	Rama Varma VI	1731 - 1746	
22	Kerala Varma I	1746 - 1749	
23	Rama Varma VII	1749 - 1760	
24	Kerala Varma II	1760 - 1775	
25	Rama Varma VIII	1775 - 1790	
26	Rama Varma IX	1790 - 1805	Sakthan Thampuran
27	<b>English Protectorate State</b> Rama Varma IX	1790 - 1805	Sakthan Thampuran
28	Rama Varma X	1805 - 1809	Vellarapallyil Theepetta Thampuran
29	Kerala Varma-III	1809 - 1828	Veera Kerala Varma. Karkkidakatthil Theepetta Thampuran
30	Rama Varma-XI	1828 - 1837	Thulam Maasatthil Theepetta Thampuran
31	Rama Varma-XII	1837 - 1844	Edavathil Theepetta Thampuran
32	Rama Varma-XIII	1844 - 1851	Thrishuril Theepetta Thampuran
33	Kerala Varma-IV	1851 - 1853	Kashiyil Theepetta Veera Kerala Varma Thampuran
34	<b>Under British Crown</b> Ravi Varma-IV	1853 - 1864	Makara Maasathil Theepetta Thampuran
35	Rama Varma- IV	1864 - 1888	Mithuna Maasathil Theepetta Thampuran
36	Kerala Varma V	1888 - 1895	Chingam Maasathil Theepetta Thampuran
37	Rama Varma-XV Sir. Sree Rama Varma	1895 - 1914	Rajarishi Thampuran, who abdicated the throne
38	Rama Varma XVI	1914 - 1932	Madrasil Theepetta Thampuran
39	Rama Varma XVII	1932 - 1941	Dhaarmika Chakravarthi or Chowarayil Theepetta Thampuran .
40	Kerala Varma-VI	1941 - 1943	Midukkan Thampuran
41	Ravi Varma V	1943 - 1946	Kunjappan Thampuran
42	Kerala Varma III	1946 - 1948	The Aikya Keralam Thampuran.
43	Rama Varma-IV	1948 - 1949	Parikshith Thampuran. The last official ruler of Cochin.



**P K Ravindranath**

# A JOURNALIST OF EXCELLENCE

K. R. NARAYANAN

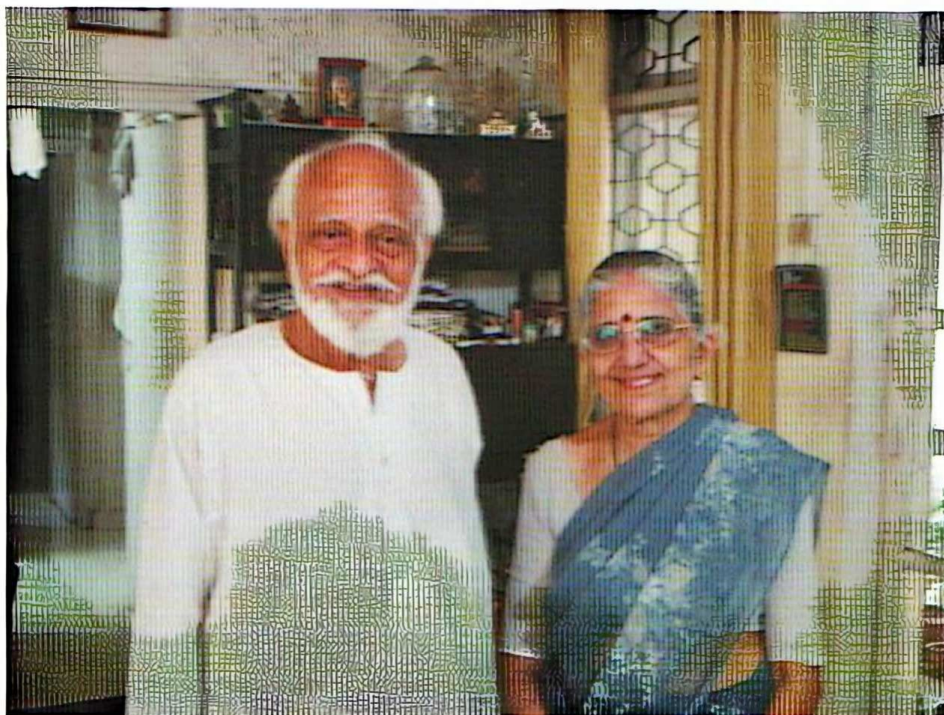
He rose from the rank of Sub-Editor of the Free Press Journal to be the Press Advisor to the Chief Minister of the State and Director (Publications) of Nehru Centre. With his vast knowledge and experience he moulded and guided many aspiring young journalists and publications. He is the first recipient of the Life Time Achievement Award jointly instituted by the Sailaja Pratap Nair Foundation and Kerala in Mumbai.

**M**uch after my moving and settling down in Mumbai, about six years ago, I had an opportunity to attend a Malayalam drama on the musician king of Travancore - *Maharaja Swathi Thirunal* - in an auditorium in Mumbai's Matunga. There, I met some elderly Malayalees, who had created a niche for themselves in various social, cultural and literary fields. One of them

was a thin short person in a white shirt and white trousers. He had a characteristic white thinning hair on the scalp and an equally snowy beard. Introducing us, my cousin said: "This is Prof P K Ravindranath - our *Ravi Aetián* - the veteran journalist of Mumbai. You would definitely have heard about him".

The name of this senior journalist rang the bell of memory in me. Yes ! I have known him decades ago through his

writings, when he was a journalist attached the reputed *Mathrubhumi* of Kozhikode. That was the time, when the *Jnan Peeth* award winner Shri M T Vasudevan Nair was at the helm of the *Mathrubhumi* Weely and I was contributing scientific articles for the *Mathrubhumi*. After the formalities of introductions were over, I politely told them how I knew him before. Almost excitedly unlike many other celebrities-



**Prof. Ravindranath with his wife Smt. Tara**

he said: “Yes...yes.....I have a faint memory of that. Do you write now also?” I told him I did write, but in English and added that I had already worked on a few communities of Kerala as well. He wanted to read my write-ups, and I gave the type-scripts to him for reading.

To my great surprise, he called me later and told that he was using all my articles as a regular feature in his new magazine called *Kerala-in-Mumbai*. It was indeed a great privilege bestowed on me by the reputed journalist of Mumbai.

Prof P K Ravindranath has been an active journalist in Mumbai for six and odd decades and has had a varied and enviable career in the field of journalism, which very few Indian journalists could claim. He used to associate himself with the publications like *'The Free Press Journal'* (1952-55), *'The Times of India'* (1955-70), *'The National Herald'* (1970-76) and *'the Mathrubhumi'* (1977-86). He was a freelance journalist for some time (1986-88) and wrote for many periodicals, like *'Modern Review'*, *'Link'* and niche publications like *'Society and Science'*, *'Air Observer'*, *'Skyways'* and the like. In 1988, when Shri Sharad Pawar took over as the Chief Minister of Maharashtra, Prof Ravindranath was asked to function as the Press Advisor (1988-92). Subsequent to this, he was the Director of Publications in the Nehru Center, Mumbai (1992 to 1998). From 1998 onwards, he has been a freelance journalist. In 2001, he became a

visiting faculty for the BMM course in five colleges in the city. When, realizing the need for creating awareness among the non-resident Keralites of their culture and heritage and equipping the vast younger generation to read and comprehend Malayalam and the nuances of Malayalam language, the Vibrant Printing & Publishing Pvt. Ltd. started the publication under the title *Kerala in Mumbai*, Prof Ravindranath led the team as its Consulting Editor (2010).

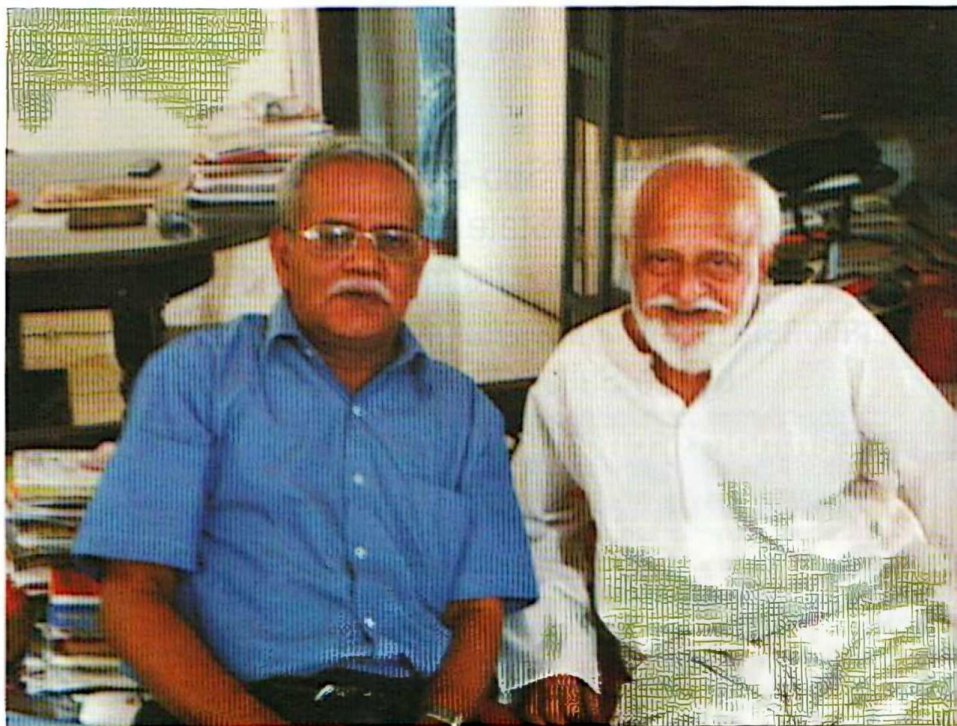
Born and brought up in the then Burma (present days' Myanmar) till

1940, he began his early life in the then Calicut (now Kozhikode) at his ancestral home. After completing his early education in the Ganpat High School, Zamorin's College and the Malabar Christian College in Calicut, he left for the then Bombay in search of a job.

It took him four years and 'several odd jobs' to finally land in the *Free Press Journal*. The reputed journalist of FPJ, late Shri S Sadanand could perhaps sense the potential in him and took him on as a sub-Editor on a princely salary of Rs. 125 a month. That was the beginning of his innings with journalism in Mumbai. In three months' time he had proved himself, working on shifts producing the daily edition, doing odd reporting assignments, writing feature articles and interviewing eminent dignitaries from abroad etc. Later when the struggle to free the Portuguese territories of Daman and Diu, along with Nagar Haveli was launched (1954), he was sent to cover it. On the basis of his work in Dadra and Nagar Haveli, *'The Times of India'* offered him a job and he accepted it in 1955.

It is said that Ravindranath submitted only one application for a job in the Free Press Journal. But, later he was called upon to work in 28 jobs, probably because of, as he puts it, “.....the contacts I had or the manner in which people saw me.”

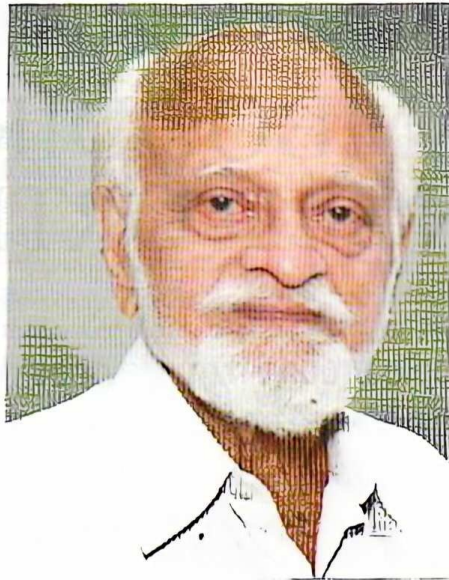
He soon found himself elected as the Chairman of the Bombay Union of Journalists and then as Vice President of Indian Federation of Working Journalists. But, the next four years was



**Prof. Ravindranath and the author**

an 'invaluable experience' for him "working with a bureaucracy and a political party in power and handling my colleagues in the profession." Ravindranath later took over as the Director (Publications) of Nehru Centre of which he was one of the founder members. He held that office from 1992 till 1998. Soon after leaving the Nehru Centre, he embarked on a career of teaching journalism for the Bachelor of Mass Media (BMM) course launched by the Mumbai University.

He has published many books on journalism and many relevant issues of the present days. They include: 'Indian Regional Journalism', 'Contemporary Issues', 'Press Laws and Ethics of Journalism', 'The Art of Editing', 'Broadcast Journalism' News Media Management', Sharad Pawar-The Making of Modern Maratha, A Citizen's Manual on How to Survive Riots, National Police Commission- Its relevance today, Sustainable Development and Future Papers, Laws and Practices Related to Banking (With A D Salvi and K D Zakharias), Master of News Room K Shivaram-The Man and the Journalist, etc. They provide invaluable insights to the academicians,



teachers and students in this area, and some have no textbooks available on some of these subjects. He has helped to produce more than three hundred 'committed professionals who now adorn senior positions in the media in Mumbai and other parts of the country'.

In his long career, Ravindranath has written a biography of Chandrasekhar, former Prime Minister, a collection of his selected articles titled 'Slice of Life'

and a coffee table book 'Iyer Weddings' besides editing several compilations. He has translated some reputed books in Malayalam into English. These include Keshav Dev's 'Ayalkar' (as 'Neighbours' published by Sahitya Akademi), NP Muhamed and MT Vasudevan Nair's 'Arabi Ponnu' (as 'Arabi Gold' by Rupa) and MT Vasudevan Nair's 'Randamoozham' (as 'Second Turn' published by Macmillan).

Married to Smt Tara Dharadhar, the Professor has three children- Jayesh, Anuja, and Naresh. Smt Tara has been a social activist and was an active member of the Kerala Mahila Samaj, which she used to preside for some time. She has been very active with the consumer protection organization the Mumbai Grahak Panchayat.

Professionally Prof Ravindranath has been a contented person and feels that he has had a very rewarding career, ever since he landed in the then Bombay in the early fifties. "It has been a rewarding career for a boy who landed in India as a refugee from Burma where I was born and brought up till April 1940," he often says. ■

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## KAKKASSERY BHATTATHIRI

# THE NAMBOODIRI WHO CHALLENGED ORTHODOXY

G H Ananthanarayanan

A prodigy always scares people around him. He does not become the core of their pride but the target of their envy. The people around Kakkassery plotted his excommunication for his modern views and deep knowledge of scriptures at a very young age.



■ No account of Chottanikkara will be complete without a reference to Kakkassery Damodaran Bhattathiri, lived at a time when Brahmin orthodoxy had begun to drain Hinduism of its vitalising influence, leaving only the shell of ritualism. The caste system, which was originally conceived as a simple division of labour according to each one's aptitude, had become congealed into water-tight compartments, leading to

inequality and oppression. It was this that Kakkassery challenged and earned the wrath of his fellow Brahmins, the Namboodiris of Kerala.

Kakkassery's father died when he was very young, leaving him to the care of his mother. His uncle, Narayana Bhattathiri initiated him into the world of letters. He was an avid learner, nay, a prodigy, and it was not long before he mastered the Vedas and Shastras and all other Hindu religious lore and understood their true meaning and significance.

There are differing versions about the place of birth of Kakkassery. Some

say it was Brahmakulam in Ponnani taluq, some Thiruvegapura, some Kalady and some others, a place between Ramamangalam and Mamalassery. Yet some others say it was Kakkassery in Pattambi. It is pointless to enter into a controversy on this issue. But the name Kakkassery has something of a special association in the case of Bhattathiri. So strong was his power of observation that he could distinguish one kakka (crow) from another and he would tell his mother which crow had come on what day to peck the ball of cooked rice offered every morning as a symbol of remembering and feeding the departed



Chottanikkara Temple

souls of the family.

Kakkassery grew up as a young man with immense faith in the Devi of Chottanikkara. He would go there often and spend days in prayer and meditation. He would take an active part in the conduct of the Maha Bhagavathi Seva, an offering of the highest importance in the scheme of offerings.

Having known the true meaning of scriptures, he shunned the distinction between caste, creed and community. He was branded a heretic and viewed as a challenge to the citadel of orthodoxy. So vast and immense was his knowledge that he could worst in a philosophical debate even the redoubtable Udhhanda Sastri of Tamil Nadu, who was considered to be the last word on Hinduism, a non-pareil. The Namboodiris became so disturbed about the spread of Kakkassery's influence that they decided to excommunicate him. They feared that otherwise it would spell ruin to the established order of society. But they knew not how to go about it. At last

they hit upon a plan of involving Kakkassery himself in a crooked way in their nefarious design.

One day they met him near the sanctum sanctorum. One of them asked Kakkassery, 'What should be done in the face of a danger?' Kakkassery instantly replied with a smirk on his face, "Worship God with all sincerity and devotion." The assembled Namboodiris then asked him in chorus, 'What will be the result of such prayers?' Kakkassery's reply was that such prayers were powerful enough even to subdue powers like Brahma and his cohorts. The idea appealed to them and they started a period of intense bhajan before the Devi to achieve their object of excommunicating Kakkassery. They went about the task in right earnest.

The prayers lasted for 14 days. One day, Kakkassery, who had gone out of station, returned and arrived at the temple. When he came out of the temple after the darshan, he asked the assembled Namboodiris for some water to slake his thirst. A *Kindi* (a bronze vessel with a beak) of water was given

to him. He drank it and kept the *kindi* upside down. The assembled Namboodiris immediately pronounced that he stood excommunicated as he had kept the *kindi* upside down. Without batting an eyelid, Kakkassery asked them to perform the purificatory rites. Even as the Namboodiris made their announcement, an incorporeal voice came from within the temple, "No, Kakkassery has achieved *siddhi*." To Kakkassery who had attained supreme knowledge, it mattered not whether he was excommunicated or not. He did not bother to debate the issue but quietly went out to the north of the temple and entered the rock cave in Onakkur. Nobody saw him in Kerala thereafter. That cave is still in existence, enveloped by thorny bushes. In many astrological investigations conducted thereafter, it was revealed that the Devi was totally displeased with what was done to Kakkassery. As a mark of respect to this great soul, a memorial has been erected in the north-west corner of the courtyard of the temple. ■

*With Best Wishes to*

# Kerala in Mumbai

## On its 3rd Anniversary

M P RAMACHANDRAN



*Jyothy* LABORATORIES LIMITED

# SWAMI VIVEKANANDA

# Guru Of Modern India

- GOKULDAS A. R.

Swami Vivekananda's 150th birth anniversary was celebrated all over the world from January 2012 to January 2013. Various organizations in India arranged social services, symposia about his vision and mission and his work for the upliftment of the poor and the helpless. His birthday on January 12 is celebrated as national youth day.

**E**ven today, Swami Vivekananda's quotes and his teachings are very much relevant and his vision of India needs to be deeply understood and followed accordingly.

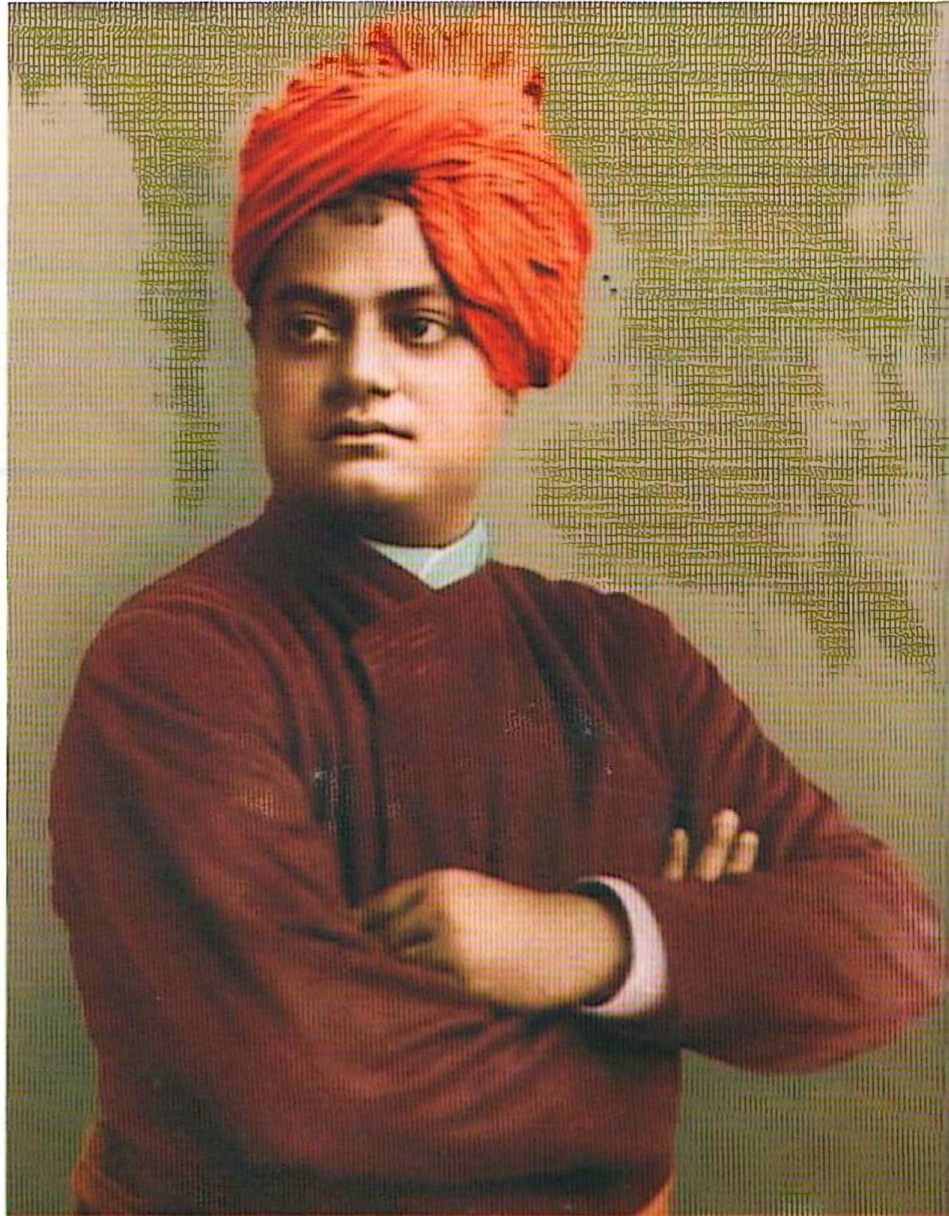
Swami Vivekananda was one of the most dynamic spiritual leaders of Vedanta philosophy in the world.

He was born on January 12, 1863 in Kolkata in a Bengali Kayastha family and his real name was Narendranath Dutta. His father's name was Vishwanath Dutta and his mother's name Bhuvaneshwari Devi.

As a child he was very naughty, but very bright in studies and games. He was interested in vocal and instrumental music. He practised meditation from a young age and he questioned superstitious customs, which were rampant in those days. He always respected Sanyasis (Hindu monks) from his childhood and he had a spirit of sacrifice.

Vivekananda studied philosophy, Indian culture, Western logic, History of European nations etc. as well as Bhagavad Gita, Ramayana, Mahabharata and holy books of other religions also. After college days, he always used to think about the existence of God and he listened to stories about God from his spiritual mother, Bhuvaneshwaridevi since his childhood. Then, he started to wander all over Bengal and contacted various spiritual organizations to get answers about the existence of God. He got answers from Sanyasis and other scholars, but he was not satisfied.

In 1881, when he was 18 years, Narendra came to know about a priest in a temple of Goddess Kali, Sri Ramakrishna Pramahansa and he decided to meet him with his friends. Sri Ramakrishna was not a scholar, but he was a great devotee of Kali Mata. Narendra asked him a question, whether he had seen God. Sri Ramakrishna



"It is strength, strength, it is that we want most in our life, for what we call sin and sorrow have all one cause, and that is our weakness. With weakness comes ignorance, and with ignorance comes misery."

answered "Yes, I have seen God, like I see you here, only in a more clear sense". He also told him that in order to realise God, one should give up the desire for money and women and should be ready to do selfless service. Narendra was satisfied with the answer, which he was searching all over these years and he felt that his words were honest and came from his depths of experience. Narendra started to meet Sri Ramakrishna frequently and asking questions on Vedas and spirituality. He did not accept Sri Ramakrishna as his Guru until and unless he was totally satisfied with his answers as well as his actions. Sri Ramakrishna faced a lot of tests from Narendra for the same and Narendra ultimately accepted Sri Ramakrishna as his Guru. Then, he underwent training under him for 5 years in Advaita Vedanta, the philosophy of non-dualism. In these 5 years, Narendra got vast spiritual knowledge and he lived life like a poor common man. In 1886, Sri Ramakrishna Pramahansa passed away on August 16 after he nominating Narendra as his successor. After his death, Narendra and other disciples took vows to become Sanyasis and renounce everything as well as to live in ashram.

In 1887, Narendra became "Vivekananda" crowned by Ajith Singh, Maharaja of Khetri. From 1888 to 1893 he visited every corner and length and breadth of India on foot to see the actual situation of the people and know about their lives, culture and customs. He gave lectures against poverty, partiality of casteism, Indian culture, importance of faith in God etc. He developed sympathy for suffering and poverty of the people and resolved to uplift the

As part of the 150 th birth celebrations of Swami Vivekananda and as a tribute to his stand on religious tolerance four monuments of different religions have been taken up for conservation by the Archaeological Survey of Of India. They include the Koodalmanickam Temple (Hinduism) in Irinjalakuda in Thrissur District of Kerala. This temple is dedicated to Bharata of Ramayana. The others are Pothimalar building (Punjab), Fathepuri mosque (Delhi) and Rachoil seminary



**"My faith is in the younger generation, the modern generation, out of them will come my workers. They will work out the whole problem, like lions. I have formulated the idea and have given my life to it...They will spread from centre to centre, until we have covered the whole of India."**

nation. He met various Rajas, Spiritual scholars, Priests, Social workers as well as poor common people during these days. He stayed in palaces as well as

small huts of poor adivasis. He dreamt of temples without buildings and open to all as he believed that it will eradicate casteism.

In 1892, he reached Kanyakumari and he felt the spiritual atmosphere of the place, where the three oceans meet, namely, the *Triveni Sangamam*. He visited Kanyakumari Devi temple and after his mind was rejuvenated, he went and sat on the rock situated in the middle of the sea near the shore, now known as the Vivekananda Rock. In 1970, Vivekananda Kendra, a spiritually oriented service mission led by late Eknathji Ranade, built a huge building as well as a temple in memory of Swami on the rock named 'Vivekananda Rock Memorial'. This is one of the most scenic and beautiful tourist points for the people in India as well as foreign countries.

Swami Vivekananda left for Chicago on 31May,1893 for attending the



## Swami Vivekananda's Humanism

Swami Vivekananda walked tirelessly across the nation spreading the message of Divinity inherent within each of us. His humanism was based on the Indic Vedantic philosophy. His favourite lines from Katha Upanishad (I .iii.12) was:

Esha sarveshu bhuteshu  
Gudho atma na prakashate  
Drishyate tvagryaya buddhya  
Sukshmaya sukshmadarshibhih

(This (infinite) *atman* is present in every being but lies hidden and therefore not manifest, but it can be realized by the subtle and penetrating reason of those who are trained to perceive subtler and subtler truths. (Moscow lectures, October 6-12 1977 Advaita Ashrama).

“One vision I see  
clear as life before  
me : that the ancient  
Mother has  
awakened once  
more, sitting on her  
throne rejuvenated,  
more glorious than  
ever before.  
Proclaim Her to all  
the world with the  
voice of peace and  
benediction.”

Parliament of World Religions that opened on 11 Sep ,1893 from Mumbai as a representative of Hindu religion. He started his speech after bowing to Goddess Saraswati and addressed the

crowd as “Sisters and Brothers of America”. After hearing this emotional address, all the participants were silent and listened eagerly to his speech. He explained about the Vedas, Bhagvad



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Gita and the varied cultures of our nation. All the participants were impressed with his presentation and applauded him. All the newspapers and important personalities praised his speech and they wrote, ' He is the greatest figure of the Parliament of Religions and a popular influential man

He returned to India in 1897. On May 1. He founded Sri Ramakrishna Mission at Kolkata, an efficient organization of dedicated people.

His vision was to spread education and uplift poor people and women in society. He imparted noble ideas to the poorest people of our country. He said that Religion is the science of consciousness and laid the foundation of spiritual humanism and meditation. He found that as a nation, we had lost our individuality and self-respect, which was the reason for miseries in India. He wanted to unite and educate the people and give them the right direction.

Due to his continuous traveling all over the world, hectic programmes of meetings, speeches, discussions, correspondences etc., he suffered from physical ailments. Swami Vivekananda died on July 4, 1902 while he was in meditation at night when he was 39 years old. He had predicted once that he would not live to be 40 years old and it came true. ■

# Vivekananda's 150th Birthday Celebrations at Borivli

-Lakshmynarayanan

A 40 Member Committee formed as 'The Mumbai Malayalis' celebrated Swami Vivekananda's 150th Birthday on 15th January, 2013 with participation of all Malayali organisations from suburban areas viz Goregaon to Mira Road, irrespective of religious or political affiliations and it resulted in a mega affair.

The procession started from Ramnagar Ayyappa Temple, Borivli at 6.30 pm with more than hundred ladies in typical Kerala attire of 'settu mundu' from various organisations, with traditional thalappoli, accompanied by Chendamalam by Bhaskaran Marar and his team. One hundred and fifty youngsters dressed in saffron colour as young Swami Vivekananda, led by a chariot with Navin Ravindran standing as 'Vivekananda'. It was welcomed by another group of ladies with thalappoli at Saibaba Ground Venue at Babai.

Shriraj Nair, President of Borivli Malayali Samajam and Convenor of 'The Mumbai Malayalis' Committee welcomed Gopal Shetty MLA and other guests. Rajasekharan (Ex GM, Philips India Ltd.), Gokuldas of Bharat Bharati, T A Khalid representing the Kerala Jamayat Islam spoke. Dr. Hari Vasudevan (IIT Mumbai) Principal of Singhvi Engineering College, was the keynote speaker.

Gopal Shetty MLA, under the auspices of Swami Vivekananda Sarth Shathi Ayojan Committee, co-ordinated the event.



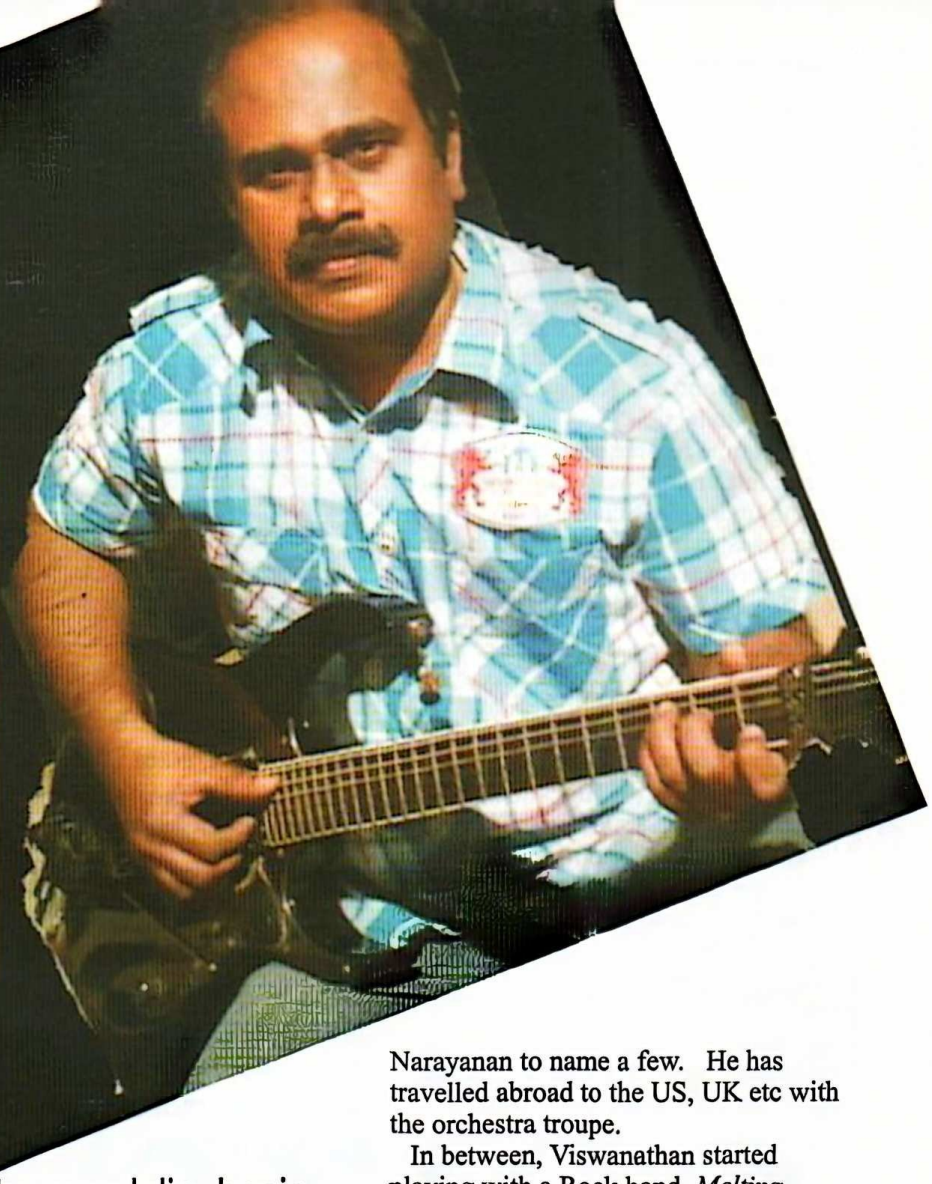
Gopal Shetty MLA and other organisers during the inaugural ceremony



Organisers pay homage to Vivekananda

# VICHOO IYER SELF TAUGHT ARTISTE

- Lakshmi V



Feel what you play so that others can feel your music'.

Viswanathan (Vichoo Iyer) is a self taught guitarist who also plays the mandolin, banjo, conga and bongos and limited keyboard and has performed for several Musical programmes on Mumbai's musical stages.

**A**s a nine year old, Viswanathan happened to see a person playing an electric guitar and the sight impressed him so much, that he never looked back. The nine year old picked up the guitar and started his never ending journey. Totally self taught in playing this instrument, Viswanathan took lessons in western notation from the famous violinist Rex Issacs.

He also plays mandolin, banjo, conga and bongos and limited keyboard.

Today Viswanathan plays the guitar for various recordings for TV serials and live orchestras. He also conducts guitar workshops sponsored by Rockschoool emphasizing the guitar music in various styles and conducts fusion music with selected musicians.

## Beginnings

Viswanathan was born and brought up

in Cochin. His parents are the late Rama Iyer and Parvathi. Studying up to Std X at SRVHS, he completed his degree course from Maharaja's College, Cochin.

While in college Viswanathan has participated and won prizes in Inter Collegiate competitions. When he entered the music field he has played with well known orchestra groups like *Kalabhavan, Chorus, Harisree* etc. Later he joined a major orchestra group known as CAC-Cochin and played with them for about 14 years.

During this time he became associated with several veteran musicians. He has played the guitar for recordings and shows with K J Yesudas, Jayachandran, Unni Menon, Chitra, Usha Uthup, Ravindran Master, Johnson Master, Raghavan Master, Arjunan Master, Jaya Vijaya, Jerry Amaldev, Alleppy Ranganath, Vypin Surendran, Biju

Narayanan to name a few. He has travelled abroad to the US, UK etc with the orchestra troupe.

In between, Viswanathan started playing with a Rock band, *Melting maids* and did numbers from *ACDC, Deep Purple, Iron Maiden, Eagles, Dire Straits, Santana, Eric Clapton* etc. He has played the guitar for several music albums, films and grew up along with various studios in Cochin and Kerala. Later he changed the name of the band to *Firefly* and came out with his own compositions which were covered by *Asianet, The Indian Express, The Hindu* and other Malayalam newspapers had brought out good reviews of his songs.

## Guitar Artiste And Teacher

Viswanathan meanwhile started focussing on Western Classical music on the classical guitar by going through various books and developed the style of finger picking. He started teaching guitar at CAC academy and based on the teaching of guitar music at that time, he has created an entire new syllabus with a new approach in teaching. This method brought excellent results and thus he could mould a lot of students into stage performers and teachers. This is being continued even now. He has sent students to various grade exams conducted by Trinity College of Music-

London in western classical and Rockscool - London in other genres namely Rock, Blues, Jazz, Metal etc. He has also conducted various workshops on guitar playing and the last one was conducted in September 2012 in Kalyan, sponsored by Rockscool. Several of his students have taken music as their career and started taking classes with his syllabus in India and abroad. This gives him a sense of satisfaction.

By this time he started developing interest in Carnatic music and took training under late Subramaniam, who was a maestro in vocal Carnatic music. This in turn gave a focus on giving more feeling to the playing.

### Viswanathan In Mumbai

In 1996 Viswanathan moved to Mumbai and cleared the Trinity College of Music, London, 8<sup>th</sup> grade exam in Classical guitar in the first attempt itself. He got acquainted with Malayalee musicians in Mumbai, during this time and started playing for orchestras, recordings etc till 2000 when he moved back to Cochin. He developed a good relationship with several Mumbai Malayalee musicians like Joshy, Sani, Sandeep, Shiva, Premkumar, Venu, Haridas, Kumar and organizers like Vijaykumar, Mani, Sudheer, Nadam Mohan and others.

"I am happy to say that several guitar players in Mumbai who are playing with orchestra groups have taken classes under me for advanced guitar playing. I helped them to attempt the various exams and clear them with high marks." Due to official commitments, he shifted to Mumbai once again in 2005 and is now settled in Dombivli.

### Music in today's scenario

Viswanathan feels that today opportunities have increased manifold



Vichoo on the guitar at a Usha Uthup performance

**"People have to be encouraged to attend Malayalam Music shows in Mumbai with family, especially youngsters so that they also get an opportunity to know the music environment existing in Malayalam. Although, one cannot deny that the appreciation level in Mumbai is very encouraging, if more people attend such shows, it will be very motivational for the musicians."**

for a musician and music. Many youngsters are also attracted towards music due to the encouragement by media and publicity which is a good sign for future musicians. Technology has created a very big difference in the making of music, be it in the field of live music or recordings.

"I feel the importance to be updated with technology to bring out my music in the best way possible and I am in

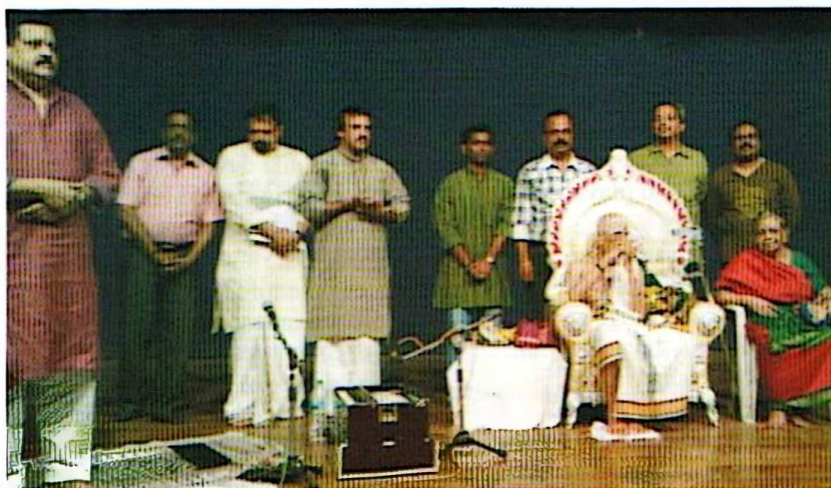
constant touch with the new happenings in the music world, which keeps me always ahead," he says.

Viswanathan has an exposure to orchestra, rock band, ragas and western classics and this has really helped him to focus on an individual style of mixing any style with ease and feel. This has led to fusion music. He has done a few shows with the guitar and violin as from that were well received by music lovers.

Viswanathan works as senior manager in a nationalized bank. His wife Usha hails from Ottapalam and is the daughter of the late Subramaniam and Seethalakshmi. A home maker, she loves to listen to music.

They have a daughter Deepa who has completed Degree in Financial Markets and is currently preparing for CMAT exam. She is also interested in dance and singing.

Their son Dhanush who is in Std III, is studying dance and attending cricket coaching. He is participated in school dance programmes and shows arranged by his dance Academy. ■



Vichoo and the Mumbai team of singers with Dakshinamurthy Swamy



Vichoo with his family



# How Scientific Discoveries are Made A case study of the Hamza River

Dr. Valiya M Hamza  
(Currently, Emeritus Professor, "National Observatory, Rio de Janeiro, Brazil)

**Dr VALIYA M HAMZA, a native of Kozhikode, came to the limelight all over the world last year, following his discovery of a river flowing beneath the Earth's surface, some 4000 metres below the River Amazon. As promised to *Kerala in Mumbai* during his last visit to India in 2012, to explain the various aspects of his discovery and also briefly cover the myth of the River Saraswati.**

**E**volution of scientific knowledge is widely recognized as the prime factor responsible for development of human civilization. Modern science has turned magic into medicine, astrology to astronomy and alchemy to chemistry. The aim of science is discovery of laws that govern natural phenomena. Investigations of the natural world have been conducted by early civilizations in India, China and Greece. However, methods incorporating principles of scientific approach were employed only since the Middle Ages (for example, by Ibn al-Haytham, Abū Rayhān al-Bīrūnī and Roger Bacon). The era of modern science had its beginnings during the Scientific Revolution of 16th and 17th century. Knowledge of how scientific discoveries are made allows students to access a wealth of information on how and why things work like they do, and contribute to an overall understanding of modern technological resources. For example, information on discoveries in the fields of biology and medicine are useful for understanding the daily functioning of complex systems such as

the human body. Similarly, mechanics and reasons behind the operation of modern technological gadgets, employed for the benefits of mankind, are provided in the scientific literature. Children and students are able to make use of this knowledge to understand new concepts, pursue new interests and take well-informed decisions. Information on discoveries of science are also helpful in understanding proofs of many facts that we read about in books or see on the television; this helps to be aware of the impact of science on society and helps children and teenagers to retain that information.

Many students find discoveries in science highly inspiring and interesting. It instils a sense of curiosity and enable students to develop knowledge and form questions based both on what they have already learned and the insight they wish to gain in the future. Students with interests in science are likely to develop a strong ability for critical thinking, essential for progress of knowledge. One of the principal reasons behind the significant gap between the developing world and the developed

world is lack of science-based technology which makes life much easier. Factors that hinder progress in science contribute to widespread poverty and a lack of basic amenities such as clean water and food supplies. Scientific method is a body of techniques for investigating and acquiring new knowledge on natural phenomena, and also for correcting and integrating previous knowledge. To be termed scientific, the method of inquiry must be based on evidences subject to specific principles of reasoning. Usually hypotheses are proposed as explanation of phenomena under study, and design experimental investigations to test these hypotheses via predictions which can be derived from them. A theory is accepted when predictions based on scientific approaches are confirmed, but rejected when its predictions prove false.

Discoveries in science have always attracted attention of young generation. It is indeed admirable that the recent discovery of the underground flow in the Amazon region (which received the name Hamza River) has sparked interest in scientific studies, among the student

Usually, the students are curious not only about the discovery itself, but also the details of the investigation process. Remaining open to the scientific advances in the world, while making efforts to master the existing knowledge, can be useful in making own discoveries. One does not need to be an Einstein for discovering something new. History reveals that much of the discoveries in the scientific world, are the result of systematic analyses of evidences combined with creative uses of the methodologies of the day. The main stages of scientific investigations involve defining the problem, analyzing evidences, asking questions, formulating hypothesis, performing tests and exploring the implications of new knowledge. There are several publications on the Basic Principles of Scientific Approach. But for learning purposes, principally by the young students, it is more useful to consider its application for a specific example. In the present context, we consider the stages of scientific studies that lead to the recent discovery of the Hamza River.

### Stage 1 Definition of the Problem:

The first step in using scientific methods involves *problem formulation*, which is, in essence, stating the objectives and tasks in terms that can be addressed by well-defined methods. Nevertheless, the plans set forth at this stage must be flexible enough to allow for accommodation of new knowledge. For example, geothermal investigations in the Amazon region (see Figure -1) started out as part of a routine study of underground thermal field. The problem formulation assumed initially that geothermal heat at depth is transferred to near surface levels by conduction, but it was flexible enough to admit the possibility that subsurface temperatures are affected also by percolation of surface waters. Looking for an underground river was not in the initial plan. As happened in many scientific discoveries, it was purely accidental.

### Stage 2 Acquisition and Analysis of Data:

After deciding on the objectives and the task, one needs to gather information needed for addressing the problem. In some cases the data already exist, otherwise one needs to collect it. Data acquisition constitutes an important step in the discovery of scientific knowledge. Scientific inquiry must be



Figure (1) Map of Amazon region (left panel) and parallel flow of Solimoes and Black Rivers near Manaus (right panel).

as objective as possible in order to reduce biased interpretations of results. In the present case, data gathered was representative of the different parts of the Amazon region (Figure 2). The methodology employed in data analysis has been made available for scrutiny and independent verification by other scientists. The information gathered at this stage revealed that the rate of increase of temperatures at depths of the Amazon region is unusually low.

### Stage 3 Critical Evaluation of Results:

Asking questions is a fundamental part of scientific investigations. The question can be open-ended, or refer to

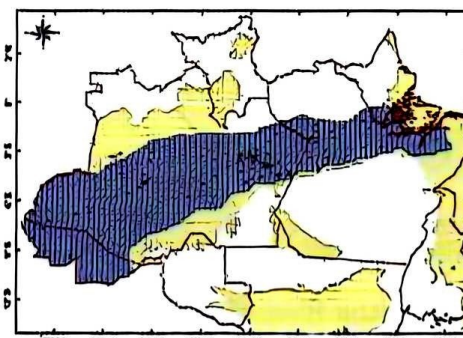


Figure (2) Localities of geothermal measurements (black dots in the left panel) and photograph of Dr Hamza during field work (right panel).

explanation of a specific observation. This stage also involves looking up and evaluating previous evidences as well as considering results of own data analysis. In the example case considered here, the question that came up was why the rock formations at depth in the Amazon region were cooler than "normal". After careful analysis of possible alternatives it became evident that down flow of surface water is the most likely mechanism capable of cooling thick rock formations over large areas. The conclusions reached at this stage are still considered hypothetical, which needs to be tested.

### Stage 4 Test of the hypothesis:

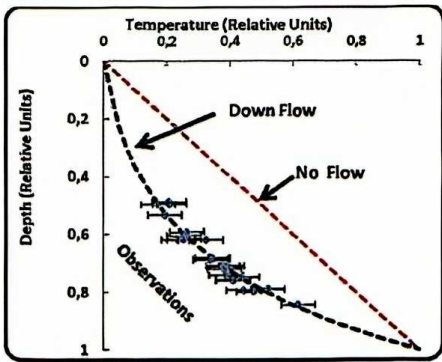
In testing the hypothesis of down flow of water through rock formations at depth in the Amazon region, a model was developed based on the theory of simultaneous heat transfer by conduction and advection. Following this, model predictions were compared against observational data. The results obtained are illustrated in Figure (3), as a graph of temperature versus depth. In this figure, the dotted curve in black color indicates the theoretical prediction of temperature field in the presence of down flow of groundwater. The dotted line in red color indicates the model



prediction of temperatures for the case in which flow of water is absent. Note that observational data (blue dots in the figure) are in good agreement with the theoretical prediction for down flow of groundwater.

### Stage 5 Drawing Conclusions:

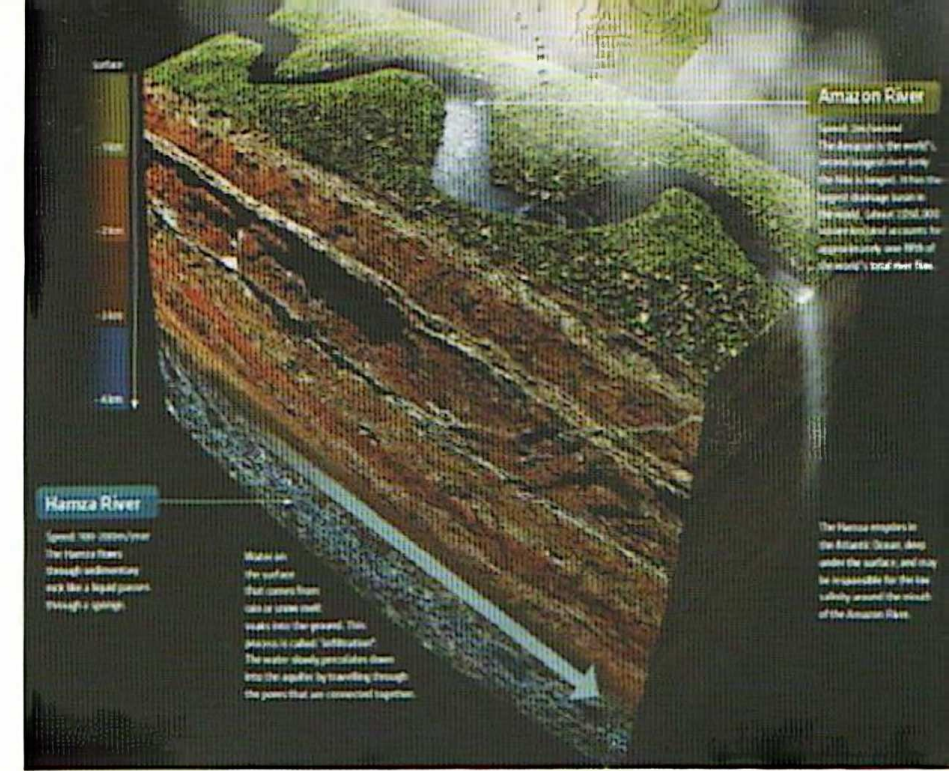
The stage of drawing conclusions serves as starting point for refinements in data analysis. In the present example case, we examined the implications of the evidences indicating down flow of waters over large areas. It soon became evident that percolation of water cannot



**Figure (3)** Comparison of observational data against theoretical model predictions.

continue into deeper strata, as rock formations become gradually impermeable at larger depths. It was therefore necessary to allow for the possibility of a change in the direction of movement at deeper levels, according to which the flow must gradually become lateral.

Results of further calculations revealed that down flow of water extends to depths of about 3000 meters. At greater depths the flow changes direction and gradually becomes lateral. The magnitude of lateral flow is quite large; the estimated flow rate being approximately 3000 cubic meters per second. It is as if there is a river flowing within the deep rock formations of the Amazon region. This giant flow system has been named



**Figure (4)** Conceptual model of subsurface flow in the Amazon region.

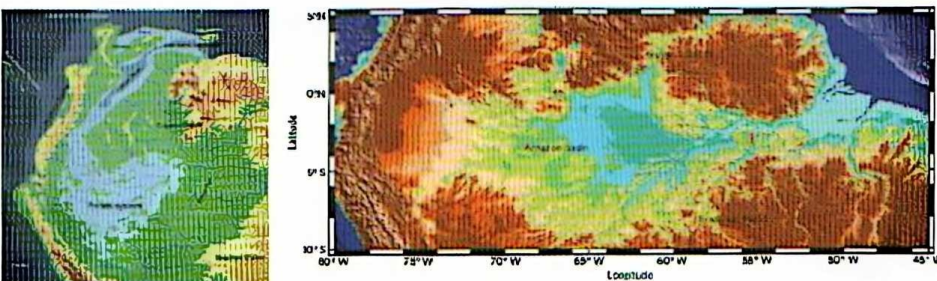
subsurface flows are natural counterparts of surface rivers. It seems reasonable to conclude that underground rivers occur also in other parts of the world. Another implication of the discovery of Hamza River concerns the evolutionary changes in the surface drainage systems.

Many think of rivers as permanent features on the surface of our planet.

occurring in the interior of our planet. This leads to alterations in the courses of local rivers over geologic times, and underground flows accompany such changes.

## Evolution of the Amazon River

Results of recent studies indicate that Amazon River has undergone substantial changes in the geologic past. About 15 million years back in time it flowed from central part of South American continent into the Caribbean Sea. However, the western border of the continent was being uplifted during this period. Consequently, the flow into the Caribbean Sea was cut off and this led to the development of a huge lake (the Amazon Lake) in the northern part of the continent. About 6 million years back in time continued uplift and formation of the Andean mountains forced discharge of the lake waters along a fluvial channel to the east, cutting across the northern



**Figure (5)** Maps indicating flow systems of the Amazon River, about 15 million years back in time (left panel) and the current situation (right panel).

Hamza River. It is nearly 6000 km long, and in some places as wide as 300km. A conceptual model of subsurface flow is illustrated in Figure (4).

But this is not true. The surface features of the Earth undergo gradual changes in response to dynamic processes

## Stage 6 Implications of Scientific Discovery:

Though not part of usual practice, it is desirable that efforts be made to explore implications of the discovery outside the realm of the newly discovered knowledge. This task usually requires a reasonable dose of imagination and creativity. In the present example case, it is argued that underground flow systems are likely to be natural consequences of fluvial drainage on the surface. In other words,

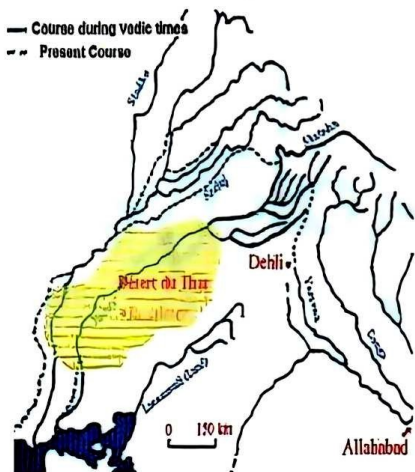


**Figure (6)** Satellite image of channel cutting across Arabian Peninsula (left panel) and inferred trajectories (yellow lines) of the mythical Pishon and Gehon Rivers (right panel).

parts of Brazil. This discharge eventually transformed into what is now known as the Amazon River. The initial and the current stages of the Amazon River are illustrated in the maps of Figure (5).

## Extinct River Systems in the Middle East

Recently, satellite images have been employed in detecting evidences of extinct riverbeds in desert areas. Farouk El-Baz, at the Center for Remote Sensing of the Boston University



**Figure (7)** Locations of river systems in northwest India. The left panel indicates the drainage systems around the Thar Desert and the right panel is a photograph of the intermittent Ghaggar river, considered by some as the mythical Sarasvati River.

(USA), has identified an 850-kilometre channel that begins in the Hijaz Mountains of western Saudi Arabia and ends in the Kuwait delta. Parts of this ancient channel had been mapped as 'wadis' (dried up channels), but was not recognized as a large river system, because of the many dune fields that cut across it. Its location is indicated in the left panel of Figure (6). Recent geologic studies reveal the presence of many aquifers along this channel. In eastern Arabia artesian wells and springs are plentiful. In Al Ahsa a number of large, deep pools are constantly replenished by artesian springs as a result of underground water from Jabal Tuwayq. In the Hijaz and Asir, deep water wells are abundant, and springs are common in the mountainous areas. According to some scholars the channel discovered by Farouk El-Baz may be identified as the Pishon River, mentioned in Genesis. The holy books of Torah, Bible and Quran make references to the Pishon River and also to another river Gehon in the northern parts of Arabian Peninsula. Analysis of ancient drainage systems points to the possibility that the channels of these rivers had connections in the past with a fluvial system located

in the neighboring African continent, most likely in Ethiopia. It is believed that this connection was cut off with the separation of Arabia from Africa and opening of the Red Sea, in the recent geologic past. Consequently, the Pishon and Gehon rivers dried up and eventually extinct. The inferred trajectories of these past rivers are indicated in the right panel of Figure (6).

## Sarasvati River in North India

Satellite and remote sensing technology has also been used in mapping old drainage channels in



western Rajasthan and neighbouring states in India. Most of such channels are found to be parallel to the Aravalli Hills and some are buried under sand cover of the Thar Desert. There are indications that uplift of the Aravalli Mountains led to westward migration of the regional drainage system. Geologic fault movements associated with this uplift have been considered responsible for substantial changes in the physiographic features of North India in the geologic past. As a consequence of such upheavals, the local rivers and streams were frequently forced to change their courses, sometimes gradually, sometimes abruptly, as seen on satellite images. There are indications that Sutlej River moved westward and became a tributary of the Indus River while the Yamuna moved eastward and became a tributary of the Ganges. The water loss due to these movements gave rise to the Thar Desert, where several dried up river channels, that do not reach the Arabian Sea, has been identified. Vedic books refer to a mystical Sarasvati River in northwest of India. According to some scholars Sarasvati River is most likely the same as the intermittent Ghaggar River in the

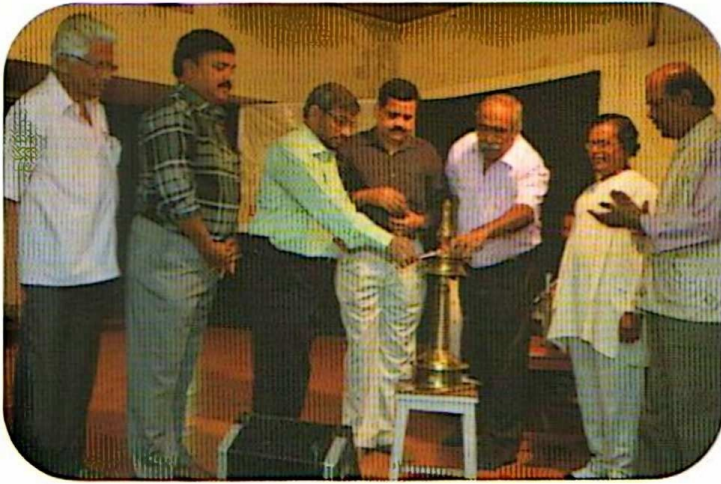
north and the dried up Hakra River in the south of the Thar Desert. The locations of these extinct river systems are indicated in the left panel of Figure (8). Water appears rarely in the Ghaggar River, after intense rains in the Himalayan mountains (see right panel of Figure 8).

Figure (7) Locations of river systems in northwest India. The left panel indicates the drainage systems around the Thar Desert and the right panel is a photograph of the intermittent Ghaggar river, considered by some as the mythical Sarasvati River.

## Concluding Remarks

The objective of this article has been to describe how scientific discoveries are made, by considering the specific example of the Hamza River. It is however important to point out that scientific knowledge is closely tied to empirical findings. Scientific knowledge always remains subject to modifications, if new evidences incompatible with it are found. Hence, no theory can be considered completely certain, since the possibility exists of encountering new evidence, demanding eventual modifications. In many cases, minor

modifications to the previous theory are sufficient to explain the new evidence, failing which a new theory may be proposed. For example, it is well known that Newton's laws of Gravity, proposed in the 16th century, provide a satisfactory explanation of planetary movements in the solar system. Later, in the 20th century, Einstein demonstrated that these laws are special cases of a more general theory (relativity) of the gravitational field. Clearly, advances in science are propelled by discoveries that lead to more accurate knowledge. Independent scientific observations can sometimes be connected to each other, unified by principles of better explanatory power. In essence, evolution of science is successive approach to ultimate truth. Hence we may consider that pursuit of scientific knowledge is in effect approximation to God. This is unlike knowledge based on conventional religion, where faith in "established interpretations" of holy books is an important element. It is the duty of educational institutions that young students are made aware of this fundamental difference between religion and science. ■



Inauguration of Raagalaya Light Music Competition



K R Narayanan addressing the audience while Raagalaya president P V Vijaykumar, Rajan V Nair, Vijayakumar (Host) and Prakash Padikkal look on.



Shruti Ravichandran 1st prize winner (Group B)

# raagalaya

## Light Music and Dance Competition



Winners of Group A

9<sup>th</sup> Raagalaya Light Music Competition was held at Marol Education Academy, Bhavani Nagar, Marol on 26<sup>th</sup> January 2013 more than 60 people participated in the event starting from the age group of 5 onwards. The first prize winners will receive their cash award along with the Raagalaya trophy on 10<sup>th</sup> February 2013 during the Raagalaya Music Award 2012 event being held at Kalidasa Natya Mandir, Mulund.

First time Raagalaya conducted dance competition in the traditional art / dance forms of Kerala Kaikottikali, Mohiniattam and Oppanan on 27<sup>th</sup> January 2013 at the above venue. A large number of people participated from different parts of Mumbai and the winner of this contest will also receive their awards on 10<sup>th</sup> February 2013 during the Raagalaya Music Award 2012 event.



Mohiniattam Group Dance



Oppana Performers



P V VijayKumar , Sani Moses, Geetha Poduval, Murali Master, K A Sivaramakrishnan, S K Venugopal and V Venugopal.



P V VijayKumar felicitating the judges of the dance competition Geetha Radhakrishna and Jayashree Rajagopalan

**Winners of Raagalaya Light Music Competition 2012**

Best Prize Male (Group A)	Adwait Ranjit
Best Prize Female (Group A)	Anjali Nair
Second Prize Male (Group A)	Vivek Ajai Kumar
Second Prize Female (Group A)	Gauri Sasikumar
Best Prize Male (Group B)	Dhruvan K Moorthy
Best Prize Female (Group B)	Shruti Ravichandran
Second Prize Female (Group B)	Devika Azhakesan
Best Prize Male (Group C)	Sreeranj R Menon
Best Prize Female (Group C)	Reshma Krishnan
Second Prize Male (Group C)	Nishanth Warriar
Second Prize Female (Group C)	Jenya Jayakumar
Best Prize Male (Group D)	Aditya Rajagopalan
Best Prize female (Group D)	Sapna Nandan
Best Prize Male (Group E)	Murali Nair
Best Prize female (Group E)	Jessy Alexander
Second Prize Male (Group E)	Vijayamohan Nair
Second Prize Female (Group E)	Vidhya N Kamat
Best Prize Male (Group F)	A Ramaseshan
Second Prize Male (Group F)	L N Venugopal

**Winners of Raagalaya Dance Competition 2012**

**MOHINIATTAM SOLO**

Best Prize	Swetha Warriar
Second Prize	Sailakshmi Nair

**MOHINIATTAM GROUP**

Best Prize	Vidya Nair & Group
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**THIRUVATHIRA KALI**

Best Prize	Nrityarchana Group Manasarovar Kamothe
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**OPPANA**

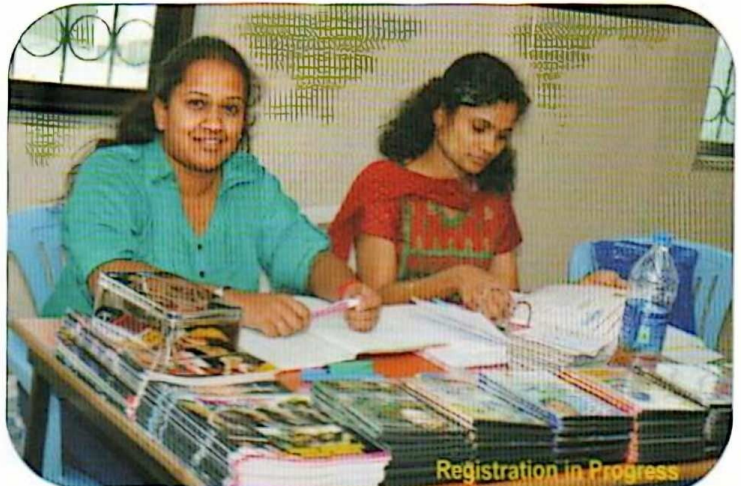
Best Prize	East Kalyan Kerala Samajam
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K R Narayanan giving away the certificates to the contestants



C K K Poduval giving away the certificates to one of the contestant





Mohiniattam Group



Dance performers with the judges



Senior Music Contest participants with the judges



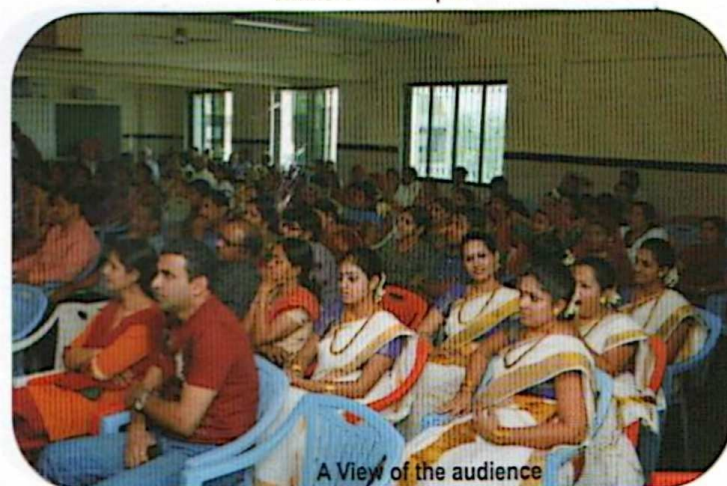
Nrityarchana Group with the judges



Winners of Group B



Winner of Group C



A View of the audience



A View of the audience



GEETA PODUVAL

## Multi faceted Talent

Geetha Poduval is a Malayalee, nurturing a love for Kerala and its culture and at the same time at ease with the cities she was born, educated and works - Ahmedabad and Mumbai. She is a multilinguist and can speak Malayalam, English, Hindi, Marathi and Gujarati. Above all she handles her profession in auditing with the same dexterity as she excels in the field of arts.



Lakshmi  
Venkatachalam

### Anchor and Actor

Geeta is today a sought-after anchor person in Mumbai and has anchored over a dozen live Malayalam shows across Mumbai and Navi Mumbai. She has also anchored programmes for *Amchi Mumbai* in Kairali TV, taken part in reality show called 'Vanitaratnam' on Amrita TV in 2008.

She has acted as a lead anchor in a corporate film for Rohm and Hazz (Dow Chemicals) and in a Hindi movie titled 'Bloody Kamina' which is to be released in couple of months. She has done a brief stint in Gujarati television as Rangli in a Bhavai television show. A true Malayalee,



“As a child, I have always been passionate about performing arts - be it singing, dancing, acting or speaking in front of an audience. After having been a part of a Government organisation for 20 years, I discovered that I am happiest when I perform. The burning need to release the pent-up creative passion lying within me motivated me to join the media field and venture into the world of cinema, live stage shows and creative writing.”

her aim she says, “ is to be a full-fledged part of the Malayalam and Hindi film and TV industry.” She wants to be known as “a thinking actress and do meaningful cinema which people can relate to and can derive strength within themselves watching me.”

### Proficiency in Fine Arts

Geeta has studied Bharatanatyam and can dance the classical dance form with ease. She can also perform to Western beats with equal ease. As a singer she was part of a leading musical orchestra troupe of Gujarat 'Lakhia Brothers' and have performed in a number of shows in Gujarat.

### Work Wise

Geeta is a Senior Audit Officer in Indian Audit and Accounts Department. She studied in Ahmedabad and after doing her graduation with Business Management as her main subject, she got a job as a clerk-typist in the Indian Audit and Accounts Department. Within three years she cleared the Section Officer's examination and is today one of the youngest gazetted Senior Audit Officers in the country. As part of United Nations audit assignment of the World Food Programme she has been to Western African countries namely Niger, Senegal etc.

### Social Causes

Another facet of her personality is the charity and social work Geeta involves herself in. She has conducted events on the new year and Valentine's day (February 14) for an old age home for women called 'Matrusadan' in Nerul. She has also conducted an event for street children in Dadar. She wants to someday set up a small world that will house abandoned old people and



Geeta has written a poem specifically for KERALA IN MUMBAI given below. The uniqueness about this poem is that the lines are in four languages. In every fourth line of the poem, she has put a popular Malayalam song line

## MY KERALA IN MUMBAI

Amidst the rush hours in the local trains of Mumbai,  
Amidst the life that refuses to sit back and rest,  
Amidst the cacophony of life that gushes all around,  
My heart hums a tune അരികിൽ നിന്നാലും അരിയുവാനാകുമോ സ്നേഹം...

Kahi hai shor, to kahi andhera ghanghaur ,  
Hartaraf insaan lagata zingadi ki daud,  
Aise mein kuch pal, khudke sang beetalu,  
Aur gungunau കാരോടു കാരോരം തേൻചോരമാമന്ത്രം...

Hu potane na olkhi shaku,  
Bas daudi daudi ne jau, nathi janti kya ane kem,  
Shodhuchu shu aeapan janti nathi hu,  
Bas ankho ma sapna layi ne gau ആരോ വിരൽ മീട്ടി മനസ്സിൻ മൺവിണയിൽ...

Even as I go far and wide,  
To distant places and faraway towns,  
Even as I learn new ways, new words and new languages,  
My heart sings the Malayali tune and my lips hum a Malayalam song....

Proud to be a Malayali, proud of my motherland,  
Proud to be in Mumbai, proud of my hometown,  
Proud to be among those who make a difference...  
Who bring memories of yester years who bring Kerala in Mumbai...

children which she would name - *Sneh Shakti* (Power of Love).

### Family Roots

Geeta's grandfather is the late A V Sreekantha Poduval of Kannur who was a freedom fighter and a prominent figure in Kerala who struggled to sensitise people about evils of alcohol and smoking. Her father K K Bhaskaran hailing from Payyannur, is a Malayalam writer who has translated over 50 James Hadley Chase novels into Malayalam and is running a

weekly news magazine called *Kerala Samachar* in Ahmedabad. Her mother Nalini B. Poduval retired from Government service as an Assistant Audit Officer.

### Creative genes

Geeta is a poet and writer whose poems, articles and short stories have appeared in newspapers and periodicals. She wants to write a book which will narrate her experiences in life and which will be kind of a reference book for people seeking answers to life through her eyes

# Malayali Samajam Vikhroli



Samajam members at the Onam celebrations

**T**he Malayali Samajam Vikhroli was established by a group of Malayalees in 1954. In its initial stages it was involved with activities to promote educational, cultural and other social activities related to Kerala.

With their dedication and hard work the founders acquired an office in 1970 to conduct these activities at 21, Vijaya House, Vikhroli (West). Later to comply with statutory requirements the Samajam was made a registered body. With the development of Vikhroli (East) into a huge Housing Complex and majority of the members residing in that area, the members felt that they must have an office big enough to accommodate all of them at least once a year at the AGM.

In 2006, the Samajam purchased an office at Bharat Nagar, Tagore Nagar, Vikhroli (East) under the President K K Ramachandran Pillai, Secretary K M Kurup and Treasurer N Balachandran Nair. The Samajam could do this with the co-operation of all the Committee Members, contributions and donations from members and well-wishers.

The Samajam is now capable of conducting its activities and cultural programmes at its own premises.

## Samajam Activities

The Samajam has its own free reading room with news papers, periodicals and



Vineeth receiving gold medal and certificate from President of India Pranab Mukherjee



Sreethi receiving gold medal from CM Prithviraj Chauhan

magazines. It has its own free Circulation library with about 2500 books. It conducts free Malayalam Classes, Medical Camps for members and the general public. It organises sports activities and cultural programmes for the youth and also trains them for competitions.

The Vikhroli Malayalee Samajam celebrates national festivals like Diwali, Independence Day Republic Day etc. Onam is celebrated with cultural programmes, competitions *onachanda* and *onasadya*, Holi with a *bhakshina Mela* of Kerala delicacies, *Kerala Piravi* on November 1, etc. The members meet dignitaries from Kerala when they visit Mumbai to discuss and resolve their problems. It also conducts Childrens' Camp during school vacations.

### Mahila Vibhagam

The Samajam has a *Mahila Vibhagam* that renders dedicated services and offer day-to-day requirements and consumables needed by members at most competitive rates (less than market



K K Ramachandran Pillai  
President



K M Kurup  
General Secretary



C V Kumar  
Treasurer

rate) at the Samajam premises. It organises *Chanda* during Onam and Vishu and delivers quality items across the counter.

The Samajam's 58<sup>th</sup> Onam functions were celebrated on September 9, 2012 at Vikas College Hall with flower decoration competition, variety entertainment programmes, and Onam feast.

In order to encourage young talents it felicitates meritorious SSC, HSC, students who come out successfully scoring 80% and above marks as well as Degree and Engineering students who have passed the examinations with high marks. Ms. Suneethan Sheeba daughter of one of the members Suneethan T A was awarded the G D

Daftary Gold Medal in B.E (Civil) by the University of Mumbai. She received the Medal and Certificate from the Chief Minister of Maharashtra Prithviraj Chavan. Chiyarath Vineet Rajan, son of another member of the Samajam was awarded Envirocare Suresh R Amritkar gold

medal in M.Sc (Environment Science) by the University of Mumbai. He received the Medal and Certificate from the President of India, Pranab Mukherjee.

### Aims and objectives

All the social and welfare activities of the Samajam are aimed to benefit its members in particular and the public in general.

KK Ramachandran Pillai is the President, KM Kurup is the Secretary, CV Kumar is the Treasurer of the Samajam. CM Sekharan and KK Sukumaran are Vice-Presidents, VP Unni and AS Vinod are Jt Secretaries and there are fourteen Managing Committee Members. ■

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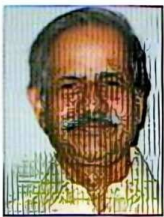
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# KALAMANDALAM GIREESAN

# AN UNNOTICED STAR

-Kunnam Vishnu

For the music lovers of Mumbai, particularly those who love the Kerala school of music called Sopanasangeetham, Kalamandalam Gireesan is a popular artiste. It could only be a small minority among them, if any, who has not been hypnotized by his mellifluous voice at least once.



■ Kalamandalam Gireesan hails from a middleclass but revolutionary Namboodiri family of Central Kerala. He was born near Thavanoor, in the present Malappuram

District. Like all forward-thinking Namboodiri youth, his father was also influenced by the iconoclastic movements started by VT Bhattathiripad, EMS Namboodiripad, and others. Rejecting the stinking orthodox canons, Gireesan's father left Thavanur and settled with his family at Arangottukara near Pattambi. Young Gireesan had his initial school days at Thavanoor but just before his Matriculation he had to adjust himself to unfamiliar surroundings and friends at the new place.

Gireesan's father had an artistic flair, though it had nothing to do with music. He was a celebrated stage actor and was famous as 'Valliettan'. In those days when dramas of V.T. were treated as taboo by the orthodox elders, Valliettan



Kalamandalam Gireesan

was a regular and unavoidable presence in such dramas wherever they were staged. He had acted in a couple of movies too. But both his sons were destined to pursue a separate platform of fine arts. Gireesan became a singer and musician whereas his brother became a sought after make-up artist of

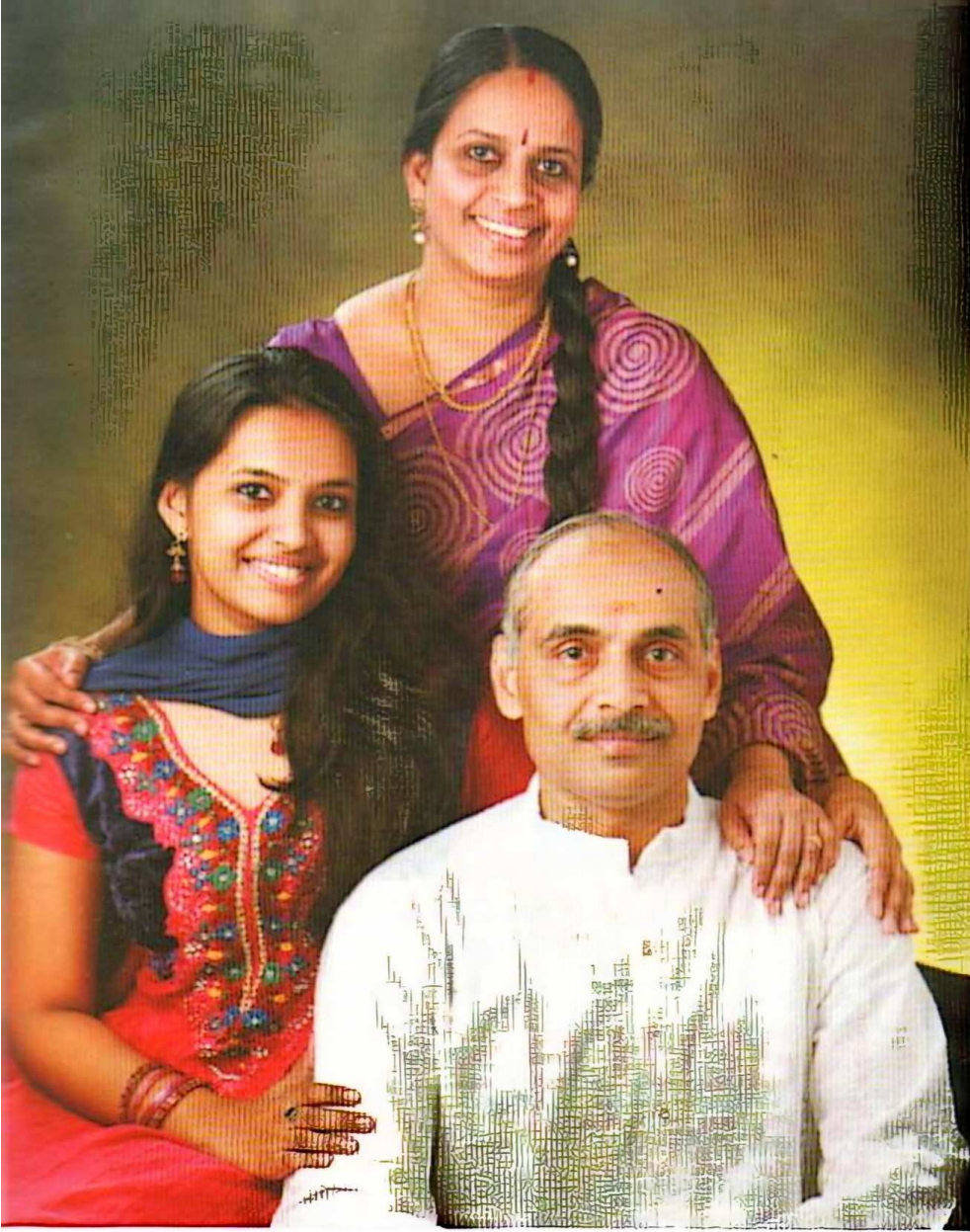
Kathakali. His mother was a social worker, and was once a member of the governing body of Panchayat.

As a boy Gireesan used to sing and hum around all the popular film songs of those days, replicating the original singer to perfection. It was easy for his father to discover his talent. The boy was then taken to the rich and noble Poomulli Mana of Peringode, where the air is always filled to the brim with music and other arts. He was put under the tutelage of the famous Ramapphan (Poomully Raman Namboodiripad), popularly known as the 'Ezham Thampuran' (the Seventh Lord). He himself was a disciple of the legendary Chembai Vaidyanatha Bhagavathar who was a regular visitor at Poomulli Mana. The classes were taken only at the convenience of Thampuran, and were therefore very erratic and irregular. After a few months of the initial training, the classes faded away, thanks to the busy schedules of Thampuran. Gireesan reminisces the days at Poomulli Mana as heavenly for the sumptuous and rich delicacies and the luxury of abundance. Then he joined the classes of one 'Swamy' in classical music. He learned the basics of Carnatic music from him.

It was then that the first turning point of his life occurred. The legendary Kathakali singer Guru Kalamandalam Nambisan (popularly known Nambisan Asaan) was a friend of Gireesan's father. One day Nambisan Asaan heard Gireesan singing and advised Valliettan to get his son enrolled in Kalamandalam, the citadel of Fine Arts of Kerala. By that time, Gireesan was already in the college pursuing his higher studies. He hated academics. He thought this as an opportunity to escape from academics and happily joined Kalamandalam. But the new batch had already started a month early. It was only due to Guru Nambisan's influence that he could join the coveted course at that stage.



Kalamandalam Gireesan with Balamuralikrishna



Gireesan with his family

training in Kathakali music started. Gireesan had the luck of getting tutelage under all great Kathakali music teachers/artistes like Madambi Subramanian Namboodiri, Rama Varrier, Kalamandalam Gangadharan, Unnikrishna Kurup, Peringode Subramanian, Kalanilayam Unnikrishnan, Pallam Madhavan, and others. Vasudeva Panicker taught those who were interested in light music too. The language teacher (particularly Sanskrit) was Unnikrishna Elayath, who had his way of depicting not only the stories and puranas but even in attracting and inspiring students to learn the subject.

By the second year they completed *Purappad*, *Thodayam* and *Melappadam*, all of which are more ritualistic in nature but give the musician enough opportunities to excel. By the time he completed the year, young Gireesan became a sought after artist for *melappadam*, a feat performed only by senior professionals. Thus he stood out in his class ahead of all.

The course tenure was of six years. After the final examination, he was given the Graduation Diploma in Kathakali music. Then he joined 2 year's post-graduation Diploma Course. Once he completed that, he was granted a special Scholarship for further studies and joined for research studies in Kathakali music. By then, he had already become an acceptable Kathakali singer. He had plenty of stages across Kerala, India and even abroad.

During his student days and later,

The first year of Kalamandalam was training in Carnatic music, which itself is the base for Kathakali music too. The teacher was the lovable Kodandarama Iyer. The classes used to start at 4 am. The first two hours used to be 'sadhakam' (practice) of what is already taught. Then after a small rest, new lessons would start. After breakfast, there would be classes again till noon. Then came the Lunch Break, after which there would be classes in Sanskrit and Malyalam till evening. In the evenings there would be music classes once again till supper. Whenever they had free hours, they were asked to attend and observe the classes of seniors. Being a residential school of arts in the Gurukul style, they had to spend all their time learning. All the students there had a small stipend from the Ministry of Cultural Affairs, to meet the expenses at the institution.

From the second year onwards, proper



Gireesan with Team

Gireesan received several prizes for the 'Best Kathakali Singer' and Venkita Krishan Bhagawathar Award and Kalamandalam Neelakantan Nambheesan Award in 1983 and 1985 respectively. Today, he is a B-Grade artiste of All India Radio.

It was during this period, that he was invited by Nalanda Nritya Mahavidyalaya of Padmashri Dr. Kanak Rele, to become a permanent Mohiniattam singer in the institution. That was the second turning point in his life. His shifting to Mumbai was a loss to Kathakali and gain to Mohiniattam.

### Unique Style

What made Gireesan stand out from other singers of dance-stages was his unique prowess in '*abhinaya sangeetha*'. This he could gain, due to the rigorous training he underwent in Kathakali Music. Since Kathakali is theatre than dance, the mood and tempo of the dialogue is as inseparable from acting as salt is to curry. Unlike other theatre forms, dialogues are not delivered by the actors, but by the singers. Thus the audio part of the stage is the exclusive responsibility of the singers, supported by the drummers. He is the voice of the actor. The melody of the songs cannot be at the cost of the mood of the stage. This is why Kathakali music is called '*Abhinaya Sangeetha*'. Gireesan easily picked up the technique of mixing melody and sweetness with melancholy, valour, ecstasy, romance or whatever mood the stage demanded. Because of his proficiency in *abhinaya sangeetha*, Gireesan was an instant success as a singer for Mohiniattam. This was further spruced up by the acting talent he inherited from his father. Right from Dr.Kanak Rele to even debutantes of *Nalanda*, dancers cherish to have a singer like Gireesan in the background when they dance. His mellifluous voice and timely creation of mood and tempo enchant both the artistes on the stage and the audience alike.

He has travelled across the globe, both as a Mohiniattam singer along with Nalanda troupe and as a Kathakali singer with Kalamandalam and Kalakshethram troupes. He has also brought out a number of Albums all of which turned out to be resounding success among music lovers.

He lives in Kalyan, with his wife Shobha who is a homemaker and his daughter Anagha, an Engineering student, who sure is to carry the mantle of Gireesan's music. ■

### Poem



Ananya R  
(9 Years)

## Nature's Beauty

Beauty of nature  
Is a precious treasure;  
To look at it is an immense pleasure.

The lush green trees  
And the hard working bees;  
To watch them is a delight  
In the bright morning light.

The streams flow  
And the wind blows  
The plants and trees sway  
And happily dance away.

The flowers are so pretty  
To take care of it is our duty;  
The colourful rainbow in the sky;  
Looking at it I want to fly  
To touch it, to feel it and to smile.



# Aalpanakavu Unique Temple at Sakinaka

-KIM Bureau

The Aalpanakavu Temple got its name from the banyan tree and the *pana* that entangles and grow together there. Situated in a narrow lane in Nairwadi, Saki Naka, Aalpanakavu Dharma Sastha Temple permeates a Kerala ambience with shrines dedicated to Ayyappan, Ganapathy, Devi, Navagrahas and Nagaraja at the base of the entangled banyan and *pana*.

**I**n this temple Ganapathy Homam (Havan) is performed every day, *Ashtradravya Mahaganapati homam* with 1008 Coconut is performed on *Vinayaka Chaturthi*.

The Sangham came into existence in 1969 under the name of Aalpanakavu Durga Devi Temple. It was started by a few devotees, who had constructed a small temple for Durga Devi and

thereafter the number of devotees increased considerably. The land measuring about 500 sq. yards was donated by the late Chitharanjan Sharma of Powai. On seeing the spiritual progress of the temple, one Ayyappa Seva Sangham of Saki Naka who used to conduct mandala puja and makaravilakku celebrations approached Durgadevi temple Sangham and both

the parties decided to make a common platform for performing Poojas and festivals. Accordingly, Aalpanakavu Temple Sangham Charitable Society was registered in 1983 and subsequently poojas and offerings under this banner were held. Gradually the Sangham acquired some land in the vicinity and now it has an office and a covered space in front where their religious pujas and festivals are held.

According to the President Rajan Pillay and Secretary Anil Kumar, devotees come here from Powai, Ghatkopar, Kurla, Marol, Sahar, Chandivali and other surrounding suburbs.

## SHRI DHARMASASTHA

The devotees believe that if anyone stands in front of Lord Ayyappa, he/she feels a spiritual energy (powerful chaitanya) within his / her mind, which removes sorrows and difficulties. The *Mandala-Makaravilakku Mahotsavam, Painkuni Uthram* (Birthday of



R Nair, VP of Hiranandani Constructions, lighting the lamp at the Saphthagam inauguration

Ayyappan), *Vishu, Thiruvonam* - all these festivals are celebrated every year with special poojas and cultural programmes. Devotees offer special poojas and *annadaanam*.

*Annaprasadam* is one of the main offerings in this temple. Devotees offer *Neeranjanam (Elluthiri Vilakku)* for resolving *Sanidosham*.

## GODDESS DURGA DEVI

The presence of Goddess Durga Devi is more powerful in the temple premises long before the existence of Ayyappa temple. Devotees strongly believe that when they pray for a specific reason, Durga Devi at Aalpanakavu temple will definitely help them to remove hurdles and difficulties in their lives.

Special pooja like *Bhagavathy Seva* every day, *Kumkumarchana* every Friday, *rahu vilakku (LemonVilakku)* every Sunday during Rahu kala time for resolving Rahu dosham, Maha Thripurasundari Archana on *Meenabharani* day and Maha Ponkala Nivedyam in *Kumbhabharani* day are performed here every year.

The Punaprathishta of the deities took place in July 2001.

In December 2012, the 30<sup>th</sup> Mandala pooja was observed and Makaravilakku celebrations were celebrated on January 14, 2013. From December 30 to January 7 Bhagavatha Sapthagam under the aegis of Mangalaratnam PK Vyasan was held which was inaugurated by Dr Nair of Hiranandani Constructions, Powai.

## NAVAGRAHA CONSECRATION

According to a *devaprasnam* it was revealed that there was a strong *navagraha* presence in the temple precincts and so the *navagrahas* have been consecrated and installed here. Aalpanakaavu temple is one of the few



Devotees at the recent Bhagavatha Sapthagam within the temple complex.

temples in India that have the *navagrahas* with their consorts standing together. The temple holds special poojas like Navagraha Homam, Navagraha Shanti Pooja and poojas for each Graha separately also as per the Devotees offerings.

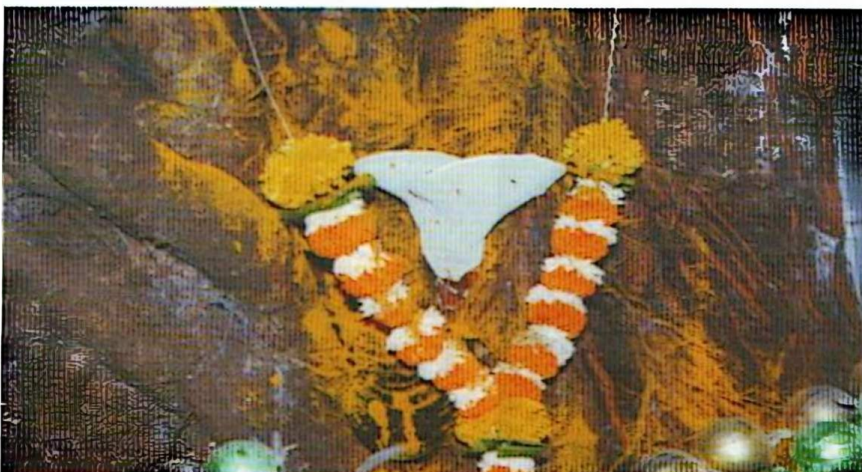
## NAGARAJA MIRACLE

The uniqueness and importance of this Temple is that the family of Nagaraja including Nagamma is placed inside the temple, beneath the banyan tree. *Nagapreethi, Sarpa Pooja, Noorum Palum (Turmeric & Milk) Abhishekam* are performed every day and *Aayilyam Pooja* every month on Aayilyam Star day. For the past five years there is the miraculous appearance of Nagadevata in the banyan tree behind the *nagaprathishta*. The serpent-hooded shape has appeared at different places on the tree and is visible at three places today. Devotees believe that it indicates a divine presence in the *nagaprathishta*. They also recollect an incident when some thieves entered the temple to steal but as they were trying

to escape, with the stolen goods, they were hallucinated by the presence of snakes all around them. They fell unconscious and the next morning the public caught them lying in the temple with the stolen goods and they were promptly handed over to the police. The entry to the temple is open to all without any distinction of caste, creed religion.

## PLANS AND PROJECTS

At present there is a Mandapam and Community Hall in the Temple Premises, where devotees can conduct ceremonies on various occasions. However the present facilities are inadequate and hence it is planning to construct a big Community Hall on the existing place with donations from devotees and well-wishers. R Rajan Pillay is the President of the Sangham and Anil Kumar is the Secretary. Bhaskar Moily is the Treasurer. Ramachandran Nair C is the Vice President, Harikumar Pillai and Bijumon KP are Jt Secretaries, Sathees Kumar is the Jt Treasurer. There are several Advisory Committees and Committee members and the Sangham has 175 members.



Nagaraja: the Nagadevata on the banyan tree



Rajan Pillay  
President



Anil Kumar  
Secretary



Bhaskar K Moily  
Treasurer

# Can still soar newer heights

-Ashwati

**U**yarangalilekku by C P Krishnakumar [Published by Poorna Publications, Kozhikode. Pages 128, price Rs.95.]

Nearly seven decades ago, S K Pottekkat wrote a long story titled 'Stree' in which he unravelled the psyche of a woman who was battling with tuberculosis, a deadly disease then, who played a trick to prevent the marriage between the man (a professor of psychology) she wanted to marry, with another woman whom he wanted to marry, even after her death. S K portrayed the events leading to such a situation beautifully and convincingly. There are only a few authors who could match SK's skills in painting women in bright colours yet attractively. If a story read several decades ago still refuses to fade, then it should have tremendous impact on the reader. Even today critics cite 'Stree' as a bright example of how a powerful character has to be etched. It is not an isolated example. He wrote several similar stories and that touched readers' hearts. That story revealed the possibilities for new writers to portray powerful characters.

The novel Uyarangalilekku by C P Krishnakumar is disappointing. The theme would be termed new to Malayalam as some of our old fiction writers like Thakazhi and Dev did some books with the same background. Yet it had tremendous scope for elaboration. One can find several books with similar ideas in the modern English pulp fiction coming

from UK and USA, and even from India. The basic idea revolves around two women. The pivotal character Subhadra, comes from a poor background and uses the hero to realise her objectives, smoothly brings him around and marries him but ruthlessly divorces him when he is no more needed for her purpose. She is so passive about this relationship but her relationship is so unconvincing to the reader. Though she is ambitious and leaves nothing to chance and plans meticulously, her actions look more impulsive than planned. She uses her body to woo her boss, ignoring her son, daughter and mother. It is surprising how his wife could treat her as her sister instead of a challenger. The hero Anand Menon comes to Bombay from a village in Kerala, like earlier migrants, struggles hard to support his family, allows others to exploit him and leaves for Singapore to repay his debts. His sincerity and honesty help him to come up in his career but he also has to surrender his body before the lust of his boss, a woman, against his will. His characterization should have been better. Now he looks boneless and a



'character'less character. The portrayals of most characters in Mumbai and Singapore in this novel appear superficial. They deserved a better treatment especially Rameetnan and mother-in-law. However, criticism apart, it is easy reading, with simple and natural narration without any pretensions, Krishnakumar brings a familiar theme to the Mumbaikar, with several anecdotes he is familiar with. While dealing with a theme of female domination and a sublime

male character, the changes are to be brought carefully and sensitively to make them convincing. In the beginning a number of elaborations could have been avoided while in the later part, where elaboration was needed, it was absent. Once the core theme is identified, a little research into the psyche of the characters would have helped the author to take it to greater heights. The absence of such a step made the characters hollow and weak. It is surprising that K L Mohana Varma, a celebrated author himself, who wrote the Introduction does not point out to the shortcomings but just brushes them away softly. ■

## Books received

### Sopanam

For most of the social and cultural events, it has become a practice to release a souvenir and it is distributed free to all who attend the function. The normal content is a few photographs of the organizers, a small note on the organization, a brief sketch on the Chief Guest and the rest of the pages are filled with advertisements, often collected by coercion and persuasion. No wonder in few minutes, the so called Souvenir finds its rightful place i.e., the waste paper basket or the gutter along the road.

Here is a souvenir released by Sopanam, a cultural organization dedicated to the promotion of Kathakali. A souvenir is meant to be



preserved and cherished as a collector's item and the collector does so with pride. This souvenir, released on the 22nd anniversary of the organization makes the organizers proud as it contains many articles on Kathakali, the true classical dance form which every Malayalee is proud of.

There are several articles on this aesthetic art form, both in English and Malayalam, written specially for it or excerpted from authoritative books on the subject. The authors include Prof Aymanam Krishna Kaimal, Sajna Menon, G R Panicker, Ambalapuzha Rama Varma, Ashwathi Thirunal Lakshmi Bayi and Justice M R Hariharan Nair. Connoisseurs would love it.

### Kairaliyude Kaakka

This is the first issue of the above

quarterly magazine released last month. It is edited by Mohan Kakanadan and published from Vikhroli (W), Mumbai. The inaugural issue contains five well written articles about nuclear power generation with special emphasis on Koodankulam Power Station. These articles raise several questions and present answers to the questions a reader might pose. There are interviews, poems, short stories, travelogue, film review etc.

If the present form could be retained and improvised, this magazine could be a challenge to the existing Malayalam periodicals from Mumbai and a feast to the discerning readers.



# MS Subbulakshmi and the genesis of Balaji Pancharatna

Money is not the criteria for a genuine artiste as the episode below shows.

“The noble couple singer M.S. Subbulakshmi (MS) and Sadasivam are in a serious financial crisis and need some urgent help. Please plan something to bring them out of this crisis immediately”. In 1979, PVRK Prasad, the Executive Officer of Tirumala Tirupati Devasthanam (TTD) received two urgent telegrams from Chandrasekharendra Saraswati of Kanchipuram and Sathya Sai Baba of Puttapurathi.

“What happened to MS and why did she land in such a situation that demanded the intervention of divine personalities?” Prasad wondered.

MS Subbulakshmi had millions of fans all over the world and they would not keep quiet if they came to know that their beloved music queen was going through a bad financial crisis. However, the couple would not accept any unsolicited favour and it was for the TTD to plan something for her and see that she was relieved.

Prasad conducted an immediate inquiry through his official sources in Chennai, where the couple lived, and found out that that MS and her husband TS Sadasivam had sold off their *Kalki* estate in Madras, because of huge financial losses and moved into a small rented house in Valluvarkottam, a desolate place those days in the suburbs of old Madras. Prasad called for an emergency meeting of the TTD Board and sought measures from its experts to provide whatsoever relief possible to MS immediately.

Almost all in one voice all the members said “Sir, we are very unhappy to hear about the pathetic state of Smt. MS and Sadasivam. However sir, we have to remind you that she is already the *Asthana* Vidwan of TTD and is as such enjoying some honorarium and privileges from us. There's nothing more we can do at this juncture.”

A real tricky situation arose for the government-run body to offer some relief to the veteran singer who certainly deserved a better deal.

But like a miracle appropriate succour came immediately as the incident that happened the same evening itself revealed.



A disturbed Prasad went to offer his last prayers of the day to Lord Venkateswara, the presiding deity of the Tirumala temple. After offering his prayers, Prasad was walking out of the main temple and at that time he saw a small group of poor singers sitting right in front of the temple singing bhajans in praise of the holy Lord. As though halted by an invisible hand Prasad stood there for a few minutes. He was spellbound by the amazing talent of those folk singers and more so by their rustic style of singing.

After a few more moments of silent listening Prasad smiled with a great sense of relief and satisfaction.

The very next morning Prasad left for Kanchi and met Kanchi Sankaracharya. He said, “As I was coming out of the holy sanctum sanctorum I saw a group of poor singers sitting in front of the main temple singing Annamacharya keerthanas in praise of the holy Lord. I have then decided to visit your Holiness and explain in detail about my plan of action.”

As though he knew what Prasad was about to say, Paramacharya smiled and asked Prasad to continue. Prasad continued "Centuries ago Saint Annamacharya wrote and composed a number of *keerthanas* (*raaga based* devotional songs) on Lord Venkateswara, but only a few of them have seen the light of the day. However there are many more gems groping in darkness that need to be brought out and publicized further. Earlier TTD has done some work in this direction but there is a lot more to be done now"

Prasad continued "According to my plan, TTD will identify a few unknown *keerthanas* of Annamacharya and I on behalf of TTD will personally visit MS and request her to sing those *keerthanas* for TTD. So far in her career she has only recorded Saint Thyagaraja's *keerthanas* and never attempted Annamacharya *keerthanas*. That way, I am sure she will be impressed with my proposal and will agree to record Annamacharya *keerthanas* for us. Later, TTD shall sell those records to millions of devotees who visit the holy Tirumala every year. This will generate a lot of revenue and will help MS a great deal as she becomes eligible to enjoy the royalty generated from the sales. After that, her family will never need to look around for their survival."

The Paramacharya was pleased and conveyed his assent.

So Prasad, carrying a neatly packed portrait of Lord Sri Venkateswara, along with Ramesan and a couple of other officials went to MS's house in Madras. Ramesan handed over the portrait to Sadasivam who accepted it warmly. Then Prasad explained to Sadasivam in detail about the reason behind their visit. Initially Sadasivam felt very happy with the offer but rejected it when he came to know that the *keerthanas* were written in Telugu. "She needs at least one week's time to practise one Telugu *keerthana* and you say there are about fifty *keerthanas* for which she may need almost an year... At this age of sixty-three it's not fair to trouble her with such a strenuous job... It doesn't work Prasad and I am very sorry for that."

At that moment, the Music Queen walked in. Prasad and other TTD officials greeted her with folded hands. Requesting them to feel comfortable she then looked at the portrait of Lord Venkateswara that was kept on a small table in front of her.

With extreme devotion MS immediately picked up the portrait with both her



MS Subbulakshmi and TS Sadasivam

hands and offered silent prayers to her beloved Lord Venkateswara in the portrait; later with tears running down her cheeks she gently placed her head at His holy feet.

In the meantime Sadasivam gave a brief explanation to MS in Tamil about the Annamacharya music album proposal from TTD. She immediately said, "It's a God sent opportunity to me and am ready to face any hardships to accomplish this task." Her firm statement brought smiles on everyone's face there.

After all the discussions related to the music album were over, came the most crucial phase of finalising remuneration to the music queen. "Now with your kind permission Amma, I would also like to discuss about the remuneration," Prasad had not yet completed the sentence when the music queen quickly interrupted him saying "What remuneration? No remuneration. It's a service to Perumal and am honoured to get this offer. Don't bring money in between. I will not take a single rupee for this work."

Folding his hands and silently offering his prayers to Lord Sri Venkateswara, Prasad said in a very humble tone "Amma, I agree fully that you are offering your services to your Perumal and who am I to put that to question. I also have a great respect for your feelings and your devotion towards Perumal. However TTD is not going to donate this album free of cost to every devotee visiting Tirupati. In fact TTD is planning to promote this album in a commercial way by selling it across all its counters in India and abroad. This will generate a lot of money for TTD and we are only requesting you to take a little amount of money from it as you are legally entitled to receive that. The holy body of TTD is not in a position to take the services of a great devotee like you free of cost and later be blamed for that."

As everyone was listening to him Prasad continued with folded hands "Please forgive me, Amma, if I find anything wrong in what I have conveyed, I now leave the decision to you and your Perumal."

The absolute honesty in Prasad's emotion filled voice impressed the music queen smiled and agreed with Prasad's view point.

Finally Prasad shot the million dollar question. "What should be the title of this Annamacharya music album?" Prompt came the reply from the music queen-"Balaji Pancharatnamala"

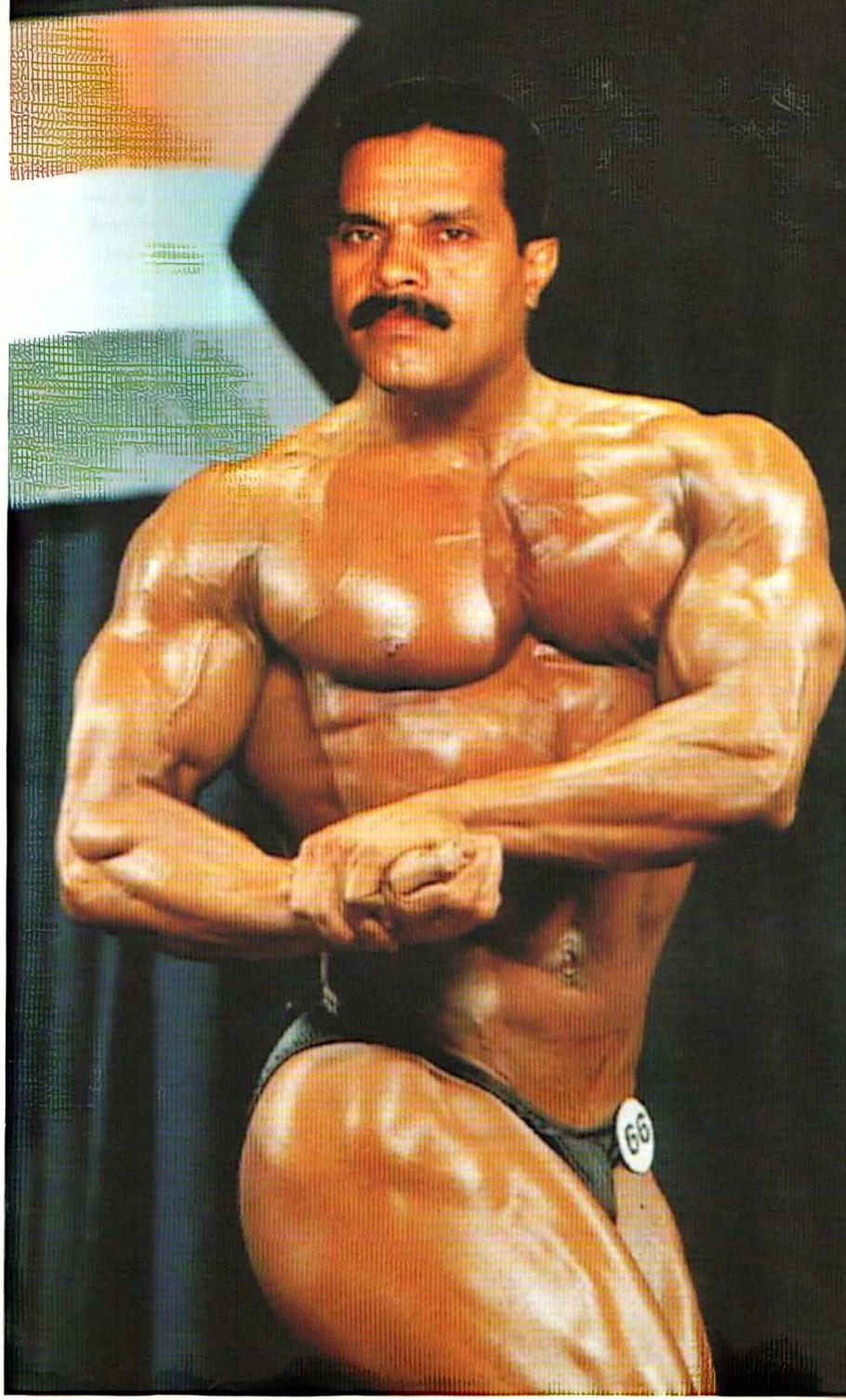
## EPILOGUE

Later HMV recording company entered into an agreement with MS to market the proposed music album "Balaji Pancharatnamala" and agreed to bear all its recording expenses. As per their understanding TTD immediately deposited rupees four lakhs in the name of MS, two lakhs in the name of Sadasivam and one lakh in the name of their daughter Radha Viswanathan who would also be taking part in the music album project. This amount would be kept in a fixed deposit and the accrued monthly interest would go to them as long as they desired.

After successfully completing its recording in 1980, the album "Balaji Pancharatnamala" was simultaneously released all over India in an unprecedented fashion... While the first LP was released by the then President India Neelam Sanjeeva Reddy, the second was released by the Prime Minister Indira Gandhi. Rest of the three albums was released by the chief ministers and governors in their respective states. The fifth album was released by the Pectadhipathis of various Peethams spread all over India.

In the very first year of its release the "Balaji Pancharatnamala" album received tremendous response from all over India generating a record amount of revenue recovering the entire money spent on this album went on to break all the previous records in India making MS household name all over the country. In 1998 the government of India honoured MS with the country's high civilian award the "Bharat Ratna" for revolutionizing devotional music in India and also for earning global recognition for Indian classical music. Unfortunately Sadasivam was not there to witness this once in a life time event as he passed away just a year before that in 1997.

-R Madhusoodhanan



# Prabhakaran Nair Body Builder Wonder

-Elve

He joined a gym when he came to Mumbai from Kerala to learn to speak and understand Hindi. But fate had other plans for him and Prabhakaran Nair has won Mr India, Mr Maharashtra, Mr Mumbai titles for several years in succession thus making Mumbai Malayalees proud of him.



**P**rabhakaran Nair hails from Kurumbilavu in Thrissur District. After completing his schooling and a diploma in electrical engineering in Thrissur, Prabhakaran came to Mumbai in 1984. He completed a Diploma Course in Aircraft Maintenance Engineering in Mumbai and joined the airlines industry in 1987 and currently working as a service engineer Mumbai airport.

### Beginnings

Prabhakaran was always interested in sports. He played football and was in the school and college football team. When he came to Mumbai he was not

fluent in Hindi and he joined Pathare's gym in Borivali to learn to speak Hindi. Later he shifted to Vicky's Gym in Kandivali and underwent rigorous training under the expert guidance of Vicky Goreksha (former Mr Maharashtra and Mr India) who ran the gym. Prabhakaran says that it was because of Vicky Goreksha's expert guidance that he could excel in body building and win accolades.

Currently Prabhakaran runs his own Pioneer Fitness Centre a fitness and health centre at Mira Road and also

goes to health clubs, society clubs etc. to take classes in body - building and health fitness programmes.

### Awards and Accolades

In 1986 he won the Mr Kurumbilavu Mumbai, he was titled Mr Kurumbilavu Mumbai Junior and Mr Maharashtra Junior and Mr India Junior in 1987. For five years he was Mr Mumbai Senior (1988- 1993), Mr Maharashtra (1989- 1994), and he won the Mr Mumbai Mayor Trophy in 1991, and Mr India in 1993- 1994. He has also won many other titles in and around Mumbai, Thane and other parts of Maharashtra. In 2002 he

**“My advice is that young boys in their late teens should join gyms and get physical training. It will help them to bring discipline and self-control in their lives. It will also divert their attention from unwanted temptations and reduce instances of eve-teasing, harassment against women etc. They will have a proper channel**



was again bestowed the Mr Maharashtra and Mr Mumbai titles.

### EXPERT SPEAK

Prabhakaran has a piece of advice for those desirous of having a fit and healthy body. “Eat food at proper times and as far as possible eat homely food. Physical exercise is a must to enjoy a disease-free life.” According to him the fear that if we leave gym training halfway we will put on weight is a myth. “My advice is that young boys in

their late teens should join gyms and get physical training. It will help them to bring discipline and self-control in their lives. It will also divert their attention from unwanted temptations and reduce instances of eve-teasing, harassment

against women etc. They will have a proper channel to direct their energies.” “It is a pity that we cannot have bodybuilding as a competition in the Olympics, Asaid etc, for there are no standard set of levels and it is purely subjective,” he says.

Prabhakaran's wife Jayashree is currently a home maker. Their marriage took place in Tripprayar.

They have a son Pranav who is studying in Std XI and has also started training in bodybuilding from his father.

### Social activities

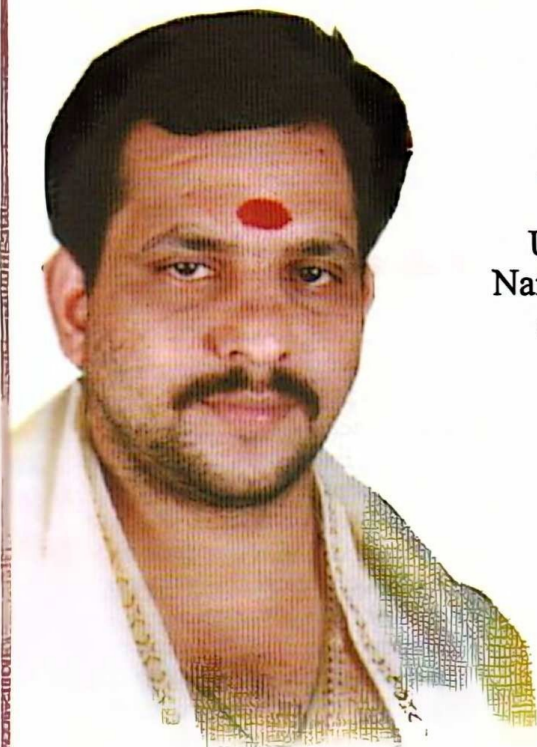
Prabhakaran is the Secretary of NSS Mira Road, Managing Committee Member of Kendriya Nair Samskarika Sangh and Vice-Chairman of Western Thane Body Building Association. Prabhakaran won the *jwala kayikarethnam* award in December 2012.

He is Secretary of Shree Ganesh Mithra Mandal Mira Road and won the best Ganapathi Mandal award 2012 for best theme "save the girl child".

He also won the best social worker award from MBMC 2010 and from Uttar Bharathiya Sangh Mira Bhayandharin in 2010.

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# EAT RIGHT TO PREVENT CANCER

-Sudhir N

“Foods to Fight Cancer” a book by Prof Richard Beliveau and Dr Denis Gingras has the following findings:

According to statistics, one out of 3 people is affected by cancer that is 12 % of all reported deaths on earth is caused by cancer.

People fear that cancer is caused by hereditary factors or sheer bad luck. But research has shown that lifestyle factors such as diet can play a major role in preventing cancer and one third of all cancers are linked to poor eating habits.

According to research 30 % of cancer is caused by smoking, 15 % by hereditary factors and 30 % by poor eating habits.

## What is cancer?

Cancer is a disease of the cell. Human beings are made up of 60,000 billion cells. When there is an unexplained growth of cells in any part of the body, it becomes a tumour and if malignant turns into a cancerous cell. But the growth of cancer takes a long time, sometimes several years. By and large a cancerous tumor is not an instant phenomenon, it is a result of a long process that take several years to form. The slowness in the growth gives us the opportunity to intervene and block the rebel cell from maturing into a cancer.

While it is true that the tumours that form spontaneously in our bodies generally remain microscopic in size, posing no danger to health, it is also true that sometimes these tumours grow and develop and we will be at risk of developing cancer.

## Preventing Cancer Growth.

The most common method of destroying the cancerous tumor is by 1) surgery, 2) Radiotherapy and 3) chemotherapy, (usually done together).



However all these three have certain limitations. Surgery can not eliminate all cancerous cells. Radiotherapy will kill some of the normal cells too.

Chemotherapy by medication or drugs to reach cancerous cells has severe side effects like hair loss or drop in immune cell, etc.

Anti Angiogenesis Metronomic is a new approach that involves attacking the tumor's blood supply thus depriving it of food. But antiangiogenesis Metronomic has to be a continuous process. But the good news is that significant quantities of some Antiangiogenesis Metronomic molecules are present in fruits and vegetables.

Anticancer molecules present in fruits and vegetables fight cancers at the source, before it can reach maturity thus preventing them from progressing to an advanced stage of lethality. In this manner, by considering cancer as a chronic disease, it can be controlled on a daily basis by consuming foods rich in anticancer compounds.

## Eating to Prevent Cancer

Among the many anticancer compound present in fruits and vegetables, phytochemicals are the most important. Natural phytochemicals are found in turmeric, grapes, blueberries, strawberries, cabbage, soyabeans, broccoli, tomatoes, citrus fruits etc.

## Cabbage

The cabbage family (cabbage, broccoli, cauliflower, Brussels sprouts) have an almost magical ability to fight against the development of cancerous cells in the body. Eaten regularly, they are an easy way to help prevent cancer. Broccoli is by far the best source of sulphorahane (one of the phytochemical compounds) Rapid or light cooking techniques, such as steaming or stir-frying in a wok, are simple and effective ways to maximize the quantity of anticancer molecules. Over cooking reduces the effectiveness of the anticancer molecules.



## Garlic and Onions

Used for more than 2000 years before Christ, garlic and onions represent one of the best documented examples of the role of plants in the treatment of diseases and maintenance of good health. The molecules found in garlic and onions are also capable of slowing down the propagation of tumours, by interfering with the growth processes in cancer cells, leading to cell death by apoptosis. Freshly crushed garlic is by far the best source of anticancer compounds and should be preferred over other supplements (drugs).

## Soya

Soya beans, soya sauce, tofu have Isoflavones, the anticancer compound that possesses a chemical structure similar to that of sex hormones and may thus interfere with the development of cancers caused by high levels of these hormones in the bloodstream. Soya plays an important role in the prevention of breast and prostate cancer. Studies have shown that taking soya at an early age for women decreases the incidence of breast cancer.

## Japanese Green Tea

Green tea is an exceptional source of powerful anticancer molecules that make it a key ingredient of any diet designed to prevent the growth of cancer.

Green tea undergoes the least transformation of all teas. Black tea (Red tea) resembles that of green tea, except that the roasting

stage is carried out and thus have very little anticancer activity. Japanese Green tea contains much more anticancer activity known as EGCG than Chinese Green Tea. Brewing time matters too, and to maximize the extraction of the anticancer compound, the infusion time allowed should be at least 8 to 10 minutes.

## Berries

Most berries are an exceptionally abundant source of several classes of polyphenols that possess anticancer potential: ellagic acid, anthocyanidins, and proanthocyanidins. Eating cranberries should be preferred over drinking cranberry juice.

## Omega-3s

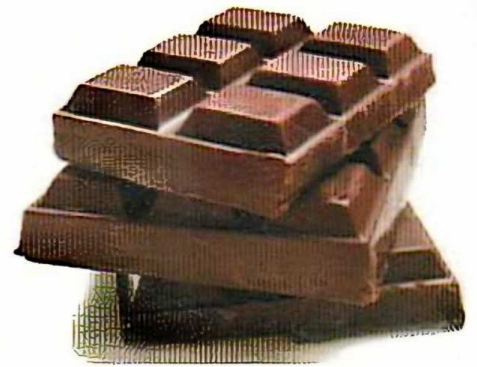
Studies show that omega-3s fatty acids reduce the incidence of cardiovascular disease and helps in cancer prevention. Omega-3s acids are naturally extremely unstable and it is preferable to use whole foods as source instead of omega-3s supplements (Drug). Eating fatty fish once or twice a week is one simple way of increasing omega-3 levels in your diet. Sardines, Salmon, linseed, soya, nuts are other natural sources of Omega -3 fatty acids. Transfats such as hydrogenated oils, shortenings, margarine etc cause damage to the cells and should be avoided. We should check the names of ingredients on labels of food packets and avoid transfats.

Citrus fruits (Oranges, grapefruit, lemons, mandarins)

Studies have suggested that the phytochemical compounds in citrus fruits block tumour growth by direct action on the cancerous cells restricting their ability to multiply. Citrus fruit consumption, whether in the form of whole fruit or juice, supplies the body with an incomparable source of specific anticancer molecules, and also provides the necessary daily requirement of vitamins and minerals.

## Dark Chocolate

Dark chocolate contains polyphenols that are potentially capable of exercising beneficial effects on some chronic illness, including cancers and cardiovascular diseases. Milk chocolate contains less polyphenols. Substitute dark chocolate for sugar-filled junk food with no nutritional benefits.



## Supplement (Drugs)

Eating whole food provides greater benefits than taking supplements. There are no and there will be no miracle cures that will entirely repair the damage caused by a poor diet. You cannot eat just anything and then get off the hook by taking a pill.

## Myth and reality

Fruits and vegetables contain pesticide residues that cause cancer. - False, the residue is present in trace amounts and no study has ever established a link between these residues and cancer. Only organic fruits and vegetables offer real health benefits. -False, In fact it would be better to consume many standard fruits and vegetables on a daily basis than to only occasionally eat organic foods.

# K & K Foundation Award



KIM News Bureau

**M**alayalam actors Madhu and Sheela received the Life Time Achievement Awards instituted by Kashmir to Kanyakumari Foundation. The function was organized at Hotel Leela. Captain Krishnan Nair of Leela Group presided over the event. Union Minister Farooq Abdulla and Udaipur Maharaja Sergei Arvind Singh Mewar were the Chief Guests. In his address, Farooq Abdulla said that no other country had such a magnitude of cultural variation as India and that we are duty bound to preserve that heritage. Sreeji Arvind Singh Mewar in his address exhorted the audience to be on guard while working for a change in the



Union Minister Sheikh Abdulla lights the auspicious lamp

country with due care for humanity. A vast change in the attitude of the people is visible and no change can sustain if the god is forgotten, he said. Advisor to PM TKA Nair and Jet Airways Chairman Naresh Goel also received Life Time Achievement awards

while Niranjana Hiranandani and Aditya Uddhav Thackray received awards for Builder Extraordinaire and Youth Achievement respectively. K & K Foundation President Prince Vaidyan welcomed the address. Raagalaya presented an orchestra also.



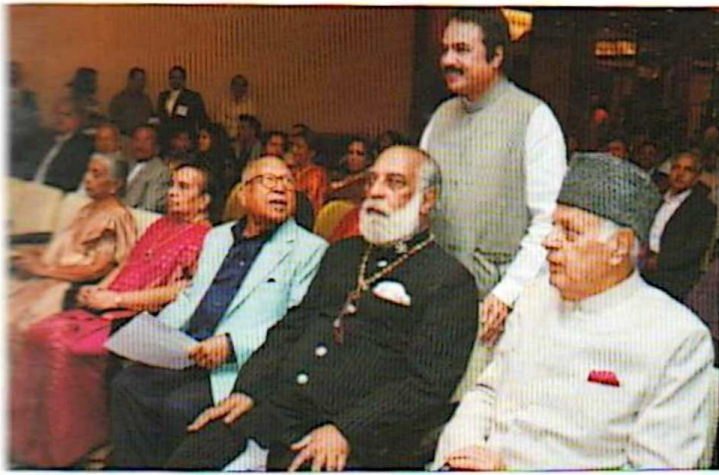
Union Minister Farooq Abdulla and Capt Krishnan Nair present awards to (1) Madhu (2) Sheela



Union Minister Farooq Abdulla and Capt Krishnan Nair present awards to Aditya Thackarey.



Aditya Thackarey and his mother with Prince Vaidyan and Chief Guest



Prince Vaidyan with Leela and Capt Krishnan Nair, Udaipur Maharaja Arvind Singh and Farooq Abdulla



Awardees Sheela and Madhu



Prince Vaidyan welcoming the audience



Farooq Abdulla with Vijayakumar, his daughter, P R Krishnan and Dr. M G Pillai



Kumaran Nair and others with Sheela during the party

## KNSS Mannam Jayanti Celebrations

Kendriya Nair Samskara Sangh of Maharashtra celebrated the 136th Mannam Jayanthi. President P G Krishna Kurup lighted the auspicious lamp and inaugurated the celebrations. All members present paid their tributes to the leader of Nair community. Prof Gopakumar in his address qualified Mannam as the social reformer of Kerala. President Krishna

Kurup exhorted the Nair youth to come forward and learn the Tantric rituals so that they could be the priests in the temples founded by the Nair community. It is also necessary to implement the resolution adopted by the Nair Maha Sammelanam with respect to the empowerment of women. General Secretary Vijay Pillai proposed a vote of thanks.



From left to right K G Krishna Kurup, S R Pillai, Vijay Pillai, Prof Gopa Kumar, Santhosh Pillai and S. S. Pillai

## Mannam Smaraka Puraskaram



Dr Bijoy Kutty

Thane Nair Welfare association celebrated the 136th Jayanthi of Mannathu Padmanabhan at Nair Bhavan, Thane. Members paid floral tributes to the foremost leader of the Nair community. K Karunakaran Nair, V Sreekanth Nair and K Venugopal spoke about Mannam's contribution to the society. Association President K R Harikumar declared the first recipient of Mannam Puraskaram instituted by the Association would be Dr Bijoy Kutty of Platinum Hospital. An eminent personality will be bestowed with this award every year for his contribution to the society, he said.

Dr Bijou Kutty is the founder trustee of the Platinum Hospital which provides free and subsidized care for cardiac and cancer patients.

## Women's Conference by Sree Narayana Mandira Samiti's Women's Wing

Sree Narayana Mandira Samiti's Women's Wing organised a Women's Conference on 9.12.2012. The function was inaugurated by K S Money IAS (Rtd.), former Secretary General, National Human Rights Commission. He focused on Human Rights issues concerning women. Dr.Sugeetha Ajith, Research Officer, State Institute of Language of Kerala was the Chief Guest. She spoke about Guru's Vision on women and their economic development. Dr T V Sekhar, Prof. International Institute for Population Science, Mumbai spoke on Economic Independence of women.



Dr T V Sekhar addressing the Women's Conference. Also seen Women's Wing Chairperson Mrs.Maya Sahajan, Mrs.Bijili Bharathan, Member Secretary of Women's Wing and N. Sasidharan, President of Sree Narayana Mandira Samiti.

## New Year celebration of Hiranandani Keralite Association

**H**iranandani Keralite Association has celebrated the New Year Programme on 13 January, 2013 at Norita Grounds Hiranandani, Powai. Mr. Raju Abraham, MLA was the chief guest. Mr. K. Madhavan, MD of Asianet, Dr. James Thomas and ex vice chancellor of Dr. D. Y. Patil University were guest of honours. Dr. P. J. Aprain, President of the association, Mr. S. R. Pillai, chairman of the association and Mr. A. N. Shaji, secretary of the association delivered speeches, besides the speeches by chief guest and guests of honour. The cultural programmes included orchestra, dances, skits, fashion show of couples of different states, solo songs etc. One and all who attended the programme enjoyed every bit of the programme, including pleasant cool weather, picturesque scenery, variety entertainment programme, delicious food etc., and altogether it was a unique, wonderful and memorable one.”



S R Pillai lights the lamp.



K K Nambiar addressing the gathering



A tableaux presented by HKA members



Committee members of HKA with the guests

## Young talents get recognition at national level

Two young children Aditya Baburaj and Lavanya Iyer, discoveries of Tru Indian



Information & Guidance Society, Thakurli, were awarded first prize in folk song and second prize in folk dance respectively in National Dance and Music Competition conducted by Mumbai Amateur Artists Association. Both of them are appearing in a national level competition for the first time. Aditya of Std IX, is the son of Baburaj and Usha of Thakurli while Lavanya, daughter of Murali and Ramya is a student of Std I.

## Sree Ayyappa Seva Samiti Vasai

Sree Ayyappa Seva Samiti Vasai celebrated its 18th Pratishtha Day from January 12 to 19 with elaborate religious rituals. Mahaganapathi homam

and other poojas for various deities culminating with Annadaanm and souvenir release,



Thayampaka at Sree Ayyappa Seva Samiti festival .

## Lalitha Kalalayam Fine Arts Academy

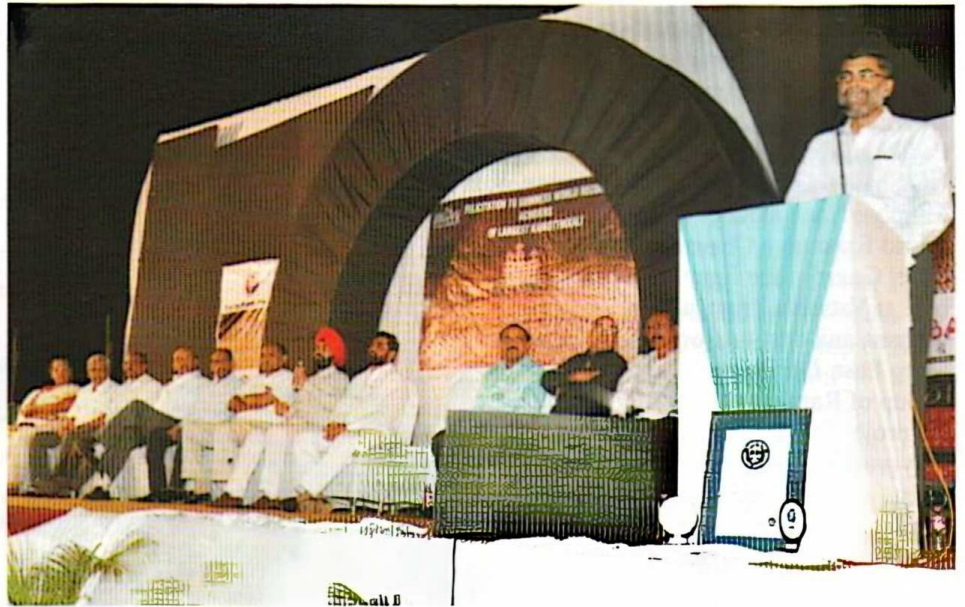


Lalitha Kalalayam Fine Arts Academy presented a solo dance performance by Ranjini Nambisan and a dance ballet of "Bhasmasura Mohini", directed by Guru Lalitha Kalalayam Nambisan at Nelluvai Temple Auditorium on the occasion of the Ekadashi Mahotsavam.

# Felicitation of Participants of Mahakaikottikali

Mumbai Pooram Foundation felicitated all 2639 participants who performed for the Guinness record Mahakaikottikali held during Mumbai Pooram Festival at SPMDC Grounds of Dombivli.

Malayala Manorama photographer R S Sujan, oldest participant Smt Raji Nair (Nehund Samajam) and co-ordinators Haimavathy Sridhakaran, lyricist Unnikrishnan and Ravindranath, composers Smt Sushama Krishnan and Ravindranath, choreographers Dr Jayashri Menon, Karala Ravindranath, Geetha Sreekumar, Radhika Sreekumar, Sanjitha Premanand, and Beena Ajith Kumar, singers Smt Sushama Krishnan, Ms Jubin Godfrey, Ms Parvathy Nair, Ms Aishwarya Nair, Ms Anusha Samuel, Ms Anureshma Venugopal, Ms Anaswara Venugopalan,



MLA Saju Paul addresses the gathering



A scene of the audience

Ms Neha Vasanthakumar and Ms Nisha Rajan, were honoured by Sreemathi K G Menon, C P Babu, Oommen David, E P Vasu, Adv R V Gopalakrishnan, P N Suresh and Murali Nair.

The function was held at Mulund Swapna Nagari. Bhandup MP Sanjay Dina Patil, Perumbavoor MLA Saju Paul, Thane MLA Eknath Shinde, MLC Charan Singh Sapra, Sanika Nambiar, social workers Tony Agarwal, Prakash Padickal, Srikant Nair, Vijaya Kumar of Host Group, Balachandra Menon, M G Stephen and others were present at the event.



Prize distribution in progress



The 5th Srimad Bhagawatha Saptaha Njana Yagnam was conducted from 31st Dec to 6th January 2013 at Sakinaka Shree Ayyappa Temple.

# Mumbai Malayalees felicitated

Giants International Federation 1 B felicitated several personalities for their contribution to society. PV Vijaykumar, Dr Bijoy Kutty, Kumaran Nair, Prakash Padikkal, were among the awardees. NC Shaina daughter of former Mayor of Mumbai Nana Chudasama and Giants World Executive Chairman was the Chief Guest at the function which was held at Vatsalya Trust, a Home serving orphans and destitute orphans in Kanjur Marg East. During the event, the Giants Group of Rambaug (Powai) inaugurated the project of dedicating Childrens' Playground equipments to Vatsalya Trust. Giants Group plans to take up similar projects in future in different localities for the welfare of under-privileged children. Giant Group members AS Madhavan, Upendra



A S Madhavan addresses the gathering



A S Madhavan, Kumaran Nair, Vijaykumar, Prakash Padikkal, Mrs and Dr Bijoy Kutty

Menon, Lalitha Vasan and other personalities graced the occasion distributed the awards.

Vatsalya Trust is a 27 year old charitable Trust that works for children and babies abandoned as a month old. It is also an adoption centre and since date about 1200 inmates have been adopted by couples. The Giants International Federation plans to arrange for vocational training for older inhabitants (SSC and Plus children) of Vatsalya Trust so that they can become earning members and self sufficient. Talks are afoot with several corporate companies in this matter.



Vasai Nair Welfare Association celebrated its 18th Anniversary. P V K Nambiar presided over the event and Dr Bijoy Kutty lighted the lamp. PV K Nambiar was felicitated for being nominated to the Virar Vasai Municipal Corporation by Secretary K S Nair.

## SAD DEMISE



### C P Balakrishnan Nair

Shri C P Balakrishnan Nair (75) son of Shriraj Nair, president of Beary Malayali Samajam died on 7th January at his Ahmedabad residence.

## Bombay Keraleeya Samithi, Malad



Bombay Keraleeya Samithi of Malad West felicitated the members who participated and received the Guinness Record Certificate. Poorram Co-ordinator Rakhi Sunil and Committee member Adv. Padma Divakar who also received the award of Mumbai Mahila Ratnam of Jwala Magazine. Vice President P Nambiar, Beena Jose, T Madhavan and Aniyam spoke on the occasion praising the leadership of Adv Padma Divakaran, the Samithi President.

## Powai Kerala Samajam donates Wheel Chairs to MBA Foundation



Caption: Seen in the picture are: Smt. Meenakshi Balasubramanian, Shri. Venugopal Nair, Shri. V.N. Gopalakrishnan, Alex Kottarathil, Shri. R. Manian and shri. Gopakumar.

Powai Kerala Samajam organized the Republic Day celebrations at the Samajam premises on January 26, 2013. S.R. Pillai, President of Shree Ayyappa Seva Sangham unfurled the National Flag. Prince Vaidyan, President of K & K Social Foundation and V.N. Gopalakrishnan, Advisor, Powai Kerala Samajam spoke on the occasion. Smt. Meenakshi Balasubramanian, Vice Chairperson of the MBA Foundation was honoured for her outstanding service to the disabled. Venugopal Nair, President of Powai Kerala Samajam donated two Wheel Chairs to the MBA Foundation. He stated that 2013 would be dedicated for social service and few projects will be taken up for the benefit of the society this year. Prince Vaidyan, also offered a donation of Rs. 10,000 to the Foundation. The executive committee members of the Samajam attended the 11<sup>th</sup> Anniversary celebrations and the Bhumi puja ceremony of the MBA Foundation at Airoli.



Ambika Warasyar, the dance exponent, was bestowed with the title of Nritya Jyoti in a colourful function held under the auspices of Mumbai Poorika Jalosha Mahasangram by Mumbai Mayor Sunil Prabhu.

## SAD DEMISE



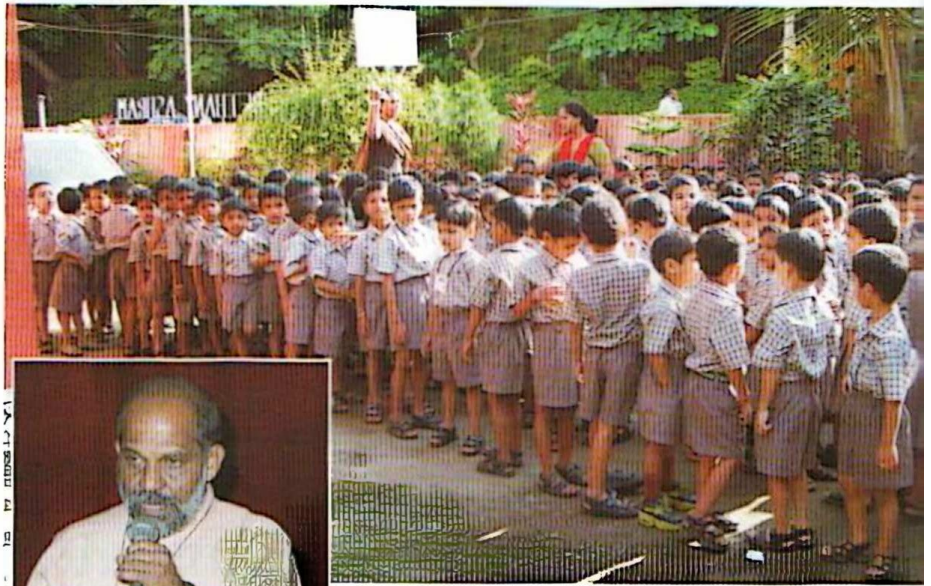
### A.P Valsan (1925-2013)

Passed Away On: 17th Jan 2013

A P Valsan, Ex-Scientist C.I.F.T, National Award Winner from the President of India in 1974; Founder Member of Kairali Cultural Association, Thane Division. Wife: Nandini Valsan; Son: Pradeep Valsan & Dilip Valsan; Daughter-in-law: Prabha Pradeep & Jaishree Dilip. Grand Children: Ajay Pradeep, Sneha Pradeep, Nishant Dilip, Arjun Dilip

# NEW EXPERIMENT IN PRE-PRIMARY SCHOOL

St.Mary's Malankara School, Mohili Village, Sakinaka was established in 2004. Based on the experience of past 9 years, the school has decided to introduce 'Play-Method' in the Pre-Primary section from the academic year 2013-2014. 'Learn through Doing' and 'Play to Learn' are the two new concepts adopted by the School. Rev.Father Zacharias Nanthiattu, OIC Founder of the school, feels that there is a tremendous potential in the kids hailing from underprivileged and first generation school goers. He says that he has learnt many lessons from the life and message of Nelson Mandela. Fr. Zacharias has the credit of a special school, established by him in a rural area of Mangalore, to impart vocational skills to mentally retarded children. Principal Mrs. Liji Elizabeth with 20 years of teaching experience, has taken up a project, to a higher realm. This project is specially dedicated to commemorate the Elevation Ceremony of His beatitude Cardinal Basileos Cleemis Catholicos in Vatican on 24<sup>th</sup> November 2012. Principal is guided by a team, President Bishop Jacob.Mar.Barnabas, Manager- Father Sam, Bethany Sisters Sister Arsha and



Children at their 'play and learn' session. (inset) Rev.Father Zacharias Nanthiattu, OIC

Sister Anjali and a band of socially committed Trustees, with a passion to serve and provide much needed infrastructure and support. Salient Features of Pre-School are that teachers are oriented in 'Play and Learn Method', parents are involved in making projects, each lesson has a field visit or field enactment, each

teacher is a 'facilitator' to help in teaching, students visit activity room small groups, learning is a natural outcome of Activity, children have option to 'Study' or 'Play' as both end learning experience, school do away with 'Heavy School Bags' by giving worksheets and children can go home fully motivated.

## WEDDING



The marriage of **Karthika** (Daughter of Mrs.Lathika and Mr. K Venugopal, Marol) with **Sujith** (Son of Mrs. Janitha and Mr. Suresh Babu, Anushakti Nagar) was held on 08<sup>th</sup>, Dec, 2012 as Gurjar Hall, Chembur.

## WEDDING



The marriage of **Rakesh R Nambiar** BE MBA, son of Mrs. Shyla R Nambiar and Ramachandran Nambiar (Vrindavan Society 55A/32 Thane) with **Dr. Anisha** daughter of Mrs. Usha V Rajan Nambiar and V Rajan Nambiar (Hyderabad) was held on 9<sup>th</sup> December 2012 at Bank Auditorium Talasery, Kerala.

# Strike-friendly Kerala

"The increase in rail fares this week has gone through almost bloodlessly. So bloodlessly, in fact, that you worry if this is some deceptive calm before all hell breaks loose next week. But it won't. As it didn't when diesel prices were hiked substantially and a rude LPG cylinder cap introduction in September last year. Streets did not go aflame, and a departure of Mamata Banerjee from UPA was an inevitable moment of liberation. The threatened Bharat Bandh, in spite of the left and the BJP coming together with Mulayam, Mamata and Karunanidhi, was a flop like any other protest against fuel price hikes before this. The only places where it was visible were West Bengal and Kerala. But you can bring those states to a stand-still even if you call for a bandh because Brazil did not win the World Cup. I saw Kochi come to a pause as news came in that Saddam Hussein had been hanged and several parties had given bandh calls."

- Shekhar Gupta in The Indian Express, dt Jan 12, 2013

The mention of my parent state in this article did not shock or anger me but shamed and pained me. Two forward looking states in the field of information, education and intelligence but lacking in hard work or any work while in Kerala but diligent, sincere and oriented while being outside, are not taken seriously by the rest of India. The second week of the new year saw

the opposition and the organized trade unions calling for a 'stop work' in the state against the introduction of contributory pension despite assurances by the state government. The left democratic front announced their decision to support the striking employees. According to LDF convenor Vaikom Viswam, "The Oommen Chandy government was using the police to deal with striking employees and we will not be silent spectators. When the Left returns to power we will reverse what the Chandy government has done." It all started with the decision of the Kerala cabinet to implement contributory pension from April '13. The Chief minister assured that it would not affect the present employees at any cost. He said the contributory pension would be implemented under the model of New Pension Scheme announced by the central government. There would be salary revision once in five years. The contributory pension will be implemented for employees who join from April 1, 2013. Minimum pension would be ensured for them and if an employee dies his family



CM Oommen Chandy at the press meet

would be given pension. The employees can decide where to invest the pension fund, CM clarified. Chandy pointed out that the situation was grave, as 80 percent of the state revenue was used to pay salaries and pension of around one million people. He said that only the remaining 20 percent of the state's revenue went to the remaining 3.20 millions in the state.

Kerala has about 4.5 lakh government employees. When 90 percent of the state and central government employees in the country were on contributory pension, why Kerala cannot go ahead with it, he asked.

The opposition looking for an issue declared their support followed by an indefinite strike from January 7 midnight onwards. The teachers and pro-BJP state employees decided to join the strike and the government dubbed their decision purely political. The pro-CPM Action Council of State Employees and Teachers, the pro-CPI Teacher's Service Organisation's Action Council, the pro-BJP Federation of Employees and Teacher's Organisations (FETO), spearheading the agitation demanded withdrawal of the government decision. Though FETO joined the strike initially, it withdrew from it after four days.

In solidarity with their state service counterparts, Pro-LDF employees of the



When the strike ends

Kerala State Electricity Board (KSEB), Kerala State Road Transport Corporation (KSRTC) and the Kerala Water Authority (KWA) too decided to go on a one-day strike.

Government declared that all temporary and probationary employees would face strict action if they participate in the agitation and the strikers would be punished if they stop any one from working.

Though Oommen Chandy made it clear that the PPS would not in any way affect the salary or pension of the existing staff, it failed to make any headway on the stand of pro-left service organisations.

The strike started, as declared, on January 6 midnight. As usual, the striking employees claimed the strike a success, with the majority of the employees participating in the strike, and the government claimed that 62.7% of the employees attended to their work. Though on the first day, the violence resorted by the employees was sporadic, it went on increasing, proving the government's claim. Successive days saw the striking employees attacking the nonstriking employees, damaging the public transport and the private vehicles of the officials. A group of agitators poured engine oil over the head of a school principal and two police men at Kathirur near Thalassery. Police said that 20 protestors poured black oil over principal of Kathirur Higher Secondary School, Kathirur Additional Sub Inspector of Police and another policemen. A government official was bathed in cowdung. Locks

of government offices were damaged or made unusable and furniture broken. The strike was finally 'successfully' withdrawn on January 14, "inflicting heavy casualties to the government's neo-liberal policies."

The irony of the whole affair is that it was the left parties who sought contributory pension from the central government in 1991 but it was rejected by the then Finance Minister Manmohan Singh. However later in 2010, it was adopted and more than 50% of bank employees and 90% LIC employees joined the scheme as it was voluntary. Employees who did not join the scheme were allowed time to do so with the condition that the losses incurred by the government should be compensated by the new members and some had to pay more than Rs.2.5 lakhs to join the scheme. The other paradox was that to join the contributory pension scheme, the employees gave up the earlier pension scheme that they obtained after years of agitations. The state government was adamant from the beginning that it would not yield and refused to call the leaders for discussion but leaders could come if they wanted. This attitude of the government put the leaders of the unions in a quandary as they lost an escape route. Ultimately Opposition leader V S Achuthanandan and Kodyeri Balakrishnan put pressure on Finance Minister K M Mani who finally yielded saying that the leaders could meet him for a discussion at 10 pm on January 13. The leaders, unlike other political leaders, reached Mani's

residence sharp at 10 pm but he was away. Mani reached home at 11 pm and straight away went to the bathroom. He came out at 11.30 and held closed door discussions with them for an hour. At 12.30 am, the minister and the leader came out laughing. The leaders were sent to CM's residence, next door, and Mani went by his car. The CM outrightly rejected all their demands, including appointing a Committee with representatives of the Unions but agreed to form a committee if problems arose later but without any representatives of the trade unions. To the demands of the leaders that the contributions should be deposited in State treasury, the CM responded by saying that he would convey their demand to the PM for incorporation of the bill. As a good gesture, all penal actions against the strikers would be withdrawn but dies-on would be effective and all police cases would lead to their logical end.

When the striking government staff and the teachers 'without any selfish motives', agitated for the benefits of people who would receive their pension after thirty years, the mainstream newspapers of Kerala were screaming through their headlines about the brutal attack by the Indian Railways on the common man by the recent hike in passenger fare from January 21. Some of the headings were "Train Robbery", "Backbone breaking fare hike", "Attack in the darkness", etc. Yet, our politician and strike savvy people ignored the headings and continued travelling in the heavily crowded trains.

## Murder of a conman

Had it been a movie, we could have called it a murder mystery or a thriller. It is not fiction but true. On December 25, 2012, an advocate by name Haridas lodged a complaint at the Peroorkada Police Station, Thiruvananthapuram that three young men, pretending to be buyers of gems and jewellery, overpowered him and his friend Harihara Varma (60), a royal descendant of Mavelikkara Palace and killed Varma and escaped with the gems



Harihara Varma

worth Rs 300 crore.

According to Haridas, Varma inherited a large amount of gems and diamonds from his ancestors and wanted to sell them and he, Haridas, as a friend and middleman, called two young men Premraj and Yogesh from Chennai to finalise the deal. They came by flight along with a friend whom he did not know but could identify, from Chennai on Dec 24. During the discussion suddenly the three young men overpowered them around 2 pm and made them to inhale something like chloroform. When Haridas regained consciousness, he

found them both tied up. He freed himself and tried to revive Varma but found him dead. Haridas alleged that the three young men escaped with the precious stones including some sapphires and their mobile phones. Haridas informed the police that Harihara Varma, an engineer, was married to Vimala Devi, a deputy commissioner of Sales tax and the couple is childless. Soon Haridas and Vimala Devi, who fell unconscious after hearing the incident, were admitted to hospitals. The investigating police team found the taxi used by the killers and arrested five youths including three engineering students on January 5, after tracking their mobile phones. The arrested are Jithesh (32) of Thalassery, considered to be the kingpin, Ajeesh (27), Rakhil (24), Ragesh (21) and Joseph (20). Jithesh was arrested from his home

town and the others from their hideouts in Bangalore. A huge portion of the stolen diamonds was also recovered from them. Since the spokesperson of the Mavelikkara royal family denied any lineage with Harihara Varma, police assumed that the diseased was faking his identity and therefore the precious stones he claimed to possess could also be fake.

Even his 'family members' and neighbours do not seem to have any clue about his identity. Varma used to introduce himself as the descendant of *Mavelikkara Valiya Kottaram* but the royal family members had denied any relation with him. They said they had no clue who Varma was and they heard about him for the first time after his death.

Varma is said to have got educated in England though the people who closely knew him said that his English was not so good. He used his knowledge and gait to con the people interested in buying the stones by advertising in websites and through e-mails. Claiming royal ancestry, he even married twice, pleading surrogacy to his first wife, and kept his wives happy. He even told his wives that he had some disputes about the properties with his relatives and hence had no close contact with them. Seeing the advertisements, the accused young men, planned to rob the gems and spent more than Rs.10 lakh during a span of seven months and planned in detail, meeting at different places. The discovery of a vast treasure of gems and other precious stones from the Padmanabha Swamy Temple last year, led the accused to believe the story put forward by Harihara Varma. According to the police, they had no intention to kill Varma but only to steal.

Considering the huge value of the gems, Varma used to demand Rs.5 lakh as 'Show money' but never sold the gems to any one, after raising some disputes. The accused are believed to have paid a total of Rs 10 lakh as 'Show money' to Varma on two occasions. Police said that the total estimated value of the gems would be a few lakhs, much less than the 'show money' paid by the accused.



### The precious jewels

The accused spoke on several occasions using different cell phones and identities and once even introduced one of them as the son of a Karnataka Minister. This man was Joseph who was fluent in Malayalam, Tamil, Kannada and English.

According to the police, three of them first entered the house and began talks. One of them mixed sedatives in a glass of juice and offered it to Varma. They expected him to fall unconscious soon. And when they found that the sedatives had little effect on him, the other two who were waiting nearby barged in and thrust chloroform-soaked cloth on his face. Then they fled the scene with the diamonds. They reached Ernakulam by bus and continued their onward journeys separately little realising that Varma had died due to overdose of drugs and strangulation.

It was a painstaking scrutiny of mobile phone records that helped police zero in on the killers. They were sure that the phone records would be tracked. So they took new connections using fake documents for this operation.



The culprits

From thousands of numbers the police found out a pattern of communication between Jithesh and Varma. They found that there was constant communication among a few more numbers. They also found that they were all present under certain signal areas together confirming doubts about the gang.

Soon police picked up Jithesh who sang fluently during interrogation leading to the other members. Ajeesh and Jithesh were working as recruitment

agents of professional institutions in Bangaluru and the other accused are students at Oxford Engineering College and Presidency Management College. The young culprit thought that by selling Rs.300 crore worth of precious stones, they could make easily a profit of Rs. 5-10 crore.

On the basis of the revelation by Jithesh that Haridas was part of the conspiracy, Haridas was arrested on January 6. The real identity of Harihara Varma remained a mystery. As none of his relatives had come forward to claim the body, the police believed that he was involved in many shady deals all pointing to the fact that he was a conman. Police assume that Haridas believed to get a commission of 5-10% from the deal if it went through or get a big share if the booty was stolen. All individuals connected with this incident were greedy to make a huge profit and it ended with all of them in an inescapable spot with one of them losing his life.

# CHOLESTROL

- Dr Reshma Kunju



■ Cholesterol is a greasy substance that is a part of circulating lipids in the body. It is part of cell membranes and is used for the synthesis of steroid hormones, bile salts

and vitamin D. Cholesterol is the principal sterol synthesized by animals. They perform several functions like transporting fats, providing defense mechanism, protecting red blood cells and muscular membrane of the body apart from forming sex hormones and being responsible for proper nerve and brain function.

Many people think that cholesterol is bad, however, cholesterol is essential to many bodily functions, and only bad when unbalanced.

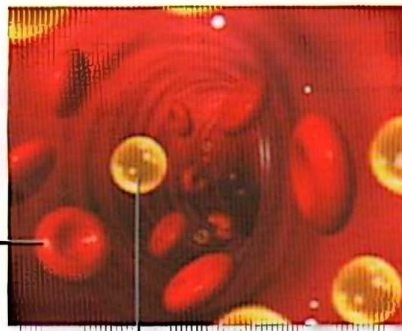
## Sources of cholesterol

People get cholesterol in two ways.

- 1. The body** - mainly the liver - produces varying amounts, usually about 1,000 milligrams a day, that is three to four times more cholesterol than you may eat.
  - 2. Various foods** - Foods from animals (especially egg yolks, meat, poultry, fish, seafood and whole-milk dairy products) contain it. Cholesterol and other fats can't dissolve in the blood. They have to be transported to and from the cells by special carriers called lipoproteins. There are several kinds, but the ones to focus on are low-density lipoprotein (LDL) and high-density lipoprotein (HDL). HDL is otherwise known as good cholesterol as it helps in carrying LDL to the liver where it is disposed of from the body. LDL in excess on the other hand, causes the arteries to get clogged and is also known as bad cholesterol.
- Triglycerides:** Triglycerides are fat

- C - Closure of the Arteries
- H - Heart Diseases
- O - Obesity
- L - Lipid Disorders
- E - Excess of the fats in blood
- S - Stenosis of arteries
- T - Total body disturbances
- E - Emergency health conditions
- R - Rings in Eyes
- O - Occluded Arteries
- L - Loss of life

Normal interior view of artery



Red blood cell

Cholesterol

circulating in our bloodstream. This fat is collected in the different tissues of the body from where the energy demands of the body are met. Any type of food you eat, Protein, Carbohydrates or Fats get converted to Triglycerides. Therefore, it is normal to have Triglycerides in your blood.

A common misconception is that all kinds of fats can cause cholesterol build up. In fact, only saturated fats and trans-fatty acids are responsible in building up cholesterol in the arteries. Whereas, cholesterol obtained from the monounsaturated and polyunsaturated fatty acids such as from nuts and cool water fishes are useful to the body, and they can bring the level of the harmful cholesterol down.

Foods from plants (fruits, vegetables, grains, nuts and seeds) don't contain cholesterol.

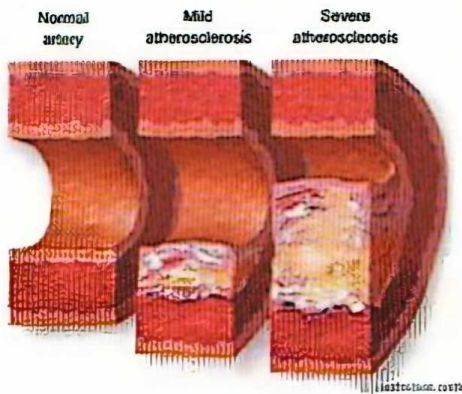
## Ayurvedic Concept

Hypercholesterolemia, according to Ayurveda, is where fats start accumulating in the body due to lack of exercise, sleeping during the daytime, consuming heavy and fried foods and maintaining a sedentary life style. This accumulation of fats causes the blockage of body channels through which nutrients are distributed to all the body parts. As such fatty parts of the body absorb all the nourishment and keep on increasing and other parts do not get proper nutrition.

This accumulation of excess fat or imbalance of proper distribution of fat causes the vitiation of Vata (Air) and particularly of Pitta (Gastric fire). This vitiation of pitta leads to the formation of Ama (undigested food particles or free radicals) in the blood, which increase the Hypercholesterolemia. The excess meda (fats) with the help of vata (air) circulate in the channels of the body and get deposited producing various symptoms like sudden dyspnea, thirst, excess sleep, lethargy, perspiration, foul smell from body, weakness, uneasiness in the chest region, swelling over various parts of the body, lack of stamina and loss of libido.

Ultimately Hypercholesterolemia leads to various health disorders by vitiating the other two humors pita (fire) and kapha (water). These disorders include hypertension, diabetes mellitus, heart problems, joint disorders, obesity and loss of libido.

There is no precise term for hyperlipidemia in the Ayurvedic classics. Literature shows that scholars have tried to use distinct nomenclature for hyperlipidemia, e.g., RasagataSnehaVridhhi (increase in lipids in plasma), Rasa RaktagataSnehaVridhhi (increase in the lipids in plasma and blood), Medovridhhi (generalized lipid increase), Medoroga or Medodosha (obesity), AAMA MedoDhatu (abnormally formed adipose tissue). A



detailed study of hyperlipidemia reveals its similarity to Asthayi Medo Dhatu Vriddhi (abnormal increase in circulating lipids) with regard to the pathophysiology.

### Causes of Cholesterol Imbalance

Wrong lifestyle, fatty food, lack of regular exercise and stress are the main causes of imbalance in cholesterol. Other causes can be High blood pressure, Diabetes, Obesity, Excessive smoking and drinking.

### Clinical features of increased lipid levels

1. Atherosclerosis Increased low

density lipids (LDL) stick to the inner wall of blood vessels resulting in atherosclerosis. Later calcium is deposited in these plaques and makes it hard and creates a loss of natural elasticity; causing.

1. Coronary artery disease and heart attack
2. Aortic aneurism
3. Peripheral Vascular disease
2. Metabolic syndrome Diabetes, hypertension, constricted blood vessels of heart, increased fat deposit on hips, variation of cholesterol levels in blood together causes metabolic syndrome.
3. Stroke Caused by blockage of either vertebral artery or carotid artery resulting from deposition of fat.
4. Liver diseases Fatty liver, non

alcoholic steatohepatitis, cirrhosis is caused by deposition of fat and cholesterol in liver.

5. Renal diseases Deposition of cholesterol in renal arteries results in renal artery stenosis leading to renovascular hypertension. It may lead to renal failure.

### TREATMENT

Conventional treatment principles for hypercholesterolemia aim to reduce cholesterol biosynthesis, which will lead to lower blood levels. Correction of this principle (Agni) is the basic treatment for increased lipid levels. Dietary and lifestyle modification can avoid further aggravation of Vata, Kapha and Pitta. Proper management will trigger Agni and thus will help proper conversion of fat dhatu.

### Ayurvedic Diet for Treatment of Cholesterol

Ayurveda recommends balancing Kapha dosha, one of the three bodily principles involved in fat metabolism. Unbalanced Kapha lies at the root of excess production of cholesterol in the body. To help pacify Kapha dosha and enhance fat metabolism, follow a Kapha-pacifying diet, which especially favors foods with bitter, astringent and

Best Wishes to  
**Kerala in Mumbai**  
 on its 3rd Anniversary

**Lion P.V.K. Nambiar**  
 Corporator  
 Vasai Virar City Municipal Corporation

President: Bassein Kerala Samajam, Vasai  
 President: Nair Welfare Association, Vasai  
 General Manager: Peass Industrial Engineers Pvt Ltd. Mumbai

**WEDDING**

**Anish Nair** S/o late Shri Surendran Nair and Ambika Nair of Mira Road, married **Sudarsani** D/o Chembu Balakrishnan Nair and Sudamani Nair on 17/01/2013 at Ranni, Pathanamthitta.

pungent tastes. The Kapha-pacifying diet also includes many healthy grains.

Cook your food and eat it warm as this also helps counteract the cool, earthy Kaphadosha.

■ Ayurveda suggests that individuals suffering from the problem of high cholesterol should watch what they eat. Fat and fatty foods should be avoided or consumed in minimum quantity.

■ All animal fat needs to be excluded from the diet including dairy products.

■ Include foods that are rich sources of antioxidants in your diet. You can eat citrus fruits, nuts such as walnuts and almonds, carrots, strawberries, apples, spinach and broccoli.

■ Consuming garlic is a good option for people fighting high levels of LDL. Eat a clove or two of grilled garlic for instance on a daily basis.

■ Curry leaves and turmeric are known to have properties that remove the clogging from the arteries. Try cooking your food with curry leaves and add turmeric to food to reap their benefits.

■ Take enough good fat in foods, don't avoid fat. Olive oil, rapeseed oil, sesame oil etc are healthy.

■ Restrict omega 6 vegetable oils like corn and safflower.

Start your day with fresh fruits and high soluble fibre grains such as oats.

■ Eat plenty of vegetables, dried beans or legumes and seafood especially fatty fish like salmon, mackerel, sardine and tuna. Oysters, clams and mussels are also beneficial in lowering LDL and boosting HDL.

## Foods to Favor

Light diet consisting of brown Bread, Rice, Barley, Vegetable Soup, Green Gram (Lentil) Soup, Fruit Juice, 2 pieces of garlic every day along with breakfast, Skim Milk, Buttermilk, Curd, Amla, Orange, Apple.

## Foods to Avoid

Fatty, Fried, Heavy, Junk Food, Meat, Overeating, Cakes, Pastries, Chocolates, Cheese, Butter, Sweets, Potatoes, Bananas, Smoking, Alcohol and Nuts.



Avoid sweet, sour and salty foods. This doesn't just mean sugar, but also sweet grains like wheat, rice, pasta, and breads, along with sweet milk products. Sour foods include not only lemons and other sour fruits, but yogurt, cheese, tomatoes and vinegar, which is found in salad dressings, ketchup, mustard and pickles.

## Modification of activities

■ Regular exercise after medical opinion

■ Avoid day sleep and sedentary life

■ Maintenance of healthy body weight

■ Cessation of smoking

■ Limit alcohol consumption.

■ Dodeep breathing exercise for 15 minutes daily.

■ Yogasanas like

ardhamatsyaendrasana, shalabhansan, padmasana and vajrasana.

## Ayurvedic Medicines for Cholesterol

■ Commiphoramukul (guggulu) is known to reduce the level of cholesterol in one's system. It has guggulsterones which decongest clogged arteries and also prevent further rise of cholesterol levels.

■ In order to effectively dissolve the cholesterol deposits in the body, tulsi or holy basil is also used for consumption.

■ Arjuna (terminalia Arjuna) has been used by ayurvedic professional for ages now in order to heart related ailments. It is also used in order to clean, blocked arteries which further prevents the risk of any cholesterol related problems such as heart attacks.

■ Pushkarmool (Inula Racemosa)

■ Amla (Embllica Officinalis) raise

levels of HDL cholesterol and lower triglyceride and C-reactive Protein (CRP) levels.

■ Maricha (Piper nigrum) - Reduces the Kapha (Water) and fats responsible for hypercholesterolemia. Digestive & appetizer, reduces the Ama (Undigested Food Materials).

■ Pippali (Piper Longum)

■ Bibhitaki (Terminalia bellirica)

■ Haritaki (Terminalia Chebula)

■ Ginger (Zingiber Officinalis)

Other medicines that are prescribed in case of high cholesterol are hridayarnava rasa, prabhakaravati and mrigamdavasa.

## Home Remedies

1. Drinking coriander in water everyday for the reduction of cholesterol in the body.



2. Boil a glassful of milk with a piece of garlic in it. This will reduce the cholesterol and take care of cardiac pains.

3. Have cold hipbaths twice daily. This shows positive effects in the reduction of cholesterol when taken on a regular basis.

4. A simple remedy is to have a single piece of garlic every morning.

5. Consume some almonds and walnuts on a daily basis. ■



Manoj M  
Hotel Shubham Gre

# Kerala Style Vegetable Kurma

## INGREDIENTS:

Onions	1 large sized
Carrot	1 medium sized
Beans	equal to carrot when diced
Green peas	1 small cup
Cauliflower	half cup when diced
Tomatoes	half a cup
Jeera	1 tsp
Cinnamon	1 piece
Cloves	3-4 nos
Curryleaves	1 stalk
Coriander leaves for garnish	
Ginger garlic paste	1 tsp
Coconut milk	100 ml
Green chilly	2-3 nos
Oil	2 tbs
Salt	to taste



## Method:

- 1) Heat oil in a pan and add the jeera, curry leaves, cloves and cinnamon stick to it till they splutter.
- 2) Finely slit the chillies and add them to the pan followed by onions and tomatoes and saute'
- 3) Add ginger garlic paste and saute' for two minutes
- 4) Add diced vegetables (all vegetables should be diced and parboiled, remember to preserve the leftover water used for boiling separately) and saute' for two minutes
- 5) Add the left over water to the pan as per desired thickness to gravy and allow to simmer for five minutes
- 6) Add salt to taste and stir
- 7) Once the gravy comes to boil and all the vegetables are evenly cooked along with flavours add the coconut milk and stir along
- 8) Garnish with fresh coriander leaves and serve hot.

(Vegetable kurma in Kerala style combines well when served with aapams, string hoopers and chapati also.)



# Pazham Pori

## INGREDIENTS:

Kerala bananas	2 nos large sized
rice flour	50grms
maida	50 grms
besan	100 grms
sugar	half tsp
turmeric	1/4 tsp
oil	for frying
salt	to taste

## METHOD:

- 1) Heat oil in a deep frying pan (2) mix all the three flour together along with the sugar and add water to make a smooth batter with a dropping consistency (3) peel the banana and slit it vertically and further cut it horizontally to get equal pieces of equal thickness (4) dip these banana pieces in the batter and insert in the oil for deep frying (5) remove once light golden and dab on tissue paper and serve hot.



(Pazham Pori serves as an excellent evening tea time snack)

# Kallichellamma (കളിക്കല്ലമ്മ)

Lyrics: P Bhaskaran Music: K Raghavan

Singer: K P Brahmanandan Release: August 22, 1969

Rohini

മാനത്തെക്കായലിൻമണപ്പുറത്തിന്നൊരു  
താമരക്കളിത്തോണി വന്നടുത്തു  
താമരക്കളിത്തോണി (മാനത്തെ.....)  
തങ്കം, നിനക്കുള്ള വിചകമാലയുമായ്  
സംക്രമപ്പുനിലാവിറങ്ങിവന്നു  
നിൻകിളിവർതിലിൽ പതുങ്ങിനിന്നു (തങ്കം, നിനക്കുള്ള)  
മയക്കമന്തേ..... മയക്കമന്തേ.....  
മയക്കമന്തേ മയക്കമന്തേ  
മെരുക്കിയാൽ മെരുങ്ങാത്ത മാൻകിടാവേ..... (മാനത്തെ.....)  
ശ്രാവണപഞ്ചമി ഭൂമിയിൽ വിരിച്ചിട്ട  
പൂവണിമഞ്ചവും മടക്കിവെയ്ക്കും  
കാർമുകിൽമാലകൾ മടങ്ങിയെത്തും (ശ്രാവണ)  
ഉണരുണരു..... ഉണരുണരു  
ഉണരുണരു ഉണരുണരു  
മനേൻ വളർത്തുന്ന മണിപ്പിറാവേ (മാനത്തെ.....)

**Transliteration:**

ā = o; ꞑ = ത; ᳵ = ണ ; ꞑ = ഉ; ō = െ-o; ᳵ = ണ; ū = ു

Mānaṭṭe kāyalin maṇappurhaṭṭinnoru  
Ṭamarakkaḷiṭṭōṇi vannataṭṭu  
Ṭamarakkaḷiṭṭōṇi (Mānaṭṭe)  
Ṭaṅkam, ninakkuḷḷa piccakamālayumāi  
Saṅkramappūnilāviraṅṅivannu  
Ninkilivāṭilil paṭuṅṅininnu (Ṭaṅkam)  
Mayakkamentē..... mayakkamentē.....  
Mayakkamentē mayakkamentē  
Merukkiyāl meruṅṅaṭṭa mānkitāvē (Mānaṭṭe)  
Śrāvaṇapancami bhūmiyil viriccitta  
Pūvaṇi mancavum matakkivaikkum  
Kārmukilmālakal mataṅṅiyeṭṭum (Mānaṭṭe)  
Uṇaruṇarū Uṇaruṇarū  
Uṇaruṇarū Uṇaruṇarū  
Madanan vaḷarṭṭunna maṇippirhavē (Mānaṭṭe)

Kallichellamma was a acclaimed novel by G Vivekanandan and it was adapted into a movie by Roopavani Films in 1969. The first film to be shot in Orwo color, it was produced by Shobhana Parameswaran Nair and directed by P Bhaskaran, and the screenplay and dialogues were written by G Vivekanandan himself.



There were six songs including a traditional one and among the singers were Ador Bhavani, a character actress and a debutant singer, K P Brahmanandan, Prem Nazir, K P Ummer, Madhu, Adoor Bhasi, Sankaradi, Veera Raghavan Nair, Sheela, M L Saraswathi, Adoor Bhavani, JC, Meena, Khadeeja and Paravoor Bharathan were the main actors.



P Bhaskaran



K Raghavan



K P Brahmanandan

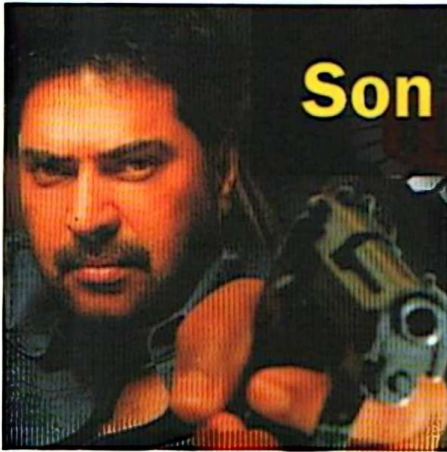
## Atul Kulkarni in Malayalam

**C**haracter actor off Marathi and Hindi films, Atul Kulkarni is acting in a Malayalam film titled '@Andheri'. Other actors are Srinivasan, Binish Kodiyeri, Aparna Nair, Anil Murali, Bion, Rakesh Asthana, Snigdha Menon, Nand and Augustine. Biju Bhaskar directs the film. German actress Claudia Kesla is also appearing in this film.

Lyrics by Ramesan Nair, Jofi Tharakan and Manavendra are set to music by M Jayachandran, Alfonse and Abhishek Ray.



## Son of Alexander Samrajyam-2



**M**ammooty's earlier film Samrajyam will have a sequel with the title Son of Alexander-Samrajyam-2. Its story is written by Perarasu of Tamil films and he himself directs it. Screenplay is by MSK. Produced by, Ajmal

Hassan and Baiju Adityan, it has Unni Menon as its hero. Other actors are Madhu, Vijayaraghavan, Venjaramoodu, Manoj K Jayan, Riaz Khan, Suraj Venjaramoodu, and Devan. New entrant Angam Shapuri is its heroine.

## Issac Newton Son of Philipose

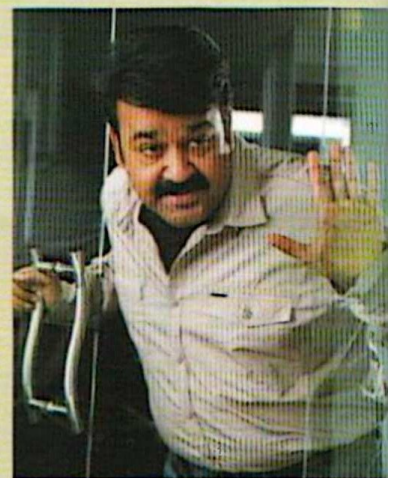
**A**nil Mathew produces 'Issac Newton Son of Philipose' for Mary Matha Productions, directed by V Bose. Abhinaya dons the mantle of heroine while Nedumudi Venu, Lal and Tini Tom have important roles in the film. Other actors are Samudrakani, Salim Kumar, Suraj Venjaramoodu, Appu Kutty, TG Ravi, Kochupreman, Indrans, Suresh Krishna, Asokan, Sasi, Zeenath, Lakshmi Priya, Nimisha in the support cast. The songs are written by Harish Unni, Vayalar Sarathchandra Varma and Rajeev Alunkal and tuned by Bijipal.



## Ladies and Gentleman

**F**or Ahirvad Cinemas, Antony Perumbavoor produces this film. In this Mohanlal starrer, Meera Jasmin, Mamta Mohandas, Padmapriya and Mitra Kurien are the heroines. Unnikrishnan, son of Jayabharathi-Sattar couple, also has an important role. Manoj K Jayan, Ganesh Kumar, Abdusalam, Sreelatha, Nazar and Latheef are also sharing the limelights.

For Rafiq Ahmed's lines, Rathish Vega composes music.



# Finally Madhu gets Padmashri Award

Actor Madhu has been chosen for a Padma Shri award and he is the lone awardee from Kerala, thanks to the lackadaisical attitude of the state government. The juniormost among the Sathyan-Nazir-Madhu trio, he receives it very late, according to the discerned Malayalees. Nazir received it decades ago and seniors like Jairam already received it. In fact it was Madhu who introduced Jairam into movies through his 'Aparan.' Madhu was brought to cinema by Ramu Karyat when he was starring *Mootupatam* of S K Potekkat in which Sathyan was the hero but it was *Ninamaninja Mupatukal* written by



Parappurathu and directed by N N Pisharody, that showed his face

first to the public. A character was specially written for him and many people mistook him for a real jawan. Such was his portrayal of the army man who accompanied the hero. Madhu was an actor par excellence with his most controlled and natural acting. He was at ease with all his contemporary actors such as Sathyan, Prem Nazir, K P Ummer, Thikkurissi and P J Antony. Besides acting, he established Uma Studio now defunct, produced and directed many Malayalam films. He received many awards in the past and the PadmaShri is coming his way very belatedly, towards the twilight of his acting career.

# Singer S Janaki refuses to accept Padma Bhushan

Expressing dissatisfaction over the number of people from North India appearing in the Padma awards for 2013, southern playback singer Sreeramamurthy Janaki refused to accept Padma Bhushan award announced for her on the eve of 64th Republic Day. She is the first individual from the Southern film industry to decline a Padma award citing prejudice against North India. Janaki is singing for films for more than half a century and her honour came much late whereas many comparatively new women are chosen for these awards from North India. Veteran music composer and playback singer V Kishanmooorthy is in her nineties and the most prominent music director in India is yet to be considered for Padma Award. While interacting with the news at Srikrishnapuram, Janaki said that she was in the industry for the last 55 years and



she was considered for this award when she was 75 and her voice cracking. Now she did not need an award as she received plenty of love and respect from her fans, she said. Now she would accept only Bharat Ratna, nothing less than that while adding that awards ceased to be of any meaning to her. The 74-year old veteran singer made her singing debut in 1957 Tamil film 'Vidhiyin Vilayattu', a Tamil film and her singer career received a boost with her golden disc hit 'Singara velane deva' from 'Konchum Silangai.' Her first Malayalam film was 'Minnal Patayali'. She has sung over 15,000 songs in a career spanning five decades across all southern languages and in Hindi. She has a long association with singer S.P. Balasubramanyam. The two have sung more than 1,000 songs together. She has won four National Awards so far.

# കുട്ടിക്കുരങ്ങൻ

-കാർത്തിക എസ് നായർ

കുട്ടുകാരോട് വീട പറഞ്ഞ് വത്സലൻ വീട്ടിലെത്തിയപ്പോഴേക്കും പത്തു മണി കഴിഞ്ഞിരുന്നു. നല്ല വിശപ്പ്, വേഗത്തിൽ ഊണുകഴിക്കാം എന്ന വിചാരത്തോടെ കിണറ്റിൻകരയിലേക്കു നടന്നു. മഗ്ഗിൽ വെള്ളം എടുത്ത് കാലിന്റേൽ ഒഴിക്കാൻ തുടങ്ങിയപ്പോഴേക്കും അകത്തുനിന്ന് അമ്മയുടെ ശബ്ദം പൊങ്ങി.

"എന്നാണ് ഇവന് ഉത്തരവാദിത്തമുണ്ടാകുക? ഇപ്പോഴും ചെറിയ കുട്ടിയാണെന്നാ വിചാരം." പ്രതികരിക്കണമെന്നു തോന്നിയില്ല. അമ്മ എപ്പോഴും അങ്ങനെയാണ്, എന്തെങ്കിലും പറഞ്ഞു കൊണ്ടിരിക്കും. കുറച്ചുനേരത്തേക്കു ഒന്നും കേട്ടില്ല. അല്പം കഴിഞ്ഞ്, "നിന്റെ നാവെറങ്ങിപ്പോയോ?"

"അമ്മയ്ക്കെന്താ വേണ്ടത്? ഞാനിപ്പോ ഞട്ട് കേറിവന്നതല്ലേയ്ക്ക?" കാലുകൾ കഴുകി അടുക്കളയിലേക്ക് കയറി. പലകയുടെ മുമ്പിൽ പോറും കറിയും വിളമ്പി വച്ചിരിക്കുന്നു. ഒന്നും മിണ്ടാതെ പലകമേൽ ചന്ദ്രം പടിഞ്ഞിരുന്നു.

കനത്ത നിശ്ശബ്ദം. "നീയെവിടെരുന്നു ഇത്രേം നേരം? കയ്യിൽ ഒരു വെള്ളക്കുപ്പോലുമില്ലാതെ സാമ്പ്രീൽ തെങ്ങിത്തരിയിഞ്ഞ് നടന്നട്ട് വല്ല അപകടം പറ്റാലേ ആർക്കാ നഷ്ടം?"

"ആർക്കാ? എനിക്കുതന്നെ." "വേണ്ടാത്തരം പറയേണ്ട. ഈ വീട്ടിലേ ആർക്ക് എന്തെങ്കിലും പറ്റാ നഷ്ടം എന്നിട്ക്കാ."

"അമ്മ ഈ വളച്ചു തിരിച്ച് പറയാണ്ട് കാര്യത്തിലേക്ക് വൻ്."

അമ്മ കുറച്ചുനേരത്തേക്ക് ഒന്നുംതന്നെ മിണ്ടിയില്ല.

"നീയ് കലയാണത്തിന് പോണിലോ?" "കലയാണോ? ആർടെ, എപ്പോ?" "അപ്പോ നീയ് കേട്ടിട്ടില്ലാ അല്ലേ?"

നീ അച്ഛൻ എന്നു വിളിക്കുന്ന ആളിന്റെ തന്നെ.

"അച്ഛന്റെ? ഈ വയസ്സു കാലത്തോ?"

"ആണ്ങ്ങ്ങ് നല്ലത്തഞ്ച് ഒരു വയസ്സാ?"

"അപ്പോ അമ്മയ്ക്ക് അത്രേം ആയിട്ടില്ലല്ലോ. അമ്മയ്ക്കും ആയിക്കൂടെ ഒരു കലയാണോ?"

"ചെക്കാ, നിയ് എന്നെക്കൊണ്ട് പറയിക്കണ്ടോ."

"അമ്മ ഇതൊക്കെ ഇപ്പോ പറയാൻ എന്താ കാര്യം? ആരാ അമ്മോട് അച്ഛന്റെ കലയാണക്കാര്യം പറഞ്ഞത്?"

"ഇവിടെ പറമ്പ് കിളയ്ക്കാൻ വരുന്ന പറങ്ങോടൻ തന്നെ."

"നാളെ അവനിങ്ങോട് വരട്ടെ, അവന്റെ ചെക്കിടത്ത് രണ്ട് ഞാൻ പൊട്ടിക്കുന്ന്ണ്ട്."

വത്സലൻ എഴുന്നേറ്റ് കൈ കഴുകി. മുഖം തുടച്ചുകൊണ്ട് കിടപ്പുമുറിയിലേക്കു കയറി.

ലൈറ്റ് കെടുത്തിയശേഷവും തുറന്നിട്ട ജാലകത്തിൽക്കൂടി ചന്ദ്രിക മുറിക്കെത്തു വന്നുകൊണ്ടിരുന്നു. ചിവീട്ടുകളുടെ ശബ്ദം കർണ്ണപുടങ്ങളെ റേദിക്കുന്നവിധത്തിൽ അലസോരപ്പെട്ടു ത്തിക്കൊണ്ടിരുന്നു.

നിശ്ശബ്ദം എവിടെയോ അലഞ്ഞുതുതിരിയാൻ പോയിരിക്കുന്നു. എപ്പോഴാണവോ മടങ്ങിവരുന്നത്?

പതിനഞ്ച് കൊല്ലം മുമ്പാണ് അമ്മുവയസ്സുകാരനായ തന്നെയും അമ്മയേയും വിട്ട് അച്ഛൻ സ്വന്തം വീട്ടിലേക്ക് പോയത്. ഗൾഫ്നാട്ടിൽ

മെക്കാനിക്കായി ജോലി ചെയ്തിരുന്ന അച്ഛൻ പെട്ടെന്നോരു ദിവസം രാത്രിയിൽ വീട്ടിൽ വന്നുകയറിയതും

ഉറങ്ങിക്കിടന്ന താൻ ഉണരുന്നവിധത്തിൽ അമ്മയുമായി വഴക്കിട്ടതും ഇപ്പോഴും മനസ്സിൽ മായാതെ കിടക്കുന്നു.

പിറ്റേന്നു അമ്മ ആരോടെന്നില്ലാതെ

വിലപിക്കുന്നതും കോപിഷ്ടയാകുന്നതുമെല്ലാം കാണുകയും കേൾക്കുകയും ചെയ്തു. അച്ഛൻ രാത്രിതന്നെ വീട്ടിൽനിന്നൊങ്ങി പോയെന്നുമാത്രം മനസ്സിലായി.

പിന്നീട് അമ്മയോട് അന്വേഷിച്ചപ്പോൾ, അമ്മ ശകാരിക്കയാണ് ചെയ്തത്.

എന്താനും വർഷങ്ങൾക്കു ശേഷം മറ്റുള്ളവരിൽനിന്നാണ് അല്ലാലുമായി വിവരങ്ങൾ ചോർന്നു കിട്ടിത്തുടങ്ങിയത്.

അച്ഛന്റെ അസാന്നിധ്യത്തിൽ അമ്മയ്ക്കു മറ്റൊരാളുമായി ബന്ധം ഉണ്ടായിരുന്നതായി ആളുകൾ പറഞ്ഞുകേട്ടിരുന്നു.

വീട്വിട്ടുപോയശേഷവും അച്ഛനു തന്നോട് സ്നേഹമായിരുന്നു. അച്ഛൻ പിന്നീട് തിരിച്ച് ഗൾഫിലേക്കു പോയില്ല. അമ്മയോട് വീട്ടിൽനിന്ന് എറങ്ങിപ്പോകാനും പറഞ്ഞിട്ടില്ല.

മറ്റു ഗൾഫുജോലിക്കാരെപ്പോലെ കിട്ടിയ പണം ധൂർത്തടിച്ചു കളയുന്ന സ്വഭാവം അച്ഛനില്ലാത്തതു കാരണം എട്ടുപത്തേകു ഭൃമി വാങ്ങിച്ചിരുന്നു. പകുതി അച്ഛന്റെ വീട്ടിനടുക്കലും ബാക്കി അമ്മയുടെ വീട്ടിനടുക്കലുമായിട്ടാണ് വാങ്ങിച്ചത്. രണ്ടിടത്തും വീടും വച്ചു.

അമ്മയുടെ വീട് അമ്മാവൻ വിറ്റു തുലച്ചപ്പോൾ, അച്ഛനാണ് അമ്മയേയും അമ്മമ്മയേയും ഈ വീട്ടിലേക്കു കൊണ്ടുവന്നു താമസിപ്പിച്ചത്. താൻ ജനിച്ചുകഴിഞ്ഞ് രണ്ടു വർഷം കഴിഞ്ഞപ്പോഴേക്കും അമ്മമ്മയും മരിച്ചു.

പരസഹായമില്ലാതായെങ്കിലും, അച്ഛന്റെ വീട്ടിൽ പോയി താമസിക്കാൻ അമ്മയ്ക്കു സമ്മതമായിരുന്നില്ല.

അച്ഛൻ പിന്നിടൊരിക്കലും ഈ വീട്ടിലേക്കു വന്നിട്ടില്ല.

ഉറങ്ങാൻ വൈകിയതുകൊണ്ടാകണം രാവിലെ എഴുന്നേറ്റപ്പോഴേക്കും സമയമേറെയായിരുന്നു.

കുളിമുറിയിൽനിന്ന് വെള്ളം ഒഴുകുന്നതിന്റെ ശബ്ദത്തിൽനിന്ന് അമ്മ കുളിക്കുകയാണെന്നു മനസ്സിലായി.

അടുക്കളയിൽ കയറി നോക്കിയപ്പോൾ ദേശ പുട്ട് അടച്ചുവെച്ചിരിക്കുന്നു.

നിത്യവൃത്തികൾ കഴിച്ച് ക്ഷേണം കഴിക്കാനിരുന്നപ്പോൾ അമ്മ അടുത്തു വന്നിരുന്നു. കുറച്ചു നേരം ആരും ഒന്നും ഉരിയാടിയില്ല.

"ഇന്നലെ ഞാൻ പറഞ്ഞ കാര്യത്തെക്കുറിച്ച് നീ ആലോചിച്ചുവോ?"

"എന്തു കാര്യം?"

"നിന്റെ അച്ഛന്റെ വിവാഹം."

"അതിനെക്കുറിച്ച് എന്താണിത്ര ആലോചിക്കാനുള്ളത്? അച്ഛൻ വിവാഹം കഴിക്കട്ടെ. അമ്മയെ ഉപേക്ഷിച്ചിട്ട് പത്തു പതിനഞ്ചു വർഷമായില്ലേ? ഇനിയപ്പോൾ ആലോചിക്കാനെന്താ?"

"എന്തായാലും എനിക്കൊന്നുമില്ല. നിന്നെക്കുറിച്ച് ആലോചിക്കുമ്പോൾ...."

"എനിക്കെന്താവാനാണ്? എനിക്ക് പഠിക്കാനുള്ള ചിലവ് അച്ഛൻ തന്നിരുന്നുവല്ലോ. ഇപ്പോഴും ഞാൻ ചോദിച്ചാൽ തരുമെന്ന് എനിക്ക് ഉറപ്പാ."

"അത്ര ഉറപ്പാക്കാനും വേണ്ടോ. കല്യാണം കഴിച്ച് അതില് ഒന്നോ രണ്ടോ കുഞ്ഞുങ്ങളും ഉണ്ടായാൽ പിന്നേം തരുമെന്നു ഉറപ്പാക്കാനും വേണ്ടോ. തരണമെന്നു വിചാരിച്ചാത്തതന്നെ, അവൾ സമ്മതിച്ചില്ലേങ്കി..?"

"അമ്മ എന്താ ഇങ്ങനൊക്കെ പറയുന്നത്?"

"പറയുന്നതിലെന്താ തെറ്റ്? പത്തുപതിനഞ്ചുകൊല്ലം കല്യാണം കഴിക്കാത്ത ആൾക്കെതിനാ ഇപ്പോ ഒരു കല്യാണം?"

"അച്ഛമ്മക്ക് വയസ്സായില്ലേ? അച്ഛമ്മ മരിച്ചാ അച്ഛന് ആരാ ഉള്ളത്? അമ്മ അതാലോചിച്ചോ?"

"എനിക്ക് അതാലോചിക്കേണ്ട ആവശ്യമില്ല. എനിക്ക് നിന്നെപ്പറ്റിമാത്രേ ആലോചിക്കേണ്ടൂ. ഓർത്തോ, അച്ഛന് ഇപ്പോ മൂന്ന് നാല് കോടീടെ ആസ്തിണ്ട്. അച്ഛൻ മരിച്ചാ നീയാ അതിന്റെ ഒട്ടുമെന്തെന്ന്."

വത്സലൻ അത്ഭുതപ്പെട്ടു. അമ്മ എല്ലാം മുൻകൂട്ടി കണ്ടിരിക്കുന്നു! വത്സലനെ തനിച്ചാക്കിയിട്ട് അമ്മ എഴുന്നേറ്റ് പോയി.

അമ്മ പറയുന്നതിലും കാര്യമുണ്ട്. ഇത്രയും കാലം അച്ഛൻ തന്നെ കാണുമ്പോഴെല്ലാം കാര്യങ്ങളന്വേഷിച്ചിരുന്നു, അമ്മയുടെ കാര്യമൊഴിച്ചാൽ ഒരിക്കൽപോലും അമ്മയെ കുറിച്ച് അന്വേഷിക്കുകയുണ്ടായിട്ടില്ല. തനിക്ക്

പഠനത്തിനുവേണ്ട ഫീസും മറ്റു ചിലവുകളും വസ്ത്രങ്ങളും എല്ലാം മേടിച്ചുതരുന്നതിൽ അച്ഛൻ ഒരു മുടക്കവും വരുത്തിയിട്ടില്ല. ഒറ്റ മകനാണല്ലോ.

പക്ഷേ അച്ഛന്നു വേറെ മക്കളുണ്ടാവുകയാണെങ്കിൽ, അമ്മ പറയുന്നതുപോലെ പഴയ നില തുടരണമെന്നില്ല.

വത്സലന് മനസ്സ് അസ്വസ്ഥമാകുന്നതുപോലെ തോന്നി. അച്ഛൻ എന്തിനിങ്ങനെ ഒരു തീരുമാനം എടുത്തു?

അച്ഛനിഷ്ടപ്പെടാത്ത എന്തെങ്കിലും തന്റെ വശത്തുനിന്നുണ്ടായോ? വെറുപ്പു തോന്നാൻ എന്തെങ്കിലും കാരണം?

ബിരുദം എടുത്തെങ്കിലും ഒരു ജോലി ഇതുവരെയായി ശരിയായിട്ടില്ല. ഒരു ജോലി കിട്ടിയിരുന്നെങ്കിൽ...

"പിന്നെ ഒരു കാര്യം." പുറത്തേക്ക് ഇറങ്ങാൻ ഒരുങ്ങുമ്പോൾ അമ്മ പിന്നിൽനിന്നു പറഞ്ഞു.

തിരിഞ്ഞുനിന്നു. ഒരു നിമിഷത്തെ മൗനത്തിനുശേഷം അമ്മ ബോംബ് പൊട്ടിച്ചു.

"പിന്നെ അയാൾ നിന്റെ അച്ഛനെക്കുറിച്ചല്ല."

ഭൂമി ചുറ്റും കുറങ്ങുന്നതുപോലെ തോന്നി.

"അമ്മ പറയുന്നത്...." വാക്കുകൾ മെല്ലെ പുറത്തുവന്നു.

"അതുതന്നെ. അയാളല്ല നിന്റെ അച്ഛൻ."

"ആരാണെന്റെ അച്ഛൻ?"

"അതറിഞ്ഞിട്ട് ഇനി എന്തു കാര്യം? അയാൾ മരിച്ചിട്ട് അഞ്ചു വർഷമായി."

അമ്മ അകത്തേക്ക് കയറിപ്പോയി. വീട്ടിൽനിന്നിറങ്ങി നിരത്തിൽക്കൂടി നടക്കുമ്പോൾ എതിരെ വരുന്നവരെപ്പോലും പാർശ്വങ്ങളിൽ കൂടി സഞ്ചരിക്കുന്നവരെയോ ശ്രദ്ധിക്കുകയുണ്ടായില്ല.

കുറച്ചുദൂരം ചെന്നപ്പോൾ പേര് വീളിക്കുന്നതു കേട്ട് തിരിഞ്ഞ് നോക്കി. കരുണൻ. അടുത്ത കാലത്തു കിട്ടിയ കൂട്ടുകാരനാണ്. അവനെ ഒഴിവാക്കണമെന്നു പലരും ഉപദേശിച്ചിട്ടുള്ളതാണ്. ഒരു കാര്യത്തിനും അങ്ങോട്ട് പോയിട്ടില്ലല്ലോ. തുടർച്ചയായി കൂട്ടുകൂടാനുമില്ല. പിന്നെ എന്തിന് ഒഴിവാക്കണം?

"എവിടേക്കോ മിണ്ടാപൂച്ചയെപ്പോലെ പോണത്?" ഒരു കുശലം.

"ഉം... എവിടേക്കുമില്ല." നിസ്സഹായയോടെ മറുപടി പറഞ്ഞു.

"എന്നാൽ വാ. ഒരുവഴിവരെ പോകാം. മടങ്ങിപ്പോകാൻ തിരക്കൊന്നും ഇല്ലല്ലോ?"

"ഒും....." വെറുതെ മൂളി.

അടുത്ത നിമിഷത്തിൽത്തന്നെ അങ്ങനെ പറയേണ്ടായിരുന്നെന്നു തോന്നി. ഇനി നിവൃത്തിയില്ല.

ഒഴിഞ്ഞുവരുന്ന ഒരു ഓട്ടോ കൈ കാണിച്ചു നിർത്തിച്ചു കരുണൻ. കയറിയശേഷം തന്നെയും വിളിച്ചു കയറ്റി.

"എവിടേക്കോ?"

"അതൊക്കെ പറയാം. ഒന്നു രണ്ടു ഫ്രണ്ട്സ് ഒരിടത്ത് കാത്തിരിപ്പുണ്ട്. ഒറ്റയ്ക്ക് പോകുന്നതിൽ ഒരു രസോ ഇല്ല. അതോണ്ടോ തന്നോ കൂട്ടീത്."

ആളൊഴിഞ്ഞ ഒരിടത്ത് ഒരു കുടിലിന്നു മുമ്പിൽ ഓട്ടോ നിർത്തി ഇരുവരും ഇറങ്ങി. കുടിലിന്നകത്തേക്ക് കയറി. രണ്ടുപേർ ഉണ്ടായിരുന്നു ഉള്ളിൽ. ഏറെക്കുറെ തന്റെ പ്രായം തന്നെ. കണ്ടാൽ നല്ല കുടുംബത്തിലെ അംഗങ്ങൾ തന്നെ.

"എന്തേ വൈകി?" പെട്ടെന്നു ചോദ്യം നിന്നുപോയി, തന്നെ കണ്ടുകൊണ്ടിരിക്കണം. അപരിചിത നാണല്ലോ.

"ഇതു വത്സലൻ, എന്റെയും അടുത്ത ഫ്രണ്ട്മാണ്." കരുണൻ പരിചയപ്പെടുത്തി. "ഇതു പപ്പൻ, ഇതു ബിജു. നിന്നെപ്പോലെത്തന്നെ എന്റെ ഫ്രണ്ട്സ്."

പുതുചങ്ങാതിമാർ തന്റെ സാന്നിധ്യത്തിൽ അല്പം അസ്വസ്ഥരായെ കണ്ടു. കുറച്ചുനേരം നിശ്ശബ്ദം.

ബിജു കണ്ണുകൾക്കൊണ്ട് കരുണന് ഒരു സന്ദേശം അയക്കുന്നത് വത്സലൻ കണ്ടു. അയാൾ വത്സലന്റെ നേരെ തിരിഞ്ഞു.

"നീ കുറച്ചു നേരം പുറത്ത് നിൽക്ക്. വത്സലൻ പുറത്തേക്കിറങ്ങി. പിറുപിറുത്തുകൊണ്ടുള്ള സംസാരം അകത്തുനിന്ന് കേൾക്കാം. ഒന്നും വ്യക്തമല്ല.

കരുണന്റെ കൂടെ വരേണ്ടായിരുന്നു. അവരെന്താണ് അകത്ത് ചെയ്യുന്നത്? കുറച്ചു കഴിഞ്ഞ് കരുണൻ പുറത്തു വന്നു.

"വാ. പോകാം."

കരുണൻ മുമ്പിൽ നടന്നു. വത്സലൻ പിറകേയും.

"അവരെന്താണ് ചെയ്യുന്നത്? അവർക്കെന്താ ജോലി?" വത്സലൻ ചോദിച്ചു.

"അവർക്കു കാര്യമായ ജോലിയൊന്നുമില്ല. അവർക്കതിന്റെ ആവശ്യമൊന്നുമില്ല."

"പണക്കാരാ?"

"ങ്ഹാ"

നിരത്തിൽ ഓട്ടോ ഇല്ലാതിരുന്നതുകൊണ്ട് അവർ നടത്തം തുടർന്നു.

"നീ തെറ്റിദ്ധരിക്കില്ലെങ്കിൽ പറയാം."

മറ്റുള്ളവരുടെ പണി ചെയ്യുന്നവരാണവർ."

"എന്നു വെച്ചാൽ?"

"പത്രക്കാർ ക്വട്ടേഷൻ എന്നു പറയും. ആർക്കെങ്കിലും ഒരാളെ സ്വന്തം വഴിയിൽനിന്ന് മാറ്റിനിർത്തണമെന്നുണ്ടെങ്കിൽ പണം വാങ്ങി അവരതു ചെയ്യും."

"അവർക്ക് പോലീസിനെ ഭയമില്ലേ?"

"അവർക്കോ? പോലീസിന്"

അവരെയാണ് ഭയം."

"പക്ഷേ പോലീസിൽ

പരാതിപ്പെട്ടാലോ?"

"അതിനു പരാതിക്കാർൻ

ജീവിച്ചിരുന്നിട്ടുവേണ്ടേ?"

"എന്ത്, കൊല്ലുകയോ?" വത്സലന്നു

വിശ്വസിക്കാൻ കഴിഞ്ഞില്ല

"എന്താ സംശയം?"

ആ രാത്രി എങ്ങനെ

കഴിച്ചുകൂട്ടിയെന്നു പറയാനാവില്ല. തിരിഞ്ഞും മറിഞ്ഞും കിടന്ന് നേരം വെളുപ്പിച്ചു.

പിറ്റേ ദിവസം പുലർന്നപ്പോഴേക്കും വത്സലന്റെ മനസ്സിൽ സംശയം ബാക്കിയുണ്ടായിരുന്നില്ല. അയാളെ വിവാഹത്തിനുമുമ്പ് വഴിയിൽനിന്ന് ഒഴിവാക്കുകതന്നെ.

തീരുമാനത്തെക്കുറിച്ച്

അമ്മയോടൊന്നും സൂചിപ്പിച്ചില്ല.

പുറത്തേക്കിറങ്ങുമ്പോൾ അമ്മ സൂക്ഷിച്ചു നോക്കുന്നുണ്ടായിരുന്നു. കരുണനെ കണ്ടേ മതിയാകൂ.

വത്സലൻ കരുണനെ അന്വേഷിച്ചു നടന്നു. കണ്ടെത്തിയപ്പോഴേക്കും സന്ധ്യയായിരുന്നു.

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മകൻ വന്നു കയറിയപ്പോൾ അമ്മ ആകെ പതറിപ്പോയി. ഇവനെന്തു പറ്റി? രണ്ടു ദിവസമായി അവനെ കാണാനില്ലായിരുന്നു.

മുമ്പെ റിക്കലും ഇങ്ങനെ ഉണ്ടായിട്ടില്ല. വസ്ത്രങ്ങൾ മുഷിഞ്ഞിരിക്കുന്നു. വീട്ടിൽനിന്ന് ഇറങ്ങിയശേഷം ശരിക്കും ക്ഷേണം കഴിക്കുകയോ ഉറങ്ങുകയോ ഉണ്ടായിട്ടില്ലെന്ന് തോന്നുന്നു. നെറ്റിയിൽ മുടി ചിതറിയിരിക്കുന്നു.

"നീയെവിടെയായിരുന്നു രണ്ടുദിവസമായിട്ട്? നീയെന്നെ തീർപ്പാക്കിയായിരുന്നല്ലോ!" അവർ അവരുടെ തീവ്രമായ മനോനില്പ്രകടിപ്പിച്ചു.

"അമ്മയെന്തിന് അതൊക്കെ അറിയണം? ഞാൻ ചെറിയ കുട്ടിയൊന്നുമല്ലല്ലോ?"

"ഞാനിവിടെ ജീവനോടെ ഇരിക്കുന്നുവെന്ന വിചാരം ഉണ്ടോ നിനക്ക്?"

ഇനി അമ്മയുടെ സംസാരം കേൾക്കാൻ വയ്യ.

"പോറ് ഉണ്ടോ? വിശനിട്ട് വയ്യാതായിരിക്കുന്നു."

വത്സലൻ കിണറ്റിൻകരയിലേക്ക് നടന്നു, അതു നോക്കി അല്പനേരം നിന്നശേഷം അവർ അടുക്കളയിലേക്ക് കയറി.

കുളി കഴിഞ്ഞ് ക്ഷേണം കഴിക്കുമ്പോൾ മകൻ എന്തെങ്കിലും പറയുമെന്നു കരുതി അമ്മ

അവിടെത്തന്നെ നില്പായി.

അല്പനേരത്തിന് ശേഷം ചോദിച്ചു:

"നീയെന്തെങ്കിലുമൊന്ന്

പറയുന്നുണ്ടോ?"

"അമ്മ ഒന്നു മിണ്ടാതിരിക്കുന്നോ?

എനിക്കെല്ലാം സൈറം വേണം."

കർക്കശമയ്യിരുന്നു സ്വരം.

കൈകഴുകിയശേഷം വത്സലൻ കിടപ്പുമുറിയിൽ കയറി വാതിലടച്ചു.

അമ്മയുടെ കണ്ണീർ അവൻ

കാണാതിരുന്നിട്ടില്ല.

കണ്ണടക്കുമ്പോൾ അച്ഛന്റെ ചോര ചീറ്റുന്ന, പിടയുന്ന ശരീരം കാണുന്നു.

ഇതൊരിക്കലും മറക്കാൻ കഴിയുമെന്നു തോന്നുന്നില്ല. മാത്രമല്ല, അച്ഛന്റെ അവസാനത്തെ രോദനവും.

"മോനേ, നീയോ ഇവരോടൊപ്പം....?" നേരം വെളുക്കാറായിട്ടുണ്ടാകും

കണ്ണടഞ്ഞപ്പോൾ.

വാതിൽക്കൽ തട്ടുന്നതു കേട്ട് ഞെട്ടി ഉണർന്നു.

"വത്സലാ, വാതിൽ തുറക്ക്. ആരോ

നിന്നെ അന്വേഷിച്ചു വന്നിരിക്കുന്നു." വത്സലൻ ഉറക്കെപ്പോടെ എണീറ്റു വാതിൽ തുറന്നു.

"എന്താ? ആരാ?"

"അറിയില്ല. പോലീസുകാരാണെന്നു പറഞ്ഞത്. അവരെന്തിനാ നിന്നെ അന്വേഷിച്ചു വരുന്നത്?"

മുഖത്ത് ഭയം കൊടികുത്തി.

വരാനുള്ളതിനെ വരവേൽക്കുകതന്നെ.

പുറത്തേക്കുള്ള വാതിൽ തുറന്നു.

ഇളം നിലവിൽ പോലീസുകാരുടെ

തൊപ്പി കാണാം.

ഒരു പോലീസുകാരൻ മുഖത്തേക്കു ടോർച്ചിടിച്ചു.

"നീയാണോ വത്സലൻ?"

"ഉം."

"നടക്ക് സ്റ്റേഷനിലേക്ക്." അവർ

അവനെ പുറത്തേക്ക് വലിച്ചു.

അമ്മ നിലവിളിച്ചു.

"ബിജുവിനെ കയ്യിൽ കിട്ടിയപ്പോൾ അവനെല്ലാം മണിമണിയായി പറഞ്ഞു.

അല്ലെങ്കിൽ ഇവനെ കിട്ടുമായിരുന്നോ?"

പോലീസുകാരൻ നിലവിളിച്ചു

കൊണ്ടിരുന്ന അമ്മയെ നോക്കി പറഞ്ഞു.

"സ്വന്തം തന്തയെ വടിവാളുകൊണ്ടു വെട്ടിക്കൊന്ന ഇവനേതാ മോൻ?"

\*\*\*\*\*

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## കെ എം ആർ

# കലാസമിതി പ്രസ്ഥാനത്തിന്റെ രക്ഷകൻ

-പവിത്രൻ കണ്ണപുരം



ശ്വന്തം നാടകങ്ങൾക്കു പുറമെ മാനവ ഴം, ചന്ദനക്കട്ടിൽ, ധ്രുവചരിതം തുടങ്ങി ഇരുപത്തഞ്ചോളം ഏകാഭിനയരചനകൾ, 22 റേഡിയോ നാടകങ്ങൾ, നിരവധി

നിഴൽനാടകങ്ങൾ, മരണം ഒരു ഫലിതം, പാവം ജനം, തുമ്പിയും കല്ലും, കളിക്കളം, വേട്ടമൃഗം, കലാപോത്സവം, രോഗം പ്രീ മാർക്കറ്റ്, വാണിഭം, മാന്ത്രികലോകം എന്നിങ്ങനെ ഒമ്പതു ടെലിഫിലിമുകൾ, ഒരു പൂ വിടരുന്നൂ എന്ന ടെലിസീരിയൽ (തിരുവനന്തപുരം ടൂരദർശൻ), നിരവധി ലേഖനങ്ങൾ, പഠനങ്ങൾ,

കവിതകൾ, ഗാനങ്ങൾ, എണ്ണമറ്റ പ്രഭാഷണങ്ങൾ, ഏകാങ്കങ്ങൾ ഉൾപ്പെടെ നൂറിലേറെ നാടകങ്ങളുടെ സംവിധാനം, സംഘാടനം, ഇങ്ങനെ കെ എം ആർ എന്ന നാടകചാര്യനിൽനിന്ന് കലാകൈരളിക്ക് ലഭിച്ച സംഭാവനകൾ നിരവധിയാണ്.

1985-ൽ ഇന്ത്യൻ പനോരമയിലേക്കു തിരഞ്ഞെടുക്കപ്പെട്ട കിളിപ്പാട്ട് എന്ന സിനിമയും കെ എം ആർ എന്ന കലാപ്രതിഭയുടെ കയ്യാപ്പു പരിഞ്ഞ കലാശില്പമാണ്. ഈ ചലച്ചിത്രത്തിന്റെ കഥയും സംഭാഷണവും ഗാനങ്ങളും മാസ്റ്ററുടെതാണ്. അദ്ദേഹത്തിന്റെ രാജസൂയം, സഞ്ജീവനി (ഏകപക്ര) എന്ന നാടകങ്ങൾ കോഴിക്കോട്

യൂനിവേഴ്സിറ്റിയും, അധിനിവേശത്തിന്റെ ആസൂരവഴികൾ എന്ന നാടകം കണ്ണൂർ യൂനിവേഴ്സിറ്റിയും പാഠ്യപുസ്തകമാക്കിയിട്ടുണ്ട്. അരങ്ങിന്റെ സമരഭാഷ എന്ന മറ്റൊരു പുസ്തകം നാടകപഠനരംഗത്ത് മുതൽകൂട്ടായിട്ടുള്ള ആധികാരികഗ്രന്ഥമാണ്. പുരോഗമന സാഹിത്യസംഘം പ്രവർത്തനങ്ങളോടുപു ബ്രാമീണകലാസമിതികൾ യോജിച്ച് ജില്ലാകലാസമിതി രൂപം കൊണ്ടപ്പോൾ അതിന്റെ സിക്രട്ടറിയായും മാസ്റ്റർ തിരഞ്ഞെടുക്കപ്പെട്ടു. പിന്നീട് കേന്ദ്രകലാസമിതി രൂപം കൊള്ളുന്നതിലേക്ക് നയിച്ചത് ഈ



**കെ ടി മുഹമ്മദിൾനിന്നും അവാർഡ് സ്വീകരിക്കുന്നു**



**ഗവർണ്ണർ റോസയ്യയിൽനിന്നും അവാർഡ് സ്വീകരിക്കുന്നു**

പ്രവർത്തനങ്ങളാണ്. ഗ്രാമീണകലാസമിതി പ്രസ്ഥാനത്തെ പ്രതിനിധീകരിച്ച് കേരളസംഗീതനാടക അക്കാദമി എക്സിക്യൂട്ടീവ് അംഗമായി രണ്ടുതവണ തിരഞ്ഞെടുക്കപ്പെട്ടു. ജി ശങ്കരപ്പിള്ളയായിരുന്നു അക്കാദമി ചെയർമാൻ. എക്സിക്യൂട്ടീവ് അംഗമെന്ന നിലയിൽ ലഭിച്ച ആറുവർഷത്തെ പ്രവർത്തനകാലത്തിനിടയിൽ കലാസമിതികൾക്ക് വേണ്ടുന്ന സഹായസഹകരണങ്ങൾ അക്കാദമിതലത്തിലും അല്ലാതെയും ചെയ്തുകൊടുക്കുവാൻ മാസ്റ്റർക്കു കഴിഞ്ഞു. കണ്ണൂർജില്ലയിൽ അന്ന് നിലവിലുണ്ടായിരുന്ന മുപ്പത്തിയഞ്ചോളം കലാസമിതികളുടെ സ്ഥാനത്ത് 112 കലാസമിതികൾ അക്കാദമിയുടെ അംഗീകാരം നേടി. ഇതിന്റെ ഇരട്ടിയിലേറെ കലാസമിതികൾ അനൗദ്യോഗികമായി അക്കാലത്ത് പ്രവർത്തിച്ചിരുന്നതായും, പ്രതിവർഷം നാനൂറോളം നാടകങ്ങൾ കണ്ണൂർജില്ലയിൽമാത്രം അവതരിപ്പിക്കപ്പെട്ടിരുന്നതായും മാസ്റ്റർ രേഖപ്പെടുത്തുന്നു. കലാസമിതി പ്രസ്ഥാനത്തിന്റെ പുഷ്കലകാലമായിരുന്നു അത്. കേരള സാഹുത്യ അക്കാദമി എക്സിക്യൂട്ടീവ് അംഗമായി പ്രവർത്തിക്കാനുള്ള സുവർണ്ണാവസരവും മാസ്റ്റർക്കു ലഭിച്ചു. പി കേശവദേവ് (ചെയർമാൻ), പി സി കുട്ടികൃഷ്ണൻ (ഉറുബ്) (വൈസ് ചെയർമാൻ), തകഴി, എസ് കെ പൊറ്റേക്കാട്, വൈക്കം മുഹമ്മദ് ബഷീർ, സുകുമാർ അഴീക്കോട് എന്നീ മഹാരഥന്മാർ എക്സിക്യൂട്ടീവ് അംഗങ്ങളായുള്ള ഒരു കമ്മിറ്റിയിൽ ഒരുമിച്ച് പ്രവർത്തിക്കാൻ അവസരം ലഭിക്കുക എന്നതുതന്നെ ആ നാടകചാര്യനു ലഭിച്ച അംഗീകാരവും ആദരവുമാണ്. 1986-ൽ കുറുമാത്തൂർ ഗവഃ ഹയർ സെക്കണ്ടറി സ്കൂൾ പ്രിൻസിപ്പൽ ആയി നിയോഗിക്കപ്പെട്ട

മാസ്റ്റർ 1990-ൽ തളിപ്പറമ്പ് അസിസ്റ്റണ്ട് എജ്യൂക്കേഷൻ ഓഫീസറായി സേവനമനുഷ്ഠിച്ചാണ് ഔദ്യോഗികജീവിതത്തിൽനിന്ന് വിരമിച്ചത്. 1990 മുതൽ 2001 വരെ കേരള സംഗീത നാടക അക്കാദമിയുടെ മുഖപത്രമായ കേളിയുടെ പത്രാധിപരായും മാസ്റ്റർ സേവനം അനുഷ്ഠിച്ചു. മാസ്റ്ററെ തേടിയെത്തിയ അവാർഡുകളും നിരവധിയാണ്. 1978-ൽ ചെറുകാട് അവാർഡ്, (ഉഷഃസന്ധ്യ നാടകം) 1981-ൽ കേരള സംഗീത നാടക അക്കാദമി അവാർഡ് (സമഗ്രസംഭാവന), 1988-ൽ അബുദാബി ശക്തി അവാർഡ് (കാളകൃഷ്ണം നാടകം), 1993-ൽ കേരള സാഹിത്യ അക്കാദമി എന്റോവ്‌മെന്റ് അവാർഡ് (മൂന്ന് സ്വതന്ത്രനാടകങ്ങൾ) എന്നിവ ആ അംഗീകാരങ്ങളിൽ ഉൾപ്പെടും. ഒടുവിലായി 2011-ൽ കേന്ദ്രസംഗീതനാടക അക്കാദമി പ്രഖ്യാപിച്ച ആദ്യത്തെ ടാഗോർ

അവാർഡും മാസ്റ്ററെ തേടിയെത്തി. ആദ്യത്തെ ടാഗോർ അവാർഡ് എന്റെ ഗുരുനാഥനാണ് ലഭിച്ചതെന്ന് നാട്ടിൽ ചെന്നപ്പോഴാണ് എനിക്കറിയാൻ കഴിഞ്ഞത്. അങ്ങനെയാണ് മാസ്റ്ററെ കാണാൻ കല്യാശ്ശേരിയിലെ ശ്രീപത്മത്തിൽ ഞാനെത്തിയത്. കൂടെ ജ്യേഷ്ഠന്റെ മകൻ ഗണേശനും. ഹൈസ്കൂൾ ക്ലാസുകളിൽ എന്റെ മലയാളം അദ്ധ്യാപകനായിരുന്നു രാഘവൻ മാസ്റ്റർ. വർഷങ്ങൾക്ക് ശേഷമുള്ള കൂടിക്കാഴ്ച, ഓർമ്മകളുടെ വർണ്ണത്താളുകൾ ഒന്നിനുപിറകെ മറ്റൊന്നായി മറഞ്ഞുപോയി. നിയമിച്ച സമയത്തുതന്നെ ശ്രീപത്മത്തിലെത്തി. ആ പാദം തൊട്ടു വന്ദിച്ചപ്പോൾ ഗുരുകടാക്ഷത്തിന്റെ സായുജ്യം! തുടർന്ന് കഴിഞ്ഞകാലത്തെ കുറിച്ച് നീണ്ട ചർച്ച. സംഭാഷണത്തിന് വിരാമം ഇടുന്നതിനുമുമ്പ് ചില സംശയങ്ങൾക്ക് ഞാൻ അദ്ദേഹത്തിൽനിന്ന് മറുപടി തേടി.



**കെ. എം. ആറും പത്നിയും**



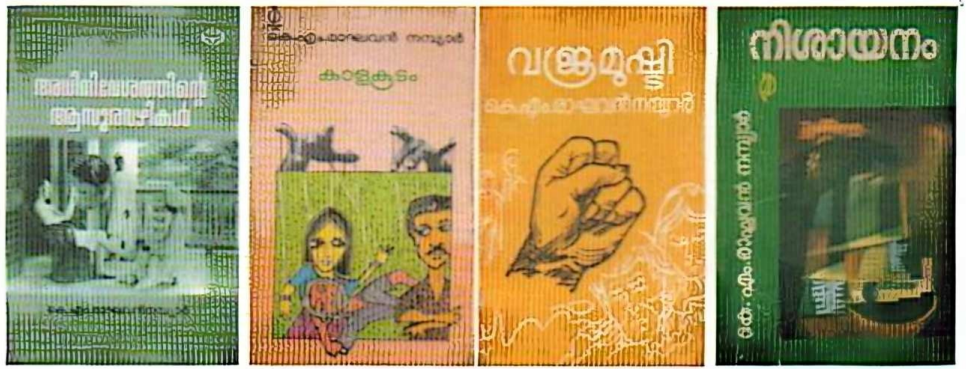
നടൻ കെ. എം.ആർ.

ചോദ്യം: മാഷേ, സമൂഹം ഇന്നു നേരിടുന്ന ജീവിതയാഥാർത്ഥ്യങ്ങളെ വിമർശനവിധേയമാക്കുന്ന നാടകങ്ങളുടെ അഭാവമല്ലേ നാടകവേദിയുടെ മരവിപ്പിന്നു കാരണം?

ഉത്തരം: പൊതുവെ സാഹിത്യരംഗത്ത് വർത്തമാനകാലവ്യഥകളുമായി ബന്ധം വളരെ കുറഞ്ഞുവരികയാണ്. നാടകത്തേയും അത് ബാധിക്കുന്നു. ചോദ്യം: നാടകത്തിന്റെ ഇന്നത്തെ അവസ്ഥയെക്കുറിച്ച് അഭിപ്രായം എന്താണ്?

ഉത്തരം: പരിഷ്കരിക്കപ്പെടുന്ന ആധുനികസമൂഹത്തിന്റെ സാമൂഹ്യബോധത്തിനൊപ്പം കലാരൂപങ്ങളും പരിഷ്കരിക്കപ്പെടുമ്പോൾ പ്രേക്ഷകരെ ഏതു വിധേനയും രസിപ്പിക്കുകയെന്ന ഒരേയൊരു ലക്ഷ്യവുമായി എന്തു കോപ്രായങ്ങളും അവതരിക്കപ്പെടുന്ന അവസ്ഥയിലാണ് കലാരംഗം എത്തിനിൽക്കുന്നത്. നാടകത്തിന്റെ അവസ്ഥയും ഇതിൽനിന്ന് ഏറെ വ്യത്യസ്തമല്ല. രസിപ്പിക്കുക എന്നതിലുപരി സമൂഹത്തെ മാറ്റിത്തീർക്കുകയെന്ന നാടകത്തിന്റെ ലക്ഷ്യത്തിനു മാറ്റം വന്നിട്ടില്ലാത്തതുകൊണ്ടുതന്നെ സമൂഹപുരോഗതിക്കായി ഇത്രയധികം നാടകകലാപ്രവർത്തനങ്ങൾ നടത്തിയിട്ടുള്ള നമ്മുടെ പാരമ്പര്യം നില നിർത്തേണ്ടതുണ്ട്. ചോദ്യം: കളരികൾ അവതരിപ്പിക്കുന്ന നാടകങ്ങളെ, തിയേറ്റർ നാടകങ്ങളെക്കുറിച്ച് എന്താണ് അഭിപ്രായം?

ഉത്തരം: ഗീതം, നൃത്തം, വാദ്യം. ഈ അന്യത്രികം പ്രയോജനപ്പെടുത്തി തിയേറ്ററിനുവേണ്ടി ഒരുക്കുന്ന ക്രാഫ്റ്റാണ് കളരിപ്രസ്ഥാനംവഴി പ്രചരിപ്പിക്കുന്ന നാടകം. പ്രമേയത്തെ അപ്രസക്തമായിട്ടാണ് ഇവർ കാണുന്നത്. ചില നൃത്തപ്രസ്ഥാനമാണ് ഇതിന്നു കാരണം. നാടകാവതരണത്തിൽ വന്ന



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ഈ മാറ്റം, നാടകത്തിന് ഒരു പ്രമേയത്തിന്റെ ഒരാവശ്യവുമില്ലെന്ന അവസ്ഥയായിരിക്കുന്നു. സംവിധായകരുടെ കൈവശമുള്ള ജാലവിദ്യകൾ കോർത്തടക്കാനുള്ള ചെറിയൊരു ചരട് മാത്രമാണ് ഇന്ന് പലർക്കും നാടകം. വിദേശത്തുനിന്ന് ഒളിച്ചു കടത്തപ്പെടുന്ന പല തിയേറ്റർ മാതൃകകളും കേരളത്തിൽ പ്രചരിപ്പിക്കുന്ന ഒരു സംഘം നാടകപ്രവർത്തകർ യഥാർത്ഥത്തിൽ ചെയ്യുന്നത്, സാംസ്കാരികരംഗത്തേക്ക് വിദേശശക്തികളുടെ അധിനിവേശമാണ്. ഒരു തരത്തിലുള്ള ആഗോളവൽക്കരണത്തിന്റെ ചീത്തയായ പരിണതിയാണത്. ചോദ്യം: ഇതിനെന്താണ് പ്രതിവിധി? നാടകപ്രവർത്തകർക്ക് നൽകാനുള്ള നിർദ്ദേശം എന്താണ്?

ഉത്തരം: പഴയ ജനകീയനാടകപ്രസ്ഥാനം തിരിച്ചുകൊണ്ടുവരാൻ ശ്രമിക്കുകയാണ് വേണ്ടത്. അതിന് ഒരുപാട് കടമ്പകളുണ്ട്. മുമ്പത്തെപ്പോലെ അത്ര സരളമല്ല ഇന്നത്തെ സാമൂഹ്യപ്രവർത്തനം. അവയെ ഈ പിരിച്ചെടുത്ത് നാടകമാക്കാവുന്ന രചനാപരമായ കർമ്മം ക്ലേശകരമെങ്കിലും നാടകപ്രവർത്തകരും

നാടകരചയിതാക്കളും മുൻകയെടുത്തേ മതിയാകൂ. ചോദ്യം: നാടകരചയിതാക്കൾ ഇക്കാര്യത്തിൽ എന്ത് സമീപനം സ്വീകരിക്കണമെന്നാണ് അഭിപ്രായം? ഉത്തരം: ഏറ്റവും പ്രധാനം പരീക്ഷണത്തിനു വേണ്ടിയുള്ള പരീക്ഷണം ഒഴിവാക്കുകയെന്നതാണ്. നമുക്ക് സമൂഹത്തോട് പറയാൻ ഒരു കാര്യം ഉണ്ടായിരിക്കണം. ആ കാര്യം എങ്ങനെ പറഞ്ഞാലാണ് ഏറ്റവും ഫലപ്രദമായി പ്രേക്ഷകനിലെത്തുകയെന്നുള്ള ലക്ഷ്യമേ പരീക്ഷണത്തിൽ സ്വീകരിക്കാവൂ. വെറുതെ വിദേശനാടകങ്ങളേയും ശൈലികളേയും അന്ധമായി അനുകരിച്ച് കേരളത്തിലെ നാടകപ്രവർത്തനങ്ങളെ വഴി തെറ്റിക്കരുത്. ഇതാണ് എനിക്ക് പറയാനുള്ളത്. മാസ്റ്റർ പറഞ്ഞു നിർത്തി. ഒരു കാലഘട്ടത്തിന്റെ കർമ്മസന്ദേശവുമായി കെ എം ആർ എന്ന നാടകചാര്യൻ വെട്ടിത്തെളിച്ച നാടകപ്പാതയിൽ എന്റെ മനസ്സ് നമിച്ചു. സഹധർമ്മിണി പത്മാവതിയും മകൻ സുധീരുമായി ശ്രീപത്മത്തിൽ മാസ്റ്റർ വിശ്രമജീവിതം നയിക്കുകയാണ്. മകൾ മായ പി നമ്പ്യാർ മുംബൈയിൽ, മീരാറോഡിൽ താമസിക്കുന്നു. ■



ഖേഖകനോടൊപ്പം



# കേദാർനാഥ്

**മ**നാകിനിനദിക്കു കുറുകെയുള്ള ഇരുമ്പുപാലം കടന്ന് വീതി കുറഞ്ഞ നല്ലൊരു കയറ്റം കയറിയാൽ കേദാർനാഥ് ക്ഷേത്രത്തിന്റെ മുമ്പിലുള്ള ഗല്ലിയിലെത്താം. കേദാർനാഥ് പോസ്റ്റോഫീസിന് തൊട്ടടുത്തുള്ള ഹോട്ടലിലാണ് ഞങ്ങൾക്കുള്ള താമസസൗകര്യം ഒരുക്കിയിട്ടുള്ളത്. ഞങ്ങളെത്തിയപ്പോഴേക്കും യാത്രാസംഘത്തിലെ എല്ലാവരും അവിടെ എത്തിയിരുന്നു. സമയം ഒന്നേകാൽ കഴിഞ്ഞ സ്ഥിതിയ്ക്ക് കേദാർനാഥേശ്വരനെ ദർശിക്കാനുള്ള ഔത്സുക്യത്തിൽ, ക്ഷേത്രനട അടച്ചിരിക്കുമോ എന്ന ആശങ്ക എല്ലാവർക്കും ഉണ്ടായിരുന്നതിനാൽ, അക്ഷരാർത്ഥത്തിൽ ഓടുകയായിരുന്നു.

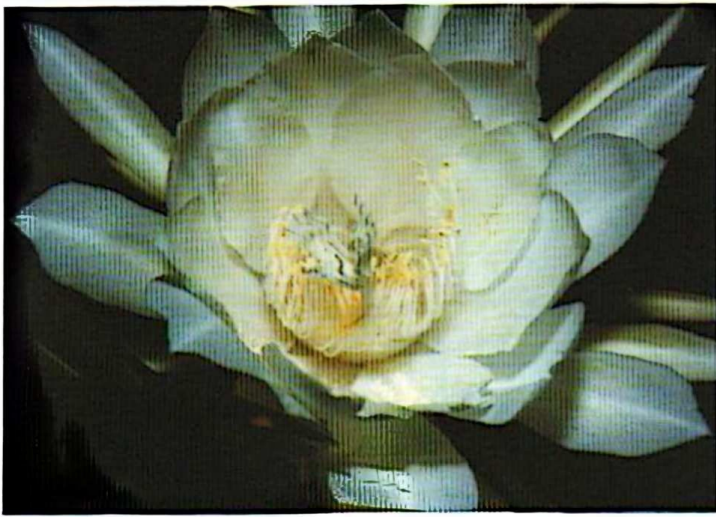
അത്യന്തം ആവേശത്തോടെയും അതിലുപരി ആദരവോടെയും ഞാൻ ഓരോ ഒരുകൂടും കയറി. ഭാരതത്തിലെ പതിനൊന്നാമത്തെ ജ്യോതിർലിംഗമാണ് ദർശിക്കാൻ പോകുന്നതെന്ന ചിന്ത മനസ്സിൽ ആവേശവും ആനന്ദവും പതിന്മടങ്ങാക്കി.

“സൗരാഷ്ട്രേ സോമനാഥം ച ശ്രീശൈലേ മല്ലികാർജ്ജുനം

ഉജ്ജയിന്യാം മഹാകാളം ഓങ്കാരേ പരമേശ്വരം പരല്യാം വൈദ്യനാഥം ച ഡകിന്യാം ഭീമശങ്കരം സേതുബന്ധേതു രാമേശം നാഗേശം ദാരുകാവനേ വാരാണസ്യാം തു വിശേഷം ത്രുംബകം ഗൗതമീതടേ ഹിമാലയേതു കേദാരം ശ്രദ്ധ്യേഷ്ണേശം ച ശിവായേ ഏതാനി ജ്യോതിർലിംഗാനി സായം പ്രാതഃ പരേന്നരഃ സപ്തജന്മകൃതം പാപം സ്മരണേന വിനശ്യതി”

പ്രഭാതം മുതൽ മദ്ധ്യഹ്നസമയത്ത് നട അടക്കുന്നതുവരെ മാത്രമെ ശ്രീകോവിലിനുള്ളിൽ കയറി ദർശനസ്വർഗസൗഭാഗ്യം ലഭിക്കുകയുള്ളൂ. സായാഹ്നത്തിൽ സർവാരണഭൂഷിതനായ കേദാർനാഥേശ്വരനെയാണ് നാം ദർശിക്കുക. ആ സമയത്ത് ശ്രീകോവിലിനുള്ളിൽ പ്രവേശനം അനുവദിക്കുകയില്ല. അതുകൊണ്ട് ഞാൻ ഉടനെ തൊഴാനായി പുറപ്പെട്ടു. ശ്രീകോവിലിനുള്ളിൽ പ്രവേശിച്ച് അർച്ചനത്തട്ടം കൊടുത്ത് പൂജാരിയുടെ നിർദ്ദേശാനുസരണം പൂജകൾ ചെയ്തു. ഗേവാന്യു മുന്നിൽ സ്വയം സമർപ്പിച്ച്

“കരചരണകൃതം വാക്-കായജം കർമ്മജം വാ ശ്രവണനയനജം വാ മാനസം വാപരാധം വിഹിതമവഹിതം വാ സർവമേതത് ക്ഷമസ്വ ശിവ ശിവ കരുണാബ്ധേ ശ്രീ മഹാദേവ ശംഭോ!” എന്ന ക്ഷമാശ്ലോകവും ചൊല്ലി പാർവതിദേവിയേ നന്ദിയേയും വണങ്ങി പുറത്തേക്ക് കടന്നു. സത്യത്തിൽ ആ സമയം ഞാനനുഭവിച്ച ആത്മനിർവൃതി വാക്കുകൾക്ക് അതീതമാണ്. ആയിരക്കണക്കിന് നാഴികകൾക്ക് അപ്പുറത്തുനിന്ന് യാത്ര ചെയ്ത് ക്ലേശങ്ങൾ ഇല്ലാതെ കേദാേശ്വരനെ ദർശിക്കാൻ അവസരം ലഭിച്ച ആ സുകൃതത്തെ കുറിച്ചൊർത്ത്, ജന്മയന്യത്രയെ കുറിച്ചൊർത്ത് അഭിമാനവും ആനന്ദവും തോന്നിയ പുണ്യനിമിഷങ്ങൾ. സമീപത്തുള്ള ശനീശ്വര പ്രതിഷ്ഠയേയും പ്രണമിച്ചു. തൊട്ടുപുറകിൽ സുമേഹിമാലയം വെള്ളി ഉരുക്കി ഒഴിച്ചതുപോലെ



**Brahmakalam**



**Brahmakalam**

വെട്ടിത്തിളങ്ങുന്നു. ദക്ഷിണദിക്കിൽ നരനാരായണപർവ്വതം ഉത്തരദിശയിൽ ഗാന്ധിസരോവർ എന്നിവ സ്ഥിതി ചെയ്യുന്നു. മൂന്നു കിലോമീറ്ററോളം പോയാൽ വാസുകിതാലും കാണാം. ഹിമാലയത്തിൽമാത്രം കാണുന്ന പൂക്കൾ - ബ്രഹ്മകമൽ ഇവിടെ ധാരാളം കാണാം. ഇവിടെ ഉപയോഗിക്കുന്നത് ഈ പൂക്കളാണ്. തൊഴുത് നിറഞ്ഞ സംശ്ലേഷിയോടെ താമസസ്ഥലത്തേക്ക് മടങ്ങിയെങ്കിലും മുറ്റത്തിട്ടിരുന്ന ചൂടിക്കട്ടിലിരുന്ന് രാമദാസ് തുറന്ന പഴയ യാത്രാവിവരണകഥനത്തിൽ മനസ്സ് മുഴുകിപ്പോയി.

മുൻകാലയാത്രകളിലുണ്ടായ വ്യത്യസ്തമായ പല അനുഭവങ്ങളും ഞങ്ങളിൽ ചിലർക്കായി അദ്ദേഹം പങ്കുവെച്ചത് തികച്ചും കൗതുകകരമായിരുന്നു. മൂന്നു മണി ആയപ്പോഴേയ്ക്കും തണുപ്പേറി വന്നുകൊണ്ടിരുന്നു. മൂന്നരമണിയോടെ വീണ്ടും മറ്റു കാഴ്ചകൾ കാണാൻ പുറപ്പെട്ടു.

തൊട്ടടുത്തുതന്നെയുള്ള ഉദകകുണ്ഡതീർത്ഥം വണങ്ങി, തീർത്ഥം സേവിച്ചു. ഉദകകുണ്ഡിലെ തീർത്ഥം സേവിക്കുകയാണെങ്കിൽ പുനർജന്മം ഉണ്ടാവുകയില്ലെന്നാണ് വിശ്വാസം. വീണ്ടും അമ്പലത്തിലേക്കു ചെന്നു. ഇതിനകം അമ്പലത്തിനു പുറകിലായി ശ്രീ ശങ്കരാചാര്യരുടെ യോഗദണ്ഡും കമണ്ഡലവും പ്രദർശിപ്പിച്ചിരിക്കുന്നു. അതിനു സമീപത്തായി അദ്ദേഹത്തിന്റെ സമാധിസ്തൂപവും



**Sankara Acharya Samadhi**

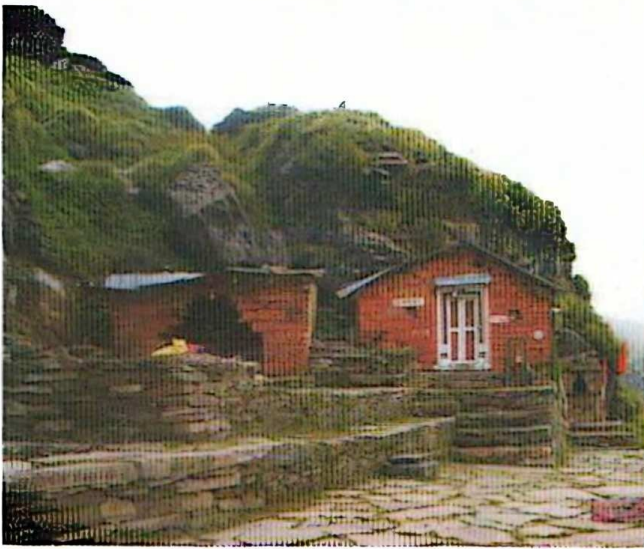


**Madmaheshwar Temple**

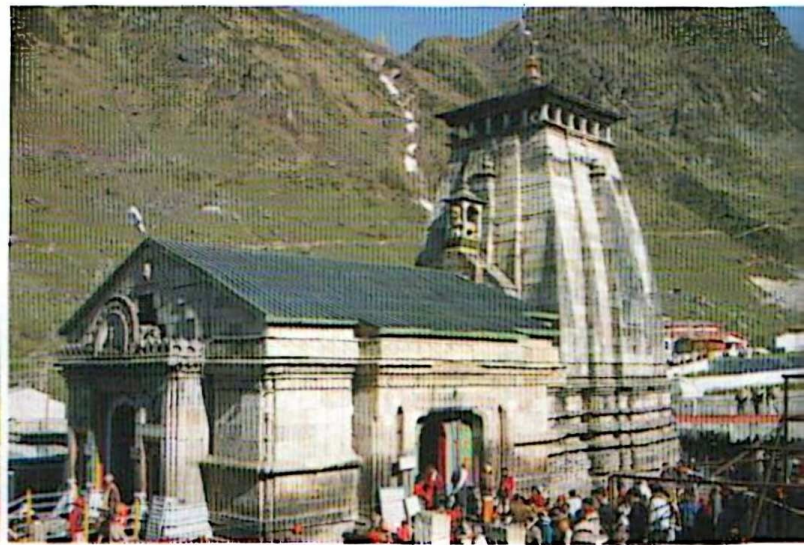
സ്ഥിതി ചെയ്യുന്നു. ഞാൻ അവിടെ അല്പനേരം ധ്യാനത്തിലിരുന്നു. തികച്ചും സാധാരണക്കാരനെന്നും കരുതുന്ന ധാരാളം സന്യാസി അവധൂതന്മാരെ ഇവിടെ കാണാം. നാണയത്തുട്ടുകൾ പ്രതീക്ഷിക്കാതെ ആത്മജ്ഞാനത്തിനു വേണ്ടി യത്നിക്കുന്ന ഇവർക്കിടയിൽ ഏതാനും കള്ളനാണയങ്ങളും ഉണ്ടെന്നുവരാം. ചൈതന്യം സ്തുരിക്കുന്ന ആ പ്രതിമയിൽ നോക്കിയിരുന്നപ്പോൾ കണ്ണുകൾ ജലാർദ്രങ്ങളായി. ഭാരതത്തിന്റെ തെക്കേ അറ്റത്തുള്ള ഒരു ഗ്രാമത്തിൽനിന്ന് ഹിമാലയത്തിന്റെ ഈ

മഞ്ഞണിമാമലകൾവരെ കാൽനടയായി സഞ്ചരിച്ച് ഹിന്ദു നവോത്ഥാനത്തിന് തുടക്കം കുറിച്ച ആചാര്യസ്വാമികളുടെ പാദങ്ങൾ മനസ്സാ നമിച്ചു. വീണ്ടും അമ്പലത്തിലേക്ക് ചെന്നപ്പോഴേക്കും തിരക്ക് തുടങ്ങിയിരുന്നു. കേന്ദ്ര സന്ധ്യയ്ക്കുള്ള ആരതി തൊഴാനുള്ള ബദ്ധപ്പാടിലാണ്. മലകൾക്കിടയിലൂടെ മഞ്ഞ് തിരനോട്ടം തുടങ്ങിയിരിക്കുന്നു. തണുപ്പിന്റെ കാഠിന്യം ഏറിയിരിക്കുന്നു. അമ്പലത്തിന്റെ കരിങ്കൽ ഒതുക്കുകളിൽ വിദേശിയായ ഒരു യോഗി ധ്യാനനിമഗ്നനായി ഇരിക്കുന്നു.

അന്വേഷണത്തിൽ അദ്ദേഹം ഒരു റഷ്യൻവംശജനാണെന്നും ഏതു കുറിനമായ ശൈത്യത്തിലും അദ്ദേഹം പ്രഭാതത്തിലും പ്രദോഷത്തിലും മൂന്നോ നാലോ മണിക്കൂർ ധ്യാനനിമഗ്നനായി ഇരിക്കാറുണ്ടെന്ന് മനസ്സിലായി. സീസൺ തുടങ്ങുമ്പോൾ അദ്ദേഹം



**Rudranath Temple**



**Kedarnath Temple**

മകളുമൊത്ത് കേദാരത്തിൽ വന്ന് താമസിക്കാറുണ്ടെന്നും അറിഞ്ഞു. ബാഹ്യമായ ബഹളങ്ങളോ ശൈത്യമോ അദ്ദേഹത്തിനെ ഒട്ടും ബാധിക്കുന്നില്ല. പൂർവ്വാർജ്ജിതമായ ഈ മൂല്യങ്ങൾ പലതും നമ്മുടെതാണെന്ന് പറഞ്ഞ് നാം അഭിമാനിക്കാറുണ്ടെങ്കിലും വിദേശികളാണ് നമ്മേക്കാൾ ആത്മാർത്ഥമായ സമീപനം സ്വീകരിക്കുന്നതെന്ന വസ്തുത അംഗീകരിക്കപ്പെടേണ്ടതാണ്. അനുഗ്രഹം ചൊരിയാൻ കേദാരേശ്വരൻ ഒരുങ്ങിക്കഴിഞ്ഞു. വീണ്ടും ഭഗവാനെ തൊഴുത് പ്രദക്ഷിണംവെച്ച് ഗല്ലികളിലൂടെ നടന്നു.

ഗുപ്തകാശിയെക്കുറിച്ച് പ്രതിപാദിച്ചപ്പോൾ കേദാർനാഥ് ക്ഷേത്രഐതിഹ്യത്തെ കുറിച്ച് സൂചിപ്പിച്ചതോർക്കുമല്ലോ. പഞ്ചപ്രയാഗകൾപോലെ പഞ്ചകേദാരങ്ങളുമുണ്ട്. ഭഗവാൻ കാളകുറ്റുമ്പത്തിലേക്ക് വേഷം മാറിയപ്പോൾ മുതുകുഭാഗം കേദാരത്തിൽ ദർശിക്കാൻ കഴിഞ്ഞതുപോലെ, ഇവിടെനിന്ന് ഏകദേശം 71 മീറ്റർ അകലെയുള്ള മദ്ധ്യമഹേശ്വരക്ഷേത്രത്തിൽ കാളയുടെ നാഭീഭാഗമാണ് ശിവപ്രതിഷ്ഠയായി ദർശിക്കാനാവുക. ഉഖിമംവഴി ബദരീനാഥ് യാത്രാമദ്ധ്യേ സ്ഥിതി

ചെയ്യുന്ന തുംഗനാഥക്ഷേത്രത്തിൽ ഭഗവാന്റെ ബാഹുക്കളും കേദാരത്തിൽനിന്ന് 113 കിലോമീറ്റർ അകലെയുള്ള രുദ്രനാഥക്ഷേത്രത്തിൽ ഭഗവാന്റെ ശ്രീമുഖവും കൽപേശ്വർക്ഷേത്രത്തിൽ ജഡയുടെ ഭാഗവും ദർശിക്കാം. അങ്ങനെ ഈ അഞ്ചു ശിവക്ഷേത്രങ്ങൾ പഞ്ചകേദാർ ക്ഷേത്രങ്ങൾ എന്നറിയപ്പെടുന്നു.

തിരിച്ച് താമസസ്ഥലത്തെത്തിയപ്പോഴേക്കും ഇരുട്ടായി. തണുപ്പ് അതിന്റെ മുർദ്ധന്യാവസ്ഥയിൽ എത്തിയിരിക്കുന്നു. രാത്രി എട്ടുമണിയോടെ പൂട്ടുകഞ്ഞി കുടിച്ച് രജായിയുടെ പൂട്ടുസ്പർശത്തിൽ സുഖനിദ്രയിലാണ്ടു. ഒരുകാര്യം കഴിഞ്ഞ് വീണ്ടും കിടന്നു. എങ്കിലും മനസ്സ് കേദാരേശ്വരനേയും ആ കേദാരേശ്വരനെ പ്രത്യക്ഷപ്പെടുത്തിയ ശ്രീശങ്കരാചാര്യസ്വാമികളേയും അദ്ദേഹത്തിന്റെ തീർത്ഥസഞ്ചാരപഥങ്ങളേയും ലോകത്തിന് നൽകിയ മഹത്തായ സംഭാവനകളെ കുറിച്ചുമെല്ലാം ഓർത്തു. സമസ്തലോകങ്ങളും സുഖനിദ്രയിൽ ആണ്ടു കിടക്കുമ്പോൾ ഞാൻ മാത്രം ഈ യാത്രയും അതിനു പ്രചോദനമായ കാരണങ്ങളുമെല്ലാം ഓർത്ത് നിദ്രാലോകം പുകി.



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# Characteristics of Malayalam

-Gur

Every language has its own peculiarities and Malayalam is no exception. While most foreign languages have alphabets consisting of vowels and consonants, Malayalam has *Chillukal* (ചില്ലുകൾ), *anuswaram* (അനുസാരം) and *samvrotokaram* (സംവൃതോകാരം) in addition to vowels (it is called *SWARANGAL* (സ്വരങ്ങൾ) and consonants (വ്യഞ്ജനങ്ങൾ). Tamil the closest to Malayalam, has no *Chillukal*.

*Chillukal* is actually vowels merged in consonants where the latter is prominent. They are ഞ, റ, ൠ, റ. The consonants associated with them are ണ, ന, ല, ഉ, റ respectively.

The chillu ഞ is close to ണ but it does not make a conjoint character unlike ഞ, ണ, ണ്ണ and ഞ. They are slightly different from their associated consonants. From the words given in two different columns, this will be evident.

പെൺവഴി	കണ്വൻ
പൊൻനിറം	അന്നനട
ആൽമരം	നാല്പാമര
ആൾകൂട്ടം	വെള്ളം
നീർമാതളം	സൂര്യൻ

*Chillukal* do not make conjoined characters, unlike consonants. A few decades ago, റ was represented a dot above the next character to denote it but this practice is abandoned to reduce the difficulty to create it while type setting. Nonetheless, it is valid while writing by hand.

Consonants with the help of the same or a different consonant will make conjoined characters. To recall this point, let us see the following conjoined characters:

ക് + ക = ക്ക;	ക് + ല = ക്ല
ഗ് + ഗ = ഗ്ഗ;	ഗ് + ല = ഗ്ല
ങ് + ക = ക്ക;	ങ് + ണ = ക്കണ
ട് + ട = റ്റ;	ണ് + ണ = ണ്ണ
ത് + ത = ത്ത;	ത് + മ = ത്തമ
ല് + ല = ല്ല;	ല് + ധ = ല്ലധ
ന് + ന = ന്ന;	ന് + ധ = ന്നധ
പ് + പ = പ്പ;	പ് + ത = പ്പത

Since the variations are dealt with in detail, only a few examples are shown. It is necessary to note the basic difference.

Another characteristic that we have to take note of is that a literal translation between an Indian language and a foreign language often may not be appropriate. It is true for Malayalam also. Some linguists say in this respect Malayalam scores over English while a few comment differently. We shall examine that aspect in our next issue.

### Answer to Quiz No.7: The right answer is

അഗ്നിശമന സേനാംഗങ്ങളെ കൊന്നത് കെണിയിൽ വീഴ്ത്തിയിട്ട് or വീഴ്ത്തിയശേഷം. The given sentence is grammatically misconstrued.

K S Nayar, 3 Priya, 14/B, Netaji Palkar Road, Ghatkopar (West) writes

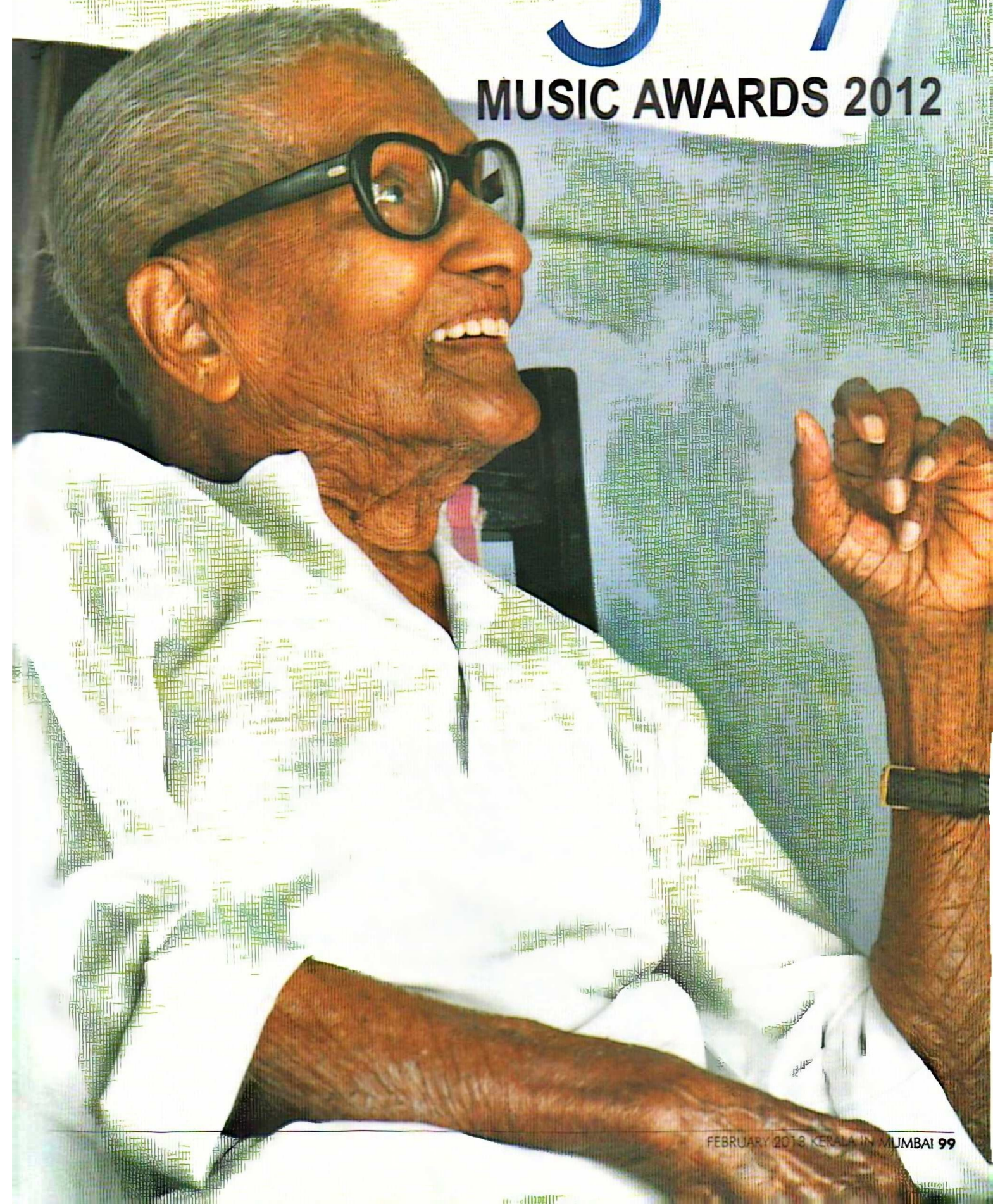
അഗ്നിശമനസേനാംഗങ്ങളെ 'കെണിയിൽ വീഴ്ത്തി' കൊന്നു

Though he is right, it is not apt for a newspaper heading.

**Quiz No. 8:** During Mandala Pooja, several venues display a slogan "തത്ത്വമസി". Do you think what is written is correct?

# raaGalaya

MUSIC AWARDS 2012



# ചന്ദ്രനൂറങ്ങി, താരമൂറങ്ങി, ചന്ദനം ചാർത്തിയ രാവുറങ്ങി



സി. സുരേഷ്കുമാർ (പാട്ടുപെട്ടിയുടെ അവതാരകൻ)

താരമൂറങ്ങി മറവിയുടെ കാർമ്മേഘങ്ങൾക്കുള്ളിൽ മറഞ്ഞു. പൊൻകുന്നം വർക്കിയുടെ കതിരുകാണാക്കിളി എന്ന നാടകവും ചലച്ചിത്രമാക്കാനുള്ള ശ്രമം ഉണ്ടായി. രാഘവൻ മാസ്റ്ററാണ് സംഗീതം ഒരുക്കിയത്. തുടക്കത്തിലേ നിലച്ചു. പാട്ടുകൾ മാസ്റ്ററുടെ മനസ്സിൽപ്പോലും ഇന്നില്ല. പിന്നെയാണ് നീലക്കുയിലിന്റെ വരവ്. നീലക്കുയിലിന്റെ എല്ലാ ഗാനങ്ങളും വളരെ പ്രശസ്തമായപ്പോൾ ഒരു ഗാനം അധികമാർക്കും കേൾക്കാൻ കഴിയാതെ പോയി, അന്ന്. കടലാസുവഞ്ചിയേറി കടലു കടന്നുകേറി എന്ന്

രാഗലയ പ്രസിഡണ്ട് വിജയകുമാറും സുരേഷ് കുമാറും (പാട്ടുപെട്ടി ഫെയിം) രാഘവൻ മാസ്റ്ററോടൊപ്പം



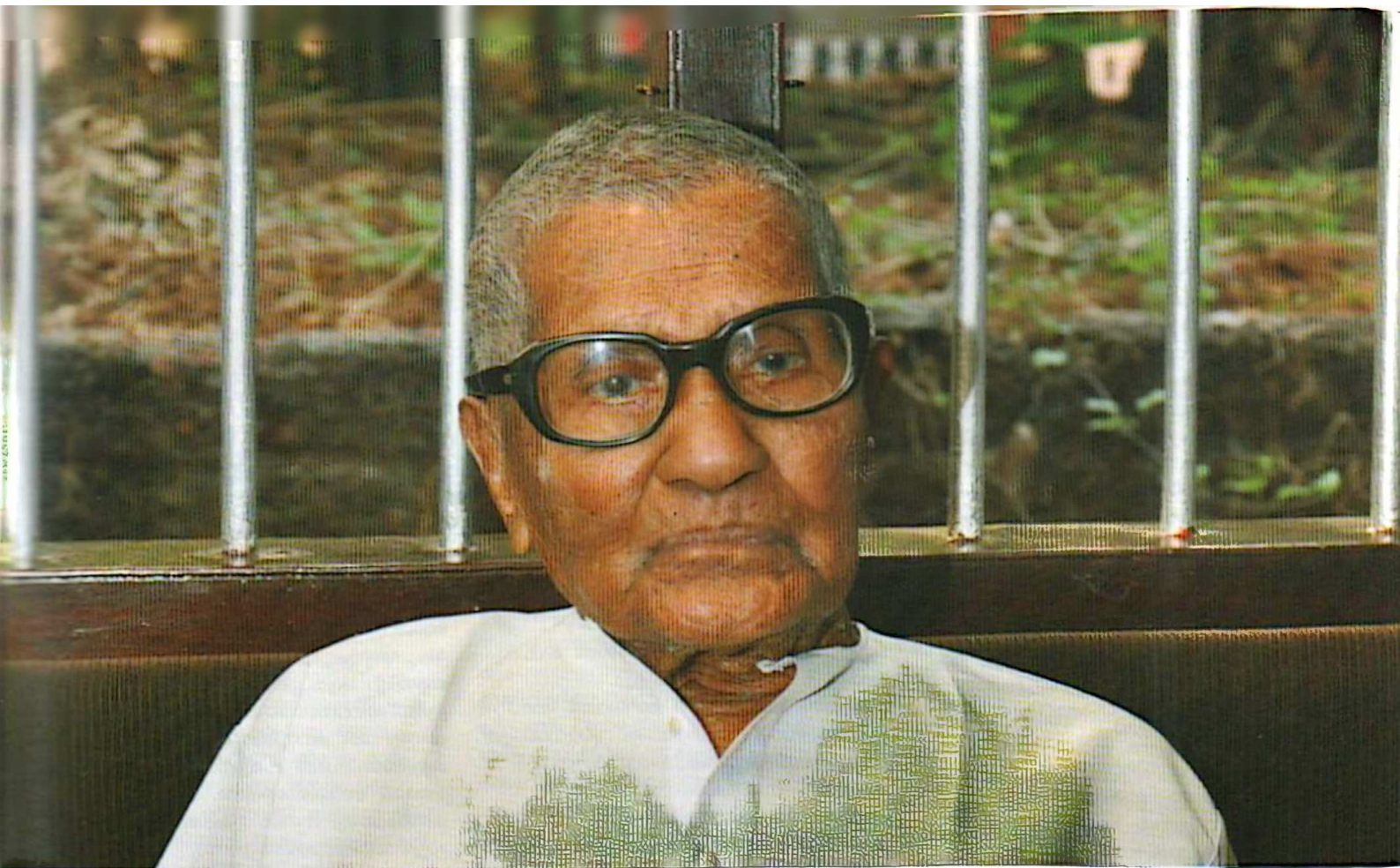
■ പിറക്കതെ പോയ ചിത്രവും കേൾക്കാൻ കഴിയാതെപോയ ഗാനങ്ങളും മലയാളസിനിമയുടെ ചരിത്രവഴികളിൽ വേദനയോടെ നിൽക്കുന്നു. ആ കഥകൾ രാഘവൻ

മാസ്റ്റർ ചിരിച്ചുകൊണ്ടാണ് എന്നോട് പറഞ്ഞത്. ചന്ദ്രൻ ഉറങ്ങിയാലും താരമൂറങ്ങിയാലും മാസ്റ്ററുടെ മനസ്സിന്റെ വെളിച്ചം തെളിഞ്ഞുനിന്നു... നിറഞ്ഞു നിന്നു. എസ് കെ പൊറ്റേക്കാടിന്റെ പുള്ളിമാൻ എന്ന ചെറുകഥ തിരുവട്ടാർ സ്വദേശിയായ വാസുകുട്ടി എന്ന ജന്മി സിനിമയാക്കാൻ തീരുമാനിച്ചു. പി ഭാസ്കരൻ ആയിരുന്നു എല്ലാ ചുമതലയും. തിരുവനന്തപുരത്ത് പട്ടത്തുൾകുടി വാസുകുട്ടിയുടെ ബംഗ്ലാവിൽ ടി എൻ ഗോപിനാഥൻ നായർ, പി കെ വിക്രമൻ നായർ, നീന ബാലൻ, തുടങ്ങിയവരെ കൂടാതെ സിനിമ എന്ന മോഹവുമായി അവിടെ ഒരാൾകൂടി വരുമായിരുന്നു. ഭാസി, മലയാളസിനിമയുടെ ചിരിയുടെ തന്മൂലനായി മാറിയ അടുർ ഭാസി. ഭാസ്കരന്റെ ഗാനങ്ങൾക്ക് രാഘവൻ

മാസ്റ്ററായിരുന്നു സംഗീതം പകർന്നത്. ഭാസ്കരൻ എപ്പോഴും പറയുമായിരുന്നു, എന്റെ ഏറ്റവും നല്ല പാട്ടുകൾ പുള്ളിമാനു വേണ്ടി എഴുതിയതായിരുന്നു എന്ന്. ചന്ദ്രനൂറങ്ങി, താരമൂറങ്ങി, ചന്ദനം ചാർത്തിയ രാവുറങ്ങി എന്ന ഹൃദ്യമായ ഗാനം കോഴിക്കോട് അബ്ബൂൽഖാദറാണ് പാടിയത്. പാട്ട് റെക്കോർഡും ചെയ്തു. പാടുന്നവരെപ്പോലും കരയിക്കുന്ന ഒരു ഗാനം വേണം എന്ന നിർദ്ദേശം ടി എൻ നൽകി. അങ്ങനെ മറ്റൊരു പാട്ടും എഴുതി, രാഘവൻ മാസ്റ്റർ ഈണവും പകർന്നു. ആ ഗാനം പാടിയ ഗായിക ശാന്തയ്ക്ക് റിഹേഴ്സൽ സമയത്തുപോലും കണ്ണുനീർ അടക്കാൻ കഴിഞ്ഞില്ല. അത്രത്തോളം വികാരതീവ്രമായിരുന്നു ആ ഗാനം. സിനിമയുടെ ജോലികൾ പിന്നെ പുരോഗമിച്ചില്ല. ചിത്രം നിലച്ചു... പാട്ടുകൾ അനാഥമായി. 1972-ൽ എ പൊന്നപ്പൻ എന്നൊരാൾ പുള്ളിമാൻ നിർമ്മിച്ചു. ചരയാഗ്രാഹകനായ ഇ എൻ ബാലകൃഷ്ണൻ സംവിധാനം ചെയ്തു. ശ്രീകുമാരൻ തമ്പി എഴുതി ബാബുരാജ് ഈണമിട്ട ചന്ദ്രബിംബം നെഞ്ചിലേറ്റും പുള്ളിമാനേ.. എന്ന മധുരമനോഹരഗീതം പിന്നെ നാം കേട്ടു.. ഇപ്പോഴും കേട്ടുകൊണ്ടിരിക്കുന്നു. ചന്ദ്രനൂറങ്ങി,

കോഴിക്കോട് പൂഷ്പ പാടിയ ഗാനം. ഭാസ്കരൻ മാസ്റ്റർക്ക് ഈണം തൃപ്തി വരാത്ത കാരണം മൂന്നു പ്രാവശ്യം ഈണം മാറ്റിച്ചെയ്താണ് രാഘവൻ മാസ്റ്റർ ഇത് റെക്കോർഡ് ചെയ്തത്. ഒടുവിൽ ഡിസ്ക് ആക്കുവാൻ പണം തികയാതെ പോയതുകൊണ്ട് പാട്ട് സിനിമയിൽമാത്രം. മറ്റു പാട്ടുകളെപ്പോലെ എല്ലാവർക്കും എപ്പോഴും കേൾക്കാൻ കഴിയാതെ കടലാസുവഞ്ചി ഒഴുകിനടന്നു.. ആലുവായിലെ തോട്ടക്കാട്ട്കര എന്ന സ്ഥലത്തുള്ള ഒരു വാടകവീട്ടിലിരുന്നാണ് നീലക്കുയിലിലെ പാട്ടുകൾക്ക് ഭാസ്കരനും രാഘവനും ചേർന്നു രൂപം നൽകിയത്. ആലുവപുഴയിലെ കുളി, വലയെറിഞ്ഞ് മീൻ പിടിച്ച് കറിവെച്ചുള്ള ഈണ്, വള കിലുക്കി അതു വഴി കടന്നുപോയ പെൺകിടാവിനെ നോക്കി തമാശ പറഞ്ഞ്, പാട്ടു പാടി അവർ തീർത്ത ഗാനവസന്തം ഇന്നും മലയാള സംഗീതത്തിന്റെ കുളിർ കോരിയിട്ട വഴികളിൽ നിത്യയൗവനത്തോടെ നിൽക്കുന്നു.

(സെൽ 0984728287)



## രാഘവൻ മാസ്റ്റർ

# ശായകനും സംഗീതസംവിധായകനും

ദക്ഷിണാമൂർത്തിസ്വാമി, ബാബുരാജ്, ദേവരാജൻ തുടങ്ങിയവർ ശാസ്ത്രീയരീതി അവലംബിച്ചപ്പോൾ അവരിൽനിന്ന് വേറിട്ട് നാടൻശീലുകളുടെ മാധുര്യം നാട്ടുകാർക്ക് മതിയാവോളം പകർന്നുകൊടുത്ത സംഗീതജ്ഞനായിരുന്നു രാഘവൻ മാസ്റ്റർ എന്ന് സ്നേഹപൂർവ്വം അറിയപ്പെടുന്ന കെ രാഘവൻ. അതായിരുന്നു അദ്ദേഹത്തിന്റെ വിജയം.

സത്യൻ നിലമ്പൂർ



രാഗലയ അവാർഡ് സമർപ്പണം

**കെ** രാഘവൻ 1914 ഡിസംബർ 2-ന് തലശ്ശേരിക്കടുത്ത് തലായിയിൽ ജനിച്ചു. അച്ഛൻ മയ്യഴിക്കാരൻ കൃഷ്ണൻ (കിട്ടൻ) മത്സ്യപിടുത്തക്കാരനായിരുന്നു. നാലു വയസ്സുള്ളപ്പോൾ അമ്മ മരിച്ചു. ഇരട്ടക്കുട്ടികളായ ജ്യേഷ്ഠന്മാർ നേരത്തെ മരി എന്നായിരുന്നു അച്ഛന്റെ ആഗ്രഹം. അതിനാൽ കുറച്ചുകാലം ബ്രണ്ണൻ ഹൈസ്കൂളിൽ പഠിച്ചു.

തികച്ചും ദാരിദ്ര്യം അനുഭവിച്ചു കൊണ്ടാണ് ജീവിതം ആരംഭിച്ചത്. ജന്മനാടിന്റെ ഗ്രാമീണസംഗീതത്തിന്റെ താളവും ഈണവുമാണ് രാഘവനെ സംഗീതപ്രേമിയാക്കിയത്. അതിന്റെ വശ്യമായ മാധുര്യം മനസ്സിന്റെ അടിത്തട്ടിൽ മങ്ങാതെ മറയാതെ കിടപ്പുണ്ടായിരുന്നത് അദ്ദേഹത്തിന്

ഉപകരപ്രദമായിത്തീർന്നു. തെയ്യം, തിറ, ഞാറ്റുപാട്ട്, പാണപ്പാട്ട്, മാപ്പിളപ്പാട്ട്, ഒപ്പന, സോപാനം, കോൽക്കളി, പുളളുവൻപാട്ട്, തോറ്റുപാട്ട്, നന്തുണിപ്പാട്ട് എന്നിവയെല്ലാം അദ്ദേഹത്തിന്റെ മനസ്സിൽ ദ്രുതഗതിയിൽ കടന്നുവരുന്നു. അങ്ങനെ സ്കൂൾ വിദ്യാഭ്യാസം ഉപേക്ഷിച്ച് നാണാഭാഗവത(പി എസ് നാരായണയ്യർ)രുടെ അടുക്കൽ സംഗീതം പഠിക്കാൻ പോയി. അഞ്ചുരൂപ മാസഫീസ്. നാലഞ്ചുമാസം കഴിഞ്ഞപ്പോൾ ഭാഗവതരോട് വീട്ടിലെ നിജസ്ഥിതി പറഞ്ഞു. അതിനാൽ ഫീസ് കൊടുക്കുന്നതിൽനിന്ന് ഒഴിവാക്കപ്പെട്ടു.

റേഡിയോ ഉണ്ടായിരുന്നുവെങ്കിലും പ്രചുരപ്രചാരമായിരുന്നില്ല. ഗ്രാമഫോണും കുറവായിരുന്നു. നൂറ്റിയിരുപതോളം രൂപ നൽകി ഗ്രാമഫോൺ വാങ്ങിയാൽത്തന്നെ, പിന്നീട് ഓരോ റെക്കോർഡിനും നാലുരൂപ, സൂചിക പന്ത്രണ്ടണ എന്നീ ചിലവുകൾ അക്കാലത്ത് സാധാരണക്കാരന് അപ്രാപ്യമായിരുന്നു. ഏതെങ്കിലും കല്യാണവീടുകളിൽനിന്നോ അപൂർവമായിമാത്രം അതിൽക്കൂടി ഒഴുകുന്ന ഗാനങ്ങൾ കേൾക്കാനായി സംഗീതശ്രാന്തന്മാർ നാഴികകൾ താണ്ടി എത്തുമായിരുന്നു. രാഘവനും അതിലൊരാളായിരുന്നു. ഇടയ്ക്ക്



ഉദയഭാനു, എസ്. ജാനകി, എം.എസ്. നസീം എന്നിവർ രാഘവൻ മാസ്റ്ററോടൊപ്പം

കല്യാണവീടുകളിലും വെള്ളരിനാടകങ്ങളിലും പാടാൻ പോകും. അപ്പോൾ മൂന്നു രൂപ കിട്ടും.

ആകസ്മികമായാണ് രാഘവൻ മാസ്റ്റർ സിനിമാസംഗീതരംഗത്തേക്ക് പ്രവേശിച്ചത്. വിദ്യാർത്ഥിജീവിതകാലത്ത് രാഘവൻ കസിൻ കരുണാകരനെപ്പോലെ, ഫുട്ബാൾപ്രേമിയായിരുന്നു.

കളിയില്ലാതിരുന്ന സമയങ്ങളിൽ പാട്ടും പാടി നടക്കും. കളരിപയറ്റും അദ്ദേഹം പരിശീലിച്ചിരുന്നു. 1930-കളുടെ അവസാനത്തിൽ ബോംബെയിലെത്തിയ

രാഘവൻ കാൾടെക്സ് ടീമിൽ ജ്യേഷ്ഠന്റെകൂടെ കളിച്ചു, റെറ്റ് ഔട്ട് ആയിട്ട്. കുറച്ചുകഴിഞ്ഞപ്പോൾ ഒരു സിനിമാനടനായാലെന്നാ എന്നൊരു ചിന്താഗതി മനസ്സിൽ മുളച്ചു വന്നതോടെ കാൾടെക്സിൽ കരുണാകരൻ ഒരുക്കിവി. ജോലി സ്വീകരിക്കാതെ, ഒരു ദിവസം ബോംബൈ നഗരം ഉപേക്ഷിച്ച് മദിരാശി പട്ടണത്തിലെത്തിച്ചേർന്നു.

അവസരം ചോദിച്ചുകൊണ്ട് അവിടത്തെ ശ്രീനിവാസ് സിനിമോൺ സ്റ്റുഡിയോവിലെത്തിയ രാഘവൻ

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# SHALU MUSIC

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രാഘവൻ മാസ്റ്ററും ഭാസ്കരൻ മാസ്റ്ററും



ബാലമുരളികൃഷ്ണയോടും ദേവരാജനോടുമൊപ്പം

സിനിമോണിന്റെ ഉടമയും നിർമ്മിതാവുമായ നാരായണയ്യരുടെ മുമ്പിൽ എത്തിപ്പെട്ടു. മദ്യലഹരിയിൽ മുഴുകിയിരുന്ന അയ്യർ ഒരു വിഷമാവസ്ഥയിലായത് രാഘവൻ ഉപയോഗപ്രദമായി. തന്റെ റോളിൽ ഒരു സീൻ ബാക്കി നിൽക്കെ, ഒരു നടൻ സ്ഥലം വിട്ടു. രാഘവനെ ആ നടന്റെ ഡ്യൂപ്പാക്കിയാലോ എന്ന അയ്യരുടെ ആലോചനയിൽ രാഘവൻ സന്തോഷിച്ചു. തലയിൽ കൃത്രിമകുടുമവച്ച് ഓടുമ്പോൾ അഞ്ചാറുപേർ പിന്തുടർന്ന് തിരിച്ചു കൊണ്ടുവരുന്നതാണ് സന്ദർഭം. വേഷവുംകെട്ടി രാഘവൻ ഓടി, പിന്നാലെ മറ്റു നടന്മാരും. അവർ പിടിക്കുക മാത്രമല്ല, നന്നായി പുശുകയും ചെയ്തു. പൊരിഞ്ഞ അടി! സിനിമയിൽ മുഖം കാണിക്കുന്നതിന്നു പകരം അദ്ദേഹം പിൻഭാഗം കാണിച്ച്, നടനാവാനുള്ള ആശ കയ്യൊഴിച്ചു. മദിരാശിയിലെ ആൾ ഇന്ത്യാറേഡിയോവിൽ കരാർവ്യവസ്ഥയിൽ പാട്ടുകാരനായി. ശമ്പളം ഇരുപതുരൂപ. രണ്ടുമൂന്നു മാസം കൂടുമ്പോൾ അര മണിക്കൂർ പാടാനവസരം ഉണ്ടാകും. പിന്നെ ചില ട്യൂഷനുമൊപ്പിച്ച് മദിരാശിയിൽ

പടഞ്ഞുകൂടി. അതോടെ രാഘവസംഗീതനാടകത്തിന്റെ തിരശീല ഉയർന്നു. രണ്ടാംലോകമഹായുദ്ധം തുടങ്ങിയപ്പോൾ ജോലി രാജിവയ്ക്കാനായി തുനിഞ്ഞപ്പോൾ, സ്റ്റേഷൻ ഡയറക്ടർ ജി പി എസ് നായർ അതിൽനിന്ന് പിന്തിരിപ്പിച്ച് ദൽഹിയിലേക്ക് സ്ഥലംമാറ്റം നൽകി. ശമ്പളം അമ്പതു രൂപയായി വർദ്ധിച്ചു, പക്ഷെ ചിലവിന്നു തികയില്ല. അമ്പതു രൂപയുടെ ഒരു ട്യൂഷൻകൂടി ഒത്തപ്പോൾ കാര്യങ്ങൾ ഭേദപ്പെട്ടു. കുറച്ചു കഴിഞ്ഞപ്പോൾ വരുമാനം അഞ്ഞൂറു രൂപയായി. 1946 ജനുവരിയിൽ കറാച്ചിയിൽവെച്ചു യശോദയെ വിവാഹം കഴിച്ചു. 1950-ൽ രാഘവൻ കോഴിക്കോട് നിലയത്തിലേക്ക് മാറ്റമായിവന്നു. തുടർന്ന് പി സി കുട്ടികൃഷ്ണ(ഉറുബ്)നും അക്കിത്തവും പി ഭാസ്കരനും (അപ്പോഴേക്കും ചില പടങ്ങൾക്ക് അദ്ദേഹം ഗാനരചന നിർവ്വഹിച്ചിട്ടുണ്ട്) പത്മനാഭൻ നായരും ശാന്തയും തിക്കോടിയനും കൊടുങ്ങല്ലൂരും ഓരോരുത്തരായി വന്നെത്തി. സംഗീതത്തിന്റെ ഒരു കുട്ടായ്മ,

കോഴിക്കോട്ടുവെച്ച് ലളിതസംഗീതം, ലളിതഗാനം എന്നീ പേരുകളിൽ ഭാസ്കരൻ പുതിയ സംഗീതരൂപങ്ങൾ കൊണ്ടുവന്നപ്പോൾ, ഉറുബ്, തിക്കോടിയൻ, അക്കിത്തം എന്നിവർ തിരക്കിട്ട് ഗാനങ്ങൾ എഴുതാനും രാഘവൻ അതിന് ഇറുണം നൽകാനും ഇടയായി. അങ്ങനെ മലയാളത്തിൽ ഒരു നൂതന സംഗീതവിഭാഗമുണ്ടായി. അക്കാലത്തുതന്നെ പുളളിമാൻ. കതിരുകൊണ്ടാക്കിളി എന്നിങ്ങനെ രണ്ടു സിനിമകൾ നിർമ്മിക്കാനാരംഭിച്ചപ്പോൾ ഭാസ്കരനും രാഘവനും അതിന്റെ ഭാഗമായി. സംഗീതസംവിധാനവും റേഡിയോ സ്റ്റേഷനിലെ ജോലിയും ഒന്നിച്ചു കൊണ്ടുപോകാൻ കഴിയില്ലെന്നുവെച്ച് രാഘവൻ ജോലി രാജിവെച്ചു. ജനിക്കുന്നതിന്നുമുമ്പുതന്നെ പടങ്ങൾ അകാലമരണം അടഞ്ഞപ്പോൾ, ഭക്ഷണത്തിന്നും വാടകയ്ക്കും വഴിമുട്ടി രാഘവനും കുടുംബവും ജന്മനാട്ടിലേക്കു മടങ്ങി. പണക്കാരനായ ടി കെ പരീത്കുട്ടിയുടെ പിറകെ സിനിമാഭ്രാന്തനായ രാമു കാര്യാട്ട് വിടാതെ കൂടിയതും തുടർന്ന് ഗതികെട്ട് അല്ലമെങ്കിലും സിനിമാബന്ധമുള്ള ആരെങ്കിലും കൂട്ടിനുണ്ടെങ്കിൽ പണം

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**Kerala in Mumbai**  
*on its*  
**3rd anniversary**

**KUMARAN NAIR**  
Chairman & Managing Director

**Kwality Tyres Pvt Ltd**  
**Minaxi Fisheries Pvt Ltd**  
**Hotel Silver Sun Pvt Ltd**  
**3 Square Builders & Developers**

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മുടക്കാനെന്ന് അദ്ദേഹം അർദ്ധസമ്മതം മുളിയപ്പോൾ പി ഭാസ്കരനെ കൂട്ടു പിടിക്കാനായി കാര്യം കോഴിക്കോട്ട് വന്നതും റേഡിയോനിലയത്തിലെ കലാകാരന്മാരെ ഒന്നടങ്കം ചാക്കിട്ടു പിടിച്ചതും ഇന്ന് ചരിത്രം.

സത്യവും കൃമിയും മാത്രമായിരുന്നു അംഗീകൃതതാരങ്ങൾ. മറ്റു ചിലർക്ക് ചില പടങ്ങളിൽ അസിസ്റ്റന്റുമാരായി ചിത്രം പരിചയം. ബാക്കിയുള്ളവർക്കും പരിചയമുണ്ട്, സിനിമ കണ്ടിട്ട്. ഭാസ്കരൻ ഗാനരചനക്കു പുറമെ, സംവിധാനവും അഭിനയവും, വിൻസന്റ്, എസ് കെ കൊന്നനാട്ട് തുടങ്ങിയ അസിസ്റ്റന്റുമാർക്ക് സ്വതന്ത്രചുമതല.

കാമികനായ ഉറുബ് നൽകിയ മൂന്ന് കഥകളിൽനിന്ന് നീലക്കുയിൽ തിരഞ്ഞെടുക്കപ്പെട്ടു. (മറ്റു രണ്ടും അധികം താമസിയാതെ ഭാസ്കരൻ സിനിമയാക്കി, തന്റെ സ്വതന്ത്രസംവിധാനത്തിൽ). ഈ പുതുമുഖങ്ങളുടെ ആദ്യസംരംഭത്തെ കേരളീയജനത ഔത്സുക്യത്തോടെ നോക്കിയിരിപ്പായി.

ജിഞ്ചക്കം താരോ ജിഞ്ചക്കം താരോ എന്ന ടൈറ്റിൽസോഴോടെ രാഘവന്റെ ശബ്ദത്തിൽ ആരംഭിച്ച പടത്തിൽ കാണികൾ ഹർഷപൂജകിതരായി. താരസാന്നിദ്ധ്യമില്ലാതെ ടൈറ്റിൽ കാണിച്ചുകൊണ്ടിരിക്കേ, ഒരുനാടോടിനൃത്തത്തിനായി




രാഘവൻ മാസ്റ്ററുടെ തലശ്ശേരിയിലെ വീട്

ആലപിക്കപ്പെട്ട ആ സംഘഗാനത്തിനു കാണികൾ നൽകിയ സാഗതം മലയാളസിനിമചരിത്രത്തിൽ ആദ്യത്തേതായിരുന്നു. നാടോടിനൃത്തങ്ങൾക്ക് ജിഞ്ചക്കം താരോ ജിഞ്ചക്കം താരോ മുഖമുദ്രയായി. രാഘവനടക്കം ഏഴു ഗായകരാണ് നീലക്കുയിലിന്നുവേണ്ടി ശബ്ദം നൽകിയത്. മെഹ്ബൂബ്, കോഴിക്കോട് അബ്ദുൽഖാദർ, ഹാജി അബ്ദുൽഖാദർ,

ജാനമ്മ ഡേവിഡ്, ശാന്ത പി നായർ, കോഴിക്കോട്ട് പുഷ്പ എന്നിവരാണ് അവർ. ജിഞ്ചക്കം താരോ, മാനെന്നും വിളിക്കില്ല, കൂയിലിനെത്തേടി, എല്ലാരും ചൊല്ലൂണ്, എങ്ങിനെ നീ മറക്കും, ഉണരുണരു ഉണ്ണിക്കണ്ണോ, കായലരികത്ത് കടലാസു വഞ്ചിയേറി എന്നിങ്ങനെ എട്ടു ഗാനങ്ങൾ. നീലക്കുയിലിൽ രാഘവൻ രണ്ടു ഗാനങ്ങൾ ആലപിച്ചു, കായലരികത്തും ജിഞ്ചക്കംതാരോവും.

*With best wishesh to*

# raaGalaya



**M. P. Pravin Kumar**  
Managing Director  
Cell: 9867606386

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പരീക്ഷയുടെ നിർവ്വഹണമായിരുന്നു  
പ്രസിഡന്റിന്റെ പിന്നിൽ.

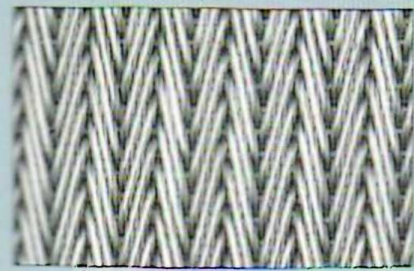
ഏകദേശം ഗാനങ്ങളും ഹിറ്റ്.  
പ്രസിഡന്റിന്റെ കയ്യാളികളിൽ കായലരികത്തിനെ  
പ്രസിഡന്റിന്റെ ഇനിയും മറ്റൊരു  
പ്രസിഡന്റിനെക്കുറിച്ചുള്ള കായലരികത്തിനെ  
പ്രസിഡന്റിന്റെ കയ്യാളികളിൽ കായലരികത്തിനെ  
പ്രസിഡന്റിന്റെ കയ്യാളികളിൽ കായലരികത്തിനെ

കാര്യങ്ങളെക്കുറിച്ച് കീം വിജയം  
കുട്ടിയായി, രാമചന്ദ്രൻ എന്ന പൗരൻ  
നിർമ്മിക്കാൻ. അതു മറ്റൊരു  
സംഗീതമേളയായി. നീലക്കുയിൽ  
ദേശീയതലത്തിൽ  
അംഗീകരിക്കപ്പെട്ടപ്പോൾ, പരീക്ഷി  
സിനിമാമുതലായി. രാമചന്ദ്രൻ  
ഗാനങ്ങളെല്ലാംതന്നെ നന്നായി  
സ്വീകരിക്കപ്പെട്ടെങ്കിലും, പടം

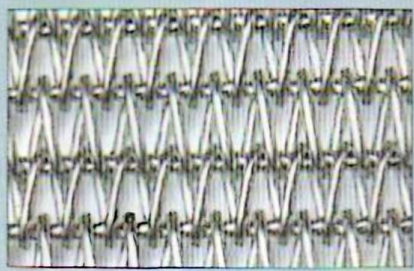
നീലക്കുയിലിനെപ്പോലെ പണം  
വാരിയില്ല.  
നീലക്കുയിലിന് സംഗീതം  
നൽകുന്നതിന് രാമചന്ദ്രൻ പരീക്ഷി  
ആയിരം രൂപ നൽകി, പടം വിജയിച്ചാൽ  
കുട്ടിയുടെ തരം എന്ന വാഗ്ദാനവും.  
പടം വിജയിച്ചെങ്കിലും വാഗ്ദാനം  
പാലിക്കപ്പെട്ടില്ല. രണ്ടാമത്തെ  
പടത്തിനാകട്ടെ, കരം ചെയ്ത സംഖ്യ  
പലതവണ ചോദിച്ചിട്ടും  
നൽകാതിരുന്നപ്പോൾ പരീക്ഷിയുടെ  
പേരിൽ രാമചന്ദ്രൻ നിയമനടപടി  
എടുക്കാൻ നിർബന്ധിതനായി. ശോഭന  
പരമേശ്വരൻ നായർ ഇടനില നിന്ന്  
കേസ് ഒത്തുതീർപ്പാക്കി.  
ചിരസ്മരണിയനായ വയലാർ  
രാമവർമ്മയുടെ  
ചലച്ചിത്രസംഗീതരംഗത്തേക്ക് ചുക്കാൻ  
പിടിച്ചതും രാമചന്ദ്രനായിരുന്നു. ജെ ഡി  
തോട്ടൻ സംവിധാനം ചെയ്ത കൂടപ്പിറപ്പ്  
ആയിരുന്നു ചിത്രം. അതിനും  
ഏകദേശം ഒരു നീലക്കുയിൽ ഛായ  
ഉണ്ടായിരുന്നു. അംബിക, സസീറിന്റെ  
അനുജൻ നവാസ് എന്നിവരുടെ  
അരങ്ങേറ്റം ഈ പടത്തിലായിരുന്നു.  
നവാസ് ഏതാനും പടങ്ങളിൽ  
അഭിനയിച്ചപ്പോൾ അംബിക കുറെകാലം  
മലയാളത്തിൽ നിറഞ്ഞുനിന്നു.  
എ എം രാജ, ശാന്ത പി നായർ,  
വസന്തകുമാരി, ജിജി എന്നിവർക്കു  
പുറമെ രാമചന്ദ്രനും മൂന്നു ഗാനങ്ങൾ

# EUREKA METAL BELTS

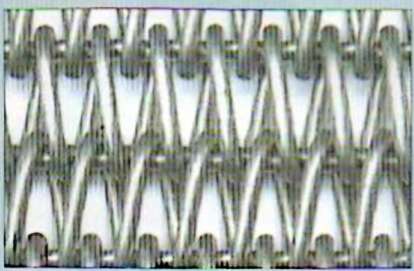
AN ISO 9001 COMPANY  
EUREKA BALANCED WEAVE BELTS



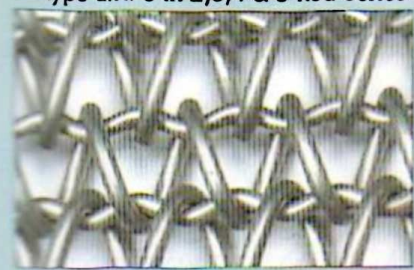
Compound Balanced Weave Type L.K. 3 in 2,3,4 & 5 Rod Series



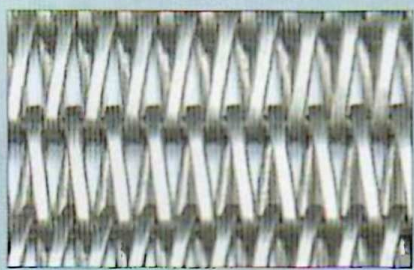
Balanced Weave Type L.K. 5



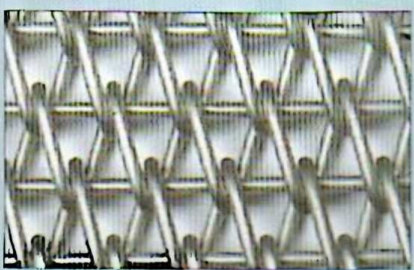
Balanced Weave Type L.K. 16 (Lehr Belt)



Balanced Weave Type L.K. 19 (Lehr Belt)



Balanced Weave Type L.K. 16 Flat (Lehr Belt)



Rod Reinforced 24-24-12-12

## R. D. Ashar Int. Ltd.

(Formerly R D Ashar Engg Div.)

R. D. Ashar Compound, Main Road, Wagle Estate, Thane - 400 604, Maharashtra, INDIA Tel. : +91-22-2582 3739 (Hunting Line)  
Fax : +91-22- 2582 0864 E-mail : rdashar@vsnl.net OR rdashar@mtnl.net.in Website : www.rdashar.com

ഇതിൽ പാടിയിട്ടുണ്ട്, ആയിരം കൈകളിൽ, പാത്തുമ്മബീവിതൻ, ബുദ്ധം ശരണം എന്നിങ്ങനെ. ഇതിലെ എല്ലാ ഗാനങ്ങളും ജനപ്രീതി നേടി. തുമ്പി തുമ്പി വാ വാ എന്ന ഗാനം വളരെ കാലത്തേക്ക് ജനങ്ങൾ ഏറ്റെടുത്തു. മലയാളസിനിമയിലെ താരാട്ടുകളുടെ കൂട്ടത്തിൽ, ദക്ഷിണാമൂർത്തിയുടെ പാട്ടു പാടി ഉറക്കം എന്നതിനൊപ്പം കൈകോർക്കാവുന്ന ഒന്നാണ് ശാന്ത പി നായർ പാടിയ ഈ ഗാനം. മറ്റു ഗാനങ്ങൾ എന്തിനു പൊൻകറികൾ, മാനസറാണീ, അങ്ങാടി തോറ്റു മടങ്ങിയ, ചിങ്കാരപ്പെണ്ണിന്റെ കാതിൽ, മണിവർണ്ണനെ ഇന്നു ഞാൻ, പുമ്പുള പുത്തല്ലോ എന്നിങ്ങനെയാണ്.

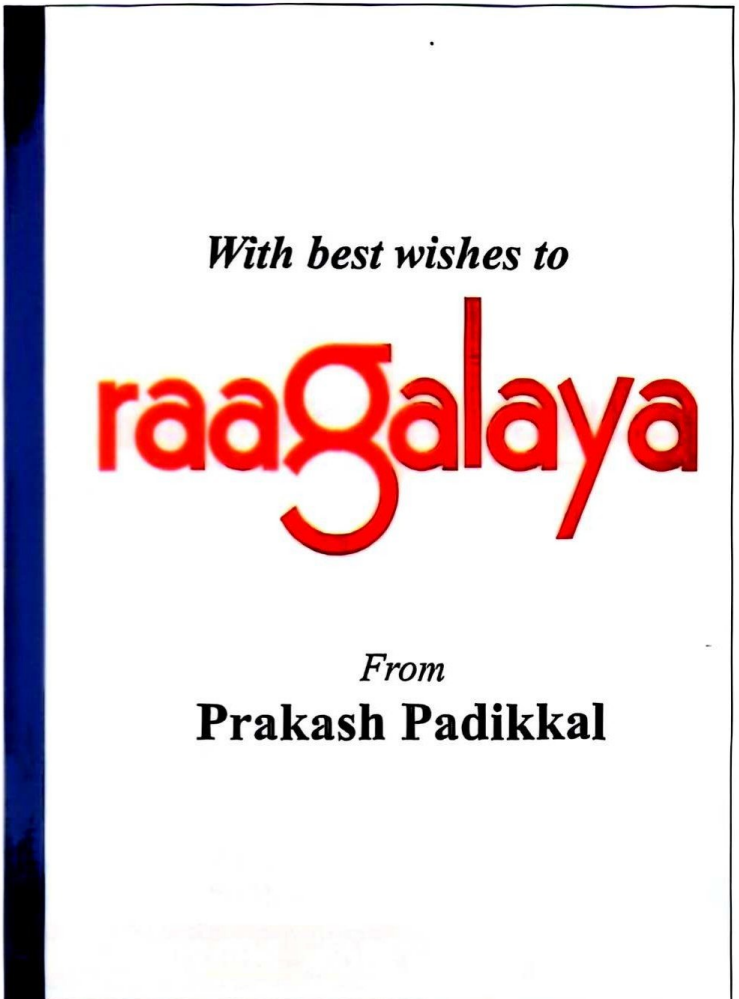
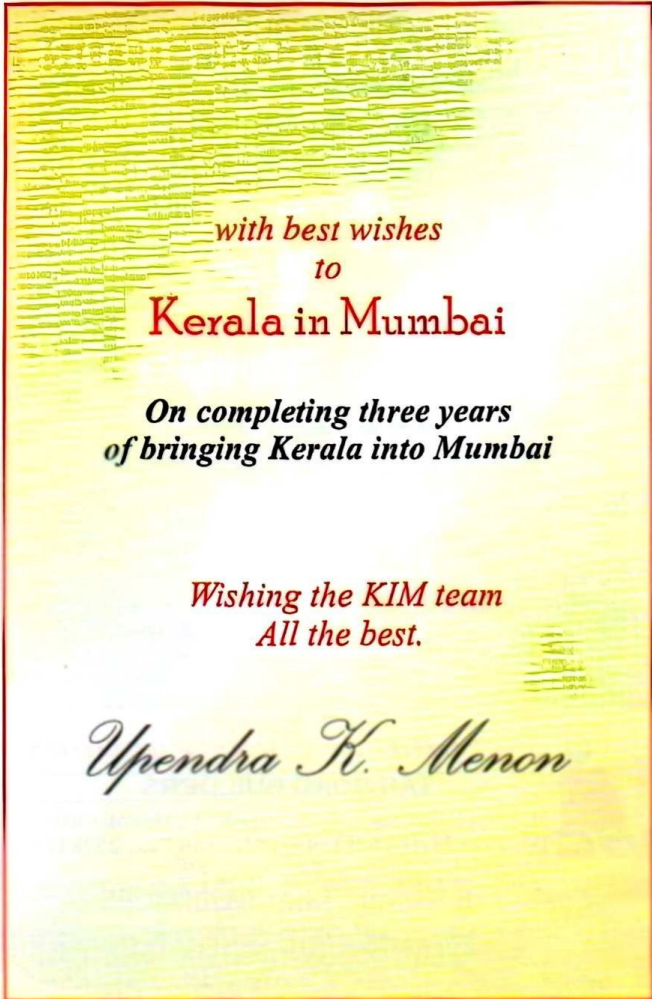
സർക്കാർജോലിക്കാർക്ക് സ്വകാര്യജോലി ചെയ്യുന്നതിൽ വിലക്കുണ്ടായിരുന്നു. അതിനാൽ കുറച്ചുകാലത്തേക്ക് രാഘവൻ സിനിമാരംഗത്തുനിന്ന് വിട്ടുനിന്നു. എങ്കിലും നീലക്കുയിൽ നേടിക്കൊടുത്ത പ്രശസ്തി കച്ചേരികൾ നടത്താൻ സഹായകമായി. ഫീസായും പാരിതോഷികമായും പണവും സ്വർണ്ണവും ധാരാളം കിട്ടി. ഇക്കാലത്ത് കോഴിക്കോട് ആകാശവാണിയിൽ അസിസ്റ്റന്റ് മ്യൂസിക് പ്രൊഡ്യൂസറായി



രാഘവൻ മാസ്റ്റർ രാഗലയ അവാർഡ് സ്വീകരണവേളയിൽ

പുനർനിയമനം ലഭിച്ചു. പക്ഷെ മറ്റൊരു തടസ്സം. സിനിമക്കുവേണ്ടി എങ്ങനെ ജോലി ചെയ്യും? ദർഹിയിൽനിന്ന് സമ്മതം കിട്ടുമ്പോഴേക്കും മാസങ്ങൾ ഏറെയാകും. അപ്പോഴേക്കും നിർമ്മിതാക്കൾ മനസ്സു മാറ്റാം. സഹപ്രവർത്തകർ തിരക്കോടിയൻ, കെ എ കൊടുങ്ങല്ലൂർ, ഉറുബ് എന്നിവർ

സാഹിത്യത്തിൽ അക്കാലത്ത് അറിയപ്പെടുന്ന നാമങ്ങളായിരുന്നു. പക്ഷെ അതൊന്നും അവരുടെ യഥാർത്ഥ നാമങ്ങളായിരുന്നില്ല. അപ്പോൾ രാഘവനും പേരുമാറ്റം സ്വീകരിച്ച് സ്വകാര്യമായി ജോലി ചെയ്യാം. അങ്ങനെ മോളി, കെ രഘുനാഥ് എന്നീ നാമങ്ങളിൽ രാഘവൻ പ്രത്യക്ഷനായി.



ബാബുരാജ് സംഗീതസംവിധായകനായി കുഞ്ചാക്കോ ഉമ്മ നിർമ്മിച്ചശേഷം അദ്ദേഹം രാഘവന്റെ കൂടെ നീലിസാലി നിർമ്മിച്ചു. ഒരു ഗ്രാമത്തിലെ വിദ്യാഭ്യാസരഹിതരായ ഒരു യുവാവും യുവതിയും തമ്മിലുള്ള അനുരാഗത്തിന്റെ കഥയാണ് നീലിസാലി. അതിലെ പശ്ചാത്തലത്തിന് അനുസൃതമായി ഭാസ്കരന്റെ വരികൾക്ക് മോളി ഈണം നൽകി. നാടൻഈണങ്ങളും നാടൻ സംഗീതോപകരണങ്ങളുടെ ഉപയോഗവും ആ പടത്തിന് അനുസൃതമായിരുന്നു. എ എം രാജ, മെഹ്ബൂബ്, ജമുനാറാണി, ശ്രീകാഴി ഗോവിന്ദരാജൻ തുടങ്ങിയവരായിരുന്നു ഗായകർ. മനസ്സിൽ തട്ടുന്ന വരികളും, അതിനനുസരിച്ച ഈണങ്ങളും. അക്കാലത്ത് പടം കണ്ടവരെല്ലാം അതിലെ സംഗീതത്തെ ആസ്വദിച്ചു. പക്ഷേ സത്യനേയും നസീറിനേയും നായകസ്ഥാനത്തു കണ്ടുശീലിച്ച കാണികൾക്ക് ആ സ്ഥാനത്തു ബഹദൂരിനെ സങ്കല്പിക്കാനായില്ല. ഫലം, പടം പൊളിഞ്ഞു. കേവലം മുപ്പതുദിവസംകൊണ്ട് പൂർത്തിയാക്കി തിയേറ്ററിലെത്തിയ ആ പടം സാമ്പത്തികനഷ്ടമായി എന്നു പറഞ്ഞുകൂടാ. നീയല്ലാതാരുണ്ടെന്നുടെ, ഓട്ടക്കണ്ണിട്ടുനോക്കും കാക്കേ, നയാപൈസയില്ല, മനുശ്യന്റെ നെഞ്ചിൽ, അറക്കാരുപാ മാറാൻ,

വാനിലെ മണിദീപം മങ്ങി, സ്വർഗ്ഗത്തിൻ പുത്രൻ ജനിച്ചു, കര കാണാത്തൊരു കടലാണല്ലോ എന്നിങ്ങനെ കേൾക്കാൻ ഇമ്പമുള്ള ഗാനങ്ങൾ! സംഗീതസംവിധായകനെന്ന നിലയ്ക്ക് രാഘവന് അഭിമാനിക്കാവുന്ന ഒരുപടമായിരുന്നു നീലിസാലി. പിന്നീട് എത്രയെത്ര പടങ്ങൾ! നായരു പിടിച്ച പുലിവാല്, ഉണ്ണിയാർച്ച, ആദ്യകിരണങ്ങൾ, അസൂരവിത്ത്, നഗരമേ നന്ദി, കള്ളിച്ചെല്ലമ്മ, തുറക്കാത്ത വാതിൽ, കണ്ണപ്പനൂണ്ണി, കടത്തനാടൻ അമ്പാടി, ദേവദാസ്, കനാകാംബരങ്ങൾ, ശ്രീകൃഷ്ണപ്പരുന്ത്, സുരമയിട്ട കണ്ണുകൾ, പൊന്നും പൂവും, സന്ധ്യാരാഗം, മാമാങ്കം, പുജയ്ക്കെടുക്കാത്ത പൂക്കൾ, മല്ലനും മാതേവനും, കവിത, ഉമ്മാച്ചു, കുരുക്ഷേത്രം, പുനപ്ര വയലാർ, ശ്യാമമുച്ചേച്ചി, കൃഷ്ണകുപേല, അമ്മയെ കാണാൻ, (എല്ലാം ഭാസ്കരനോടൊപ്പം), റബേക്ക, കല്യാണഫോട്ടോ, അർച്ചന, പുനപ്ര വയലാർ, കൊടുങ്ങല്ലൂരമ്മ (വയലാറിനൊത്ത്), പാതിരാവും പകൽവെളിച്ചവും, തച്ചോളി അന്നു, പിച്ചാത്തി കുട്ടപ്പൻ (യൂസഫ് അലി കേച്ചേരിയോടൊത്ത്), യുദ്ധകാണ്ഡം, എന്റെ നീലാകാശം (ഒ എൻ വിയോടൊത്ത്), കാക്കത്തമ്പുരാട്ടി (ശ്രീകൃമാരൻ തമ്പിയോടൊത്ത്) എന്നിങ്ങനെ. അറുപത്തഞ്ചു പടങ്ങൾക്കായി 405 ഗാനങ്ങൾ, ആറു

നാടകങ്ങൾ, 39 ആൽബങ്ങളിൽ 165 ഗാനങ്ങൾ! എല്ലാവിധത്തിലുള്ള ഗാനങ്ങളും അദ്ദേഹത്തിന്റെ കരങ്ങളിൽ സുരക്ഷിതമായി രുന്നു. മറ്റു സംവിധായകർ സ്ഥിരപ്രതിഷ്ഠയായ ഗായകരുടെ പിറകെ പോയപ്പോൾ, രണ്ടാം തട്ടുകാരുടേയും മൂന്നാം തട്ടുകാരുടേയും കഴിവുകളെ പ്രയോജനപ്പെടുത്തുവാൻ അദ്ദേഹത്തിന് ആലോചിക്കേണ്ടിയിരുന്നില്ല. ഗായികമാരിൽ പുഷ്പ, ഗായത്രി, ഗായകന്മാരിൽ ബ്രഹ്മാനന്ദൻ, ഉത്തമൻ, ഉദയഭാനു തുടങ്ങിയവർ അദ്ദേഹത്തിന്റെ കണ്ടുപിടുത്തങ്ങളായിരുന്നു. എന്തിനിത്ര പഞ്ചസാര, വെളുത്ത പെണ്ണേ (നായർ പിടിച്ച പുലിവാൽ), അന്നു നിന്നെ കണ്ടതിൽപ്പിന്നെ (ഉണ്ണിയാർച്ച), പെണ്ണായിപ്പിറന്നെ കിൾ(അമ്മയെ കാണാൻ) എന്നിവ ഉദയഭാനുവിനെ കൊണ്ടും മാനത്തെ കായലിൽ (കള്ളിച്ചെല്ലമ്മ) ബ്രഹ്മാനന്ദനെക്കൊണ്ടും അദ്ദേഹം പാടിച്ചു, അതും നിർമ്മിതാവിന്റെ എതിർപ്പിനെ മറികടന്ന്! മെഹ്ബൂബിന് അദ്ദേഹം നൽകിയ ഗാനങ്ങൾ നിരവധി! നീയല്ലാതാരുണ്ടെന്നുടെ, ഓട്ടക്കണ്ണിട്ടു നോക്കും കാക്കേ, നയാപൈസയില്ല, മനുശ്യന്റെ നെഞ്ചിൽ, അറക്കാരുപാ മാറാൻ (പിൻക്കാലത്ത് മോഹൻലാൽ മറ്റൊരു പടത്തിൽ ഇതിനെ അനുകരിക്കാൻ ശ്രമിച്ചിട്ടുണ്ട്), കാത്തു സൂക്ഷി

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ചൊരു കസ്തുരി മാമ്പഴം, ഹാല് പിടിച്ചൊരു പുലിയച്ചൻ, മാനെന്നും വിളിക്കില്ല, പെണ്ണിന്റെ കണ്ണിനകത്തൊരു തൈക്കുവിളകുണ്ട് എന്നിങ്ങനെ. എന്തിന്? അടുർ ഭാസിയെക്കൊണ്ടു പോലും അദ്ദേഹം പാടിച്ചു (ആദ്യ കിരണങ്ങൾ).

ഒപ്പന (പുരണമതു മാറിലേന്തിയ, പാത്തുമ്മ ബീവിതൻ), പ്രേമഗീതങ്ങൾ (പൊന്നണിഞ്ഞിട്ടില്ല ഞാൻ, മധുരപ്പതി നേഴുകാരി, കല്യാണമോതിരം കൈമാറും നേരം, കാണുമ്പോളിങ്ങനെ നാനം കൂണുങ്ങിയാൽ, മഞ്ജുഭാഷിണീ), ശോകഗാനങ്ങൾ (അന്നു നിന്നെ കണ്ടതിൽപ്പിന്നെ, പ്രാണന്റെ പ്രാണനിൽ, പാർവേണുമ്പിൻ, കണ്ണീരാറ്റിലെ തോണി), പ്രകൃതിഗാനങ്ങൾ (ഉണരുണരു ഉണ്ണിപ്പുവേ, കൊന്നപ്പുവേ, കിഴക്കുദിക്കിലെ, പതിവായി പാർണ്ണമിതോറും, മഞ്ഞണിപ്പുനിലാവ്, കന്നിരാവിൻ കളക്കിണ്ണം, മാനത്തെ മഴമുകിൽ, നാഴിയുരിപ്പാലുകൊണ്ട്, ദേശഭക്തി ഗാനങ്ങൾ (ഭാരതമെന്നാൽ,



രാഘവൻ ആലപിച്ച ഗാനങ്ങളെല്ലാം തന്നെ ആസ്വാദകരെ ആനന്ദിപ്പിക്കുന്ന വയായിരുന്നു. അദ്ദേഹത്തിന്റെ സ്വരത്തിൽ ഗ്രാമീണതയുടെ നിഷ്കളങ്കതയും മാധുര്യവും ഒത്തു ചേർന്നിരുന്നു. മറ്റു ആരു പാടിയാലും രാഘവശബ്ദത്തിന്റെ ഗാംഭീര്യം ഗാനത്തിൽ കൊണ്ടുവരാൻ കഴിഞ്ഞിരുന്നില്ല എന്നത് സ്മരണീയമാണ്. അസൂരവിത്തിലെ പകലവനിന് മരയുമ്പോൾ അദ്ദേഹം ശബ്ദം നൽകിയ ഗാനങ്ങളിലൊന്നായിരുന്നു. ഒരുപക്ഷെ അതായിരിക്കാം

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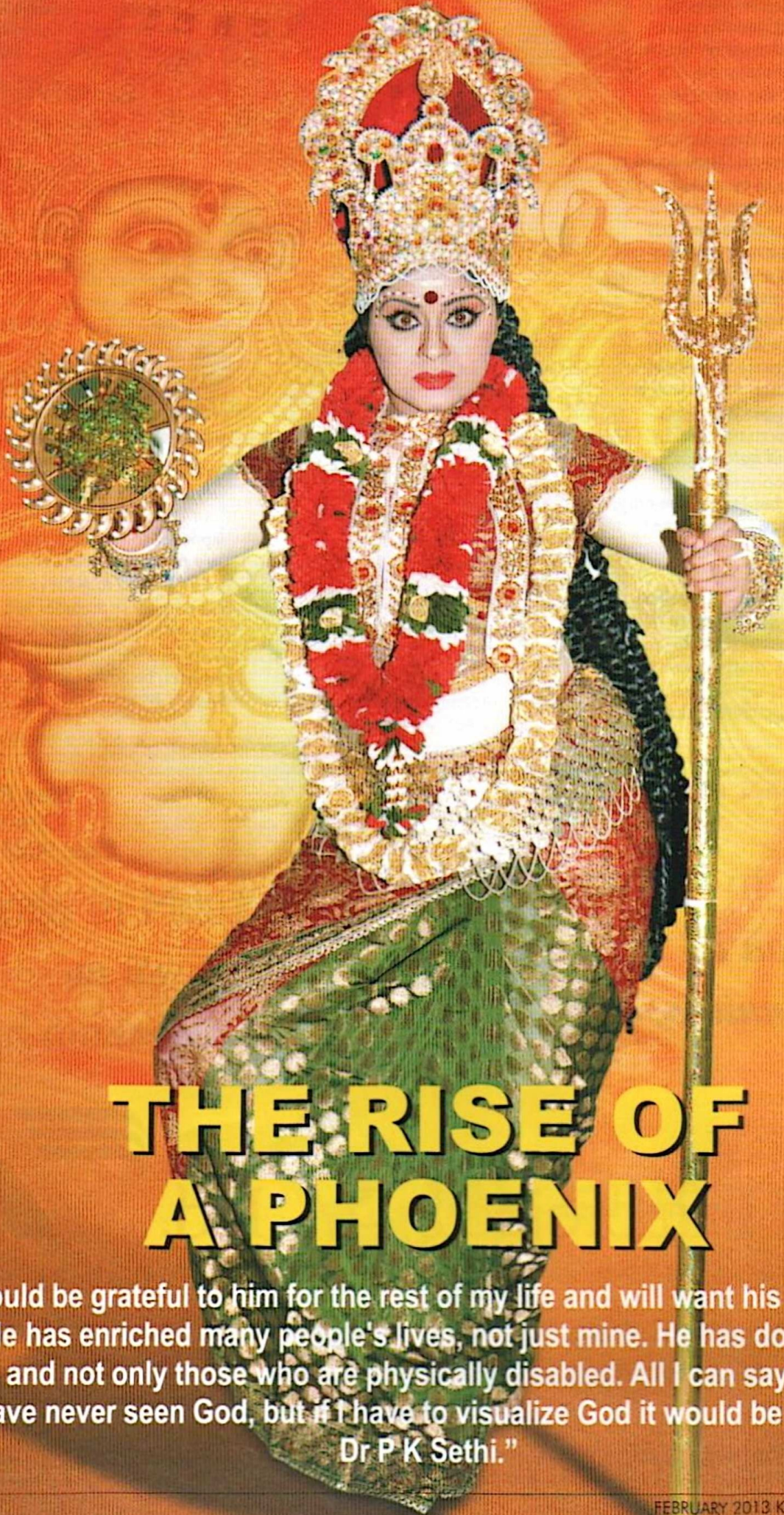
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# THE RISE OF A PHOENIX

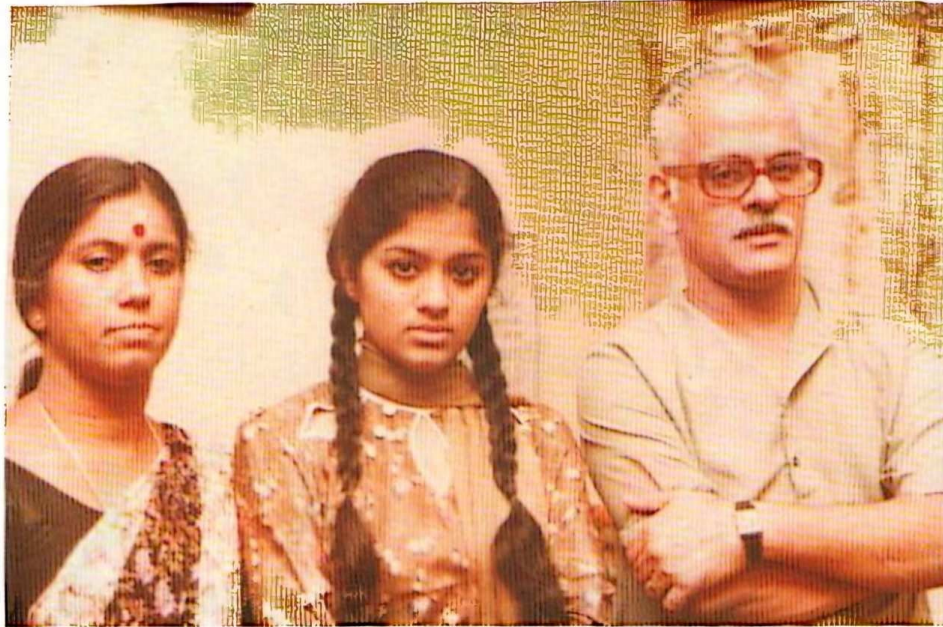
-KRN

"I would be grateful to him for the rest of my life and will want his name to live on. He has enriched many people's lives, not just mine. He has done a lot for people, and not only those who are physically disabled. All I can say about him is that I have never seen God, but if I have to visualize God it would be in the face of Dr P K Sethi."

The art lovers of Mumbai watched with great awe and anxiety, a long dance performance of a young girl in the hall of the "South India Welfare Society" on January 28, 1984. At the end of the show, they were gasping with wonder, and their never ending claps went on echoing in the auditorium. They could not believe their own eyes, and kept on staring at the girl without a blink. People had reasons to do so, for they knew very well that it was this very girl who had lost a leg in an accident, while visiting her family deity near Thiruchi a couple of years or so ago. The programme was a grand success! Newspapers and magazines were full of praises and appreciation for her and her pictures appeared in every news medium. Someone even remarked: "*The phoenix has risen and nothing can prevent it now*".

The girl was none but Sudha, the only child of K D Chandran (a long time Mumbaikar and the former Deputy Director of the United States Information Service) and the late Smt. Thangam Chandran. A resident of Vile Parle, Sudha is a postgraduate in Economics and, later, married Ravikumar.

It was a great challenge that destiny



Sudha Chandran with parents (A file photo)

imposed on Sudha. She had already devoted herself to classical dance, ever since she was a small kid of three and had been practicing it with great enthusiasm. Her talents had already been recognized everywhere. To lose a leg at this juncture was the "unkindest cut" on her. She did fall to rise again and resolved to fight with courage and determination.

With the blessings and medical skill of

the Magsasay Award winner Dr P K Sethi, in the form of his famous "*Jaipur Foot*", she danced as if nothing had happened to her. Such human feats are very rare and it needs courage and determination to achieve them. Sudha had both these attitudes and hence has since been going ahead with her victorious innings. In view of this, she has been bestowed with many titles like '*India's Wonder Girl*', the '*Dancing*

With best wishes to

Kerala in Mumbai  
on its  
3rd anniversary

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'Pleurock' (Natya Mayuri) and the like. She proved that no handicap, however grave and formidable it may be, could quell the human spirit on its journey to attain achievement.

Listed among the *Top Ten Extraordinary People with Disabilities* - along with all time greats like Hellen Keller, Ludwig Van Beethoven, Vincent Van Gogh and Stephen Hawking - by the *Listverse.com* Sudha was shocked when Dr P K Sethi, who gave her a second life, departed for his eternal abode. Her profound grief was revealed, when she said: "I would be grateful to him for the rest of my life and will want his name to live on. He has enriched many people's lives, not just mine. He has done a lot for people, and not only those who are physically disabled. All I can say about him is that I have never seen God, but if I have to visualize God it would be in the face of Dr P K Sethi."

She has grown into a much sought-after speaker and counsellor in many professional bodies of the country. Also, she is now associated with several voluntary organizations working for the welfare of the disabled and the Vice-Chairperson of the *National Association of*



Sudha as Durga

*Disabled Enterprises (NADE)*. She is also a member of the *Advisory Board of Witty Kids High School* at Malad in Mumbai.

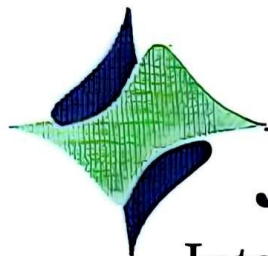
In spite of all these, she has been immensely committed to the promotion of classical dances. She has been presenting many dance programmes, in addition to her cinema and television schedules. With a view to impart training to the budding dancers, she has established a Dance Academy, with nine branches and tie-ups with Supremo Club in Hiranandani and Raheja. Sudha's husband is the executive director of the Academy. "We concentrate on classical dances but will also teach contemporary western dances like Jazz, Salsa etc," she often says about the academy.

Her inspirational story has entered school textbooks in most of the Indian states. Macmillan Ltd included a chapter on her in their book "Knock out Challenges". She turned out to be a ray of hope and an inspiration to millions of physically challenged men and women all over the world and this, perhaps, is her greatest contribution to humanity.

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