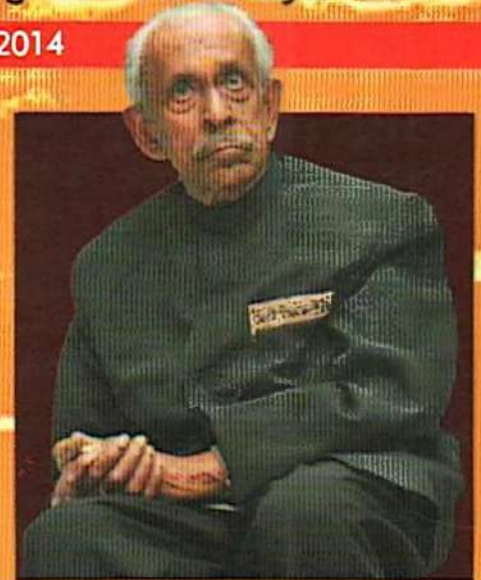


Kerala in Mumbai

Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

■ Vol.4 No. 10 ■ Price Rs. 70 ■ January 2014



**A Royal Era
passes Away**

**Raagalaya
10th Anniversary**



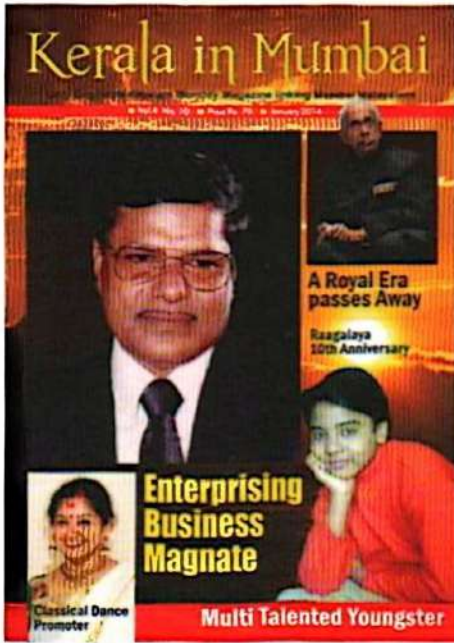
**Classical Dance
Promoter**

**Enterprising
Business
Magnate**



Multi Talented Youngster

IN THIS ISSUE



05 Editorial Wanted: Love for mother Tongue

07 Cover story A V Balan
Lakshmi Venkatachalam

10 Malayalam Litterateurs-10
Kovilan
Purushothaman Avaroth

17 Unforgettable Meetings with
H H Uthradom Thirunal
K V Satyanath

20 Dr M S Swaminathan
Malayali Who Changed India
K R Narayanan

23 Makers of Modern Kerala
Kesari Balakrishna Pillai
V N Gopalakrishnan

25 Artiste of the month
Thara Varma Sreekant
Lakshmi V

28 Young Talent
Rickson George
KIM News Bureau

31 Interview Pallavi Chandran
Sriprakash Menon

37 Behind Screen
Murukan Papanamcode
Elvee

40 Mumbai News Digest
KIM News Bureau

54 Malayalam Movie World
KIM News Bureau

58 Let's learn Malayalam-21
Generative Nouns
Guruji

KIM Wishes All Our Readers
A Happy New Year



Publisher, Printer, Managing Editor
P V Vijay Kumar

Executive Editor
K V Salyanath

Feature Editor
Lakshmi Venkatachalam

Feature Writers
K R Narayanan
V N Gopalakrishnan
Sriprakash Menon
Kunnam Vishnu
Dr. Sujatha Nair

Bureau Chief -Thane Region
Rajan V Nair
Mob: 9004972655

Consulting Creative Director
Shankar S Bhogwekar

Designer
Sudhakaran K M

Photographer
Mangesh U Borade
Mob: 08691902124

Marketing Consultants
Aravind
Mob: 09220758957
Ms Rakhee Sunil
Mob: 09820370060

Advertisement & Marketing
Reshma Nair (Mumbai)
Mob: 09930514940
T R Raghunandan
(Kochi - 09847169725)

Production & Logistics
K V Prabhakaran

Owner
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.

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

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

vibrant
Printing & Publishing Pvt Ltd

Wanted: Love for Mother tongue

Population of India can broadly be classified into two groups; one that loves its mother tongue and the other that professes to love it. There is another classification; one that loves its mother tongue even if it migrates to faraway places such as South Africa or West Indies and the other that abandons it as it is no more useful.

Which fraction would you designate the Malayalees to? It would be a tough choice. Malayalees staying in Kerala, if the family could afford, send their children to English medium schools and the children suffer from mispronunciation of their own mother tongue and when the Malayalees are out of Kerala, they send the children again to English medium schools citing non-availability of Malayalam medium schools. A well known music director once expressed shock when he saw a Malayali singer rendering the Malayalam lyrics written in English. That singer happens to be the son of another famous singer.

When you keenly observe the Malayalam television channels, you find most of the presenters do it in English or with a large portion of it mixed with English even if the programmes are in Malayalam, unlike the channels of Tamil or Telugu. We have even presenters who claim that they are not amenable to change and that they are what they are.

When socio-politico-cultural leaders from Kerala visit Mumbai, they praise Malayalees here saying that they are the torch bearers of Kerala culture and they serve Malayalam better than the people of Kerala. Since the Malayalam Mission introduced their programme here, admission process becomes a festival, the so called 'praveshanotsav.' The Malayalam literature ruled the roost when our classic and contemporary literatures were given due respect. The contents of the Malayalam text books would bear testimony to it. The Malayalam syllabi of five decades of yore and today are poles apart. How can we trust that the present syllabus would pull out Malayalam from the rut?

We strongly feel that the only way to take Malayalam language to its rightful glory is to introduce Malayalam music from the lowest classes. Recently Yesudas and S P Balasubramaniam in a public function requested former minister M A Baby to introduce this scheme, whenever his party come to power. Considering the magic spell that music cast on human mind, we feel that it would work.

Raagalaya Academy of Music and Arts in Mumbai introduced this project ten years ago by asking the music contestants participating in their competitions to sing their songs preferably from Malayalam movies so that more and more Malayalees get attached to their mother tongue.

We beseech each and every Malayalee organisation in Mumbai and its suburbs to pay more attention to this aspect and bring a new impetus to the efforts of encouraging the learning of Malayalam. Unless a collective effort is imparted, we cannot aspire to have our mother tongue to flourish among us. We ought to pay more attention to the lyrics, conspicuous by its absence today, than the scales and orchestrations. When we analyse the present day lyrics, we see vulgar, not necessarily direct, aspersions and disconnected ideas which ought to be discarded.

Let us move forward with a clear vision and mission. We are sure that our united efforts would bear fruit sooner than later.

Find Happiness Within You

I had a chance of going through your November 2013 Issue. An article written by V Balachandran about old age is quite interesting. Everyone has to go through this and it is a part of our life. If you can start a living without any expectation, from any one, may be your children or relatives, then there is no problem. Many of us came to Bombay in search of livelihood, leaving our parents at our native place in their old age. How many of us could be there in native place when they needed us? In the olden days the joint family was giving protection to all members. Senior members were given importance in the family and there were no complaints from them as we hear nowadays from our old friends. Macro family now reduced to micro level, resulting in increased selfishness. Sorry to use this word, but nowadays, people have become self-centered. Old parents are kept in the family for baby sitting job as it is costlier to keep a servant.

Recently a friend of mine had been to the US. On his return he told the truth that leaving grand child temporarily for day care (as the regular family taking care of their child went on a long holiday) is very costly for his son in the US and bringing parents there is cheaper and so he sent him tickets! What a good financial calculation! True love and respect to elders are missing. So don't cry over the past and try to live in the present. Whatever time is left with you, before you leave this earth, spend it wisely in spiritual pursuit. Try to find true happiness within you. Naturally there will be wear and tear in the body but do not worry. Try to live happily.

C.K.Menon,
Powai.

Take Financial Security In Old Age

I have come across an article titled "Old Age Is Not a Curse" by Shri V. Balachandran, published in your esteemed publication of November 2013 issue. The learned author has touched various issues concerning a Senior Citizen and as such it invokes mixed feelings in me, as I too belong

to this category.

I am of the considered opinion that curse or blessing could be attributed to the mindset of an individual. Ideally, one should take every aspect in a pragmatic manner and in a positive state of mind. Else, everything would be viewed sceptically resulting into sadness.

To ensure financial stability as well as regular and robust income at the twilight years, one should plan at an early age. A regular income is likely to be a motivating factor for relatives/others to take good care of the aged person.

As a banker for over four decades and presently as a Consultant, I have come across cases where the heirs are ignorant of the existence of huge bank balance/wealth in the locker, etc. of the senior member of the family. The Executor needs to inform the Bankers at the appropriate time so that the money/wealth will go to the desired person/s only. The beneficiary, of course, will know at the appropriate time so that all concerned are aware of everything. Invoking the age-old secrecy clause, Bankers of their own do not intimate particulars of the accounts resulting into huge amount as unclaimed account.

Narayanan Nambidi
Retd Bank official

Keep Up The Good Work

KERALA IN MUMBAI is one magazine that covers a wide range of topics from ancient Kerala traditions and culture to current Malayalam films that is of interest to readers of all ages.

Every month my family and I eagerly look forward to see what is within its beautiful colourful glossy pages.

Radha Nair
Dombivili

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

Attention Subscribers

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

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

A V BALAN

FORMULA FOR SUCCESS



Lakshmi Venkatachalam

A V Balan came to Mumbai in the fifties, like several other Malayalees to eke out a living. And fortune smiled on him. Today he is Chairman of a hotel in Chembur that offers quality service and international cuisine apart from a luxurious and comfortable stay.

Unassuming and simple, Balan hails from Perambra in Kozhikode district. His parents were the late Kannan and the late Mani Amma. After completing his education in Kerala he left for Delhi where he worked for a few months and then in 1958, Balan came to Mumbai.

Like the earlier migrants from Kerala, Balan first stayed in Matunga, a South Indian stronghold, and searched for a job. After working for short periods with a few companies, he opened a restaurant 'Two Star Restaurant,' with a partner in Kalina.

The turning point in his career came when his mentor and Godfather Dr Prabhu who was in America, referred his name to an American company that was on the lookout for recruitments for a brick factory in

Saudi Arabia. The company officials and Dr Prabhu came to India to meet him and asked Balan to help



Royal Orchid Hotel, Chembur



Balan and his wife with their family

them in recruiting their staff. Balan was hesitant at first but Dr Prabhu encouraged him to try it out.

"This happened in 1975. Dr Prabhu advised me, 'go forwards, never backwards, whatever the difficulties.'" Balan has always held on to this principle he says. An advocate, P K Nair of Matunga was called, Balan recalls, and the papers signed and he recruited several staff for the American company. Even today he remembers his well-wisher Dr

The turning point in his career came when his mentor and Godfather Dr Prabhu who was in America, referred his name to an American company that was on the lookout for recruitments for a brick factory in Saudi Arabia.

Prabhu who is no more.

His next client was Petrochemical International in Milano Italy, who wanted to recruit staff for their office in the Gulf. They approached Balan and he could recruit a sizeable number of their staff. His recruiting agency Balan and Associates grew over a period of time, recruiting for over 400 companies abroad.

In the meantime Two Star Restaurant expanded and Balan also decided to start on his own. In 1984 he established Royal Orchid Hotel in Chembur centrally located near the station. It was designed to be a luxury hotel targeting higher end clients from corporates, business houses etc.

Today Royal Orchid Hotel advertises itself as 'a luxury experience'. Italian, Chinese and Indian cuisines are its pride, fine dining is its trademark, plush rooms with all facilities for the business traveler as well as a family, and a banquet hall that can accommodate 25-200 persons ideal for conferences, parties, family get together, cocktail bar named wild orchid with dj music are all part of its set up. The staff of about 100 includes trained chefs and qualified personnel.



Celebrating their wedding anniversary



Hotel re-opening ceremony - with then Maharashtra Home Minister Kripa Sankar Singh and then Industries Minister Narayan Rane



A young Balan welcomes K J Yesudas at Kalina Malayalee Samajam annual day function

Social activities

Balan is a patron of Sree Narayana Mandira Samithi and a life member of Bombay Keraleeya Samaj. He contributes whatever he can towards the less fortunate in whatever way he can. He has donated towards a classroom at the Sree Narayana School in Chembur and given educational and medical help to the deserving. He also supports Sevadaan Special School, Chembur in their activities.

Family

Balan's wife Janaki also belongs to Kozhikode and they got married in 1965. Janaki picked up the language and familiarised herself with the city.

Today while Balan is the Chairman of Royal Orchid Hotel, she



Janaki Balan and A V Balan

as well as their three children are its Directors. She supports her husband in all his activities.

Balan and Janaki's eldest son Satish also runs a real estate company along with a partner. His wife, Seema is Sunil Gavaskar's niece and they have two daughters, Anushka, studying in Std X and Smera, studying in Std I.

Their second son Ratish looks after the administration of the hotel along with his father. He is married to Rupali, daughter of a retired High Court Judge of Mumbai who is no more now. They have a son Dhruv studying in Std X and Jai studying in Std VII at the Chinmaya Mission Boarding School in Coimbatore.

Balan's and Janaki's only daughter Savitha is settled in Bangalore. Her husband Mahendra belongs to Talasseri but has been brought up in Bangalore. An engineer and MBA holder, he is currently HRD Head of VFS Global. His father was a lawyer who passed away and his mother who is a retired teacher, lives in Talasseri. They have a son Yash studying in Std IX and a daughter Ishaani studying in Std IV.

Balan's formula for success in life is to work with dedication and sincerity on whatever we are engaged in. "If we put in our best efforts, success will surely be ours," he says.

His routine includes early morning walk, a little bit of yoga and meditation and then coming to office and looking after his business.

He has struggled in his younger days, but today he thanks God for the blessings that have been showered on him and his family. ■

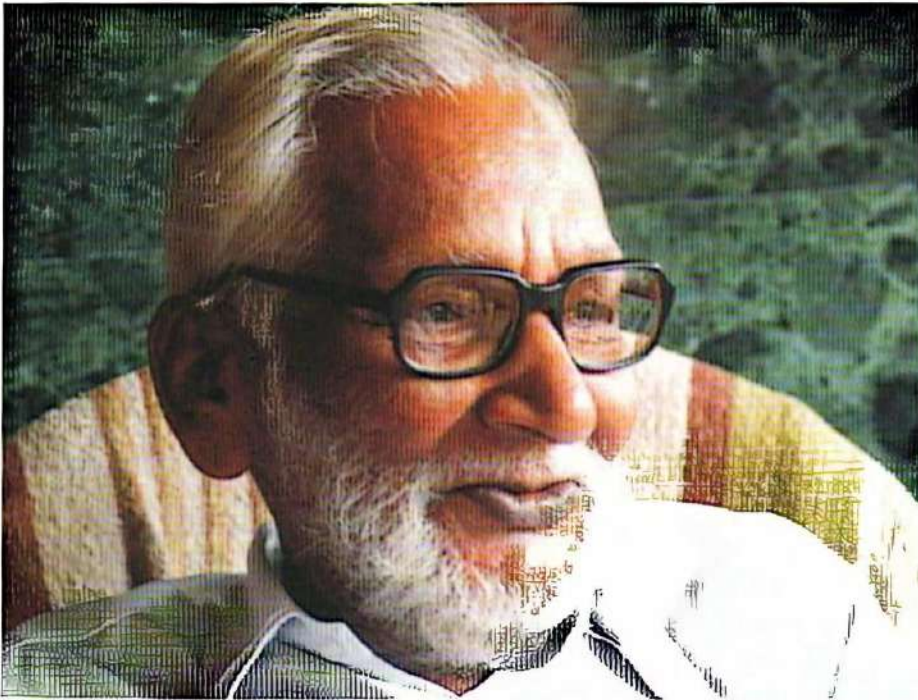


A V Balan inaugurating a matrimonial function at Sree Narayana Mandira Samithi, Chembur. Dr Damodaran and other office bearers of SNMS also seen in picture

KOVILAN

-Purushothaman Avaroth

Kovilan has recorded that he has never considered Malayalam novels as his models. In his opinion, most of the Malayalam novels are only biographies. According to him, a good novel is always a good legend, a myth and a good story in any language.



Manthara, Tataka, Sita and Shurpanakha. (Remove one and the plot collapses!)

He continued his education in Nenmini Higher Secondary School. During this time he was keenly interested in Malayalam poetry. He read almost all the works of the classical poets of Malayalam Vallattol, Asan and Ulloor. At the age of 13, Ayyappan joined the Sahitya Deepika Sanskrit College, Pavaratty to study Sanskrit. Later he wrote that he was fortunate to be a student of the college where the stalwarts, K.P.Narayana Pisharoty, P.C.Vasudevan Elayat, Cherukad Govinda Pisharoty, M.P.Shankunni Nair and E.R.Srikrishna Sharma were teaching. He studied Sanskrit for 7 years, including *Kumarasambhava*. During this phase of student life, Ayyappan was attracted by the 'mystic' poems of Tagore (Gitanjali), G.Sankara Kurup and K.K.Raja (Ayyappan used to explain these mystic poems to his classmates who were not that keen on mysticism!) and also by the romantic poems of Changanpuzha (*Ramanan*). The Malayalam translation of the French novel, *Les Miserables* (Victor Hugo, 1862) and the Russian novel *Crime and Punishment* (Fyodor Dostoyevsky, 1866) influenced his views on society and life significantly.

Ayyappan was an active member of Students Federation of India (SFI) during these days. He represented Pavaratty at the annual conference of SFI held at Ponnani. Ayyappan took the initiative to form the first Trade Union of Toddy Tappers of Kandanishsheri. Throughout his life, Ayyappan (Kovilan) remained as a sympathizer of the Left Movement.

When Gandhi was arrested by the

While working as a radio mechanic in the Corps of Signals of the Indian Army, Vattamparambil Velappan Ayyappan used to send his short stories based on army life to *Mathrubhumi Weekly* for consideration for publication. The editor of the Weekly, N V Krishna Variyar, knowing about the author's occupation, suggested that, he should have a pseudonym to protect his identity. The pseudonym, "KOVILAN", familiar to readers of Malayalam literature all over the world, was formed by Ayyappan, using the first letters of the names of his native place, Kandanishsheri (near Guruvayur, Thrissur District), mother Kotakkattil Kunhandi Kali and father, Vattamparambil Sanku Velappan. Ayyappan (Kovilan) was born on 9th July 1923. *Thattakam*, the magnum opus of Kovilan (1995), is based on

Kandanishsheri, his traditional family background and his childhood experiences.

During his childhood, Ayyappan used to listen to his father reciting the *Kilippattukal* of Ezhuttachchan as well as recite them. He was mesmerized by the heart-rending imagery of Ezhuttachchan's poetry. Ayyappan had his primary education in Kandanishsheri Excelsior School. By the time he was in the fourth standard, he was familiar with all the three classical works of Ezhuttachchan -*Ramayanam*, *Mahabharatam* and *Bhagavatam*. (It is interesting to note that shadows of Ramayana and Mahabharata appear in his novels: *Thazhvarakal*, *Himalayam* and *Thattakam*. In the novel "Himalayam", Captain Prabhakar observes that the theme of Ramayana is weaved around the women Kaikeyi,

British Government in August 1942 (Quit India Movement), Ayyappan participated in the nationwide protest. He was expelled from the college at the age of twenty. (Later Kovilan wrote: My formal education ended with a slogan praising Mother India: Bharat Mata Ki Jai.)

During the college days, Ayyappan used to write "symbolic" poems and show them to his teachers, Sankunni Nair and Narayana Pisharoty, requesting them to review and correct the same. Pestered with his poems, Sankunni Nair asked Ayyappan to go to Himalayas and perform penance for long years so that he will be capable of composing symbolic poems! (Later he went to Himalayas and his 'mystic impressions' and experiences are presented through the feelings of Rajan, a character in the novel 'Himalayam'). But Narayana Pisharoty was kind: He advised Ayyappan to study Mahabharata carefully, if he was seriously interested in writing. (Later Kovilan observed: Maha Bharata is not a biography of Yudhishtira or Krishna; it is a cross section of the entire humanity. He noted that his association with Cherukad and acquaintance with Communism in the initial years were instrumental in converting him from being at least a half poet to become a writer of stories! Kovilan also has noted that all along his ambition was to develop a central character such as Bhishma of Mahabharata but he was not successful!

In 1942, after leaving college at the age of 19, Ayyappan used to wander a lot. During those days, he wrote a novel, *Takarnna Hridayangal* (Broken Hearts). This work is influenced by the themes of hunger and social justice (*Les Miserables* and *Crime and Punishment*). Its central character resembles Rodion Raskolnikov (*Crime and Punishment*). (These themes continued to be a background of his works, but elevated to higher levels: hunger for knowledge, justice for soul). Due to his poor financial conditions, he desperately sought a permanent employment and in 1943, joined Royal Indian Navy. He participated in the famous Royal Indian Naval Mutiny (18th February 1946) and was dismissed subsequently.

He returned to his native place Kandanishsheri in 1946, hoping to make a career as a writer. He worked



Kovilan with wife Sarada, six months prior to her death. Photo by K R Vinayan

Ayyappan (Kovilan) was endowed with an in-born sense of observation and habit of analyzing human nature which are manifested in his works. During his career in the army he was posted at several places in Uttar Pradesh such as Lucknow, Meerut and Jhansi. He had ample opportunities to mingle with his fellow soldiers who came from various parts of India with a multitude of family backgrounds.

as a writing assistant to Professor Joseph Mundasseri at Mangalodayam Press, Thrissur. During this time, he got acquainted with Vaikkom Muhammad Basheer, C.J.Thomas and P.C.Kuttikrishnan (*Uroob*) and was influenced by them. (After joining the army, once he met Basheer at Chennai. Basheer told him: "Since you are now an army man, you should write stories based on army life. You will find military novels in Higginbothams Book Stalls in Railway Stations. Read those novels". Following Basheer's advice, he read many novels. He was impressed by the following novels: From Here to Eternity (James Jones), The Thin Red Line (James Jones on the Second World War), The Naked and the Dead (Norman Mailer on Second World War), A Farewell to Arms (Hemingway, 1929)

During this time, four short stories

written by him were published in "*Mangalodayam*". He printed the novel he wrote earlier (*Takarnna Hridayangal*) at his own cost (*Arunodayam* Press, Vatakkancheri, 1946). This was a financial disaster. He tried to write a novelette, *Taravadi* during these days. In 1948, he passed the SSLC Examination. The income from his job at *Mangalodayam* as a copy writer was meager and inadequate to support his family. Forced to seek a better employment for financial security, Ayyappan went to the Recruiting Office of the Indian Army at Ernakulam. He was recruited as a switch board assistant (telephone operator) in 1948. After a training period of six months and a trade selection test, Ayyappan started his career in the Corps of Signals as a radio mechanic. During this time, a story, "*Oru Nagarattinte Katha*" (The story of a city), written based on his visit to Akyab (Myanmar) during the Navy days and rejected by "*Mangalodayam*" was published by C.J. Thomas in the first issue of his magazine, "*Navasahiti*". While he was at the army training center at Jabalpur, Ayyappan received a copy of "*Navasahiti*" along with a letter from the editor expressing his regret for not seeking the author's prior permission to publish the story!. Later Kovilan wrote that the publication of this story and the letter from C.J.Thomas encouraged him to a large extent to continue writing.

Ayyappan married Sarada who worked as a school teacher. He retired from the Army as a Havildar

Major in the year 1968 at the age of 45. After retirement, he lived at his house, Giri, Ariyannur, Near Kandanishsheri, Thrissur District, till his death. He has three children: Vijaya, Ajithan and Amita. His wife expired in the year 1999.

Ayyappan (Kovilan) was endowed with an in-born sense of observation and habit of analyzing human nature which are manifested in his works. During his career in the army he was posted at several places in Uttar Pradesh such as Lucknow, Meerut and Jhansi. He had ample opportunities to mingle with his fellow soldiers who came from various parts of India with a multitude of family backgrounds. He used to take active interest in knowing about the family details and background of his companions (Kovilan has observed that all his characters had lived with

Itihasam (O.V.Vijayan), Pitamahan (V.K.N), *Smarakashilakal* (Punattil Kunhabdulla) as good Malayalam novels. Kovilan has written dedicated essays admiring the novels *Khasakkinte Itihasam* and *One Hundred Years of Solitude* (Gabriel Garcia Marquez). As good models of storytelling, Kovilan considered the novels *MILA-18* (Leon Uris) and *A Time to Love and a Time to Die* (a German novel on Second World War by Erich Maria Remarque). In his own opinion he can be broadly considered as a follower of C.V. Raman Pilla in craft.

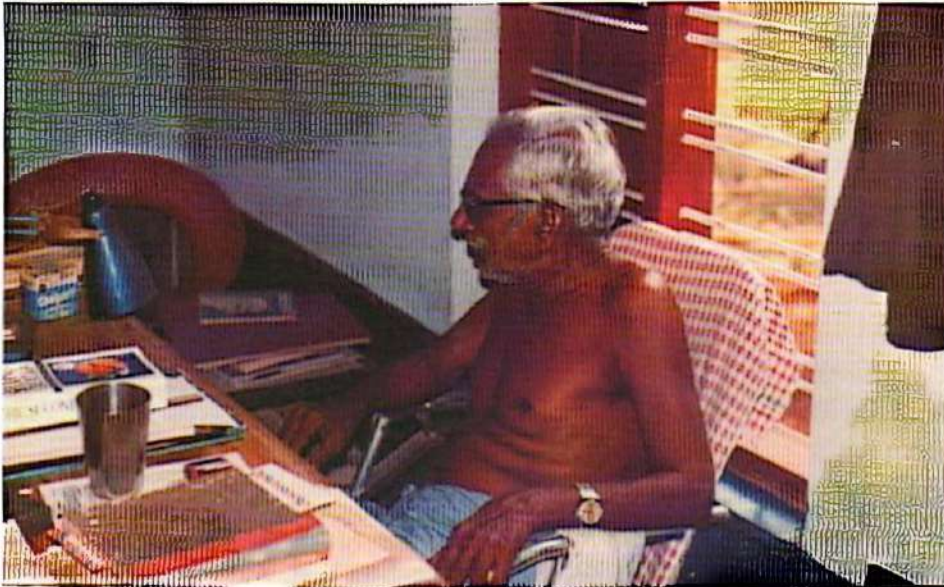
Kovilan and the famous Malayalam novelist Parappurath (K.E. Mathai, 1924 - 1981) who wrote novels based on army life were colleagues at Meerut (Parappurath served the Indian Army during 1944 to 1965). Kovilan was also well acquainted with

(Kovilan has written about going to Kozhikode, meeting the editor, N.V. Krishna Variyar and collecting Rs.200, a good amount during those days, as compensation). *A Minus B* was later published by Current Books in book form in 1958. This novel completely deviated in its form, style and the storyline from the contemporary Malayalam novel. The characters, Fitter Seva Singh, Nayak Vidyadharan, Carpenter Muthayya, Tele-mechanic Madhavan, Foreman Gajrajsingh. Lance Nayak Venkitaraman, Lieutenant Shenoy, Driver Niranjan Singh Kamala Prasad, Thomas Cherian are all army men from various regions of India. There are no women characters in this novel. Each chapter deals with the details of a specific character and the episodes are connected like the links of a chain. The title, *A Minus B*, is derived from the binomial $a-b$ (algebra) and represents a philosophical concept about life being incomplete. There is some deficiency in everyone's life. It is never A, it is always $A \text{ Minus } B$. This is reflected in the story of the character, Thomas Cherian failed in Mathematics by two marks in the SSLC Examination. Disqualified from applying for a clerical job with the Government, Thomas was forced to join the army as a driver. *A Minus B* is definitely an original contribution, which stood out from the rest in the development of modern Malayalam novel. This novel contains the seeds of Kovilan's craft, style and methodology as a novelist who created his own niche in Malayalam literature.

An abridged translation of *A Minus B* in English by N. Kunju was published by Kerala Sahitya Akademi in 1980 with a foreword by Prof. K.M. Tharakan

The collections of stories, *Orikkal Manushyanayirunnu* (1960) (Once he was human) and *Oru Kshanam Asthi* (1961) (A piece of bone) were published by Current Books

He rewrote the novelette *Taravad* (published by Current Books in 1963). By this time, Kovilan was branded as a writer of stories based on soldiers. There was a general notion that Kovilan's writings are based on the harsh and rough sides of life and he serves only bones (devoid of any flesh) to his readers. Partly to counter this argument, Kovilan wrote the novel *Ezhametangal* (By astrology, this word literally means, those in the



Kovilan at his writing table

him). Kovilan noted that one of his colleagues in the army, Antony Lavilad was using all his leisure time for reading the paperback editions of the novels of authors like James Joyce and Ernest Hemingway and playing football. Kovilan tried to pick up the habit of effective utilization of time from Lavilad.

Kovilan has recorded that he has never considered Malayalam novels as his models. In his opinion, most of the Malayalam novels are only biographies. According to him, a good novel is always a good legend, a myth and a good story in any language. He considered *Balyakalaskhi* (Basheer), *Chemmeen* (Thakazhi), *Manhu* (M.T. Vasudevan Nair), *Anveshichchu Kandettiyyilla* (Parappurath), *Khasakkinte*

another well known Malayalam novelist, Nandanar (P.C. Gopalan, 1926-1974) who wrote nostalgic stories based on army life. The character Nayak Vidyadharan of the novel *A Minus B* is partly modeled on Nandanar.

In 1957, he wrote a play, *Ninte vishvasam ninne poruppikkum* (Your belief will save you), published by Current Books (Thrissur). In the same year, Current Books also published two collections of stories, *Oru palam manayola* (A measure of Arsenic) and *Ee jeevitam anathamam* (This life is orphaned)

The barrack life in Meerut forms the background of his path breaking novel *A Minus B*, which was first serialised in *Mathrubhumi Weekly*

seventh place, meaning Wives) (published by Current books in 1965). This novel primarily deals with the lives of the wives of army men (Kovilan has written that he decided against serial publishing this novel serially in *Mathrubhumi Weekly*, since he was afraid that the family members of Major Kandoth (the Brigadier of Signals Regiment and a native of Kerala) may read the Weekly and identify him). In 1965, another novel, *Boardout* based on army life was published (Current Books).

In 1968, Kovilan retired from the army and returned to his native place. Just before retirement, during April 1967 to May 1968 Kovilan worked as N.C.C. instructor at Indian Institute of Technology, Kanpur. The preliminary draft of the novel, *Thazhvarakal* (Valleys) was ready at the time of his retirement.

After completing the novel, *Ezhametangal* Kovilan had decided that he will not write any more based on army themes. But China attacked India in 1962. The mountain brigade was waiting to be air lifted to NEFA but China unilaterally declared cease fire. The novel *Thazhvarakal* was written with the background of the imminent attack by China (published in 1969 by Current Books). In 1969, another collection of short stories, *Ventam Kati* was published (Current Books).

Thottangal, serialized in *Mathrubhumi Weekly* and later published in the book form in 1970 (Current Books), deals with the strange story of Unnimol, an old woman. The story, revealed through an unusual combination of dreams, incidents and conversations, is considered as a masterpiece of Kovilan. The style is primitive, leaning more towards poetry than prose and follows the stream of consciousness of the central character. The narration swings back and forth between the past and the present, without any distinct segregation. Prof. K.M. Tharakan hailed "*Thottangal*" as a modern classical novel in Malayalam in his foreword titled "*Tottangalenna Amritadhara*". This is an excellent study of the Novel. *Thottangal* was awarded the Kerala Sahitya Akademi Award for the best novel in 1972.

In 1971, two more collections of stories were published: *Tervazhchakal* and *Pitham* (Current Books).

The novel "*Himalayam*" was serialized in *Mathrubhumi Weekly* and

later published in book form by Current Books in 1973. The characters of the novel "*Himalayam*" are the same as those of "*Thazhvarakal*". The brigade, travelling many miles through the valleys, reaches the destination at last. The presence of Shiva is felt throughout the narration. The text is presented in three parts, *Pakal* (Day), *Ratri* (Night) and *Thandavam* (cosmic dance), based on the concept these represent the three eyes of Shiva. (Rajan, one of the characters of the novel says that the mahavakya of Vedas, *Aham Brahmasmi* can be realized only at the Himalayas. "*Tat tvamasi*" may be revealed in the valleys. The concept of milky ocean and its churning can be realized only from the Himalayas.)

It should be clearly understood that Kovilan is not a "popular"

to enter the magical world, he will be fully rewarded. Understanding and appreciation of these novels lead the reader to a better understanding of human nature and life.

Shakunam, a collection of short stories was published in 1974 (Published by *Sahitya Pravarttaka Sahakarana Samgham*, Kottayam) *Shakunam* was awarded the Kerala Sahitya Akademi Award for short stories in 1977.

Bharathan, published in 1976 (Purna Publications) is an allegorical novel, with the Indian Institute of Technology, Kanpur as the background. The theme is simple - crime and punishment. A security guard of a bank gets killed. The authorities accuse a temporary conductor, a friend of the diseased. Meanwhile, a villager is killed and



Kovilan with Purushothaman (second from right)

novelist. The demand for Kovilan's novels is quite less compared to the demand for some "popular" novels. (Once Kovilan wrote that he is a liability to his publishers. Like any other writer, he expected many readers and hence multiple editions for his works. The second editions took some years to happen). Kovilan's novels are definitely not for those readers seeking leisure and entertainment. Some of the readers of *Mathrubhumi Weekly* wrote to the editor: "These are merely blabbering of a mad man or product of the ego of his fame". A casual reader may find Kovilan's novels, especially, *Thazhvarakal*, *Thottangal* and *Himalayam* boring. These works challenge the readers! Once the challenge is accepted and the reader is prepared

the same person is accused of this also. The innocent man is arrested, tried and judged for committing both the crimes. The real culprits of both crimes remain unpunished. With this theme, the novel presents the authoritarian nature of the establishment, the accommodating nature of the judiciary and the meek submissive nature of the people. Since it is not that easy to understand the implications, the novel managed to escape the scrutiny of the authorities at the time of publication.

In 1979, *Sujata*, another collection of stories were published (Purna Publications).

The selected short stories of Kovilan, "*Teranjetutta Kathakal*" was published in 1980 (Sahitya Pravarttaka Sahakarana Samgham,

Kottayam).

Kovilan suffered from stomach pain throughout his army life. After retiring, at the age of 47, the problem was identified as ulcer (Dr.K.R. Mohanan). Kovilan was admitted at the Mission hospital, Choondal and the ulcer was removed by surgery. The experiences at the hospital as a patient form the basis for the novel, *Janmantarangal* which was published in 1982. (Published by *Sahitya Pravarttaka Sahakarana Samgham, Kottayam*)

In 1985, another collection of short stories, *Kovilante Kathakal* was

According to Kovilan, he has attempted to present the development of India in this novel.

Kovilan keeps on revising what is already written, till he is satisfied. He has revised the text even after it was published serially. The first draft of *Thattakam* was completed on 10th November 1974. The draft was revised several times before its publication in 1995. In 2002, Kovilan wrote an article in *Bhashaposhini* about the episodes which are yet to be written as a continuation. This did not happen.

In 1995, Muttathu Varkey Award



Kovilan (third from right) with Purushothaman and friends

published (Current Books)

Kovilan's magnum opus, *Thattakam* was first serialized in *Mathrubhumi Weekly* and published in the book form in 1995 by Current Books. This novel tells the story of Muppilisseri (Kandanishsheri) and its people in three parts legends, stories and experiences. It begins with the story of the ancestor of the family, Unniri Muthappan. The last chapter describes the day after Appukkuttan quit his college shouting the slogan, *Bharat Mata Ki Jai*. In the evening, Appukkuttan meets, a fisherman, Kunhaman at the beach. Kunhaman tells Appukkuttan about his wonderful recovery from a grave injury with the treatment of Tachutty Vaidyar. The novel ends with Appukkuttan realizing that his education is continuing (*Padam Kalakramena Cha* The fourth portion of education happens during one's life time)

was presented to Kovilan. The first Basheer Award of Pravasi (Qatar) was presented to Kovilan in the same year. In 1997, Kerala Sahitya Akademi honoured Kovilan with a Fellowship. "*Thattakam*" received several awards: A.P.Kuakkad Award (1997), Kendra Sahitya Akademi Award (1998), Kerala Sahitya Parishat Award (1998), Vayalar Award (1999), N.V.Puraskaram (1999). In 2005 Kendra Sahitya Akademi honoured Kovilan with a Fellowship. In 2006, Kerala Government honoured Kovilan with Ezhuttachchan Award. The *Mathrubhumi Puraskaram* was presented to Kovilan in the year 2009.

Collections of short stories were published in 2002 (*Malayalattinte Suvarna Kathakal*, Green Books) and in 2003 (*Ente Priyappetta Kathakal*, D.C.Books)

Kovilan has written several essays as well: *Kathayum Kathakalum* (Poorna

Publications, 1973), *Atmabhavangal* (*Pathabhedam*, 1995), *Kovilante Lekhanagal* (Shika, 1985), *Nam Oru Kriminal Samooham* and *Patauvukal, Chuvatukal* (*Mathrubhumi*, 2007)

Following a brief illness, Kovilan was hospitalized on 30th May 2010. The end came on 2nd June 2010 at the age of 87.

In 2010, the English translation of *Thattakam* (by Vasanthi Shankaranarayanan) was published by Kendra Sahitya Akademi, after Kovilan passed away.

In internet, there is a Kovilan Homepage (<http://www.dvaipayana.net/Kovilan>) which is maintained by Dr.A. Harindranath (harindranath_a@yahoo.com) English Translations of Kovilan's essay, *Kathayute Kathakal* (about the background of the novel *Thottangal*), the novel *Bharathan* and the stories, *Ano penno* (Male/ Female) and *Conch* are available online. English Translations of the essays by Dr. K.M.Tharakan (*Thottangalenna Amritadhara*) and K.P. Appan (*Kovilan Katha Nirmmikunpol*) are also available on line.

The noted director M.A.Rahman has made two documentary films based on Kovilan (1) *Kovilan Ente Achchan* (2) *Kovilan: The Spirit of Kandanishsheri*.

After his death, Kovilan enthusiasts formed an International Kovilan Study Group under the initiative of Venu Edakkazhiyur (Guru'vayur), K.A.Mohandas (Chavakkad), K.V.Subrahmanian (Guruvayur), Dr. K.S.Ravikumar (Sree Sankara University, Kalady), A. Purushothaman (Mumbai), A.Harindranath (Kolkata), K.R.Vinayan (Hyderabad), P. Shamsudheen (Doha) and M.A. Rahman (Kasaragod) with M.T. Vasudevan Nair as Patron.(website: www.kovilanstudygroup.org) The Kovilan Study Group organizes a Kovilan Memorial Talk, every year. The first Kovilan Memorial Talk was delivered by Dr. E.V.Ramakrishnan on "*Desham, Rashtram, and Novel*" on 1st June 2011 at Thrissur. The second Kovilan Memorial Talk was delivered by Dr.K. Satchidanandan on *Irupatam Nuttantile Malayala Sahityam: Oru Tirinhunottam* on 9th July 2012. The third Kovilan Memorial Talk was delivered by Dr. M.R. Raghava Variyar on *Kovilan Kathakal: Akhyana Parinamam* on 9th July 2013. ■

Uthradom Thirunal Marthanda Varma passed away

Uthradom Thirunal Marthanda Varma, head of Travancore Royal family, died on December 16 early morning following a cardiac arrest. He was 91.

Marthanda Varma was admitted in SUT hospital on December 6 and was on ventilator for some days.

He was successor of the last Maharaja of the princely state of Travancore, Sri Chithira Thirunal Balarama Varma who died in 1991.

A witness to India's transformation from imperial rule to a democratic polity, Varma was chief patron of many charitable institutions and religious and cultural organisations, including the Sree Padmanabhaswamy Temple, whose fame soared in recent times following the inventory of the priceless treasures locked up in its vaults. Varma had said the wealth was in the vaults for centuries and the royal family was aware of it. "It is the wealth of Lord Padmanabha and we never ever felt any interest in it. It should be preserved as God's wealth in future also," he had said.

Known for a simple lifestyle and humility, he was a common presence in the social and cultural scenario of the city. Unlike many of his counterparts in other states, Varma had kept away from party politics in the state.

Even in his ailing medical condition, he had met Prince Charles during his recent visit to Kerala last month.

A Sanskrit scholar, England educated Marthanda Varma was a photography enthusiast and his



memoir has a chapter entirely dedicated to royals from different parts of the world he had photographed.

People from different walks of life turned up to pay last respects to the departed royal family head at the Levi Hall, situated adjacent to the Sree Padmanabhaswamy Temple, in the city where the body was kept. The funeral took place in the premises of Kowdiar Palace the same evening.

Sri Marthanda Varma was married to Radha Devi and the couple has a daughter, Parvathy Devi, and a son, Sri Padmanabha Varma. His wife predeceased him.

The state government announced a public holiday in Thiruvananthapuram district, as mark of respect for the former head of the royal family.

Mr. Varma had stood guard over the age-old traditions, rites and rituals of the Sree Padmanabhaswamy temple, the abode of the family deity.

In keeping with the practice of his ancestors for the last

300-odd years, Marthanda Varma used to worship at the temple daily at 7 am, standing in silence and surrendering before the Lord, for a quarter of an hour, till he was hospitalised.

Born as the younger son of Maharani Sethuparvathi Bayi and Ravi Varma Koyi Thampuran on March 22, 1922, Marthanda Varma was educated in the palace by a group of 14 tutors in various subjects. He later graduated from the then Travancore University with Economics, Politics and History as specialisations in 1943. He was the recipient of the Moncombu Aandi Iyer Gold Medal for the best student in Sanskrit from the varsity. He was respected for his erudition.

A person with varied interests, he has to his credit several trophies won as an amateur horse rider at various places in the country. A keen sportsman, he used to play tennis, hockey, golf, football and polo.

An ardent lover of photography, Marthanda Varma learned photography in 1934 when his brother, Sri Chithira Thirunal Balarama Varma, presented him with a camera. The Roliflex camera gifted to him by his brother was among his prized possessions. Marthanda Varma had a collection of about 5000 negatives.

His most favourite hobby was motoring. He had to his credit of driving more than 40 lakh miles in his Mercedes Benz 180 D and through crowded roads. He has won several medals from the Benz Company at Stuttgart.

He conceived SUTMC, Sree Uthradom Thirunal Marthanda Varma Chitralayam at Ranga Vilasam Palace to provide the public with an authentic perspective on the glorious past of Travancore. The museum's collection includes (besides valuable articles possessed by the Royalty) rare photographs taken by himself, a connoisseur of photography, and other ace photographers like William D'Cruz, N P Hariharan, S. Rajan and B Jayachandran (Malayala Manorama). These are set in traditional royal ambience.



With his favourite car

Unforgettable meetings with HH Sri Uthradom Thirunal

-Satyanath

No more meeting with him in future. A great soul who did not utter a single word in public when criticized for the Temple assets worth more than one lakh crore rupees! A Maharaja who never ruled! He lived a simple life like an ordinary man but held high moral values. He was humble even before the humblest!

My nephew's wife Rajani accompanied me to Pattom Palace in the second half of August 2008. She was trying to tutor me how to greet His Highness Sri Uthradom Thirunal Marthanda Varma when the meet was scheduled. "Satyamama, you should fold your hands together and bend forward to the level of your knee," she was telling. "Even in this 21st century do people do that?" I was eager to know. "Yes, people here do that even today. For people of Thiruvananthapuram, he is still their Maharaja. Achuthanandans and Oommen Chandies may come and go, but HH is there to stay," was her firm reply.

Having left behind in the living room by HH's personal Secretary Somasundaran Nair, we had nothing to do as we didn't breach the silence inside the room. So I started staring at the various paintings kept on the walls. None of them seemed original but miniature copies of well known artists, especially Artist Raja Ravi Varma. There were two, both by Raja Ravi Varma, one of Sri Adi Sankara and the other of Sri Mahalakshmi in standing posture on a lotus floating in a river, with two elephants paying homage to her. When I was keenly watching the Mahalakshmi portrait, I heard a voice from behind, "Interested in painting, eh?"

I turned around and found a very elderly person wearing cotton shirt and dhoti, slightly bent forward smiling at me. Behind him, Rajani was gesticulating to me that he was the Maharaja. In that confusion, I forgot all the lessons she tutored me and finished with a simple Namaste in Mumbai style. HH gestured to us to sit and he asked me without any preliminaries, "Do you know where its original is?"

I was perplexed. How am I to know about the original? "No sir. But I shall try to find out and let you know, Sir."

He did not ask who we were or the



purpose of our visit. He pointed out to the next painting depicting Adi Sankara sitting under a tree, with his four disciples. "When I was 22, Sankaracharya of Shringeri came to the palace to conduct a yajna. He saw this painting and became furious. "You Malayalees did nothing to perpetuate the memory of Sankaracharya though he was one

among you," he shouted. My elder brother said nothing and continued listening to the Acharya's taunts.

HH was talking to us in Malayalam but all the taunts of Sankaracharya were quoted in Tamil. Changing from one language to another, English, Malayalam and Tamil was so effortless. He did not even bother to ask if we knew Tamil.

"Sankaracharya was in the palace for a week. On the last day, while we all members of the family were present, my elder brother (Sri Chittira Thirunal) presented him many items as gifts and dakshina. At the end, he handed over a roll of paper to the Acharya. Acharya asked, "Ennayithu?" "Neengale thuranthu parungal," replied brother. Acharya opened the roll of paper. It was a gift deed of the land that housed the Kaippalli Mana of Jagatguru in Kalady, purchased by the Royal family from the owners and gifted to Shringeri Mutt. Acharya had no words

Mana and handed over to the members of the Mana as a tribute to them, about two hundred years ago.

I then told him that our Trust was proposing to conduct a shilanyas of the monument and the various components and invited him to lay the foundation. He expressed his pleasure and called his personal assistant Somasundaran Nair and asked him about his schedule during October. When the PA clarified that he was free during last week of October (of 2008), he agreed to participate in the function. He asked the PA to give me his consent in

writing and a photograph for the record.

We started talking since 11.30 am and were about to conclude the discussion. He noticed that I was frequently looking at my wrist watch and asked me for the reason. I told him that I had to catch a train to Thrissur by 2.30 pm. He asked us if we had lunch and if not, to join him for lunch. We thanked him and politely declined as there was no time for a meal. We then took leave of him and left the palace.

Back in Mumbai, I spoke to the late P K Ravindranath and enquired if he knew where the Mahalakshmi painting was being kept and he immediately replied, "Of course, it is in Baroda palace and I have seen it."

Within minutes, I contacted Somasundaran Nair and requested him to convey the information HH was searching for.

I met HH Sri Uthradom Thirunal recently on last May 14. I telephoned to the Pattom Palace and asked for Somasundaran Nair and in return was told that he retired and the new PA was Mr Thampuran (a former resident of Mumbai). The PA asked me to send a letter seeking a meeting. Since I was in Vrindavan Society, very near to the Palace, I went there to personally hand over the letter. When Thampuran and I were chatting about his Mumbai days, message came asking me to go in. I was not at all ready to meet him as I expected to meet him next day. Since I

could not refuse to go in, I reluctantly entered the same room where I met him five years ago.

I bowed before him and he took me inside as if I was an old acquaintance and made me comfortable. He enquired about the progress of the project and I replied that I went there to invite him to dedicate the first phase of the project i.e., the Sri Sankara Dhyana Kendra (Meditation Centre) on a suitable date convenient to him. He then surprised me with queer question, "What is today's date?"

"May 14," I replied.

"Tomorrow?"

"May 15," was my reply.

"What is special tomorrow?"

His question was intriguing.

"I do not know."

"Tommorrow is Sri Sankara's Jayanti," he told me.

He took me by surprise. I



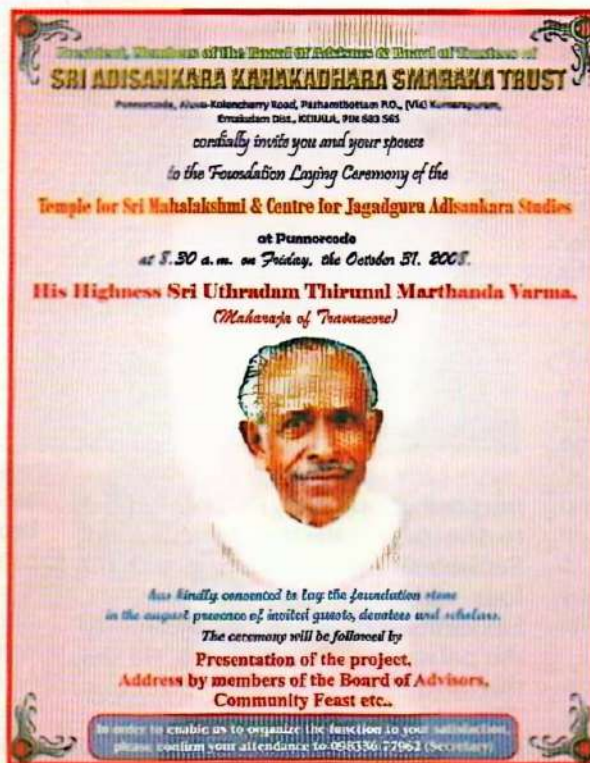
Swarnathu Mana

of appreciation but held elder brother's hands and looked into his eyes. "Neengal enna venamanalum seyyalam," brothersaid.

After a few moments of silence, Acharya looked at me and told my brother, "Ivanukku Sankaracharyarumai inaindu seyyavendiya etho oru vishayamirukku." Now I am 86 and nothing connected with Jagatguru came on my way. I often ponder," he paused.

"I came for that purpose only," I blurted.

I then explained to him about me, Sri Adi Sankara Kanakadhara Smruti Trust, its proposed monument for Kanakadhara stavam, procurement of the land believed to be the real site of Kanakadhara, Swarnathu Mana and so on. It was then he revealed that his predecessors built the present Swarnathu



The invitation for Shilanyas

closed my eyes and pondered. Then said, "1225th Jayanti."

His face revealed his happiness. He immediately called his PA Thampuran. "Get me a copy of Vishnu Sahasranamam," he ordered and Thampuran went inside.

HH started a little long tale. "I have become old. I cannot do any physical work and I have no other job. So I decided to spend my time by writing a treatise for Vishnu Sahasranamam. I typed more than a 1000 pages. I am not a

scholar (Sri Uthradom Thirunal was a gold medalist in Sanskrit in Travancore University) and was sure that it would have many blunders. After a lot of thinking, I decided to seek help from Sri Sankaracharya of Shringeri to rectify the mistakes. I went to meet him but when I found him not very happy with what I did. I was crestfallen. He asked me to leave the manuscript on the table instead of receiving personally and said, "I shall send for you when I finish reading it." There was not much hospitality there and I came back disappointed. After a week, I received a telephone call from Shringeri Mutt asking me to come. I was heartbroken as I was certain that Swamiji did not complete reading as it was impossible to finish reading in one week. Nevertheless, I went. When we met, Swamiji did not even smile and lifted the manuscript in his hand and dropped it into my stretched hands. The bundle was as I had given to him. Then Swamiji smiled and said, "The Introduction is kept inside. Find out a good publisher and get it published." When I opened the manuscript later, I found that there were no mistakes marked."

Thampuran returned to the room with a copy of Samarpanam and handed over to him.

"Have you read Vishnu Sahasranamam?" he asked.

"Yes."

"With my commentary?"

"No."

He took the book in his hand and asked me to get up. He touched the book with his forehead and then dropped it into my outstretched hands.

"Do you know how Vishnu Sahasranamam originated?" His questioning continued.

"No." My feeble reply.



Uthradom Thirunal's Treatise on Vishnu Sahasranamam

"When Dharmaputra and Sri Krishna called on Bhisma when he was on the bed of arrows, the Pandavas asked how to be near God. Bhisma looked at Krishna and then told Yudhishtira to recite the 1000 names of Vishnu and remember how he got each of those names. That would enable one to be near God." At that moment HH Sri Uthradom Thirunal Marthanda Varma became my spiritual guru, I felt.

That embodiment of humility and devotion then told me that his physical condition did not permit to travel beyond five kms and he cannot walk or climb and so he should be excused.

He wanted me to keep him posted about the progress of work and if Dr

Thomas, his physician, agreed to come with him, he would attempt to participate and I should not publicise this matter nor print his name in any invitation card.

HH came down with me to the door and then placed his right hand on my shoulder and said, "May everything be fine!"

While coming out, Thampuran asked me, "Have you met His Highness earlier?"

"Why this question?" I countered.

"Generally he does not touch anybody nor acknowledge any letters."

Towards October end, I sent him a letter and a printed invitation to show that his name was not used anywhere. I did not receive any reply. How do I know about his physical condition? I was later told that he needed help to move around and his health was deteriorating.

No more meeting with him in future. A great soul who did not utter a single word in public when criticized for the Temple assets worth more than one lakh crore rupees! A Maharaja who never ruled! He lived a simple life like an ordinary man but held high moral values. He was humble even before the humblest! ■



Mr. Shibu John receiving LIC Achievement Award for the year 2013-2014 from Marketing Manager

DR M S SWAMINATHAN

AGRICULTURE CAN NOT WAIT

Today Dr Swaminathan is a world famous Indian Geneticist and an international administrator, renowned for his leading role in India's "Green Revolution," a program under which high-yield varieties of wheat and rice seedlings were planted in the fields of poor farmers. He is called the "Father of the Green Revolution in India", for his leadership and his success in introducing and developing high-yielding varieties of wheat in India. He established the famous M S Swaminathan Research Foundation in Chennai and has been its founder- chairman.

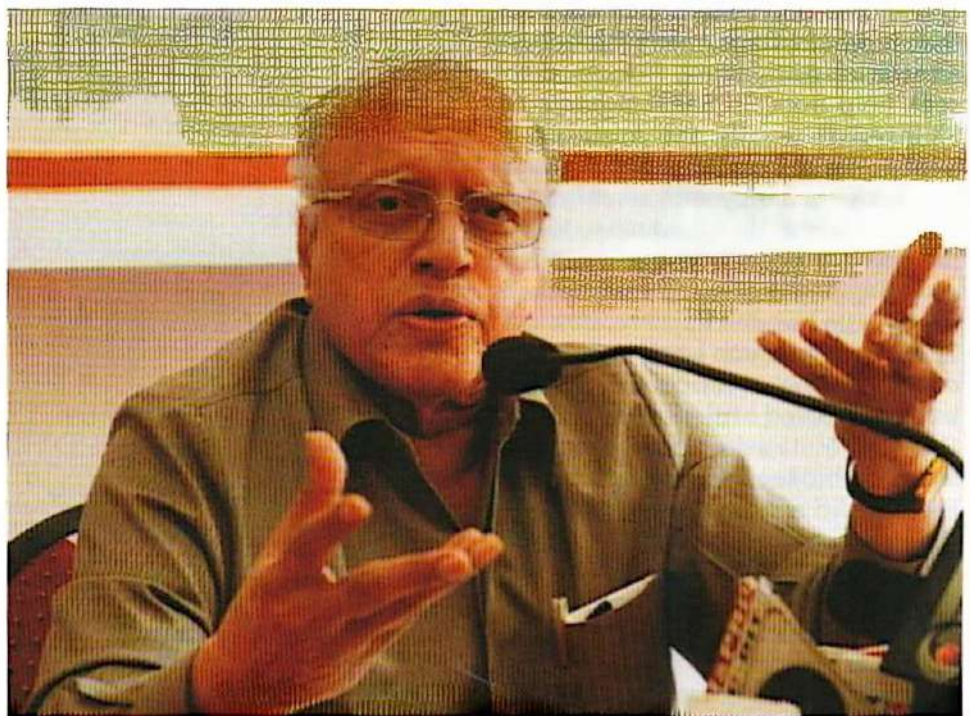


K. R. NARAYANAN

■ "Everything else can wait, but not agriculture" exhorted the then new Prime Minister of India, Pandit Jawaharlal Nehru, while addressing the scientists and students of the Indian Agriculture

Research Institute (IARI), in New Delhi, in 1948. One of the researcher-students heard these piquant words and set forth to make the country self-sufficient in food grain production through what was later called the "Green Revolution of India". The young scientist-student was none but Monkombu Sambasivan Swaminathan, who later became famous as the "Father of Green Revolution in India".

Swaminathan belonged to an ancient and well-known Brahmin family of a Kerala village called Monkombu. Many generations before, the King of Ambalapuzha had travelled to the neighbouring region of Tamil Nadu. He was greatly impressed by the scholars of the Thanjavur court and requested that one such scholar be sent to his kingdom in the Malayalam speaking region. Shri Enji Venkatachellam Iyer, the ancestor of Swaminathan, was then chosen to move to Ambalapuzha, as per the ruler's desire. The King was so much surprised and delighted by the knowledge and wisdom of Shri Venkatachellam Iyer that he gifted him acres of land comprising the village of Monkombu. The family, then onwards, came to be known as the Kottaram family of Monkombu.



Swaminathan is a member of this Kottaram family and a descendent of Shri Enji Venkatachellam Iyer. But, as his father was a surgeon in Kumbakonam in Tamilnadu, he had spent his childhood and had his primary education in Kumbakonam.

Born on the 7th of August, 1925, Swaminathan is the second son of Dr M K Sambasivan and Smt Parvati Thangammal Sambasivan. After the death of his father, Swaminathan was educated by his radiologist uncle. He completed his High School at the Roman Catholic Little Flower High School in Kumbakonam, and graduated in Zoology from the Maharaja's College in Trivandrum. Also, he took yet another degree in Agriculture Science, from the Agriculture College in Coimbatore

and, later, joined the Indian Agriculture Research Institute (IARI), New Delhi, for a post graduate degree. He came out with distinction in Cytogenetics in 1949. Very few people know that Dr Swaminathan also wrote the Indian Civil Services Examination and was selected to the Indian Police Service, as many in those years feared that an agriculture scientist had little scope to come up in life.

A Scientist Committed to India

Swaminathan accepted a post-doctoral research associateship at the University of Wisconsin, Department of Genetics to help set up a USDA Potato Research Station. Despite his strong personal and professional satisfaction with the research work in Wisconsin, he declined the offer of a

full-time faculty position to return home. He returned to India in 1954. If he had stayed on at the Department of Genetics at Wisconsin, he could have looked forward to a fulfilling research career. But he asked himself why he studied Genetics and the reply of his conscience was "It was to produce enough food in India" and he followed the verdict of his conscience. In this connection, he explained further: "My personal motivation started with the great Bengal famine of 1943, when I was a student at the University of Kerala. There was an acute rice shortage, and in Bengal about 3 million people died from starvation. All of our young people, myself included, were involved in the freedom struggle, which Gandhi had intensified, and I decided I should take to agricultural research in order to help farmers produce more." His vision had been to rid the world of hunger and poverty.

This scientist-administrator is an advocate of moving India to sustainable development, especially using environment-friendly sustainable agriculture, food security and the preservation of biodiversity, which he calls an "Evergreen Revolution". He headed the Indian Council of Agriculture Research (ICAR) as Director General - from 1972 to 1979 - and was also the Principal Secretary in the Ministry of Agriculture, from 1979 to 1980. (He was perhaps the only Scientist to have held such a high rank in the Indian Government). When he rose to the position of the Director General of the Indian Council of Agriculture Research (ICAR) in 1972, one of the first things he did was to introduce "Technocracy" (Technical Literacy). He joined the Planning Commission (1980), where he introduced for the first time in the Indian development planning women development and Environment Development in India.

Subsequently, he served as the Director General of the International Rice Research Institute, Manila (Philippines) (1982-88), and, in 1988, became the President of the International Union for the Conservation of Nature and Natural Resources.

Today Dr Swaminathan is a world famous Indian Geneticist and an international administrator, renowned for his leading role in India's "Green Revolution," a program under which high-yield varieties of



Dr. Swaminathan with Nobel Laureate Boraug Norman

wheat and rice seedlings were planted in the fields of poor farmers. He is called the "Father of the Green Revolution in India", for his leadership and his success in introducing and developing high-yielding varieties of wheat in India. He established the famous M S Swaminathan Research Foundation in Chennai and has been its founder-chairman.



With Lal Bahadur Shastri

World-wide Reputation

The Time Magazine placed him (1999) in the Time 20 list of most influential Asian people of the 20th century. The Nobel Prize Laureate, Boraug Norman, (who spearheaded the Green Revolution), said on the occasion of accepting his prize (1970): "Green Revolution has been a team effort, and much of the credit for its spectacular development must go to the Indian officials, organizations,



scientists and farmers. However, to you, Dr. Swaminathan, a great deal of the credit must go for first recognizing the potential value of Mexican Dwarfs. Had this not occurred, it is quite possible that there would not have been a Green Revolution in Asia".

Dr Swaminathan has worked worldwide in collaboration with colleagues and students on a wide range of problems in basic and applied plant breeding, agricultural research and development and the conservation of natural resources. Dr Swaminathan is a Fellow of the Royal Society of London, the U.S. National Academy of Sciences, the Russian Academy of Sciences, the Chinese Academy of Sciences, and the Italian Academy of Sciences.

Awards

Greatly influenced by the world famous Nobel Laureate Dr Boraug Norman, Dr Swaminathan has been living a life dedicated to agriculture development and self-sufficiency in the production of food the world over. He received numerous awards, titles and prizes from different organizations of the world. Some of them are: Padma Shri (1967), Magsaysay Award (1971), Padma Bhushan (1972), Albert Einstein World Science Award (1986), World Food Prize (1987), Padma Vibhushan (1989), Volvo and Tyler Prize (1991), UNEP Sasakawa Award (1994), Indira Gandhi Prize for Peace (1999), Disarmament and Development Award (2000), Mahatma Gandhi Prize of the UNESCO (2000), Four Freedoms Award (2000), Planet and Humanity Medal (2000), and about 46 Honorary Doctorates from various Universities of the world.

Dr Swaminathan became the Director of the Indian Agriculture Research Institute (IARI) in 1966, where education and technology transfer were the main objectives. As an educator, he refined IARI's goals to include relevance and excellence. "Choose a problem that is relevant to the needs of the country and put in excellent and thorough efforts to get meaningful results", he used to tell his students. Many national and international aspirants have passed through Dr Swaminathan's hands to become world renowned scientists. This great scientist is responsible for starting Agriculture Universities in most of the Indian States. Even today,



MS Swaminathan Research Foundation, Chennai

Receiving Magsaysay Award in Manila

he continues with his teaching and guiding research students. He often recalls the Chinese proverb: "If you are thinking one year ahead, plant rice; if you are thinking ten years ahead, plant trees; if you are thinking hundred years ahead, educate people".

R D Iyer in his famous book on Dr Swaminathan, says: "It is difficult to describe M S Swaminathan - the scientist, the administrator, the social worker, the visionary, the philosopher-in terms that do not

smack of hagiography. If there is a single fault that he can be accused of, it is his inability to say 'no' to anyone who approaches him for help or advice. Being a totally relaxed person, he brings a calming effect on the visitor too, and listens carefully and calmly. One can get easily carried away by his courtesy and compassion. Nevertheless, behind that soft exterior is a man of determination and indomitable spirit, who goes about his tasks with missionary zeal." Iyer goes further to

say: As a teacher and a research guide, Swaminathan has no parallel, in his sincerity and thoroughness of approach, clarity of thinking and expression, and his amazing coverage of the subjects he taught, giving the latest references. In a fine article titled, "Teachers Must Be Passionate" written for the Home and School magazine in October 1968, Dr Swaminathan has dwelt at length on the qualities needed to be a good teacher. ■

ബോംബെ കേരളീയ സമിതി, മലാൾ അവതരിപ്പിക്കുന്ന സാമൂഹ്യ സംഗീത നാടകം

രാജ്യത്തുടനീളം 10-ാം വർഷികത്തോടനുബന്ധിച്ച് ജനുവരി 19, ഞായറാഴ്ച വൈകിട്ട് 6 മണിക്ക് മരോൽ എഡ്യൂക്കേഷൻ അക്കാദമി ഓഡിറ്റോറിയം, വോയിനാൾ, മരോളിൽ ആദ്യമായി അവതരിപ്പിക്കുന്നു.

ശ്രീ പരവൂർ ജോർജ്ജ് അൻപതുവർഷം മുൻപെഴുതിയ ആയിരക്കണക്കിനു വേദികളെ കീഴടക്കിയ

“ദിവ്യബലി”

സംവിധാനം: ശ്രീ രാജേന്ദ്രൻ പടിയൂർ

പ്രവേശനം സൗജന്യം

For more details contact Raagalaya on 29205641 / 29209959

താരകന്മാർ: അഡ്വ. പി.ആർ. രാജ്കുമാർ
സംഗീതം: വേണുഗോപാൽ
ആലാപനം: മധു നമ്പ്യാർ, രാജി ശബദം, വെളിച്ചം: മെർക്കോ സുഗുണൻ
രംഗസംവിധാനം: ശ്രീ ജോർജ്ജ് തോട്ടത്തിൽ & ശ്രീ പിയാംബരൻ പേരാമ്പ്ര

രംഗത്ത്: രാജി നെടിയത്ത്, കാർത്തിക വാസുദേവ്, മാസ്റ്റർ അക്ഷയ് സുരേഷ്, ശബരീഷ് സുധാകരൻ, അഡ്വ. പി.ആർ. രാജ്കുമാർ, ജോർജ്ജ് തോട്ടത്തിൽ, വിജയൻ നായർ പുല്ലാട്, രാജൻ തെക്കുംമല, സുരേഷ്കുമാർ തുടങ്ങിയവർ അഭിനയിക്കുന്നു.

രാജി നെടിയത്ത്	കാർത്തിക വാസുദേവ്	മാസ്റ്റർ അക്ഷയ് സുരേഷ്	ശബരീഷ് സുധാകരൻ	സുരേഷ്കുമാർ	രാജൻ തെക്കുംമല	അഡ്വ. പി.ആർ. രാജ്കുമാർ	ജോർജ്ജ് തോട്ടത്തിൽ	വിജയൻ നായർ	രാജേന്ദ്രൻ പടിയൂർ

KESARI BALAKRISHNA PILLAI

A visionary par excellence

Kesari Balakrishna Pillai is the most influential figure in the intellectual sphere of modern Kerala. He was a thinker, visionary, writer, art and literary critic, journalist and essayist. Since he edited the newspaper Kesari, it became part of his name. He was a mentor for many writers of his time.



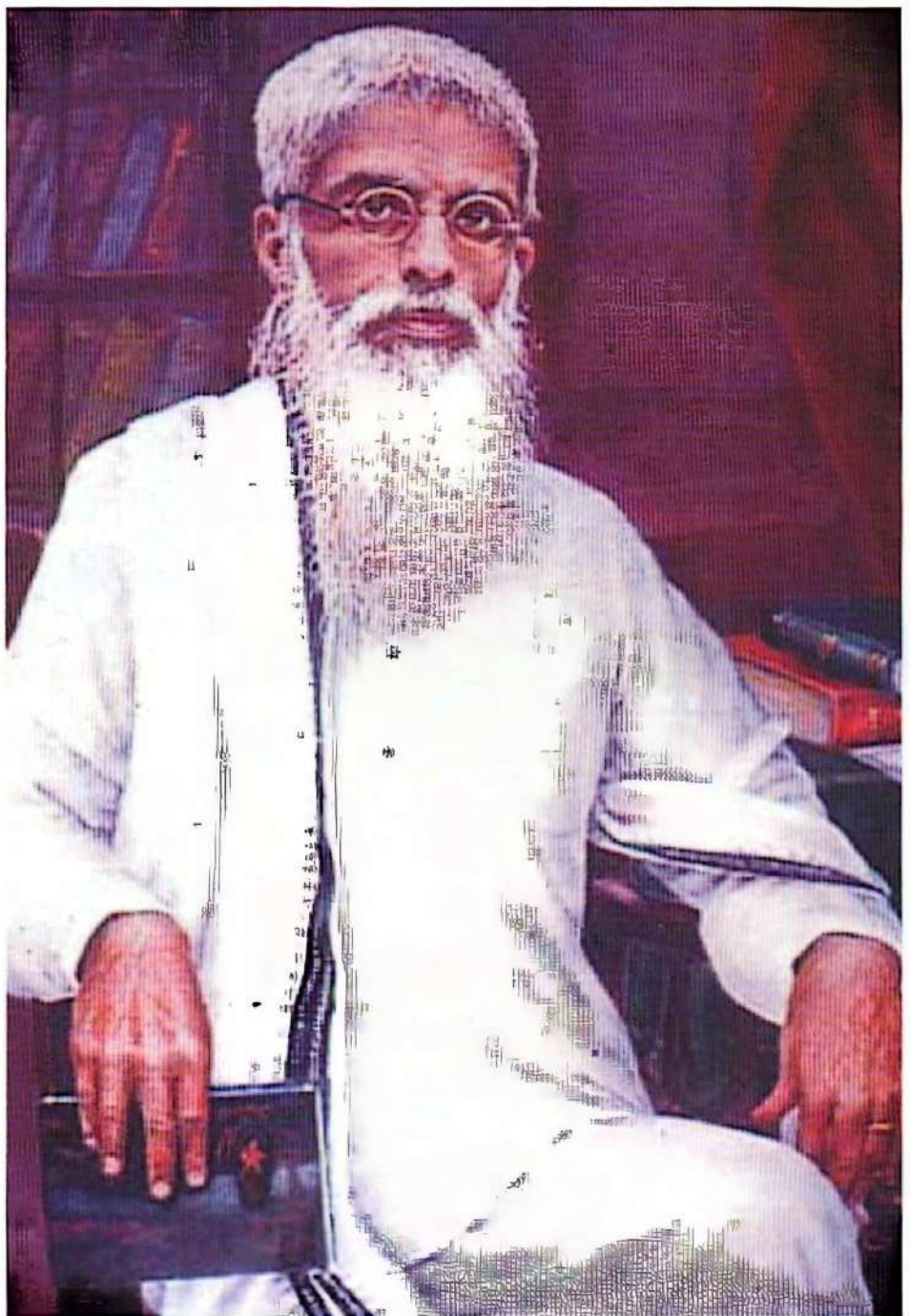
V.N. Gopalakrishnan

■ Balakrishna Pillai was born on April 14, 1889 to Akathoot Damodaran Kartha, a scholar of repute and Parvathy Amma in Thampanoor, Thiruvananthapuram.

He passed his matriculation from Maharaja's High School in 1904 and B A in history with distinction from Maharaja's College in 1908. For some time, he taught at the Women's College and the Maharaja's College. During this period, he passed the law degree in first class and took up legal practice from 1917 till 1922. In 1917 he married Gauri Amma. Since he could not establish himself as a successful lawyer, he opted a career in journalism.

While working as editor of Samadarshi founded by Kulakkunnath Raman Menon, he started writing editorials criticizing the Dewan's administration and exposing the wrong-doings of the officials. The prevalent social practices in his own community were also criticized. When the management advised him to tone down the criticism, he started his own journal Prabodhakan collecting funds from well-wishers. In September 1930, after three months of the publication, the Government cancelled its licence. Soon after, he started Kesari, a weekly publishing politics and literature. He fought against the autocratic attitude of the Dewan through its columns. In 1935, the Government cancelled its licence and confiscated the Press.

Subsequently, Balakrishna Pillai engaged himself in reading and writing till 1942. Later he shifted his



base to Paravur and spent the rest of his life there till his death on December 18, 1960. He contributed immensely to Malayalam literary criticism and his writings on art especially painting are regarded as masterpieces. He was a source of inspiration for writers of the time like Thakazhi Sivasankara Pillai, S K Pottekkatt, Vaikom Muhammed Basheer, Kesav Dev et al. He wrote in length on movements in contemporary European literature and advocated the use of sociology and psychology in literary criticism. He helped young writers to familiarise themselves with the German, French, Italian, Russian, Spanish, Greek and American literature and translated works of Maupassant, Balzac, Freud, Darwin and other European scholars. He prepared the youth to step over the barriers of language and religion and created a new style of life.

A few progressive writers like Balakrishna Pillai and a group of Marxist ideologues heralded the Jeevat Sahitya Prasthanam in the

1930s. They laid stress on the importance of prose fiction and advocated for realism in literature. It was later known as Purogamana Sahitya Prasthanam (Progressive Movement for Arts and Letters). He was considered as one of the pillars of the Progressive Movement in Kerala. E M S Namboodiripad and Thakazhi Sivasankara Pillai admitted later that they failed to fully understand Kesari's writing on history when he was alive and acknowledged that they could understand it only decades later. E M S publicly acknowledged the failure of the Communist Party leadership in rightly understanding the greatness of Balakrishna Pillai. Some of his literary works are: Navalokam (The New World); Outlines of the Proto-Historic Chronology of Western Asia; Sankethika Nirupanangal, Sahitya Nirupanangal, Novel Prasthanangal, Harsha Vardhanan, Sahitya Gaveshanamala, Kesariyude Mughaprasangangal (Editorials of Kesari) and Rupamanjari.

According to Balakrishna Pillai,

comparable legends and myths are more useful than archaeological, epigraphical, and literary sources. He also believed that the ancestors of the Greeks, Romans, Persians, Chinese, Tibetans, Malays and Polynesians were the same. He could solve many puzzles of ancient history. Though many of his theories were rejected by academic intellectuals, some of his findings about the connection between the present day inhabitants of India and that of Western Asia have been well acknowledged.

The Kerala government proposed to erect a statue of Balakrishna Pillai in Thiruvananthapuram to commemorate his 50th death anniversary. A seminar was organized on the occasion at the Kesari Memorial Hall when two books titled Kesari A Balakrishna Pillai: Karmaveeryathinte Sooryashobha, and Kesariyude Lokangal, a collection of his writings, compiled by M N Vijayan were published. Another seminar entitled Kesariyude Lokam, was also organised by the Kerala Lalitha Kala Akademy in Thrissur. ■

www.manjilas.com

Double Horse

മനസ്സു തിന്മയെ കഴിക്കൂ!

മുക്തമാണ്! മാജിക്

ഭണ്ഡിയിൽ ഉഗ്രന്ദ. ശ്രീനിൽ അത്യഗ്രന്ദ.

സവിശേഷവും സമ്പുഷ്ടവുമായ ഒരു ഗോതമ്പിൽ നിന്നും ശാസ്ത്രീയമായി തയ്യാറാക്കിയ മുക്തമാണ് കോർബോഹൈഡ്രേറ്റ്, പ്രോട്ടീൻ എന്നിവയാൽ സമ്പന്നമാണ്. അനായാസം പാചകം ചെയ്യാം, പ്രായമേറുമെന്യേ ഏവർക്കും പ്രിയങ്കരം.

ഗുണസമൃദ്ധിയും പോഷകസമൃദ്ധിയും അടുക്കളയിൽ അരങ്ങു തകർക്കട്ടെ...

MANJILAS GROUP OF COMPANIES

Reg. Office: TC-16-1382, Sasthi Road, Nellikkunnu, Thrissur - 680 005, Kerala.
Phone: +91 487 2425160, 2420895, 2425927 Fax: 2440113, E-mail: info@manjilas.com

<https://www.facebook.com/DoubleHorseManjilas>

THARA VARMA SREEKANT

Versatile Kathakali Artiste

- Lakshmi V

Thara Varma Sreekant is an artiste who has carved a niche for herself in the art of kathakali. Hers is a perfect blend of rasa and bhava that has been captured and projected in her dance.

Born into the renowned Poonjar Royal Family, Thara Varma Sreekant took her first lessons in classical dance by the age of 4. She started learning the nuances of Kathakali by the age of 7 under Nellyyodu Vasudevan Namboothiri. By the age of 10 Thara ascended the stage for her Arangettam alongside names such as Late Kottakal Shivaramanashan, Late Kalamandalam Shankaran Ebranthiri (Music), Late Kalamandalam Venmani Haridas (Music), Late Kalamandalam Keshavan (Chenda) and Kalamandalam Shankara Warriar (Maddalam). Her dedication to the art was encouraged by



The young Thara Varma

the Late Kerala Varma Raja, Poonjar Palace.

Thara Varma has a decade of training under the tutelage of masters like Late Padmasree

Kalamandalam Krishnan Nair Ashaan,

Nellyyodu Vasudevan Namboodiri and FACT Padmanabhan Ashaan and R L V Damodara Pisharadi.

In an illustrious career spanning four decades, she has shared stages with the biggest names in

Kathakali such as Late Padmasree Kalamandalam Krishnan Nair Ashan, Late Kottakal Shivaraman Ashaan, Padmasree Kalamandalam Gopi Ashan, Late Kalamandalam Shankaran



Embranthiri, Late Kalamandalam Keshavan, Late Kalamandalam Hyderali, Late Kalamandalam Venmani Haridas, Kalamandalam Nellyyodu Vasudevan Namboothiri and FACT Padmanabhan etc.

She has portrayed pacha kathi characters and sthree veshams donned roles of Ravana, Duryodhana, Nala, Karna, Bheema, Kunti, and Damayanti etc. Besides enactments, Thara has also helped promote the art through workshops and cultural programs.

She has spearheaded over 150 live performances and cultural shows all over the country and held workshops at Centre for Environmental Planning and Technology University (CEPT), Ahmedabad, Pondicherry French Consulate, Secunderabad Malayali Association and Malayali Samajams in Mumbai. She was

the first to organize a Kathakali recital in Thane, which saw participation by Padmasree Kalamandalam Gopi, Late Kottakal Shivaraman and Late Kalamandalam Hydrali.

Mahila Navarasa Award by Jwala Publications in 2011, three time winner of the K.K. Raja Smaraka Kathakali Competition held in Thripunithura (1981, 1982, 1983) organized by the Thripunithura

Kathakali Kendram, and the Kerala Youth Festival for Kathakali (1975).

Thara also has to her credit the dance ensemble, 'Sketches of Kerala' which she choreographed and directed. It brought together the many art forms such as Kathakali, Mohiniyattam, and other classical dance and rural folk forms of the Dravidian culture for the first time for a non Malayalee audience.



Thara Varma receiving the 2011 Jwala Award. Sreekant Nair on Thara's right.

Awards and Recognitions

A senior member at the Thripunithura Kathakali Kendram Ladies Troupe, Thara Varma has been the recipient of numerous accolades such as the Mumbai

The most recent was her contribution and participating in the largest ever Kaikottikali where more than 2,600 women came together as a part of the Mumbai Pooram Festival to enter the Guinness Book of World Records.



Thara Varma in various Kathakali characters



Thara Varma with the Guinness World Record certificate for participation in the Mahakaikottikali held in Dombilvi

Felicitating by Justice Smt. Janki Amma on the occasion of 100th Stage performance of Thripunithura Vanitha Kathakali Troup

Contribution to the art

Currently, Thara Varma heads the Sarga Kalakshetra, a sister concern of Stage India Academy, and is also the Director of Stage India Academy, a body that promotes art and talent among those who lack the opportunity. She works relentlessly in keeping alive and nurturing the ethnic art of Kathakali. Through her indelible contribution to the pursuit of the exquisite dance drama, Thara Varma has chosen to define herself.

Family

Thara's father is the late Varanakode Subramania Nambudiri and her mother belonged to Poonjar, being Shreemathy Thamburatti at the Poonjar Palace. She has an elder sister and elder brother working in banks in Kerala, and a younger brother in Bangkok, and a

younger sister settled in Kerala. Her husband Sreekant Nair is South Indian Cell Head, Siva Sena. He hails from Thiruvananthapuram, and is a businessman, politician and artiste who plays the edakka, acts on the stage and is Chairman



of Stage India. Her elder son Rakesh is working with a leading advertising company in Mumbai while the younger one is working with a private company in

Kozhencherry, Ernakulam.

Thara Varma Sreekant feels that all samajams want to include Kathakali in their celebrations showcasing the art as the brand of Kerala. But when it comes to funding for a Kathakali performance, the organisers are reluctant to shell out money. This saddens her a lot. There are instances when she has had to spend from her own pocket to pay the artistes she has brought from Kerala but she does it due to her passion for this art. Organisers have no hesitancy to spend for bringing film stars and other artistes from Kerala and bear their expenses but rarely for Kathakali. Thara wants the current generation to appreciate and promote this ancient art. Her organisation always tries to extend a helping hand to the deserving Kathakali artistes. ■



RICKSON GEORGE

BUDDING ALL ROUNDER



Rickson George Samuel fondly called Ricksuttan by his family, is a thirteen

year old boy, making a mark in singing, dancing, sports and academics. Studying in Std VIII at Model English High School, Dombivili, he has won several prizes in various competitions at such a young age.

Rickson George Samuel started learning Carnatic music from the age of four. Currently he is learning from Santha Raman . His first musical performance with orchestra was at the age of four at Bombay Keraleeya Samajam.

He has since then participated and won at several music competitions held in Mumbai. He has bagged first prize at the annual Ragalaya light Music Competition for three consecutive years, various prizes at the light music, Hindustani and Carnatic music segments at the Nrityanjali Music Fest of Mumbai and first prize at the Sugam Sangeet and light music competitions held by ICL Mumbai. Rickson is also part of several Mumbai orchestra groups and can sing Malayalam, Hindi, Marathi and English songs.

Rickson is not only a singer but also a dancer



-KIM BUREAU

and has given several dance performances on stage and won prizes for the same at school and other competitions. He has learnt Bharatanatyam, having passed the prarambika examination in it. Rickson is participating in the reality show Superstar Junior 4 telecast by Amritha TV where he has reached the semi-final stage. He has got the nickname Rockstar for being the best performer in this show.

He has danced with super stars like Shahrukh Khan (Ran Ne Bana Di Jodi), Salman Khan (Dabangg 2), in the title song along with leading singer Shaan in the movie Hari Puttar, and worked with choreographer Ganesh Acharya for the film Bal Ganesh, and in the launch of Hanuman Returns. He has danced in TV programmes like Funjabi Chakde, (where he won an award for Best performance), Just Dance, Wave Awards, Screen Awards etc.

Rickson is learning western dance also and has won prizes in it. For the last two years he has won the first prize at the Talent Fest in Mumbai, organised by Chemmannur Fashion Jewellers which includes 2 gm gold and Rs 10000 cash award.

He has been learning to play tabla for the past six years and has performed in stage shows and for orchestras. For the past six months, he is learning keyboard and drums.

Rickson is interested in Drawing, won prizes in competitions and has completed the Elementary examination in 2013. He is good in studies and sports as well. He is good at mimicry and mono-acting and has performed kathaprasangam,



Rickson receiving Raagalaya Award from the hands of SPB



Rickson with his parents and sisters

participated in elocution, recitation, storytelling and handwriting competitions. He received his first achievement award from the hands of Father P J James for singing dancing and playing instrument simultaneously at the tender age of three.

Rickson's parents are P A Samuel, employed as Autocadd Draughtsman in Design Excellence (India) in MIDC Mhape. He hails from Pathanamthitta and encourages him in his activities. Rickson's mother hailing from Kumbanad, is a housewife and accompanies him when he travels for his shows. He says his mother is his first guru and role model. Rickson has two elder sisters, Rinku Anne Samuel and a younger sister Rittu Elsa Samuel. Rinku has completed her Engineering and is working with a private company in Vikhroli. Rittu is doing her third year B Pharm and both of them have learnt Bharatanatyam as well as Carnatic Music and performed on several stages. His mother and sisters were part of the Mahakaikottikali held in Dombivili in November 2012. ■

Autobiography of an Unknown Nair

-Ashwan

Several decades ago, an autobiography of an Indian created ripples across the world and that became a popular hit not only in India but in United Kingdom and United States of America also. With that book, the unknown Indian Nirad C Chowdhary not only became known but well known. Soon he became a UK citizen of Indian origin.

Now a Malayalee wrote his autography but failed to replicate Chowdhary. Readers like me are happy to know the incidents and events in his life and share his nostalgia.

The Unknown Nair-An Autobiography is not a biography at all but a compilation of many events that Nair initiated, participated or witnessed. Most of them are interesting to an outsider though some of them are not very pleasant. It is written in a lucid manner with very common words of the English language thereby never troubling the reader of a lower educational profile.



The narration starts with Nair going for an interview with S Sadanand, Editor and proprietor of the national news paper The Free Press Journal from Bombay. Remember, The Times of India & Bennett, Coleman & Co. Ltd was never considered a newspaper of patriotism.

Nair was helped and harassed by his colleagues in the news room while he derived some sort of peace from every adverse circumstance. In one case he remembers of a colleague who invited all his friends for a treat in a restaurant and when the bill was produced, there was no money with anyone present. Pretending emergency, one of them slipped away and after some time returned with some borrowed cash. Many people of that era must have gone through similar calamities!

Leaving journalism aside, Nair left for Ethiopia to become a teacher and accidentally met the emperor Hailey Selassie in a barber shop that resulted in a question-answer session in a reversal of roles. After his Ethiopian sojourn, he was back in FPJ and later with The Economic Times. He was to go to Calcutta for a journalistic mission but could not send his colleague Samuel as a substitute. Nair regrets that Samuel never returned as the plane he was flying crashed.

At another instance, Nair reminisces about one Ramachandran and his friend, partners in an industrial enterprise, brought before him in a wholly dispirited state and how they prospered with the encouragement given by Naval Tata because of a write up by Nair. Though Ramachandran acknowledged him as his godfather, he soon forgot Nair once he prospered. Nair draws his role in the ascendance of Mariam Miranda as a reputed cartoonist of the Economic Times of which he was the Deputy Editor. How happy he was to translate Thakazhy's Paramarthangal (Unchaste) and regretful of missing an opportunity to do the same with Malayattoor Ramakrishnan's Verukal (Roots)!

In his inimitable style, Nair writes how one of his scoops from Kenya stirred a hornet's nest in Indian PMO during Indira Gandhi's time. He also narrates his relationships with several dignitaries in various fields especially from the field of journalism. It is like a who's who of the the Bombay's socio-political horizon.

This book, as stated earlier, is not an autobiography of Madhav Krishna Bhaskar Nair (MKB Nair) as it does not throw much light on his life except as a journalist. Still it gives enormous satisfaction to go through its pages in which one may find gigantic personalities whom an ordinary citizen might not normally encounter with. A few typographic errors could have been avoided.

[The Unknown Nair- An Autobiography by MKB Nair, published by Indus Source Books, P O Box 6194, Malabar Hill P O, Mumbai 400 006, pages 133 and priced Rs.175]

S. Ramakrishna's
HI-SPEED LACQUERERS

You must have tried different types of Polish for your Lamps, Samais, Silver Items, God Idols, Door Handles, chandeliers & other precious items etc.

THE SHINING WOULD HAVE LASTED FEW DAYS. NOW THERE IS AN ULTIMATE PERMANENT SOLUTION FOR YOUR PROBLEMS.

TRY ONLY ONCE MY LACQUER POLISH
(LIFE TIME GUARANTEED)
BRASS, COPPER, SILVER & GOLD LACQUERING.

PICK UP & DELIVERY FREE.
INSPECTION AT YOUR PLACE FREE OF COST.

SAMPLES WILL BE SHOWN AT YOUR PREMISES.
LACQUERED ITEMS ARE WASHABLE & LAMP CAN BE LIT AFTER LACQUER POLISHING.
SPECIALISTS IN KERALA LAMPS POLISH.

God Polish can be done in Brass, Silver & Gold. Gift items are available at the below address.
THERE IS NO LOSS OF MATERIAL WHILE POLISHING
COMPLETED 46 TEMPLES POLISHING ALL OVER INDIA

Please call/ visit/ contact me at :
S. RAMAKRISHNA (8 a.m. TO 8 p.m.)
No. 2, Kiran Bldg., Ground Floor, Near Murugan Temple, Chheda Nagar, Chembur (W), Mumbai-89.
S. Ramakrishna : Call on 9821418929 / 9167314911 / 25253106 • Ph.: 25255630



Sriprakash Menon

PALLAVI CHANDRAN

"I Can leave Mumbai only for Kerala"

Pallavi Chandran has the 'girl next door look' but as an actress she is doing advertisement films, TV series and movies.



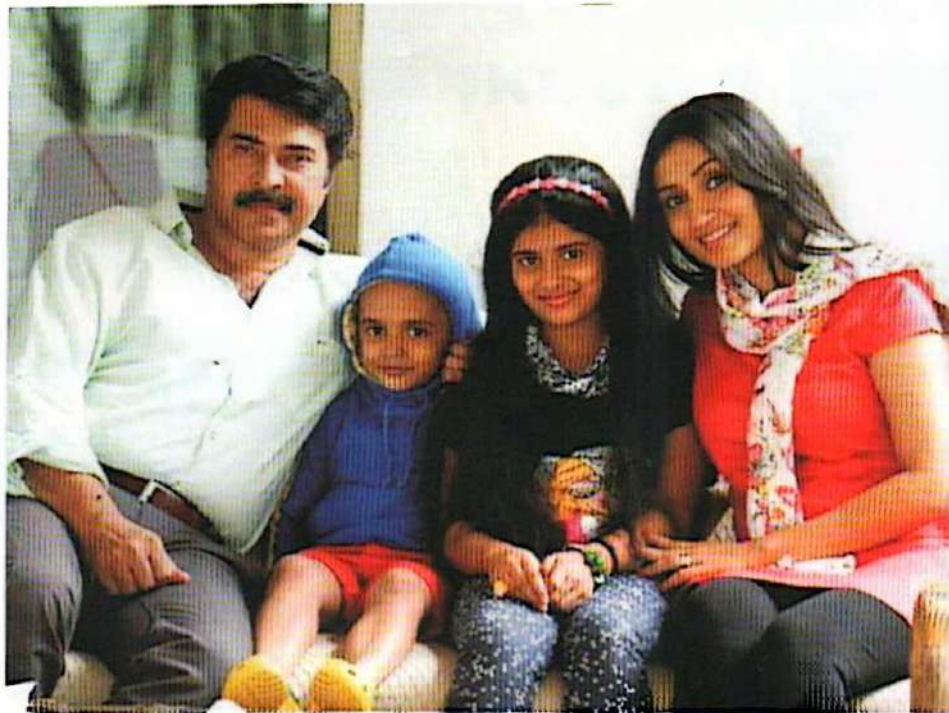
Young actor Pallavi Chandran is married to acting. Her father Dr. M D Subhash Chandran, is an Environment Scientist at Indian Institute of Science in Bangalore working from their field office in Kumta, Karnataka. He was recently awarded with Karnataka Rajyotsava Award 2013 in the field of agriculture and environment. Her mother, Padmaja Subhash Chandran, is a housewife and her younger brother, Varun, is studying for civil services. Chandran hails from Palakkad in Kerala and her mother is a Konkani.

This Kumta born girl did her schooling in Kumta and Goa and started her acting career in 2006. Her

first full fledged acting break was 'Karam Apna Apna' on Star Plus. "Acting is my passion and I don't think I would be happy doing anything else other than acting. In my school, Gibbs Girls High School, I used to take part in all the singing, acting and dancing competitions and came to Mumbai in 2006 chasing my dreams to be an actor", she recalled.

"I was working in Bangalore when one day I came across a classified in newspaper asking people interested in acting to call the mentioned number. I called and was asked to come to Mumbai so my father accompanied me to Mumbai and then I gave a couple of auditions before landing up with a small role in a television serial Sati. However, unhappy with my performance, I wanted to improve so I joined a production house as a trainee and learnt the nuances of the trade and to learn what happened behind the camera. By taking auditions and looking at other people's mistakes I learned acting in my own way", she explained.

Since Hindi was just another language, she said, "I knew and



never really conversed in it so I would read Hindi newspapers loudly to improve my hold over the language. Alongside I continued giving auditions and with my perseverance and hard work I soon landed up with my first big break

with Balaji Telefilms' 'Karam Apna Apna'.

"TV and movies are both like a job and a business. Both have its own takers. Generally speaking, for an ambitious person, a job with a steady income becomes boring, doing the same thing everyday, and he starts a business along with its risks which is a more interesting proposition since it gives him the satisfaction of using his full capabilities. Similarly, though a TV serial gives you a high stable income, a movie allows you to experiment with yourself more and is more satisfying for an actor and it's a matter of time when money follows for those who are successful", she felt.

"I have just completed shooting for Subhash Ghai's upcoming film Kaanchi where I play a small role of politician opposite Mithun Chakraborty. Luck played a major role as I got in touch with V K Prakash, my mentor, through my colleague, Bhupinder Singh, and since I was very particular about the kind of work I wanted to do, he asked me to wait till he comes across such a project. And after more than a year he called me and said he will consider me for his next movie opposite Mammookka!. That's how Silence happened", she recounted.

While doing Silence, "I did not have any problem with Malayalam dialogues since my father is a Malayalee and I conversed in Malayalam with him and especially when we visit our hometown. Also, I





would take the script and dialogues home and practise a lot before arriving for shoot", she noted.

In 'Silence', "I played the role of Mammootty's wife and sharing a screen space opposite him itself was challenging to enough and additionally I also had to do some stunt scenes by myself", she stated. When asked about V K Prakash as a director, she said "a student cannot rate his teacher and so I will resist from making any comment at this juncture."

Are regional movies trendsetters? She responded "it is difficult to make a general comment but yes we have seen a lot of good movies coming out of regional

cinema which has been remade in other languages as well. For instance, Maniehitrazhazhu which was first made in Malayalam, then as Aaptamitra in Kannada, then as Chandramukhi in Tamil, Rajmohol in Bengali and finally as Bhool Bhulaiyaa in Hindi".

On her experience in shooting in Kerala, especially the under water scenes, she observed, "I have a lot of childhood memories of spending my vacations in Kerala and coming back to Kerala for work was the best thing. Even more so, because we shot at Palakkad, my hometown and nearby areas, thus allowing me to spend time with my relatives at Yakara after shooting for the day.

Shooting for underwater scenes was very difficult for me since I don't know swimming and because the water used to be very cold. Thanks to our fight master Jolly Bastin who was very cooperative in letting me learn how to hold your breath while remaining under water".

Pallavi said "it has always been wonderful going to Kerala until my muttashi (granny) passed away a few years back and I thought will I continue visiting Palakkad so often and here's my destiny calling me back to fulfill my dreams. I didn't want to leave Kerala immediately so after shooting for 'Silence' I followed it up with a memorable holiday in Kumarakom and Munnar. I always dream of settling down in Kerala one day. Life in Mumbai is very hectic but there's something about the city that never makes you feel bored and once you have lived in Mumbai, you can never adjust happily in any other city in India. I can leave Mumbai only for Kerala".

Apart from acting, Pallavi loves singing and dancing. "In my free time I like interacting personally with my well-wishers over my facebook page and Twitter" she revealed. ■

കലയുടെ കലവറയാണ് കേരളം. നമ്മുടെ നാടിന്റെ ഉൾതുടിപ്പുകളായിരുന്ന നാടകവും നാടൻ കലകളും ഓരോന്നായി മൺമറഞ്ഞുകൊണ്ടിരിക്കുന്നു. ഈ ആധുനിക കാലഘട്ടത്തിൽ അവയെ സംരക്ഷിക്കുകയും വരുമാനമുറപ്പാക്കുകയും ചെയ്യുക എന്ന ഉദ്യമം ഏറ്റെടുത്തുകൊണ്ടാണ് മുംബയ് നാട്ടരങ്ങ് പിറവിയെടുക്കുന്നത്. ആ ലക്ഷ്യത്തിലേക്കുള്ള പ്രയാണത്തിന്റെ ഭാഗമാണ് "വീരശൃംഖല" എന്ന ഈ നാടകം. ഇന്ത്യ നേരിടുന്ന ഏറ്റവും സങ്കീർണ്ണമായ ഒരു സമസ്യയാണ് കാശ്മീർ. ആ കാശ്മീരിന്റെ പേരിൽ നമ്മുടെ രാജ്യത്ത് അഭ്യന്തര പ്രശ്നങ്ങളുണ്ടാക്കി ഭാരതത്തിന്റെ അഖണ്ഡതയെ തകർക്കാൻ ശ്രമിക്കുന്ന കച്ചുദ്രശക്തികൾക്കെതിരെ ആഞ്ഞടിക്കുന്നതാണ് ഈ നാടകത്തിന്റെ പ്രമേയം. രാജ്യത്തിന്റെ സ്വാതന്ത്ര്യത്തിനുവേണ്ടി പൊരുതി മരിച്ചവരുടെ സ്മരണയ്ക്കു മുമ്പിൽ ഈ നാടകം അവതരിപ്പിക്കുന്നു.

മുംബയ് നാട്ടരങ്ങ് അവതരിപ്പിക്കുന്ന "വീരശൃംഖല"

സംവിധാനം: രാജൻ

നിർമ്മാണം: രവി തൊടുപുഴ

നാടകരചന: ബാലൻ അയ്യമ്പിള്ളി

ഗാനരചന: സായിദത്തൻ കലാനിലയം

സംഗീത സംവിധാനം/ആലാപനം: പ്രേംകുമാർ

രംഗത്ത്: രാജൻ, ജെയിംസ് മണലോടി, ശങ്കർ, കണ്ണൻ തട്ടയിൽ, പി.ആർ. മേനോൻ, മനോജ്, അനിൽ, സുമാ മുക്യന്ദൻ, വീണാ വിനോദ്, അമൃതാ രാജേഷ്.

രാജയയുടെ 10-ാം വർഷികത്തോടനുബന്ധിച്ച് ഐബ്രൂവരി 1, ശരിയാഴ്ച വൈകിട്ട് 6 മണിക്ക് മറോൾ എക്സ്പ്രെസ്സൻ അക്കാമി ഓഡിറ്റോറിയം, റവോതി നഗർ, മറോളിൽ ആദ്യമായി അവതരിപ്പിക്കുന്നു.

പ്രവേശനം സൗജന്യം

For more details contact Raagalaya on 29205641 / 29209959

M S Viswanathan To Receive Raagalaya Lifetime Achievement Award

The tenth Raagalaya Music Award is dedicated to the most popular music Director Shri M S Viswanathan. The Award consisting of Rs 25,000/ cash and Lifetime Achievement Raagalaya Trophy will be handed over to him at a glittering function to be held at IES Manik Sabhagriha Hall, Bandra (W) on February 8, 2014. The Award function will be followed by a grand musical evening comprising the evergreen songs of M S Viswanathan by popular singers.



10th Raagalaya Light Music Competition

As a part of the 10th Anniversary of Raagalaya Academy of Music & Arts, Raagalaya Light Music Competition will be held at Marol Education Academy, Bhavani Nagar, Marol, Andheri (East) Mumbai on 2nd February 2014 (Sunday) from 9.00 am onwards.

As in the past, the competition will be held in six different age

groups i.e. Group A (5 to 10years), Group B (11 to 15 years), Group C (16 to 25years), Group D (26 to 40years), Group E (41 to 60) and Group F (61 and above).

Participants are allowed to sing light music /film songs from any language preferably Malayalam. A keyboard and tabla will be provided.

Interested participants can log on to <http://tinyurl.com/raagalayaregistra>

tion,
Step 1. Login with Facebook /Google ID.
Step 2. Fill in Registration Details
Step 3. Pay Rs. 200 using Internet Banking , Debit/Credit Cards or Cash Card
Step 4. You have completed your registration and will receive confirmation mail.

Malayalam Drama Festival

As a part of its tenth Anniversary celebrations, Raagalaya in association with Shri K D Chandran, is staging three Malayalam plays in memory of the well-known dramatist the late Shri Rajan Kadannappally. The venue will be Marol Education Academy's Auditorium, Bhavani Nagar, Marol, Andheri (East). This year's festival consists of 3 popular Malayalam Dramas namely:

1. 'Divyabali' written by Paravoor George, directed by Rajendran Padiyoor and presented by Malad Mumbai Keraleeya Samithi will be staged on 19th January at 6.30 pm.

2. 'Priyamanasam' directed by Vijayakumar and presented by



Rajan Kadannappally

Kalanjali Theaters, Chembur will be staged on 26th January at 6.30 pm.

3. 'Veerasingala' written by Balan Ayyampilli, directed by Rajan and presented by Mumbai Nattarangu will be staged on 1st February at 6.30 pm. This is a step to promote Malayalam dramas in Mumbai and more will follow in future.

Three veteran Malayalee Stage artistes of Mumbai, V V Achuthan, Anthappan and Smt. Mary Paul will be felicitated with Life Time Achievement Awards as part of Raagalaya Music Awards and KERALA IN MUMBAI Fourth Anniversary Celebrations to be held on 8th February, 2014, at the IES Manik Sabhagriha, Opp Lilavathi Hospital, Bandra West.

ATTENTION

It has been brought to our notice that one of the earlier Music competition judges of Raagalaya is approaching many of the participants for coaching with the reference of Raagalaya . Whoever deals with him will do so at their own risk. Raagalaya is in no way responsible for his actions.

STUDENT - TEACHER EXCHANGE PROGRAMME

- Dr Suresh Nair

Nrityanjali Education Services (NES) on the request of the Department of Education & Child Development (DECD), Govt. of South Australia had the privilege of organising a study tour in November 2013.

Girish Dalvi, the Trustee & Head Operations of Nrityanjali and the Official representative of DECD, Government of South Australia and Open Forum for Principals (OFP) was instrumental in organizing the Student Teacher Exchange programme. Banksia Park International School of Adelaide, South Australia was the chosen one

Japan, China, Korea and Singapore. The Indian students shared their insight on Indian culture with these students. They were then introduced to their buddies who would be with them during the school sessions. As a routine, Indian students had the experience of attending the Gymnasium class, Information Technology, Social & Environmental class, English Class, Mathematics and most interesting the Cookery class where they along with the Indian Educators learnt to prepare ANZAC Cookies popular since the World war II when the mothers and/or wives would send their sons

and Australia with the Principal of the School, Mrs. Lyndall Bain and Assistant Principal Mrs. Emiley Carter. The Primary school - The Tea Tree Gully Primary School - was where the Indian Educators conducted special teaching sessions for Grade 5, 6 and 7 students on Vedic maths, story telling and Indian folk dance. The Australian students enjoyed the experience while learning new things.

The Study Tour ended with a special valedictory function with Mr. Darris Carter as the Chief Guest who acknowledged the efforts by honouring the delegation with



Dr Suresh Nair (extreme left) with the other delegates at the India-Australia Educational Exchange Programme (IAEEP)

to host the first ever delegation from India. The participating schools included Guru Harkrishan High School - Santacruz, Vivek Vidyalaya - Goregaon, Pragnya Bodhini High School - Goregaon, S.M. Shetty High School Powai and Udayachal High School - Vikhroli. The team comprised of 7 educators viz. Dr. Tushar Guha, Dr. Suresh Nair, Mr. Girish Dalvi, Mrs. Rekha Vijayakar, Mrs. Seema Shaikh, Mrs Bharati Iyer and Mrs. Rekha Pandey and seven students from the respective schools.

The short tour included interactions with the local students and international students from

and /or husbands who were fighting for the country.

Each class included the audio-visual presentation by the teacher, story narration technique followed by an activity paper.

The tour also included a well planned city tour which introduced the delegation to the historical places of Adelaide like the Whispering Walls, the Museum, the Toy factory and the Gorge Wildlife Park where the delegation was excited to hold the Kuala in their arms and feed the kangaroos.

The study tour also gave the opportunity to the Educators to share the education systems in India

Certificates followed by a special tradition of cutting cake. The highlight was that there were two cakes of which one was cut by the School Principal Mrs. Bain along with the head of the Delegation, Dr.Tushar Guha. The other cake was cut jointly by the youngest student of the Indian delegation and his buddy. The Indian delegation showcased a short entertainment programme for the august gathering showcasing Indian culture through music, dance, dramatics, yoga and presentations. The event ended with the delegation singing the National Anthem of India. ■

TURMERIC, AN AMAZING INDIAN MEDICINAL PLANT

A common use of the turmeric root is as a remedy for cold and cough where it is boiled in milk along with black pepper then taken hot. The root can be carefully boiled, sun dried and stored as such or ground into a powder. In both forms turmeric is traded both in India and exported worldwide that brings in foreign exchange for India.



Dr G Ramakrishnan

■ As a Natural Products Chemist, I have been always interested in the rich medicinal plants of India; however, a rare phenomenon like the flowering of a turmeric plant in

my potted garden, prompted me to write this article on Turmeric to share with my fellow readers of "Kerala in Mumbai".

The uses of the Turmeric plant, called "Haldi" in the North of India and "Manjal" in the South has been known to Indians from Vedic times. The botanical name of Turmeric is *Curcuma Longa* L it belongs to the Zingiberacea family; along with plants such as ginger and more than 70 other species.

In India Turmeric grows predominantly in the southern region with the majority of the cultivation being carried out in the Erode District of Tamil Nadu. Sangli district of Maharashtra is another place where Turmeric is cultivated..

It is the root (rhizome) of the plant that is primarily used, while the leaves are used in some areas for wrapping some preparations prior to steaming to provide the turmeric flavoring. A common use of the turmeric root is as a remedy for cold and cough where it is boiled in milk along with black pepper then taken hot. The root can be carefully boiled, sun dried and stored as such or ground into a powder. In both forms turmeric is traded both in India and exported worldwide that brings in foreign exchange for India.

The use of turmeric in cooking as part of curry powder is well-known in every part of India from time immemorial. Apart from its use in the Ayurveda system of medicine as an anti-inflammatory and to treat digestive and liver problems, Turmeric was also used as an antiseptic to treat skin diseases and



wounds. It is also being evaluated for use against cancer, cardiological disorders, asthma, arthritis, etc. It is also used in skin creams to remove rashes and achne. While the aroma of turmeric is due to compounds such as Turmerone and Ar-turmerone, the main active chemical constituent is Curcumin. This compound has been a subject matter of study by scientists



all over the world due to its powerful "antioxidant" properties that scavenge free radical molecules in the body, that have been found to causes damage to cell membranes.

Historically, Turmeric powder (Haldi) is an important component in religious rituals alongside Kumkum (Vermillion) and Chandan (Sandalwood). Haldi is used in the decoration of idols, in rangolis like the swastika drawn for some poojas and in making small cones to represent lord Ganesha for poojas. It is also presented as part of the Tamboolam along with kumkum, betel leaves, coconut, etc.to ladies on auspicious occasions such as marriages, house warming and similar occasions. Coconuts are also coated with haldi paste and offered for poojas on some special occasions. Horoscopes are generally exchanged only after putting some haldi in the four corners. so also the wedding cards. In some parts of India, on the previous day of the marriage, there is a ceremony called "Haldi" where the bride and the groom are covered with haldi paste from top to bottom and later bathed in milk. This is believed to symbolize "Purity" and "Fertility". Turmeric is also used for "Aarti" and "Tilak" to welcome a person home or bid farewell based on the importance of the trip.

There are many scientific papers published on the chemistry of Turmeric and on the medicinal properties of its constituents. There are many chapters written on Turmeric in books published on Indian herbs and medicinal plants. The interest in Turmeric will continue as more and more use of Turmeric as a medicine rather than just as a condiment or cosmetic will be understood in the future.

Dr G Ramakrishnan
Hon. Director, SIES Institute of
Chromatography and Spectroscopy &
President, Chromatographic Society of India

MURUKAN PAPANAMCODE

Creating Faces For Stage

- Elvee

Murukan Papanamcode is the hand behind the stage that projects artistes on stage, be it Bharatanatyam, Mohiniattam, Kathakali and actors on drama stages. He has been a Mumbai Malayalee make - up artiste for over 25 years in Mumbai.

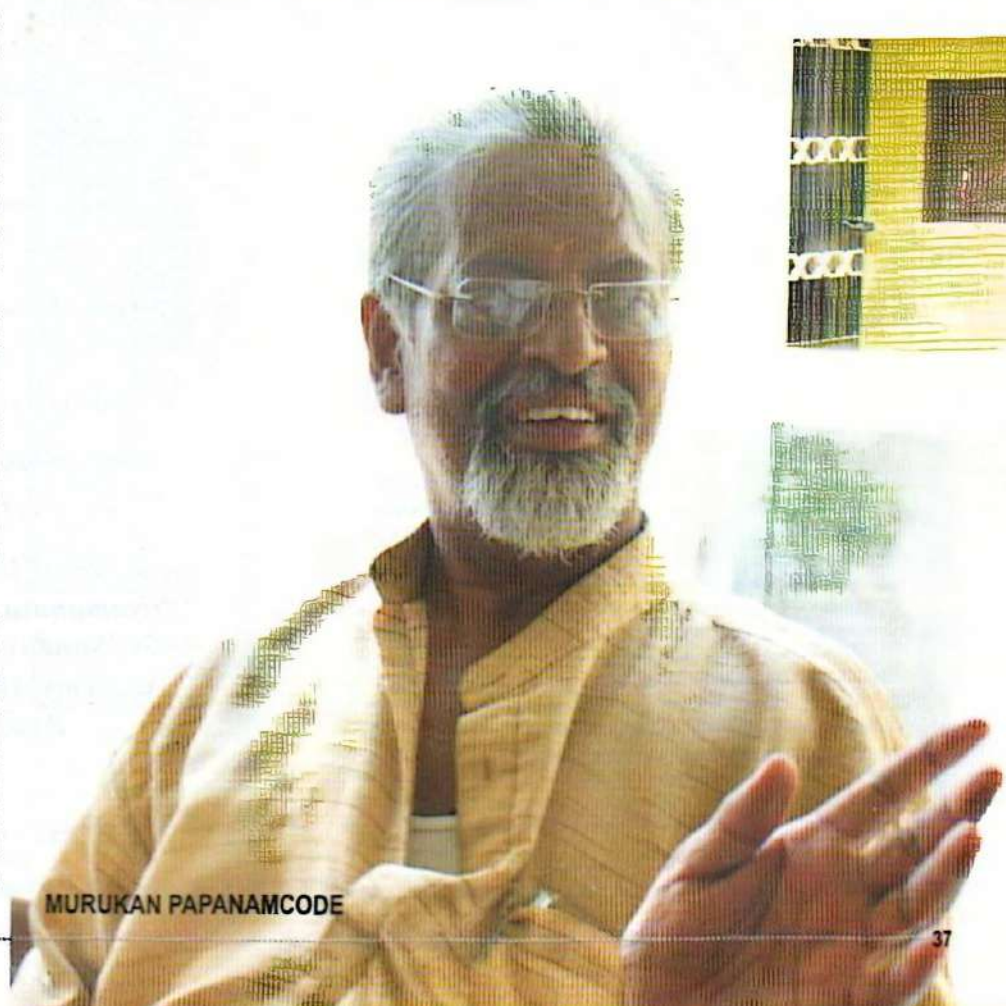
Murukan Papanamcode has done the make-up of the students of well-known dance teachers like Geetha Vijayashankar, Geeta Radhakrishna, Sushama Gopinath, Prasanna Nambiar and several others. He has also done the make up for drama characters of the Malayalam stage.

Murukan remembers and reveres his Guru Paraman who has now settled in Kerala. It was he who identified his talent and brought him into this field. Hailing from Thiruvananthapuram Murukan came to Mumbai in 1973 in search of a job. He worked for several private companies and as a hobby participated in the cultural programmes organized by Malayalee Samajams in Mumbai. Paraman made him his disciple in the field of make up and taught him the basics of making up artistes for stage programmes.

Today Murukan runs his own make up unit named 'Paraman Arts' in honour and memory of his guru and one of the most sought after make up artistes by dance institutes, theatre groups, samajams, colleges and institutions for their programmes.

Murukan remembers his first clients : Udyogamandal Vikraman of Kala Bhavan in Mohiniattam, Jayashri Nair of Upaasana Academy in Bharatanatyam, and K C Cheriaan of Sunayana Arts in Drama. His work was appreciated and more artistes approached him for their make up requirements. He dedicates all his achievements to his Guru.

Murukan is a recognised figure in make up for classical and folk dance stage, cine and TV programmes. He has participated in festivals like Mamankam 2000 in Mumbai, Ananaya in Delhi and several other programmes in Kerala, Gujarat, and other places in India. He accompanies the artistes and remains behind stage during the



MURUKAN PAPANAMCODE

A NOSTALGIC HOMEWARD JOURNEY

Some persons from poor, under-developed villages of Kerala often reluctantly left their sweet homes and native places, at a tender age, in pursuit of employment elsewhere and have settled down at distant places. Occasionally they visited their native places, for a short period and recharging themselves with fresh and pleasant memories of events, places and people, they returned to continue their monotonous life.

With advancing age and expanding families, these people are now becoming more and more nostalgic but their home visits are curtailed for want of time (suiting all members of their families), physical fitness and/or finance. They now depend more on telephone and letters for communication.

Feeling the pulse of such home-sick persons, the compiler of the annual famous handy 3R guide (3R Religious Ready Reckoner) P R



Rajagopalan, recently undertook a special trip to 96 agraharams (Villages) in Palakkad district, Kerala. He also clicked photographs of agraharams. These photographs are planning to be presented to the

readers in "Jaya Nama Samvatsaram 2014/15" with an article about "A PEEP IN TO THE ORIGIN OF TAMIL BRAHMIN AGRAHARAMS". It is hoped that some of the readers will vicariously enjoy them.

Gaja Silpam at Perinkulam

A huge Gajasilpam was unveiled in a grand ceremony at Ramanandam, Iyer's house at South Village, Perinkulam, Palakkad District. The Gajasilpam named as Gajakesari Ramanandam, stands 9.5 feet tall and was made by the very talented and venerable 80 year old, Madhavan Nair. He retired as Drawing Master from High School, Srikrishnapuram, Palakkad. He and his team of 3 workers, toiled for almost 20 days to create this beautiful structure. Made out of iron, cement, sand, sand net, copper wire, baby metal, etc. the Gajakesari stands majestically with a decorated pattam on his huge head.

Among the 96 Agraharams (Villages) In Palakkad district, this is the first and only Gajasilpam made at an Iyer home. Last year this was shown in 'E for Elephant episode' in Kairali TV.

P. R. Rajagopalan fulfilled his long standing dream of installing the landmark Gaja Silpam at his newly constructed home. Since his childhood days, he had great affinity towards elephants, and during the annual temple functions like the Ratholsavam, he would always sit on



Gajakesari Ramanandam

the elephant. He always dreamt of having his own elephant, but since it was too expensive to buy and maintain one, he could not fulfill this wish.

As an ardent fan of Madhavan Nair's sculptures, he has visited all the places where his Silpams were installed. Slowly, he began to dream

of having a Gajasilpam installed in front of his house. He contacted Madhavan Nair for this purpose. In spite of his advanced age, Madhavan Nair agreed to do this Silpam for him. For the last three years, during October/November, Vigneswara pooja is being offered to this Gajasilpam.

-P R Rajagopalan

D Litt to Dr Oommen David



Oommen David receiving the Honorary Doctorate degree from Prof. Dr. Sir. J. U. Ligotzky, Director, European Representative, Germany

his achievements in humanitarian services and merits of excellence. This Honorary Doctorate was conferred to Oommen David during the proceedings of the World Congress of Integrated Medicine held in Bandaranaike International Auditorium from 22nd November to 24th November, 2013. The Chairman of the University, Dr. C. Indrapala, several delegates from the Republic of China, Malaysia, Russia, Europe etc. participated in the Conference. The Honorary Doctorate Degree (D.Litt) was awarded to Oommen David by Prof. Dr. Sir. J. U. Ligotzky, Director, European Representative, Germany.

Rotary Club of Dombivili North felicitated Dr Oommen David on his being bestowed the doctorate degree (D Litt) by the Open International University Colombo. Ramesh Ratar Patil MLA of Kalyan felicitated Dr Oommen David on the occasion. Dayanand Kiritkar a social activist was also awarded the title 'Thane Icon' on the occasion.

■ The Open International University for Complementary medicine has conferred upon Oommen David, Director of Holy Angels' School and Junior College ,

the Honorary Doctorate, Doctor of Literature (D.Litt) at a convocation function held in Colombo, Sri Lanka on 24th November, 2013. This honor has been conferred on the basis of

Dance-Ballet

■ Students of Kalakshetram Dombivili presented a dance ballet at P & T Colony Ground at Dombivili East, during the 18th Annual Ayyappa pooja celebrations of Pandurangwadi Ayyappa Seva Sangham. It was a combination of different forms of dances like

Mohiniattam, Bharatanatyam, Kathakali and contemporary dance, with special effects of light and sound. Music was provided by the Veena maestro Narayana Mani. The songs were rendered by Sanjeev Chimmalgi (Hindusthani) and Shivaprasad and Anu Shyam (Canatic) and light and sound was by Raju Naidu. The stage and

settings were by MG Radhakrishnan and multi-media by Prasad Pavithram. The subject was 'Dasavatharam', the ten incarnations of Lord Vishnu to save the earth and its population in the event of detriments and disasters. The concept and direction was by the inimitable Guru Kalamandalam Gopalakrishnan.

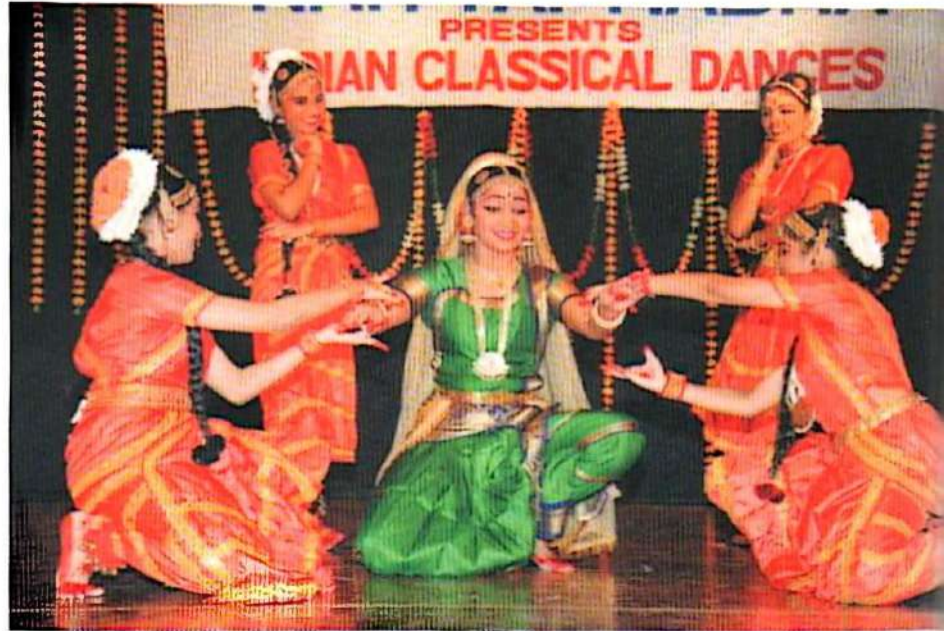


Dance performance

Annual Day

■ Nriyaprabha, School of Indian Classical Dances, Andheri (W) presented more than 130 students in a Classical Dance Programme under the tutelage of Smt. Prasanna Nambiar and her daughters Smt. Ajitha Nambiar and Amrutha Menon ably assisted by Smt. Latha Sajit at Prabodhankar Thackeray Natya Mandir, Borivali (W) on 1st December 2013.

Students ranging from 5 year old girls to 45 year old mothers participated in the well appreciated programme. The entire Bharatanatyam Repertoire was presented by the students. The grand Finale was the Dance Ballet "Venkateswara Kalyanam" in Kuchipudi style presented by the Senior Students. The Performance was ably supported by a team of Senior Musicians.



From the dance ballet *Venkateswara Kalyanam*

Dance competition Winners

■ Sailakshmi Nair daughter of Ravi Kumar and Bindu Ravi Kumar secured first prize in Mohiniattam Group C and second prize in Folk dance competition at Mumbai Malayalotsavam organised by Malayala Bhasha Pracharana Sangham. Sailakshmi was also the first runner up at the classical dance competition Heritage of India organized by Lions Club of Vijayanagar. She is a Std VI student of Marol Education Academy.

Vidya Nair, daughter of Unnikrishnan Nair and Sudha Nair, secured first prize in Mohiniattam Group D for the competition held at Mumbai

Malayalotsavam organized by Mumbai Bhasha Pracharana Sangham.

Harsha Menon daughter of Hariharan Menon and Shanti S menon won second prize in Mohiniattam Group D at the above Competition.

Sneha Radhakrishnan, a Std VII student of Marol Education Academy, won third prize at the interschool competition Heritage of India held by Lions Club of Bombay Vijayanagar.

All the above prize winners are disciples of Geetha Vijayshanker who is a Mohiniattam dance teacher in Marol.



Sailakshmi



Divya Nair



Harsha Menon



Sneha Radhakrishnan



Mandala Pooja at Marol

■ Sree Ayyappa Bhakta Sangham, Marol celebrated its 39th Mandala Pooja from December 20-22. Along with the traditional offerings and pujas, there were bhajans by Marol Bhakta Sangham devotees, Narayaneeyam recital by women devotees, Hanuman Chalisa and Ramayanam recital by children, devotional orchestra by Raagalaya, dance performances by students of Geeta Vijayshankar and Radha Chandran. On December 22, annadaanam was served to more than 1000 persons followed by traditional procession of Lord Ayyappa, mahadeeparadhana and distribution of prasadam.



Annual Day

■ Tapasya School of Classical Dance and Music celebrated its fifth annual day at Prabhodhankar Thackeray Hall Borivli West Mumbai on December 14. A K G Nair (Retd IRS) former Asst. Commissioner, Income Tax, Kamal Lochan Das President ISKCON, Anil Kumar Gen. Secretary Borivli Malayali Samajam and trustee Sashi Nair lighted the lamp and inaugurated the function.

Nearly 70 students participated in the dance ballet and the annual day programme. Currently Tapasya School Of Classical Dances And Music has nearly 300 students learning this art form under the guidance of Manasi Nair who is a Master of Fine Arts in Bharatanatyam from Nalanda Nrityakala Mahavidyala (Mumbai University). The programme was followed by the ballet 'Nava Durga.' Music for the ballet was composed by Ganesh Iyer, rhythm by Satish Krishnamurthy, vocal by Manoj Desai, and the lyrics were penned by Ram



Manasi Nair and her students performing dance ballet Nava Durga

Patwardhan. Every year Tapasya launches a new dance ballet to be performed on its annual day. Every year awards are given to deserving dancers in the name of

Kishor Das Foundation awards, this year Ms Subhlaxmi Iyer and Ms Amita Mishra were awarded for their contribution towards classical dances.

Pampungal Publications Release

■ Pampungal Publications released three books as part of its 19th anniversary celebrations. Adv Padma Divakar presided over the event. P R Krishnan's 'Flames from the Battlefield' first copy was handed over by Girija Vallabhan to Rakhi Sunil, Sreedharan Valavaran's Adyathma chinthakal was handed over by Unni Variath to T K Mohan, B

R Nair's kruthathmayode thirinjukumbol was handed by Sasidharan to Devan Tharappil. K Rajan, Shriraj Nair, Viswanathan Palloor and Nirmala Mohan attended the event that was held at Borivli V K Krishna Menon Academy. After the book release there was a kavi arangu where several Mumbai Malayalee poets participated.

Tru Indian Society Awards

■ Samaj Sevak Awards organized by Tru Indian Information & Guidance Society will be conferred on January 26, 2016 at 6 pm at Sarvesh Hall in Dombivili East, according to the Award Committee co-ordinator Adv Padma Divakaran. The Kodungalloor Kunjukuttan Thamburan Award for the best Malayalam Bhasha teacher and the Sukumar Memorial Puraskaram for the best dancer, instituted for the first time this year will be bestowed during the event. Pattum Varayam programme conducted by the well-known artiste Engandiyur Karthikeyan from Kerala and brother of Engandiyur Chandrasekharan, lyrics writer of folk songs, is scheduled to take place on the same day. Kullal koothu maestro and poet Mavelikkara Radhakrishnan and Chanakya Radhakrishnan will be felicitated during the function. There will be a dance performance by young talent Swetha Warriar.



Girija Vallabhan handing over the first copy of 'Flames From The Battlefield' to Rakhee Sunil

Platinum Jubilee of Malayalam Cinema

■ Malayalam Foundation celebrated Platinum Jubilee of Malayalam Cinema in Mumbai on December 15 at Mysore Association Hall. Multifaceted film personality Sreekumaran Thampi, Nedumudi Venu, Music Director Vidyadharan Master and actor Nandakishor attended the celebrations.

The event was inaugurated by DNA Editor and litterateur C P Surendran. He presented the Chalachitra Ratna award of the Foundation to Sreekumaran Thampi. Nedumudi and Vidyadharan Master were also bestowed with this award while Chalachitra Saparya Award was given to Nandakishor. In his address, C P Surendran said that his love for cinema emanated from the people associated with cinema, came to meet his father Pavanan.

In his response to the award, Sreekumaran Thampi said that awards started coming to him in his late years and had they been given to him earlier, they would have been a stimulant to write more and better. He reminded the audience that he wrote more than 4000 songs and also produced and directed several films. He was still active in films. Yet he was branded as a lyricist only by the Malayalees, he lamented. Though Malayalees can absorb any



Sreekumaran Thampi lighting the lamp at the inauguration

language and imbibe any lifestyle anywhere in the world, he could never recognise another Malayalee and disunity is his curse, Nedumudi remarked.

K P Sasi Nair who spoke on the occasion, said that the best medium to express the diversity of nature was cinema.

Girija Vallabhan welcomed the audience and Foundation Chairman Sasidharan Nair presided. Founder of Saigram of Thiruvananthapuram, Director of Charms Group John

Mathew, Social worker Rajan Nair, Dr Bijoy Kutty, Premlal, J P Thakazhi, P V Vijaykumar, K P Sasi Nair, K V S Nelluvai and Haridas were felicitated. Former Municipal Deputy Commissioner V Balachandran and Anandakumar also spoke on that occasion. Sreekumaran Thampi released a Souvenir by presenting it to Nandakishor and a light music concert under the direction of Madhu Nambiar. Kavimalik, written and devised by Suresh Menon was presented on that occasion.

Institute of Chromatography and Spectroscopy

■ Jayendra Saraswathi Swamigal, Sankaracharya of Kanchi kamakoti peedham, Kanchipuram inaugurated the SIES Institute of Chromatography and Spectroscopy at SIES College of Management Studies auditorium Nerul, on December 18. Chief guest G D Yadav Vice Chancellor Institute of Chemical Technology was the chief guest at the function. Dr G Ramakrishnan, President Chromatography Society of India, has been appointed as Honorary Director of the institute. V Shankar, President SIES gave the Welcome speech while Jayaraman R, CEO, proposed a vote of thanks. The inauguration was followed by a symposium on chromatography and spectroscopy where experts spoke on this specialised topic.



Kanchi Matt Sankaracharya inaugurating the Institute of Chromatography and Spectroscopy

Mohini Nrithyati at Dombivili

■ Kalakshetram Dombivili in association with Kerala Sangeeta Nataka Akademi headed by Soorya Krishnamoorthy, held a Mohini Nrithyathi at Dombivili East on December 14, 15 and 16. While Vinita Nedungadi performed on 14th, Dr Deepthi Omcherry's recital was on 15th and Usha Suresh Balaje's performance on the 16th concluded the festival. All the three artistes gave sensitive and mature performances that were appreciated by the audience.



Usha Suresh



Vinita Nedungadi



Dr Deepthi Omcherry being felicitated

Annual day

■ Shahad Welfare Association celebrated its annual day functions with variety entertainment programmes. Young dancer Swetha Warriar was felicitated during the event. President of the Association P K Anandan presided over the functions and Suresh Babu V K gave the welcome speech. The Association Souvenir was released by the President P K Anandan who handed over the first copy to Cee Gee Warriar.

President P K Anandan addressing the gathering



Kathakali Performance

Vasai Fine Arts Society is organising a Kathakali performance 'Pralhada Charitham,' by K Gopalakrishnan and team on January 10, 2014, at Prathana Mandapam, opposite Ayyappa temple, Vasai Road (W).



SNDP Yogam Ulhas Nagar devotees performing vilakku pooja as part of Sree Narayana Guru Jayanti day celebrations

HKA New Year celebrations

■ Hiranandani Keralite Association will celebrate New Year on January 4 2014 at Norita Grounds Powai from 6 pm onwards. Chief guest Thiruvanchoor Radhakrishnan Kerala Home Minister will be the Chief guest and John Brittas, MD of Kairali TV will be the Guest of Honour. There will be a Comedy Show 'Hi Malayalee Hello Malayalee, by popular cine and TV artistes from Kerala led by Ms Kanakalatha.



Debut thayampaka performance of Rajesh Nambisan , disciple of Lalitha Kalalayam Nambisan was performed at Vasant Oscar Mandala Puja celebrations in Mulund West.

Mandala puja

■ Kalina Ayyappa Seva Sangh Trust will celebrate Mandala Pooja on January 4 and 5, 2014 at Municipality Grounds in Sunder Nagar, Kalina. Apart from the traditional poojas and offerings, annadaanam and procession, there will be a dance ballet Manikanta Darshanam presented by Chandralekha Kalakendram Mumbai and bhajans by Kalina Narayaneeya Parayana Samithi.



Anil Krishnan of Nerul Natya kalakshetram and his disciples staged a performance at CBD Belapur Shree Ayyappa temple.



Dombivili Ponnu Guruvayoorappan Temple conducted Chembai Sangeetolsavam at the temple from December 8 to 13. (left) Smt. Tara Ramesh and Smt Saraswathi Narayanaswamy's concert and on the Mridangam Lalitha Kalalayam Nambisan - violin Balasubramaniam. (right) Amabika Warasiar's vocal recital.

Signature Campaign

■ A signature Campaign was organised by Progressive Thane Residents Association (PTRA) on Sunday 29/12/2013 demanding additional stops for Train No12223/12224 Duranto Express at Thane, Panvel, Kannur, Kozikode, Shornur and Thrissur and to introduce Train No 22113/22114 (Kurla Kochuveli Express) declared in the last Railway Budget without any further Delay, at Mother of Victory church, Tikujiniwadi Thane and at Brahmmand Ayyappa Bhakta Sangam, Azad Nagar, Thane (at their Pooja Pandal). The response was overwhelming, On day one itself more than one thousand signatures were collected. PTRA plans to collect at least ten thousand signatures and will hand over the memorandum to CPTRM (CR, Rly) and to GM (CR. Rly).



Sashikumar Nair with Fr. Sunny Perumpuzha who inaugurated the signature campaign



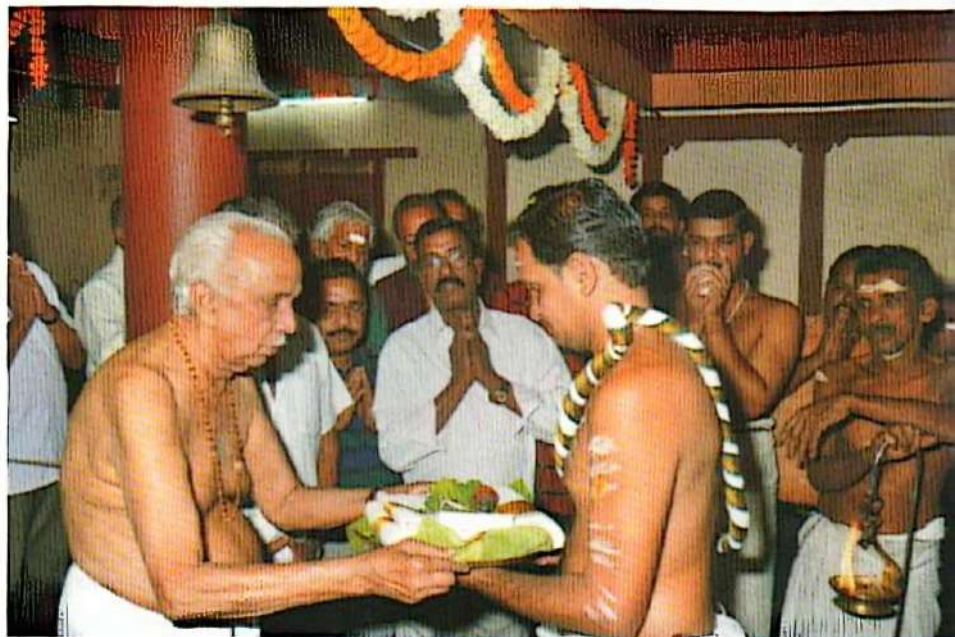
Priest Giresan Namboodiri at the pooja pandal during the signature campaign.

OBITUARY



Krishna Pillai

Krishna Pillai (80) of Veluthedathu Veedu Thrikkunnapuzha, Aappuzha, residing at 203-A Rajshree Tower Kolbad Thane passed away on December 26 at his residence due to old age problems. His Wife is Omana Amma from Thattanipallil Kayamkulam and his sons are Suresh Pillai, Ramesh Pillai, Sathish Pillai and daughters in law are Geetha, Usha And Deepa. Thane Nair Welfare Association held a condolence meeting in his memory.



Acharya varanam during temple ulsavam at Thane Vartak Nagar Ayyappa temple.

Malayalotsavam Concluding Function

■ The concluding ceremony of Mumbai Malayalotsavam that was held at various centres covering various topics from August 2013 was held on December 29 at Adarsh Vidyalaya in Chembur. There were cultural programmes of music and dance and winners were given awards.



OBITUARY



Kunnamkath Krishnan Nair
Kunnamkath Krishnan Nair of Kulappully, Shoranur passed away on 16.12.2013 at his residence, Brindavan Society, Thane West, Mumbai due to old age. Deeply mourned by wife, Padma, son, Ajith, daughter in law, Jayshree, grandsons, Ayush and Ans



Vijayakumar (Host Group of Companies), N K Bupesh Babu, Rajan V Nair and Dr James Thomas with Kerala CPM leader Pinarai Vijayan during the Onam celebrations of K & K Foundation at Hotel Leela.

Condolence Meeting

■ Bombay Keraleeya Samaj held a condolence meeting at its premises in Matunga, in memory of the late Advocate S Venkiteswaran, who passed away on December 21. S Venkiteswaran was holding the post of President of Bombay Keraleeya Samaj.



OBITUARY



S Venkiteswaran

KERALA IN MUMBAI mourns the loss of S Venkiteswaran, (72 years), Senior Advocate and President, Indian Maritime Law Association, who passed away on December 21, 2013. He was President, Bombay Keraleeya Samaj, former President of SIES, Vice Chairman of the Board of Trustees of Shanmukhananda Fine Arts & Sangeetha Sabha and actively involved with Subramania Samaj, Bombay Tamil Sangam, Shanmukha Priya and Sri Kamakshi Trust.

കവിത

ഇരിക്കുന്നിടംമാന്തികൾ

കുന്നുകൾ ഇടിയുന്നു
അമ്മതൻ ദുഗ്ധം കരിയുന്നു
മഴനുലിഴഇടുന്നു
പുഴതൻ ചങ്കുവെടിയുന്നു
മരങ്ങളിൽ മടവാളുണരുന്നു
മനതാരിൽ മരതകപ്പച്ചകൾ
എരിഞ്ഞു കരിഞ്ഞുപോകുന്നു
താഴ്വാരം ശ്വാസം മുട്ടുന്നു.

പച്ചപ്പിലെല്ലാം മാഹിയകൾ
കുന്നുകുട്ടുന്നു ചുടിന്നുൾച്ചോലകൾ
പെണ്ണിന്നുടൽ പോലാർത്തിയാൽ
തീരത്തെ കാരുന്നു കൾമലർ.

പുത്തരിച്ചോറിൻമണം നീറുന്നു
കാറ്റതുംപേനി കരയുന്നു ദീനം
കള്ളക്കടത്തിന്റെ കാലൊച്ച
കറുത്തകാലം എഴുതുന്നു.

കുരുണിന്റെ നെഞ്ചിൽ
കുടിലത താളം പിടിക്കുന്നു
വരുംനാളെയുടെ നാഭിയിൽ
തീനാളമെരിഞ്ഞു കത്തുന്നു.

മഹർഷി
94955 47947

MOHINI NRITHYATHI - SPECTRUM OF DANCE AND DANCERS



Lata Surendra, Ayswaria Wariar and accompanying artistes

Anjali Bharata Natyam Research Trust of noted Exponent, Teacher and Choreographer, Lata Surendra hosted the Kerala Sangeeta Nataka Akademi's unique three day festival-'Mohini Nrithyathi' celebrating Mohiniattam at the Mysore association Auditorium, Matunga East, Mumbai, wherein three seasoned artistes, Dr Deepthi Omcherry Bhalla, Kalashree Ayswaria Wariar, Vinita Nedungadi danced into the hearts of rasikas with their individual approaches to the Art form. It was a spiritually uplifting experience right from the opening day with Dr Deepthi Omcherry Bhalla a senior artist, defining the style with her choice choreographies that commenced with Paithal Ganapathy in Saurashtram and Chempatta Thalam where visualizing Lord Ganesha as a playful child indulging in fascinating pranks that amuses his father Lord Shiva. The creativity of the

seasoned artist and her awareness of both music and dance was endorsed in the Dundhubi Natyam, which was the highlight of the evening. The dancer etched the wooing of silence and sound by the Dundhubi of Lord Shiva. Besides these the dancer elaborated upon Swati Thirunal's Padam 'tellu polum Kripa illayo' and another of her Choreographies - the 'Aadikeshava Nritya Prabandham also known as Thiruvattar Utsava Prabandham- a fitting finale to the opening Day.

The second day of the festival featured the charismatic Ms Ayswaria Wariar. Ayswaria commenced her recital with reaching out to the manifold aspects of the aligner of all oddities- Ganapathi. The piece-de-resistance was 'Shakuntala' with music composed by Shivaprasad, wherein the dancer with maturity and poise elaborated Sringaram in 'Sambhoga' and 'viyoga'. Ayswaria concluded the memorable evening with Shiva Panchakshara

Mantram, setting the prelude to the finale!

The Final day of Mohini Nrithyathi showcased another seasoned Dancer, Vinita Nedunagadi. Vinita commenced her recital with Ananda Narthana Ganapathy in kedaram set to Adithalam. There was a fine blend of Nritta, Nritya and natya in the unusual Varnam, wherein the dancer skillfully used select verses from the Malayalam translation of Tagore's Gitanjali by the Malayali Poet, G. Sankara Kurup to bring out the pining of the Jeeva for the Paramathma.

The visually appealing Kekiyyattam (The Peacock Dance), was based on a very simple poem by Kavalam Narayana Panikkar highlighting the joyous fantasy of a peacock under a monsoon sky. Vinita concluded with Swathi Thirunal's composition-'jamuna Kinare' where in she portrayed Radha's wandering along the banks of the Yamuna river, reminiscing of a togetherness shared with Krishna.

Lata surendra sensitively hosted and anchored the KSNA festival with her own passion.

Mohini Nrithyathi is the brain child of Chairman Soorya Krishnamoorthy of KSNA with the objective of the dancing feet of Mohinis reach out to rasikas each day of the month in some part of India. Kerala Sangeet Natak Akademi (KSNA) has been doing a lot under the Chairman to awaken people to this traditional dance art form.



ADDICTION

CO-DEPENDENCY



Dr Sujatha Nair

■ Does Addiction affect only the individual afflicted by it or does it affect as much the family, friends and people who are closely associated with the afflicted?

The addict's life revolves around his substance trying to futilely control it and the lives of the people close to him/her—the spouse, children, and parents revolve around the addict in trying to control his usage. In both, the Substance/Addiction is the core factor. Just as the addict loses himself and his individuality in using, the close ones lose their individuality and lives in controlling his/her usage.

This attitude is called Co-dependency. Co-dependency often affects a spouse, a parent, sibling, friend, or co-worker of a person afflicted with alcohol or drug dependence.

A wife may cover for her alcoholic husband; a mother may make excuses for a truant child; or a father may "pull some strings" to keep his child from suffering the consequences of delinquent behavior.

The problem is that these repeated rescue attempts allow the person addicted to

continue on a destructive course. When the caretaking becomes compulsive, the co-dependent feels choice less and helpless in the relationship, but is unable to break away from the cycle of behavior that causes it. Co-dependents view themselves as victims.

They thus become enablers to the addict. They undergo the same and deeper denial patterns.

They have difficulty in saying "no", in just having fun and are filled with fear, insecurity, inadequacy, guilt, hurt, and shame which are denied. They mask their feelings of confusion and low esteem by blaming the other person, as they believe that the other is the cause of or are responsible for their emotions." If he/she stops drinking or using , I will stop feeling the way I feel and I will be fine " If I lose my watch in a dark room and hunt for it in a lit room what are my chances of finding it? next

to none... likewise, what are the chances of the co-dependent finding the solution to all the emotional rollercoaster within them, in the person afflicted by Addiction?? Bingo! Next to none!

Thus, here, where the addict is intoxicated with alcohol & drugs, the co-dependent is intoxicated by his/her emotions.

They do not acknowledge that problems exist. They don't talk about them or confront them. They become "survivors." The co-dependent person learns to repress emotions and typically sacrifices his or her needs to take care of a person who is sick. When co-dependents place other people's health, welfare and safety before their own, they lose contact with their own needs, desires, and sense of self. They live believing they need an outside

person or substance to be complete.

Most people, when they read this, will be quick to say "I never do that." The reason behind this is, as children people are conditioned to live through others expectations (codependency). Such things as putting them on a rigid schedule and making them eat foods they don't like instead of offering choices actually causes them to be codependent..

People are so conditioned by adulthood that they have adopted a false self (codependent) and do not realize it. Codependency has become real to them...add Substance here and the scenario magnifies manifold...

The Co-dependents thus require as much Counseling as does the addict.

Anatta Humaniversity provides an in house facility for Co dependents, a loving conducive environment through Meditation and Counseling to realize their true self , love themselves and live life with joy!



Anatta Humaniversity Pvt.Ltd.
Contact Person:
Ms. Vandana Hiranandani
+91 9967334000
Website- www.anatta.in

Lankadahanam (ലങ്കാഭരണം) 1971

Lyrics: Sreekumaran Thampi **Music: M S Viswanathan**
Singer: K J Yesudas **Raagam: Sivaranjini**



Rohini

ഈശ്വരനൊരിക്കൽ വിരുന്നിനുപോയി
 രാജകൊട്ടാരത്തിൽ വിളിക്കാതെ
 കന്മതിൽ ഗോപുരവാതിലിനരികിൽ
 കരുണാമയനവൻ കാത്തുനിന്നു (ഈശ്വര...)



Sreekumaran Thampi

അലങ്കാരദീപങ്ങൾ ആർത്തു ചിരിച്ചു
 അന്തഃപുരമാകെ കോരിത്തരിച്ചു
 വിവേങ്ങളൊരുങ്ങി വിദ്യാന്മാരൊരുങ്ങി
 വിലാസനൃത്തം തുടങ്ങി... (ഈശ്വര...)

ആടകൾ ചാർത്തിയ തൻമണിവിഗ്രഹം
 അവിടെയും സൂക്ഷിച്ചിരുന്നു
 മധുരപദാർത്ഥങ്ങളായിരം വിളമ്പി
 മദിരാചക്ഷകം തുളുമ്പി... (ഈശ്വര...)

ഒരു പിടിച്ചോറിനായ് യാചിച്ചു ദൈവം
 ചിരികളുയർന്നു സന്ധ്യയിൽ
 ഒരു കാവൽക്കാരൻ വാളോങ്ങിനിന്നു
 ചിരിച്ചു പിൻവാങ്ങി ഭഗവാൻ-
 ഭഗവാൻ... ഭഗവാൻ... (ഈശ്വര...)

A,a = അ; Ā, ā = ആ, e; c = ച; ē = ങ; Ī, ī = ഇ, r; l̄ = ല; ṅ = ണ; ṇ = ണ,
 ō = ഞോ; ṭṭ = റ; ṛh = റ; ś = ശ; ś = ഷ; ṭ = ത; ū = ു; ū = ൃ, ṛ = ൄ

Īśwaranorikkal virunninu pōyi Rājakottāraṭṭil viḷikkāṭe (Īśwarano..)
 Kanmaṭil gōpuravāṭṭilinnarikal karunāmayanavan kāṭṭuninnu. (Īśwarano..)
 Alaṅkāradeepaññāl āṛṭṭuciriccu aṅṅappuramāke kōriṭṭariccu (Īśwarano..)
 Vibhavaññāl oruññi vidwanmāroruññi vilāsanṛṭṭam ṭutaññi (Īśwarano..)
 Ātakāl cārṭṭiya ṭanmaṅivigraham aviteyum sūkshiccirunnu (Īśwarano..)
 Madhurapadārṭṭaññālāyiram viḷambi madirācaśakam ṭulumbi
 Oru piti ccōrhinnāy yāciccu daivam cirikalūyarnnu sadassil
 Oru kāvalkkāran vāḷōññininnu ciriccu pinvāññi bhagavān-

Lankadahanam was produced by K P Kottarakkara. He himself wrote the story, screenplay and dialogue and it was directed by Sasikumar. The main actors were Prem Nazir, K P Ummer, Adoor Bhasi, Jose Prakash, Sankarati, Govindan Kutty, Sreelatha, Ragini, Vijayasri, Khadija etc.
 This film was a superhit because of its melodious songs, composed by M S Viswanathan. The other songs are *Kilukile chirikkum*, *Nakshtrarajyathe*, *Panchavtiyile*, *Suryanennoru*, *Swarganandini*, *Thiruvabharanam* and the singers were K J Yesudas, L R Easwari, P Jayachandran.



K J Yesudas

Lankadahanam (ലങ്കാദഹനം) 1971



Lyrics: Sreekumaran Thampi Music: M S Viswanathan
 Singer: K J Yesudas Raagam: Sivaranjini

Rohini



Sreekumaran Thampi

ഈശ്വരനൊരിക്കൽ വിരുന്നിനുപോയി
 രാജകൊട്ടാരത്തിൽ വിളിക്കാതെ
 കന്മതിൽ ഗോപുരവാതിലിനരികിൽ
 കരുണാമയനവൻ കാത്തുനിന്നു (ഈശ്വര...)

അലങ്കാരദീപങ്ങൾ ആർത്തു ചിരിച്ചു
 അന്തഃപുരമാകെ കോരിത്തരിച്ചു
 വിഭവങ്ങളൊരുങ്ങി വിദാന്മാരൊരുങ്ങി
 വിലാസനൃത്തം തുടങ്ങി... (ഈശ്വര...)

ആടകൾ ചാർത്തിയ തൻമണിവിഗ്രഹം
 അവിടെയും സൂക്ഷിച്ചിരുന്നു
 മധുരപദാർത്ഥങ്ങളായിരം വിളമ്പി
 മദിരാചക്ഷകം തുളുമ്പി... (ഈശ്വര...)



M S Viswanathan

ഒരു പിടിച്ചോറിനായ് യാചിച്ചു ദൈവം
 ചിരികളുയർന്നു സദസ്സിൽ
 ഒരു കാവൽക്കാരൻ വാളോങ്ങിനിന്നു
 ചിരിച്ചു പിൻവാങ്ങി ഭഗവാൻ-
 ഭഗവാൻ... ഭഗവാൻ... (ഈശ്വര...)

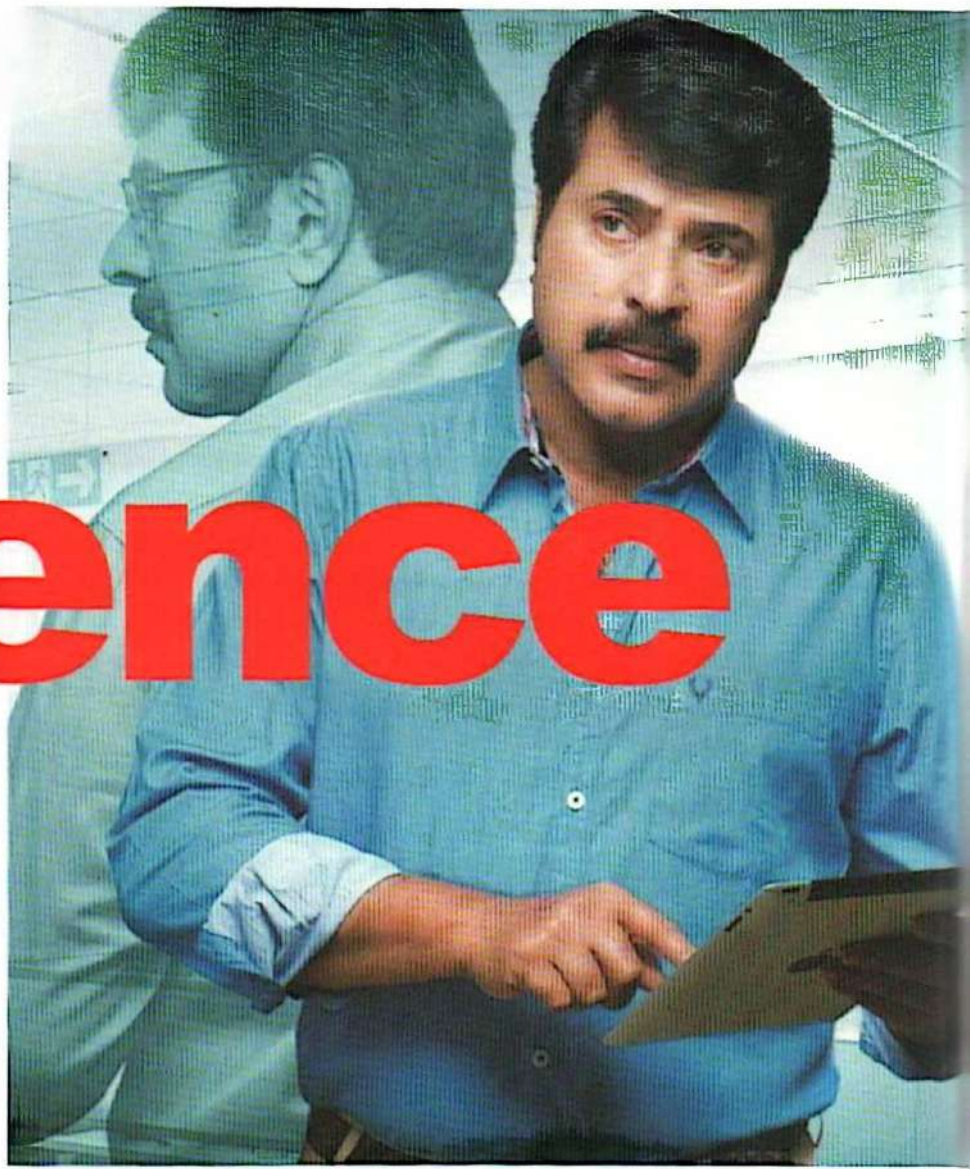
A,a = അ; Ā, ā = ആ, e; c = ച; ē = ങ; Ī, ī = ഈ, r; l = ഉ; ṅ = ണ; ṇ = ണ; ṁ = ണ,
 ō = ഞോ; ṛ = റ; rh = റ; ś = ശ; ś = ഷ; ṭ = ത; ū = ു; ū = ൂ, ṛ = ൝

Īswaranorikkal virunninu pōyi Rājakottāraṭṭil vilikkāṭe
 Kanmaṭil gōpuravāṭilinnarikel karunāmayanavan kāṭṭuninnu. (Īswarano..)
 Alaṅkāradeepañṅal āṛṭṭuciriccu anṭappuramāke kōriṭṭariccu (Īswarano..)
 Vibhavañṅal oruñṅi vidwanmāroruñṅi vilāsanṭṭam ṭutañṅi (Īswarano..)
 Ātakal cārṭṭiya ṭanmaṇivigraham aviteyum sūkshiccirunnu
 Madhurapadārṭṭañṅalāyiram vilambi madirācaśakam ṭulumbi (Īswarano..)
 Oru piti ccōrhinnāy yāciccu daivam cirikaluyarṅnu sadassil
 Oru kāvalkkāran vāṭṭōñṅininnu ciriccu pinvāñṅi bhagavān-



K J Yesudas

Lankadahanam was produced by K P Kottarakkara. He himself wrote the story, screenplay and dialogue and it was directed by Sasikumar. The main actors were Prem Nazir, K P Ummer, Adoor Bhasi, Jose Prakash, Sankarati, Govindan Kutty, Sreelatha, Ragini, Vijayasri, Khadija etc.
 This film was a superhit because of its melodious songs, composed by M S Viswanathan. The other songs are *Kilukile chirikkum*, *Nakshtrarajyathe*, *Panchavtiyile*, *Suryanennoru*, *Swarganandini*, *Thiruvabharanam* and the singers were K J Yesudas, L R Easwari, P Jayachandran.



Silence

Mammootty and V K Prakash collaborate in this film produced by Aisha Films. Mammootty dons the mantle of a successful lawyer from Karnataka. Pallavi Chandran, Anoop Menon, Joy Mathew, Aparna Nair, Kavitha Nair, Smitha, Balachandran Chulikkad, Baby Nayanthara and Master Ilhan complete the star cast. Its screen play is written by Y V Rajesh. Rajeev Alunkal and Ratheesh Vega handle the music department. Dolphin Bar

Jayasurya as a blind man



In an untitled movie, Jayasurya is appearing as a blind man. To make it appear authentic, he decided to go to an unfamiliar place and wanted to live like a blind man for a few days. Hyderabad was his destination. He took all these troubles for a movie produced by Ashiq Usman and directed by Boban Samuel. With the screenplay writer Arunlal, Jayasurya proceeded to Hyderabad and spent three days as a blind man in crowded places like malls and restaurants. On the first day, he wore black glass and later without any glasses and almost passed off as a genuine blind. Once he was having snacks in a restaurant when a Malayalee family identify him as the well known actor and so called him out. The actor in him immediately felt danger and continued to be blind and the confused Malayalee family decided that they got a wrong man. The story revolves round a cricket match for blind men and it is full of humour. Aparna Gopinath, Lal, Lalu Alex, Balu Varghese, Kakka Ravi, Idavela Babu, Sunil Sukhada, Kalinga Sasi, Kochupreman and many others are supporting him.

Mohanlal booked



Before the arrival of New Year, Mohanlal said okay for 11 projects. They will be completed in the next two years. That means he is fully booked for 2014-'16. He has acted in 5 films per year for the last three years. Drishyam, directing by Jeethu Joseph was his last release of 2013. This was released on December 19th. And he has completed his January release Jilla which is one of the highly expected movies.

Some of the major committed movies are Ranjith project with Manju Warrier, Koothara, directed by Sreenath Rajendran, Joshiy's project Laila O Laila, Arun Vaidyanathan's Peruchazhi, a Sathyan Anthikkad project, Mr. Fraud of B Unnikrishnan, Lucifer directed by Rajesh Pillai and written by Murali Gopi, etc.

Bicycle thieves

Naveen Madhavan, son of Music maestro Ravindran Master started singing for Malayalam films. It was 'Bicycle thieves' that gave him platform to establish himself as a playback singer. A melody 'Melemaanile kilikalay..' was sung by Ravindran's youngest son. It is not his song as a playback singer. He has already established as a playback singer for Tamil and Telugu films but they were all modern fast numbers.

His first song was for the path breaking Hindi film 'Lagaan' under the baton of A R Rahman. When his first Tamil song 'Pokkiripongal..pockiripongal..' for 'Pokkiri' of Vijay became a hit, he became a most sought after singer there.

Though he as well as his well wishers wanted him to sing for Malayalam films, he could not as his Malayalam pronunciation was below par. Now Naveen Madhav is a happy man that his wish got fulfilled.



Parhayan bakkivechathu

After a long sabbatical, Charashma Films is coming out with Parhayan bakkivechathu directed by Kareem. The screenplay is by Sathish Muthukulam. Tej Mervyn scores music for the lyrics of Yusufali Kecheri. Siddique, Saikumar, Maqbool Salman, Irshad, Kottayam Nazir, Balachandran Chullikkad, Anumol, Swasika, Devika, Bindu Panicker and others are in the star cast while Vineet Srinivasan, Ramesh Narayanan and Manjari are singers.

GENERATIVE NOUNS

-Guruji

In every language, basic nouns are altered to show its other attributes or qualities. For example, generate other nouns to indicate its qualities, attributes etc. To a natural Malayali, it is often found that he may not know the basic noun but the generative noun because of his intimate relationship with the word.

Example: There are many words which a Malayali might not have come across but its generative noun he might be very much familiar with. പുതു, എളി, നൽ, വെള് etc may not be familiar but the words that are generatives of these may be very familiar. പുതുമ, എളിമ, നന്മ, വെണ്മ. All the given words are nouns of attributes and by adding 'മ', we get the generatives. It is to be noted that two of the given basic attributes, a kind of transformation have taken place. While adding 'മ', വെള് initially becomes വെണ് and then becomes വെണ്മ. Similarly in നൽ becomes നൽ and then നന്മ. In the given example, we added a character 'മ' to get the generative noun.

In some other places, we add തരം or തരം if the basic noun is an original Malayalam word and if the original is from Sanskrit, we add തരം. Example:

ചണ്ടി → ചണ്ടിത്തരം;	കള്ളം → കള്ളത്തരം;	വേണ്ട → വേണ്ടത്തരം;
തെണ്ടി → തെണ്ടിത്തരം;	വിഡ്ഢി → വിഡ്ഢിത്തരം;	അടിമ → അടിമത്തം;
ശുചി → ശുചിത്വം;	ഭീരു → ഭീരുത്വം,	ഏകം → ഏകത്വം.

When a person is associated with an attribute, a suffix of 'അൻ' is added. For example,

നര → നരയൻ; കൊമ്പ് → കൊമ്പൻ; കുടി → കുടിയൻ;
 കുന് → കുനൻ; തടി → തടിയൻ; തെക്ക് → തെക്കൻ;
 നുണ → നുണയൻ etc.

Nouns can also be generated from an action. This can be achieved by suffixing അൻ, അൾ or അത്. For example,

പറയുന്ന → പറയുന്നവൻ; പറയുന്നവൾ, പറയുന്നത്
 പോയ → പോയവൻ, പോയവൾ, പോയത്

When a noun is associated with a number, a suffix ആം is added. For example,

ഒന്ന് → ഒന്നാം, ഒന്നാമൻ (ഒന്നാം + അൻ), ഒന്നാമത്തവൾ
 രണ്ട് → രണ്ടാം, രണ്ടാമൻ (രണ്ടാം + അൻ), രണ്ടാമത്തവൾ

Place, time and measure can qualify by using അ, ഇ, എ. For example,

അങ്ങ്, ഇങ്ങ്, എങ്ങ്
 അന്ന്, ഇന്ന്, എന്ന്
 അത്ര, ഇത്ര, എത്ര



Kerala in Mumbai

LINKING MUMBAI MALAYALEES

Email: keralainmumbai@gmail.com

Website: keralaimumbai.com

— 98201 10509 —