

Kerala in Mumbai

Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

Vol.4 No. 2

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May 2013

D R Nair:

**PILLAR
OF DREAM
HOUSING**

**Role of
Malayalee
Associations**



**A God in
Distress**



**Malayalee
Presence
in Sakinaka**

**Tabla
Maestro**

**Promising
Singer**



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Publisher, Printer, Managing Editor

P V Vijay Kumar

Executive Editor

K V Satyanath

Feature Editor

Lakshmi Venkatachalam

Feature Writers

K R Narayanan

V N Gopalakrishnan

Sriprakash Menon

Sudhir Nair

Rema Pisharody

Bureau Chief -Thane Region

Rajan V Nair

Mob: 9004972655

Consulting Creative Director

Shankar S Bhogwekar

Designer

Sudhakaran K M

Marketing Consultants

Arvind

Mob: 07738419119

Ms Rakhee Sunil

Mob: 09820370060

Advertisement & Marketing

Reshma Nair (Mumbai)

Mob: 09930514940

T R Raghunandan

(Kochi - 09847169725)

Production & Logistics

K V Prabhakaran

Owner

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Email: keralainmumbai@gmail.com

Website: www.keralainmumbai.com

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Vibrant
Printing & Publishing Pvt Ltd

105 - B, Twin Arcade, Military Road, Marol,
Andheri (E), Mumbai - 400 059
Tel: +22 29209959 Telefax: 29202094

Ponder before spout

A few days ago, Gujarat Chief Minister Narendra Modi visited Shivagiri, the temple established by Sree Narayana Guru. Normally it should not be a big news. Unfortunately it opened a Pandora's Box in Kerala's politics.

The Acharyas of Shivagiri in fact invited leaders of a variety of political parties, including A K Antony and Smt Sonia Gandhi, not to mention Kerala CM Oommen Chandy. As Narendra Modi readily accepted the invitation, others obviously declined citing other engagements. Even the old tradition of welcoming the guest CM by the host CM was not observed.

Since the infamous Gujarat riots, Narendra Modi has become a *persona non grata* to all other states where non-BJP parties rule and a kind of untouchability is strictly maintained. In this case, the great Kerala hospitality is given a big bye.

The UDF and LDF boycotted the meetings attended by Modi but the BJP made it an event to remember. Thousands of BJP workers reached the Thiruvananthapuram airport to welcome the Gujarat CM. However, the leaders of other political parties rubbished what Modi said and done. Modi spoke well at the Shivagiri event eulogizing Sree Narayana Guru and the people attending the event lapped it up. So far so good!

The verbal attack unleashed by the UDF and LDF leaders on Modi has angered the Gujarat Malayalees. The President of Federation of Gujarat Malayalee Associations (FEGMA) has warned the Kerala leaders to keep their mouth shut as their talks could turn the Gujaratis against Malayalees. FEGMA President J K Nair warned the Kerala leaders that before they open their mouth against Gujarat leaders, they should remember that Gujarat has a Malayalee population of more than 13 lakh, more than that of Saudi Arabia. They should also remember that despite his past misdeeds, he won the state legislative assembly elections consecutively thrice and is certain to sweep the polls again especially when he aims to higher levels. Native Gujaratis are not likely to take such rash criticism lightly and their reaction would adversely affect the lives of Keralites in that state. Kerala leaders have no moral right to put the lives of Malayalees living in other states in jeopardy.

We fully endorse the views expressed by the FEGMA President. Malayalees living outside Kerala reached there not because of the animosity to their own State but to help the state by enabling it to get a higher share of natural resources for the people who could not leave for various reasons. Maharashtra also has a sizeable section of Malayalees in its various cities and towns. Their hard work fed lakhs at their native towns for decades and further contributed to the development of the State. Tomorrow a regional party could come to power here too, as national parties are getting weaker and weaker and antagonising the local population against Malayalees would not be in the interests of either Pravasi Malayalees or the state of Kerala.

According to FEGMA, the refusal of Kerala Minister Shibu Baby John to meet Malayalees of Ahmedabad when he was there, exposed the UDF government's attitude towards Malayalees staying outside. Further Shibu had a very cordial talk with CM Modi and later he was made to regret it under pressure from his coalition partners and the Chief Minister.

It is high time that our political leaders learn some etiquette and caution while dealing with the masses and leaders of other states and start thinking before opening their mouth. Their ignorance would put other people in trouble which they might not be able to reverse later.

AN APPEAL

I have been an avid reader and a keen observer of the young magazine KERALA IN MUMBAI (KIM) from its inception. "Considering the vast younger generation, not proficient enough to read and comprehend Malayalam and also the nuances of Malayalam language", the publishers started with an English edition. They stated: "Over the last eight decades as Malayalees came to Mumbai for employment and business, or in transit, there has been a growing alienation from traditional Malayalee ethos, manifest in succeeding generations."

And Marcus Garvey's words came to my mind: "A people without the knowledge of their past history, origin and culture is like a tree without roots."

They lamented about the growing alienation of the new generation from their roots. With a view to bringing together all Keralites in and around Mumbai and providing them information and knowledge of Malayalee culture, traditions, rites and rituals, festivals and trends in various walks of life, they designed the magazine. They had the conviction that "the more firmly one is committed to his or her roots, the better INDIAN he/she becomes."

And they promised: "It will be our endeavor to instill in our young readers a desire to develop civilized standards of good neighborliness, shun every vestige of parochialism, regionalism and superstitions. It will also seek to create bonds among Malayalee residents in various pockets of settlements and residential colonies and to be of help to the needy, afflicted, ostracized, neglected sections of society, irrespective of caste, community, religion, gender or other man-made distinctions and divisions."

Laudable objectives are they, no doubt. I am happy to say that the team is steadily working towards these goals.

KIM has many unique features. It is gradually becoming a bilingual magazine. In fact, from the beginning, lessons on the mother-tongue, Malayalam was a prominent feature. In order to attract the young generation, lyrics of popular Malayalam film songs are featured with English transliteration. Excellent expositions of Malayalam literature and Kerala history find place in every issue. Invariably, the city events and personalities get good coverage. Production and print quality of the magazine is superb.

All in all, it has made a mark and has the potential to evolve as a complete family magazine especially for the Malayalees settled outside Kerala, taking the new generation in its fold.

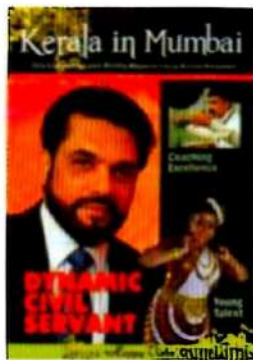
KIM therefore deserves all patronage from Keralites in Mumbai and elsewhere. While showcasing the Kerala culture and traditions for the young generation, it can as well emerge as the

voice of the people and serve as a platform for unity. The vernacular section can provide forum to all Malayalee writers in the city, who often grumble about inadequate opportunities in the mainstream Malayalam media.

As one who devoted his life for promoting art and culture in the city, it is my appeal to all Malayalees to find in KIM their Kerala in Mumbai by subscribing to it, popularizing it, airing their views on all subjects through its columns and by contributing their articles, stories and other literary pieces (English and Malayalam). The management too should endeavor to make it accessible to all, and enrich the contents on an ongoing basis to meet the needs of the time. May it emerge as a model NRK publication! I wish KIM all success.

K D Chandran

(Ex-Dy. Library Director, American Center Library)



Well-written feature

I have been reading "Kerala in Mumbai" since last six months. At the outset let me congratulate the management of Kerala in Mumbai for this bold act of publishing an English magazine from Mumbai. I belong to the new generation born and brought up in Mumbai. We do not have much knowledge or involvement in the culture or festivals of Kerala. I appreciate the efforts by your magazine to provide us some information about Kerala. We are proud of this colourful, beautifully printed magazine.

I am particularly writing this letter referring to the article "Reminiscences on Legendary Artist Madhava Menon" appeared in April 2013 issue. This is a very nicely written article about the legendary artist, who is today unknown to Malayali's even. I searched in the web about this artist, to get more information. Then saw that Mr. Madhava Menon has been equated with pioneers like Raja Ravi Varma and K.C.S Panicker. This is really commendable and our Academy's should take the responsibility for his tragic end.

I feel this article should have been the lead feature of this issue. It is unfortunate that such a brilliant article has ended with an incomplete sentence. It appears that the article has missed some sentences / words at the end.

P. Jayadevan

Goregaon (East).

*The words missing in the feature were 'beloved flute'.
We regret this omission.*

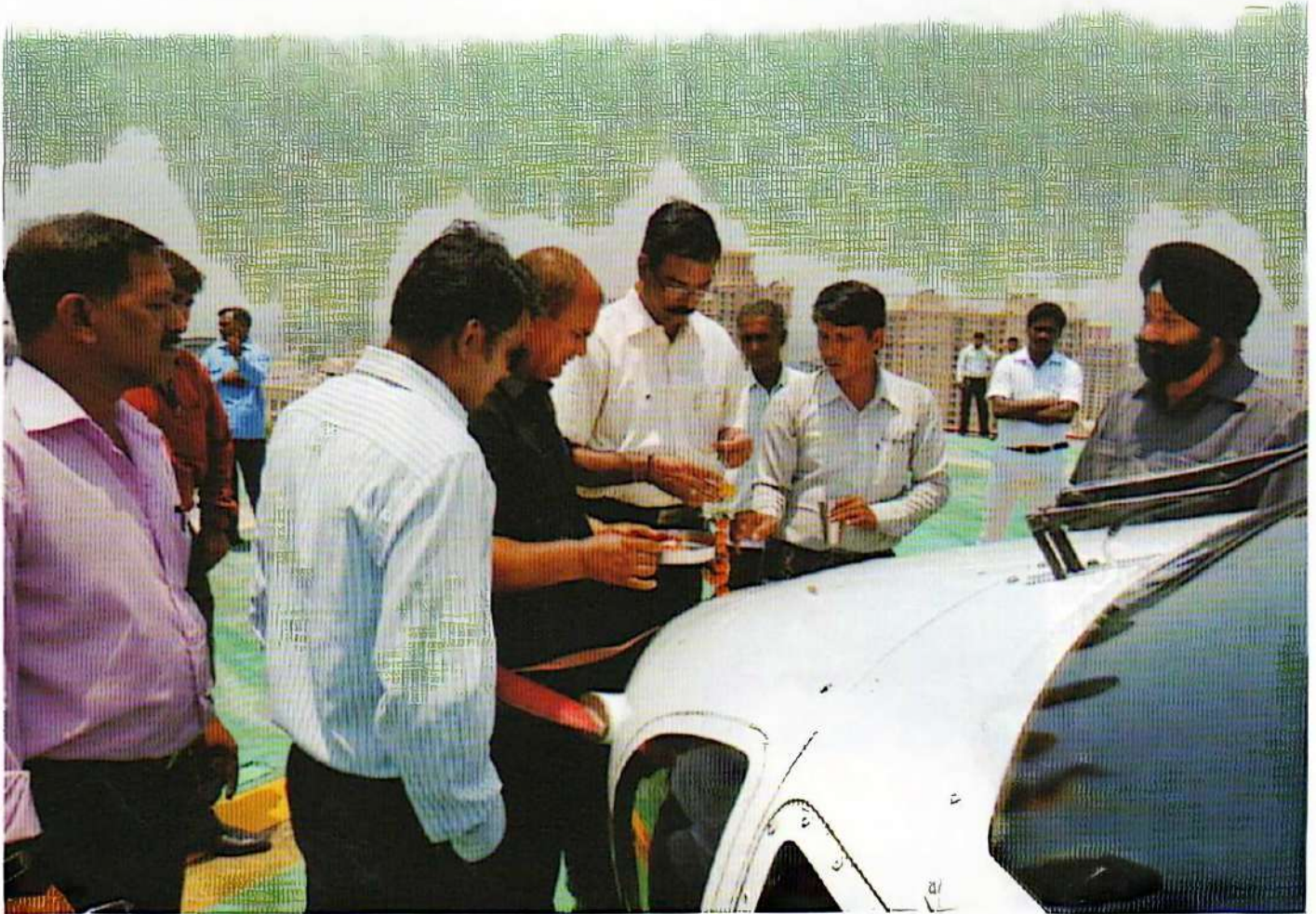
-Editor

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, Mumbai 400 059.

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D R NAIR CONSTRUCTING DREAM COMPLEXES

Starting his career as an office clerk in a private company, D R Nair has risen to become Vice President of one of Mumbai's prestigious and elite real estate houses.

One of the most significant landmarks of Powai is the black pillar that stands tall at the beginning of Hiranandani Gardens and D R Nair, has played a main role in the construction of this pillar. In fact several housing complexes like the Eden Bungalows, Lake Castle, Verona, Valencia, Florentine, Glen Dale, Glen Ridge and others as well as commercial complexes like Bayer India, Colgate Palmolive, Fairmont, Winchester, Ventura,

▲ Pooja of Helipad and Helicopter conducted recently at Powai.

One of the highpoints in his career was completion of twenty building projects in Thane Estate out of which 200 flats were of L&T that were unfinished and without basic infrastructure and handing them over to L&T with all facilities and amenities.



D R Nair with his wife Nisha and daughters Aswathy and Arathy

Prudential, Crisis House etc. has been constructed by Hiranandani Constructions at Powai and, D R Nair, who is currently Vice-President Construction, Hiranandani Group, has been involved in all the projects measuring about 1.5 crores sq ft. Of space.

"Quality consciousness, not just in construction, but right from selection of materials for concrete and other building materials, infrastructure and other details, is our trademark. Another important point we always strive to achieve is to complete the project within the stipulated time-frame", D R Nair says. "Chemtex was our first commercial building and we completed it within the stipulated time

frame". In fact D R Nair was presented with an Appreciation from Colgate Palmolive for completing its office complex within the stipulated time frame.

D R Nair joined Hiranandani Constructions in 1984. His first project was at Four Bungalows site in Andheri West where he joined as foreman. In 1985 he was transferred to Santacruz to construct the company's Office Building. It was here that he came in close contact with the owners of the company. They saw his dedication and sincerity to the job, and his readiness to take on challenges, and determination to complete projects successfully. He completed a Course in Construction





to L&T with all facilities and amenities. Currently as Vice-President Construction, Nair is in charge of the company's developing projects at Kandivli, Chandivli, Sahar and Powai. In recognition of 25 years of dedicated service to the company Hiranandani Construction presented D R Nair with an Award in 2012. D Rajendran Nair hails from Kalanjoor in Pathanamthitta District. His father is the late Damodaran Nair and his mother Sarasakshi Amma who lives presently in Kalanjoor. He has four sisters in Kerala and a brother working with Hiranandani Construction in Mumbai. After completing his school education at Kalanjoor, he did his Pre Degree at St Stephen's College Pathanapuram in Kollam. Later

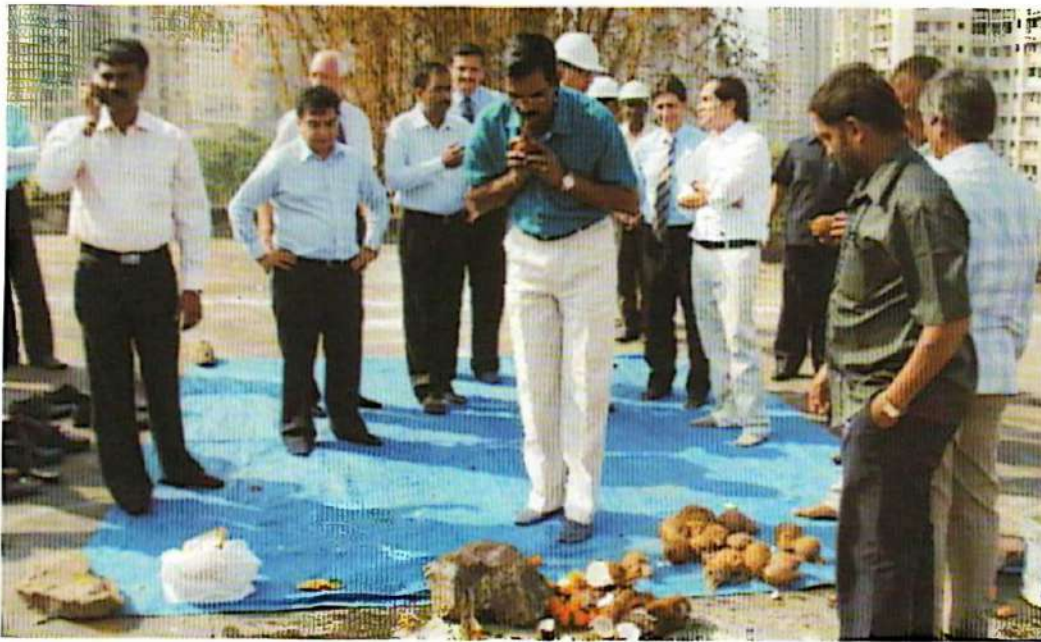
▲ DR Nair with film actor Jitendra who is the partner with Hiranandani at Chandivali site (Killick Nixon).

Management through the company. In 1987 when the company started their Powai projects, D R Nair was the most natural choice. Powai was at that time vast tracts of grass lands and rising hills, lonely roads, and not much transport facilities. In fact the place was notorious for robbers at dusk and night. D R Nair recalls that he used to walk up to Kanjur Marg from Powai to catch the train because of lack of proper transport. He joined the Powai office as General foreman and till today continues to have a hand in all their projects including the hospital and the helipad inauguration that took place on April 24 this year. One of the highpoints in his career was completion of twenty building projects in Thane Estate out of which 200 flats were of E&T that were unfinished and without basic infrastructure and handing them over

In 1987 when the company started their Powai projects, D R Nair was the most natural choice.



D R Nair felicitating Sudha Chandran during Raagalaya Award Nite 2012. S R Pillai also seen.



Bhoomi Pooja at a construction site

“Being in the construction line, I feel happy that through the contractors our company has been giving employment to many poor people at project sites and this has improved their living conditions. They are able to send their children to school and provide them education. It has improved their standard of living and some of them have been able to buy a home for themselves.”

- D R Nair

he completed a Technical Engineering Course in Pune and came to Mumbai in 1978 to search for a job. In Mumbai he accompanied his friend to a construction site of Sonal Constructions in Kurla, sister company of the Ajmera Group. Nair recounts the manner through which he got into the construction line. The person in charge at Sonal Constructions asked him for his bio-data. Since he did not have a typed one, he wrote his CV by pen and handed it over to him. The person was impressed by his beautiful handwriting and immediately appointed him as office clerk. Nair learnt the job that was assigned to him and rose to become Store clerk, Store Manager and later

Project Incharge. This company was involved in the construction of 67 Housing Boards' LIG and MIG buildings between Kurla and Vidyavihar. Nair also imbibed knowledge about construction line from the Housing Board staff and contractors working there. When the company closed, he joined Hiranandani Group as Foreman.

Nair's wife Nisha belongs to Omalloor in Pathanamthitta District. Her parents are Gopalakrishnan Nair who retired from the Railways and Sarojini Amma and are now settled in Kerala. Nisha studied in Kerala and came to Mumbai after her marriage to Nair in 1989.

The couple has two daughters. The elder one, Aswathy Nair has completed her Engineering in Computer and is working with Infosys in Pune. Their second daughter, Arathy Nair, is doing her Final year Engineering in IT at Datta Meghe College in Airoli. Both his daughters want to complete their MBA before settling down with marriage.

D R Nair and Nisha are very active with the social and cultural activities of Mumbai Malayalees. He is member of Hiranandani Keralite Association, Ayyappa Seva Sangham, Powai Nair Welfare Society and Powai Kerala Samajam. Last year the Powai Nair Welfare Society bestowed on him the Navaratna Award for Outstanding Professional Service. ■



D R Nair receiving Award from Managing Directors Niranjan and Surendra Hiranandani for successful completion of 25 years service in Hiranandani Group of Companies.



NERVE CENTRE OF MALAYALEES

Sakinaka is a centrally located busy suburb that was home to the earlier migrant Malayalee population and continues to have a strong Malayalee presence even today.



Lakshmi
Venkatachalam

When the early Malayalees migrated to Mumbai, (then called Bombay), several of them settled in Sakinaka which had a lot of industries like Kamani, Maneklal, Parke Davis, Killick Nixon, etc, the majority of them worked either in the factories and industries there or were engaged in diamond polishing work. Areas like Nairwadi, Poothenaruvi Society, and Jos Nagar had a lot of Malayalee population. Today there are people of all states living in these places as well as Malayalees who are actively involved in social and cultural activities.

Wilson Hotel, Friends Hotel, Hotel Raina, Maveli Lunch Home, are some of the several Malayalee hotels in Sakinaka that serve Kerala food and some of these hotels have boarding facilities as well at reasonable fees. This is helpful for Malayalees who come to Mumbai in search of jobs. Kerala Bombay Ayurvedic Dispensary selling Vaidyaratnam Ayurvedic products, Kottakal Aryavaidyasala, Nagarjuna Ayurvedic products, and several Malayalee shops selling Kerala items are located in Sakinaka. The World Malayalee Council office is also situated here.

The Progressive Arts Club, Sakinaka Nair Samajam, Guru Maheshwara temple of Sree Narayana Mandira Samithi, Aalpanakkavu Ayyappa temple, several Malayalee Churches, All India Education Society's High School, Ideal Classes for Commerce, Eden College etc are

located here.

The Sakinaka Pipeline Road is an important Malayalee area. There are no high rise structures here. Rows of two storied structures dot the landscape while hawkers sell items from plastic wares to clothes, from vegetables to electronic good on either sides of the streets with shoppers bargaining over the price and autoriskshaws and other vehicles trying to ply through the crowded roads.

Sakinaka is centrally placed connecting the western and eastern suburbs, near Andheri East and transport facilities are remarkable. It has the privilege of becoming a part of the city's first elevated metro line, Mumbai Metro line 1, under construction from Andheri Versova to Ghatkopar with a station to the east of the Sakinaka Junction. This should hopefully reduce the traffic congestion that is a part of Sakinaka main roads.

Earlier there were several manufacturing and industrial units. However of late, most of the heavy industries are moving out and being replaced by the services sector namely banks and call centres. The upcoming Times Square Complex promises to be the largest commercial arena in Sakinaka. Other commercial sites include Sagar Tech Plaza, Saki Vihar complex, and Marwah Centre. Residential complexes such as Sagar Heights, Akruiti Orchid Park and DSK Madhuban are slowly turning Sakinaka into a residential locality.

St George Orthodox Syrian Church

St George Orthodox Syrian Church is one of the oldest churches of Mumbai. Fr Shaji Chacko is the Parish priest here. The parish was formed in 1985 and the land for the church acquired in 1990. The consecration of the Church took place in 1997 by His Grace Gee Varghese Mar Coorilose, Metropolitan of Mumbai Diocese. In 2010 the parish celebrated its silver jubilee. As part of Silver jubilee celebrations a Georgian Jubilee Hall was constructed where social and church functions are being held. The Church conducts spiritual and charitable activities. It runs the Sunday School, MGOCSM an organization of youngsters in the age group 16-30 years (Mar



St George Orthodox Syrian Church Sakinaka



St George Feast Day procession

Gregorios Orthodox Christian Students Movement), OCYM (Orthodox Christian Youth Movement), for the age group 18 to 40 years, Martha Mariam Vanitha Samajam etc. Worship, study and service is the motto of all these organizations. The Feast of St George is celebrated on a grand scale in April every year.

The parish members visit orphanages, old age homes, conduct medical camps, distribute food to the poor and the needy and are helpful; during times of calamities. The administration of Dr Philipose Mar Theophilus Memorial Orthodox Youth Hostel under the Diocesan Youth Wing at Sakinaka is managed by this Church. The hostel provides accommodation at reasonable rates to students and those who come to Mumbai in search of jobs. The Church conducts Malayalam classes under the Malayalam Mission Plan.



Malayalee Hotels of Sakinaka

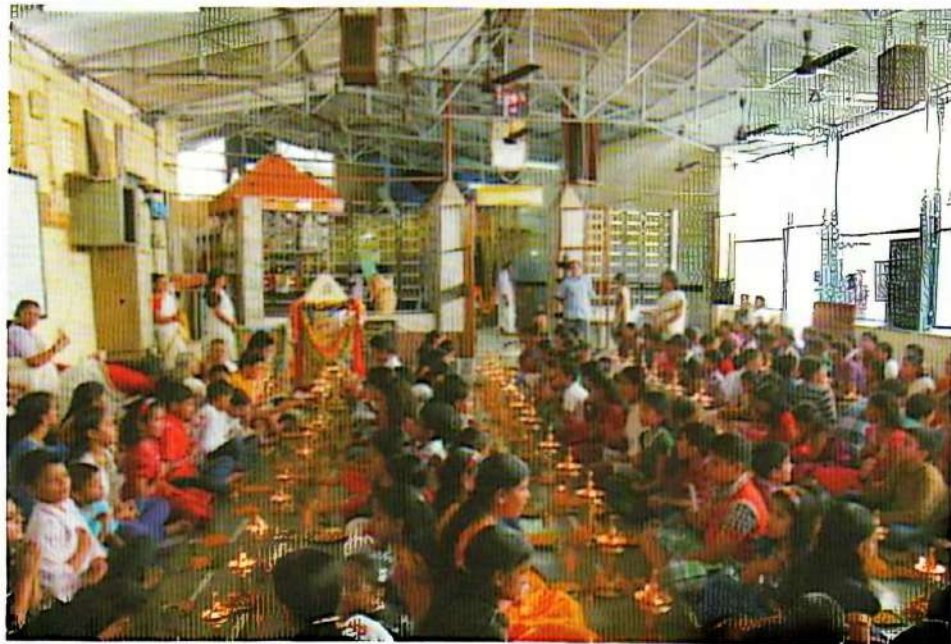
AALPANAKAVU TEMPLE SANGHAM CHARITABLE SOCIETY

The Aalpanakavu Temple under the Aalpanakaavu Temple Sangham Society at Nairwadi in Sakinaka has shrines dedicated to Ganapathy, Lord Ayyappa, Durga Devi, navagrahas with their spouses and family of Nagaraja including Nagamma. The uniqueness of this temple is the appearance of Nagadevata in the temple's banyan tree just behind the nagaprathishta. Special pujas like nagapreethi, sarpa puja, noorum paalum (turmeric and milk) abhishekham are performed every day while aayilyampuja is performed every month on Ayilyam star day.

Other pujas for Ayyappan and Devi are also performed according to Kerala traditions, including mandala masa puja and Vijayadashami during Navaratri.

The Managing Committee of the Sangham Trust consists of R Rajan Pillay as the President, Ramachandran Nair C and Babu P Nair as Vice - Presidents, Anil Kumar Nair as Secretary, Harikumar Pillai and Bijumon KP as Jt Secretaries, Bhaskar Moily as Treasurer and Satheesh Kumar as Jt Treasurer.

The Trust has plans to build a Community Hall in the temple premises



Vijaya Dasami Pooja at Aalpanakavu Temple

for small religious and social functions which can be rented for devotees at affordable rates. It also wants to renovate the temple as per tantric and vastu principles. For the past 15 years the Trust is conducting Malayalam and divine lessons in the name of Hare Krishna Balagokulam and now it is registered

with the Malayalam Mission of Kerala Government also. The teachers are Smt Geetha Mohan and Smt Jayashree Nair.

There is a Classical Dance Class also in the Temple and Kalamandalam Unnikrishnan is the dance teacher.

Mary Matha Church

The Mary Matha Church community stands for joy, compassion, peace and harmony. In the year 1998 itself when the Kalyan Diocese was established for Syro - Malabar Catholic members, Sakinaka church was formed in the name of 'Kripa Matha Centre' and Mary Matha Church' was constructed in 2004. Today this Parish has around 250 families, of the Syro Malabar community.

The Parish council of 36 members under the direction of the Parish priest, Fr Aneesh Thomas Kattakkayathil, leads the various activities of the parish. The Parish has a Catechism unit with more than 160 students.

In addition to this, Pithruvedi, Mathrusangham, Kalyan Eparchy Youth (KEY), Altar Angels, Clelia Niketan Sisters etc are very active here and contribute to its spiritual growth. The Catechism unit and the above



Mary Matha Church Sakinaka (inset) Fr Aneesh Thomas Parish Priest



organisations participate in competitions at the Eparchy level. Every year, a seven day festival is celebrated in the month of January, on a major scale to commemorate the

feasts of Mother Mary and St. Sebastian jointly. Under the guidance of Fr Aneesh Thomas Kattakkayathil the church community participates in all the activities upholding the Syro Malabar traditions.

Various charitable activities particularly Medical and Educational help is given to the needy regardless of Caste, Creed and Religion under the Karunya trust of the Church. Under the guidance of Sr Jiji Theresa, Mother Superior of the Clelia Niketan Sisters, a dispensary, crèche and Tiny Tots primary school are conducted here. More than 200 children are getting trained here under the Kerala Government's Malayalam mission language learning program.

Personalities

PT Vijayan and Bindu Vijayan

■ PT Vijayan hails from Kozhencherry in Pathanamthitta District. An MCom Graduate, with M Phil and DHE certificates, he teaches Commerce at Somaiyya College. He is a Moderator in HSC Board examinations for the past five years. He is active in the socio-cultural field also and is the President of the Viswakarma Service Society Mumbai, President of Chandivili Ayyappa Seva Sangham Trust that regularly conducts Mandala Puja and Onam celebrations, helps Malayalees in times of need and distress and in emergencies like accidents, untimely death etc. He is also life member and Patron of Aalpanakkavu Ayyappa Temple Trust and Hari Om Nagar Ayyappa Vishnu temple in Powai.

Vijayan's wife Bindu also hails from Kozhencherry. She is proprietor of Ideal Classes that runs coaching class for Std XII students. A B.Com Graduate she is also involved in the ladies wing of Viswakarma Service Society and the religious sessions at temples in Sakinaka and Powai. Vijayan and Bindu have a daughter Divya Jasraj who is a physiotherapist at Bethany Hospital Thane and is married to Jasraj Ganeshan who is a software engineer at I Gate Patni. Vijayan and Bindu's son, Dinoop, has just completed his engineering in electronics and Communications and is working presently for a private company.



Shibu John

■ Working in an educational institution for the past 20 years in Sakinaka, Shibu John is involved with the church and spiritual activities of St George Orthodox Syrian Parish. He is the Vice President of OCYM of the Church. He had earlier served as Secretary and Treasurer for several terms. He is the Secretary of Dr Philipos Mar Theophilus Memorial Orthodox Youth Hostel under the Diocesan youth wing. He is also an LIC agent. His wife Rachel is working in a limited company. Shibu and his wife are natives of

Pathanamthitta District in Kerala.

Anil Kumar Nair

■ Anil Kumar Nair has been an active member of Aalpanakavu Temple Sangham Charitable Society and its Secretary for the past four terms. Anil Kumar's native place is Cheppad in Alappuzha District. He came to Mumbai in 1982 and has since been residing in Sakinaka and working for Hiranandani Construction Pvt Ltd. Anil Kumar's wife Sunanda also works in a private company. She is involved in the social and cultural activities of the Aalpanakavu Temple and Sakinaka Nair Samajam. They have a daughter, Sreelakshmi doing her MBA and a son, Sreeraj, doing his Engineering. On the social front, Anil Kumar is Life and active Member of Progressive Arts Club, Sakinaka Nair Samajam, Bombay Keraleeya Samajam, Matunga and in the activities of Rashtriya Swaya Seva Sangh, Sakinaka. For the period 2002-04, he was Secretary of Sakinaka Nair Samajam.



Uses Of Common Salt

Although you may not realize it, simple table salt has a great number of uses other than simply seasoning your food. The following list will give you various uses of salt, many of which you probably did not realise:

1. Soak stained hankies in salt water before washing.
2. Sprinkle salt on your shelves to keep ants away.
3. Soak fish in salt water before descaling; the scales will come off easier.
4. Put a few grains of rice in your salt shaker for easier pouring.
5. Add salt to green salads to prevent wilting..
6. Test the freshness of eggs in a cup of salt water; fresh eggs sink; bad ones float.
7. A tiny pinch of salt with egg whites makes them beat up fluffier.
8. Soak wrinkled apples in a mildly salted water solution to perk them up.
9. Soak toothbrushes in salt water before you first use them; they will last longer.
10. Use salt to clean your discolored coffee pot.
11. Add a little salt to the water your cut flowers will stand in for a longer life.
12. Pour a mound of salt on an ink spot on your carpet; let the salt soak up the stain.
13. Use a mixture of salt and lemon juice to clean piano keys.
14. Mildly salted water makes an effective mouthwash. Use it hot for a sore throat gargle.
15. Use salt for killing weeds in your lawn.
16. Before using new glasses, soak them in warm salty water for awhile.
17. Salt improves the taste of cooking apples.
18. Rub any wicker furniture you may have with salt water to prevent yellowing.
19. Freshen sponges by soaking them in salt water.
20. Clean your greens in salt water for easier removal of dirt.
21. Gelatin sets more quickly when a dash of salt is added.
22. Fruits put in mildly salted water after peeling will not discolor.
23. Sprinkle salt in your oven before scrubbing clean.
24. Soaked discolored glass in a salt and vinegar solution to remove stains..
25. Clean greasy pans with a paper towel and salt.

Compiled by R M Nair

P C Kuttikrishnan

Uroob and his stories

- Satyanath

P C Kuttikrishnan was not a prolific writer like many of his contemporaries but we cannot label him as an occasional writer. He was a writer of fiction of immense value.

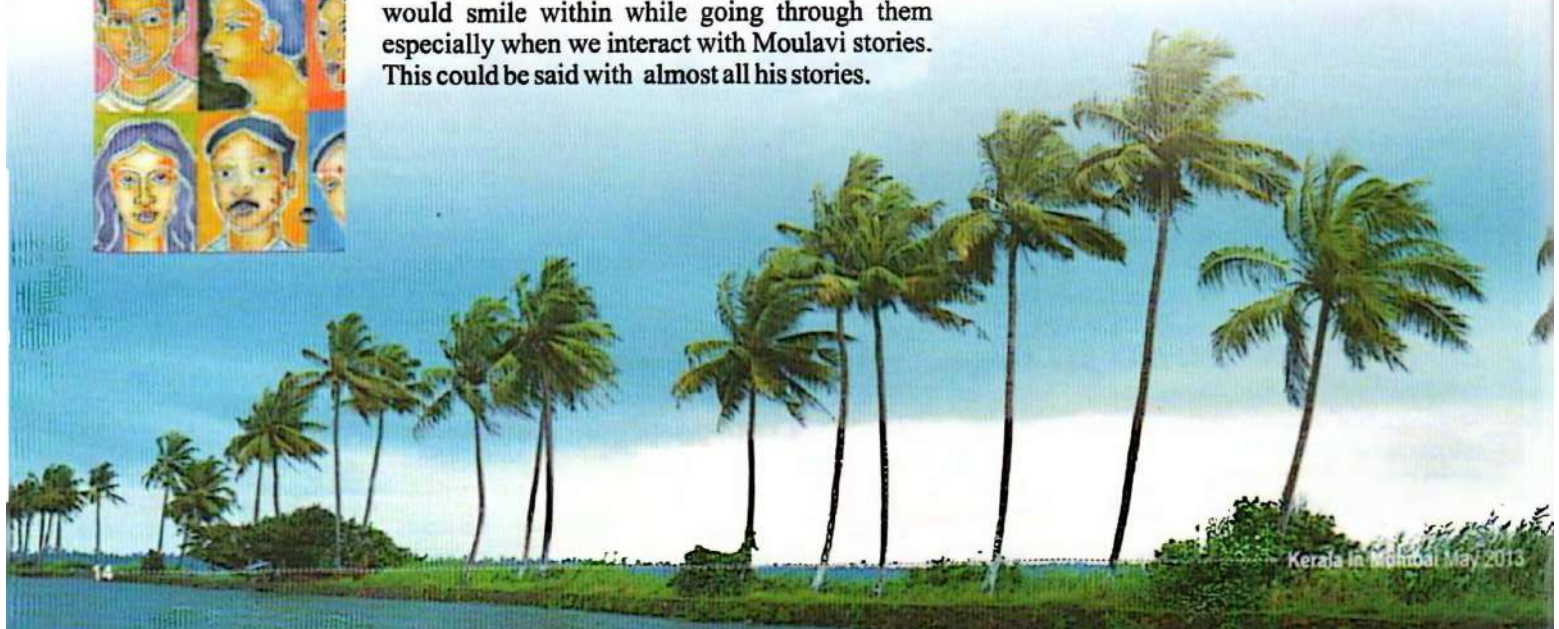


In his Introduction to *Neerchalukal*, P C Kuttikrishnan mentions that it was his co-brother-in-law and poet Edasseri Govindan Nair who showed him the path of story-telling as an alternate career. In later years, he extended all necessary support to PC not only in literary activities but in all his personal upheavals, PC reminiscences.

P C Kuttikrishnan was not a prolific writer like many of his contemporaries but we cannot label him as an occasional writer. He was a writer of fiction of immense value. His short stories and novels were eagerly awaited by readers of his time. Except for one compilation 'Katirkatta', all of his compilations of stories and all his novels were published by his famous pseudonym 'Uroob', a necessary evil as he held a government job in AIR.

His writings

His serial short stories are not connected to each other except that the characters mentioned in one are appearing in other stories also. While one of them revolves round Kunjamma, the other is around Moulavi. Both these characters are very warm and humane and bring out the positive aspects of ordinary but lovable characters that could be seen in the fifties and sixties in our surrounding villages. They would continue to live in our hearts for years to come. Even today, we would smile within while going through them especially when we interact with Moulavi stories. This could be said with almost all his stories.



Many other stories are told in first person, often on himself or on familiar people PC knew intimately. People of Ponnani and Kozhikode easily identify them as someone close to them. The basic ideas behind them are so ordinary but when mixed with the bright imagination of 'once *'Dharmaputrar'*', they turn out to be intense and memorable. His son Sudhakaran suspects that many characters of Uroob's masterpiece *'Sundarikalum Sundaranmārum'*, have a trace of his father in varying degrees but he has no doubt that Narayana Pilla is none but 'Vedi' Madhavettan of Kozhikode. You may also find Comrade Krishna Pillai and A K Gopālan in it. Similarly, his great short story *'Nananja Sāyānham'* (A wet evening) portrays a man who contemptuously talks and is believed to be a rikshaw puller who used to ferry PC to AIR. (Recently, a rough copy of this short story appeared in an Onam Special of a reputed monthly).

Though the writings of Uroob mostly appeared in *Mathrubhumi Weekly*, (it is said that whenever his novels started serializing, the weekly's circulation increased many folds), his books were published by Mangalodayam, Current Books, K R Brothers (he worked there for some time before joining AIR), and towards his end, by D C Books. Even *Navakerala*, the first Book Club publishers, also published one of his books (*Gopalan Nāyarute Tādi*). His son Sudhakaran wished to have a complete collection of his father's stories published by *Mathrubhumi*, but it did not materialize. Incidentally, Sudhākaran is a noted painter who had several exhibitions of his paintings in India and abroad.

Uroob before his contemporaries

P A Varier, author of *'Chavitti kuzhachcha Mannu'*, writes about *Ummāchu*: "We find in this book his portrayal of life with a natural flavor and sharp moralistic sense and with a broad outlook of epoch proportions. May be, that is why it is called a great and heart rendering human story."

Prof S Guptan Nair remarked on *Sundarikalum Sundaranmārum*: "Uroob's *Sundarikalum Sundaranmārum* is a long but thoroughly appreciative novel of the contemporary age. It is a complex novel depicting the events touching four to five families and stretched over four to five decades. In my opinion, after C V Raman Pillai, it is the next complex novel."

PC did not belong to any group and he had no time to mingle with them as he needed 16-18 hours a day to attend the needs of his job, family and other commitments.

Āmina

Āmina first appeared in *Mathrubhumi Weekly* and was published in book form in 1950. Perhaps this was the shortest (44 pages) novel written by Uroob. It is one of the early novels in Malayalam that attacked the communal riots following the division of the country. It deals with the camaraderie between Hameed and Dr Krishnan Nair during their school days and the aftermath of the marriage of Hameed with *Amina*, for whom Nair had an undeclared love. Though it is stated to be a novel, it is in fact written in the format of short story. Remember S K Pottakkat's *Stree* ran over 80 pages.

Ummāchu

Some holds *Ummāchu* as the masterpiece of Uroob



Uroob with Edasserri

while others consider *Sundarikalum Sundaranmarum* as his magnum opus. It could be, because it is heart rendering while the latter had a wider canvas.

'Ummāchu' is a saga of love and longing, loss and suffering. It narrates the ups and downs in the eventful life of a handful of characters. It is a pioneering work that blazed a new trail in the longer variety of fiction.

It is probably the first novel that really captured the attention of the regular readers. It did not carry the byline of a novel but was called a *thutarkkatha* (a serial story) when it first appeared in *Mathrubhumi Weekly*. In this category, each chapter ends at a poignant point that makes the reader inquisitive

and keeps him on a needle point where as a chapter in a novel ends when a particular event reaches its natural end.

Uroob was fond of attending the Sessions Court in Kozhikode when murder cases were heard. When the background of the murder is unfurled, it opened an opportunity for weaving a new story for him. Even civil cases inspired him to write several stories. It is an irony that he himself got entangled for several years in a civil case, that he filed against his own father with the latter's consent to get a plot vacated. This case was carried over by his sons after his death and still lost a part of the land despite a favourable court order.

It is believed that Uroob was inspired by a murder case that took place near Arecode in the present Malapuram district, during the forties. The story takes place in a village in the pre-independence era and revolves round two generations. The main characters are Ummachu, Mayan, Beeran, Chappunni Nair, Abdu and Chinnammu. Ummachu, Mayan and Beeran were childhood buddies and Chappunni Nair their class mate. When the children grew up, Ummachu was drawn towards the strong and sturdy Mayan while Beeran wanted to marry her. Beeran's money played some intricate games in securing Ummachu as his bride and resulted in Mayan's escape to Wayanad after an attempt on the life of 'historian' Ahammadunni. After a few years, Mayan realizes that the police had no case against him and he stealthily returned. Meanwhile Abdu was born to Ummachu and Beeran.

Beeran was murdered and a poor man Choyi was implicated. Mayan married Ummachu but happiness eluded them as Abdu could not accept Mayan as a step father and further he could not love his younger brothers, sons of Mayan and Ummachu. This finally led Mayan to commit suicide. Chappunni Nair became Ummachu's manager and his daughter Chinnammu and Abdu became close. The novel ends with the marriage of Abdu and Chinnammu leaving Ummachu and Chappunni Nair sad.

There are many other characters, each coming alive as the story unfurls. This is one of the few novels in Malayalam that moved hearts and minds in an era that saw communal harmony. The entire events in the novel took place in a rural village. There are no characters that draw ire of the reader. A far cry from the usual sob-stories, Uroob's female characters are practical. Life is at once a struggle and a celebration. Ummachu's decision to



Ramu Kariat



P Bhaskaran

marry the murderer of her husband has been severely criticised by several critics, the puritans among them in particular. Subdued and conservative, Lakshmi Amma, Chappunni Nair's wife is a perfect foil to Ummachu. She is a happy homemaker. But Lakshmi Amma too has to swallow the bitter pill of life. In fact, Uroob depicts the different facets of womanhood, highlighting them against the complexities of crises, both domestic and social.

Uroob's style is lucid and layered with subtle insights into the niceties and crudities of human behaviour. Straight from the heart and disarmingly simple, the dialogues are colloquial and spiced with traditional wit. The resonance of his poetic syntax captivates readers. Aspiring writers have a lot to observe and absorb from Ummachu. Despite a few flaws, Uroob casts a magic spell on the readers, making them 'experience' the emotional conflicts of each character, major or marginal. 'Ummachu' truly embodies Uroob at his evocative best.

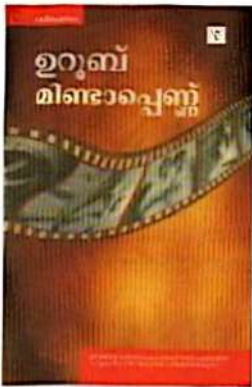
Sundarikalum Sundaranmarum

Sundarikalum Sundaranmarum (The Beautiful and the Handsome) has a wider canvas than 'Ummachu' and a large number of characters, but both are identical in terms of design, diction and depiction. Both the novels are ranked among the finest novels in Malayalam.

It starts with the birth of Viswanathan on the roadside and ends with his marriage with Radha, an elderly sister figure to Viswam. The end no doubt, invited the wrath of many critics.

It was written in the backdrop of the history of Malabar, the northern part of Kerala between 1921 and 1942.

It was serialized in *Mathrubhumi* Weekly. Within a couple of weeks, the literary world was greatly attracted by it. It was a great event in Malayalam



literature. Kamala Das and M T Vasudevan Nair remembered how that novel made an impact in their households.

The novel starts with Raman Nair picking Kunjukutty from the road when she was struggling to give birth to her child. With the birth of Viswanathan, she died leaving the new born to the care of Raman Nair, a poor farmer with a big family to care for. His wife supported him when he decided to take one more life to his already burdened responsibility. The rest of the novel deals with the growth of Viswanathan and the struggles of his adopted family.

Foray into movies

It was quite accidental that Uroob became a script writer for some of the famous Malayalam movies. It was thanks to Ramu Kariat that it happened. Ramu wanted to make movies but had no sponsors. Finally a cashew exporter from Kochi, Pareekutty agreed to put in some money provided he had a reliable and able team. Ramu approached P Bhaskaran, a contract employee of AIR and roped him in and his colleagues into the film. Except for Sathyan and Ms Kumari, all actors were new to movies and the technicians never worked independently before. Uroob was asked to provide the story, screenplay and dialogue.

Uroob told them three stories: a Kannada story that he liked, a part of his novel *Ummachu* and his own short story 'Business' published in *Neelavelicham*. Ramu liked the Kannada story and asked him to write the screenplay and dialogues. Thus *Neelakkuyil* was born in 1954, a movie that secured the award for the second best film in India. The movie that secured the first place was *Pather Panchali* of Satyajit Ray.

Neelakkuyil (The Blue Cuckoo) was a turning point in Malayalam cinema.

After *Neelakkuyil*, Pareekutty needed no coaxing to continue with the production of movies and asked Bhaskaran to go ahead with the story, excerpted from *Ummachu*. Without touching the main story, Uroob plucked Rarichan, the son of innocent Choyi who was hanged to death alleging he was the murderer of Beeran, and expanded it to complete a film story. This was not as successful as *Neelakkuyil* but its songs were a hit and made a moderate profit to the producer. 'Rarichan enna pouran' brought K P Ummer into movies as an actor, in an elderly role. However with this movie, Pareekutty and his favourite music director K Raghavan parted ways over an issue of remuneration.

Uroob's third film was based on his short story 'Business' with circus as its background. Romance was injected into the story. *Nairu Pidicha Pulivalu* was the first Malayalam movie with circus in its background.

Mintapennu (1970), *Kurukshetram* (1970), *Ummachu* (1971), and *Thrisandhya* were also made into movies in the seventies.

Uroob today

Uroob's stories have a never dying life and among the authors of twentieth century, he is still one whose books were in demand. His characters have such a human touch that time cannot easily erase. Many of his stories appear now in different colours and designs though none would dare to plagiarise it, such was its readability.

When C Radhakrishnan, a highly respected author, wrote his first novel that was awarded a second place in a literary contest conducted by *Mathrubhumi Weekly* (there was no first prize), this author then felt that it had an Uroobian touch in style.

Uroob's short stories

Uroob published about 20 compilations of short stories:

Gopalan Nayarude Thadi, Velutha Kutti, Manjinmarayile Sooryan, Rachiyamma, Neer Chalukal, Navonmesham, Kathirkatta, Thurannita Jalakam, Neela Mala, Kumbudukunna Mannu, Ullavarum Ellathaverum, Thamara Thopi, Lathiyum Pookalum, Mukham Mudikal, Vasandhayude Amma, Moulaviyum Changathimarum, Nilavinde Rahasyam, 3334-ente Charitham, Reserve Cheyyatha Berth, Thenmullukal and Neelavelicham. In all, he wrote more than 200 short stories.

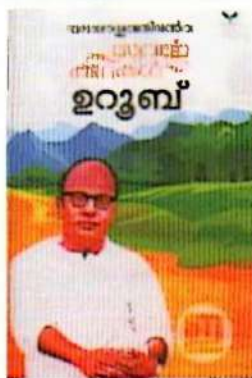
Uroob's novels

Aamina (1948), *Kunjamayum Koottukarum* (1952), *Ummachu* (1954), *Mindappennu* (1956), *Sundarikalum Sundaranmarum* (1958), *Chuzhiku Pimbe Chuzhi* (1967), *Aniyara* (1968), *Ammini* (1972), *Karuvellakunnu, The Beloved* ((1974) is the English translation of *Ummachu* by Raghava R. Menon).

He published a collection of poems 'Pirannal' (Birthday), three collections of articles (*Kavi Samelanam, Uroobinde Shaniashchakal, Uroobinde Lekhanangal*), three children's stories (*Anka Veeran, Apuvinde Lokam, Mallanum Maranavum*) and wrote seven screenplays (*Neelakuyil, Rarichan Enna Pouran, Nairu Pidicha Pulivalu, Mintapennu, Ummachu, Kurukshetram, Thrisandhya*), three plays (*Mannum pennum, Theekondu kalikkarathu and Miss Chinnuvum Lady Januvum*).

Uroobian metaphors and similies

We often wonder what made Uroob the most sought after story teller. We may find several other authors who said similar stories that were contemporary and contextual. Many ardent fans of Uroob revealed that his metaphors are unparalleled and inimitable. Of the 200 plus short





stories, he used such metaphors that are unseen elsewhere. Let us take one of his ordinary stories (ഒടുത്തതേ ഒടുത്തതേ) to study some of his metaphors.

ലോകമേ, നീയും ഞാനും വളരെ രഞ്ജിപ്പിലാണല്ലോ എന്ന ഭാവം.

ലക്കോട്ടിൽ കിടക്കുന്ന കത്തുപോലെ അങ്ങനെ പോകുന്നു.

എന്റെ മുമ്പിൽ ആടിക്കളിക്കുന്ന തമിഴ് കലണ്ടറിനും ആണിയിൽനിന്ന് അടർന്നുപോരാൻ തിരക്കായപോലെ തോന്നുന്നു.

ഒറ്റയ്ക്കും തറ്റയ്ക്കും ഓരോവൃക്ഷം 'ഞാൻ ജീവിച്ചു കഴങ്ങിയേ' എന്ന മട്ടിൽ നിൽക്കുന്നു. പ്രഭാതം ജാലകത്തിനരികത്ത് പുഞ്ചിരിക്കൊണ്ടു നിൽക്കുന്നു.

കുളിച്ചു വസ്ത്രം മാറി കാപ്പിയും കുടിച്ചപ്പോൾ ആ വിടിനെപ്പറ്റിയും നാടിനെപ്പറ്റിയും പൊതുവെ ലോകത്തെപ്പറ്റിയും എനിക്കു നല്ലൊരഭിപ്രായമുണ്ടായി.

ഞാൻ ഇരുന്നു, അണ്ണനെ നോക്കി. അദ്ദേഹം

രെണ്ണൻ തന്നെ..... ആ മുഖത്തു

നോക്കിക്കൊണ്ടിരിക്കുമ്പോൾ ആർക്കും 'അണ്ണാ' എന്നു വിളിക്കാൻ തോന്നും.

If a single story could contain these metaphors and similes, think of the vast number of them in his world literature. If you are keen to know, please undergo a pilgrimage through his ocean of creativity.

There is no wonder, more than a dozen scholars did not hesitate to choose Uroobian world to acquire a doctoral degree in their pursuit of moving up in career.

Awards

Uroob received three awards from the Government of Madras for short stories *Kathir-Katta* (1948), *Thurannitta Jalakam* (1949), *Kumbedukkunna Mannu* (1951), silver medal from President of India for the Best regional film *Neelakuyil* (1954), award from Kerala Sahitya Akademi for his novel *Ummachu* (1959), M. P. Paul award for *Gopalan Nayarude Thati* (1960), Kendra Sahitya Akademi Award for *Sundarikalum Sundaranmarum* (1960), Kerala State Film Award for Best Story for *Ummachu* (1971) and Asan Centenary Award for *Sundarikalum Sundaranmarum* (1973). ■

It happened with -14

P C Kuttikrishnan

The well known story writer P C Kuttikrishnan was rich in culture and in imagination besides having a plethora of words to express his thinking and feelings but he was not moneywise rich. In spite of being a central government employee, he did not have his own house in Kozhikode, his place of employment. So he was staying in a rented house, with his wife Devaki Amma.

One day a petty thief sneaked into their house under the cover of night but he could not pick anything worthy of lifting. Outside the shed, he saw rice, well ground and left in the pestle itself covered by a bamboo mat. Being a poor fellow, he decided to take the ground rice. There was a 'jubbah' hung for drying and so he collected the rice powder in it and escaped.

It was the only jubbah PC had then as the other one was damaged beyond repair by a cow on the previous day. The only other upper cloth he had was a sleeveless vest. He had no way of going to AIR where he was employed.

Suddenly K Balakrishna Menon (famed for his role of Moidu of Neelakkuyil) appeared before him and PC narrated his sad plight. Menon went home and brought his jubbah for PC and saved him from embarrassment.



During 1957-'58, Dr M K Pareed Pillai started his practice in Kozhikode. P C Kuttikrishnan had a chest pain all of a sudden and decided to approach the nearest doctor who was opening his consulting room on that day. Thus P C was his first patient after passing his MBBS. Pillai was frightened to examine this 'great man' of the locality as his first patient. Somehow he gave some tablets for muscular contractions and refused to accept any consultation fee.

Doctor was quite relieved when his patient did not compel him to accept it.

When doctor mentioned this episode in his memoirs, PC remarked that if the doctor accepted that ten rupees he offered, his family would have been in trouble for two days.



A GOD IN DISTRESS

The elephants of Kerala were well known even before the establishment of the first Chera Empire, as they were the source of the highly valuable ivory. These animals have been extending immense service to man in this part of the world as carriers of persons and heavy loads as well. Their participation in the temple festivals, and ceremonial processions of the temple deities, the kings, chieftains and those in power and wealth had been very impressive.



K. R. NARAYANAN

According to Indian mythology, the gods (Devas) and the demons (Asuras) churned the ocean in a search for the elixir of life - Amrit (nectar) - so that they would become immortal. In this process, the 'Navratnas' (nine jewels) surfaced and one among them was a white elephant (Iravatam). Consequently, the elephant became extremely respected, valuable and religiously important. Hence, they had been treasured, preserved and protected just like a valuable jewel. Kerala is full of legends and stories about the elephants of its forests. Why? In due course of time, the elephants became a status symbol of the affluent people of the society, until a

few decades ago. In short, the elephants have been an important religious, social and cultural icon in Kerala.

Every volume of "Aithiyamala" - a collection of legends of Kerala - authored by Kottaaratthil Sankunni (1885-1937), carried a chapter on the famous pachyderms of the temples and aristocracies of yore.

The Indian Elephant

The elephants have a long history of being hunted and annihilated by the humans - originally for food and later for domestic stock and ivory. Poaching for ivory continues to devastate the elephant

population even now. Also, they suffer and are being wiped off, due to habitat destruction, deforestation, establishment of agriculture farms and plantations, infrastructure development for roads, rails, etc. and for industrial and economic projects.

They disappeared centuries ago from south-western Asia and most of China. Current estimates indicate that only about 25,000 to 27,000 elephants live in Asia. Hence, they are listed on the Appendix-I of the United Nations' Convention on International Trade in Endangered Species.

to environmental degradation and human interference in their ecology. "Saving wildlife and wilderness is the responsibility of all thinking people. Greed and personal gain must not be permitted to decimate, despoil and destroy the earth's irreplaceable treasure for its existence is essential to the human spirit and the well-being of the earth as a whole. All life has just one home - the earth - and we as the dominant species must take care of it", warns Dr. Dame Daphne Sheldrick (2010). Distributed from India to Borneo, the Indian elephant plays a very important ecological and cultural role in the Asian continent

Geographically the Asian elephants are distributed in South and Eastern Asia. Their range of distribution is said to be Bangladesh, Bhutan, Brunei Darussalam, Cambodia, China, India, Lao People's Democratic Republic, Malaysia, Myanmar, Nepal, Sri Lanka, Thailand and Viet Nam.

The Indian Elephant is scientifically referred as *Elephas maximus* (variety *indicus*). It grows to about 6.4m in length and 2-3.5m in height. The skin color is dark grey to brown, with patches of pink on the forehead, ears, base of the trunk and chest. They are extremely sociable, forming groups of 6 to 7 related females that are led by the oldest female, the 'matriarch'. Like African elephants, these groups occasionally join others to form herds, although these associations are relatively transient. More than two thirds of their day may be spent in feeding on

grasses, but large amounts of tree bark, roots, leaves and small stems are also eaten. Cultivated crops such as bananas, rice, coconuts, jack fruits, sugarcane and the like are their favored food. The average intake of food is estimated at about 150 Kg. of green vegetation. But, only about 44% of the food consumed is said to be digested. Because they need to drink at least 140 liters of water in a day, these animals are always close to a source of fresh water.

The Asian elephants attain sexual maturity as early as 9 years. But, invariably, the males do not engage in sexual activities until they are 14 or 15 years. When the habitat is favorable, the females may give birth to a calf every 2.5 to 4 years. It could, otherwise, be every 5-8 years. Asian elephants give birth to one calf at a time. The baby elephant may weigh 50 to 150 kg. Young Asian elephants are reported to stand soon after birth and can follow their mother in her daily routine after a few days. However, it stays under maternal supervision for several years, and begins to move independently only after about 4 years.

The Asian elephants attain sexual maturity as early as 9 years. But, invariably, the males do not engage in sexual activities until they are 14 or 15 years.

The giant proboscoid group of mammals of the animal world to which the elephants belong - is said to have had at least 350 varieties. But over a period of time, a great majority of them succumbed to extinction, leaving only two survivors- namely the Asian elephant (*Elephas maximus*) and the African elephant (*Loxodonta africana*). But, much like their giant predecessor the Mammoth- these two species also are facing gradual extinction, due

As mentioned before, the elephants are very social and sensitive animals. They have an incredible memory and are said to be capable of even laughing. They are very sensitive to their babies and young ones and rush to rescue, console and comfort them when required. Similarly, they are very much grieved at the loss of a family member or a friend.

The Struggle for Survival

India has, by far, the largest remaining populations of the Indian elephants (about 57% of

Mizoram, Tripura and Meghalaya. Eastern Deccan Plateau Moist Forests, Chhota-Nagpur Dry Forests, Kayah-Karen / Tenasserim Moist Forests, Northeast Borneo, Peninsular Malaysian Lowland and Mountain Forests too have a substantial elephant population.

Of the world population of Asian elephants, 25,000 to 27,000 (apart from 3,500 in captivity) exist in India. These elephants have hardly 65,000 Kms² of habitat available to them. They, therefore, have to face the threats due to the shrinking habitats, on account of enhanced land utilization by humans and also the selective killing of tuskers for ivory and the resulting skewing of sex ratios.

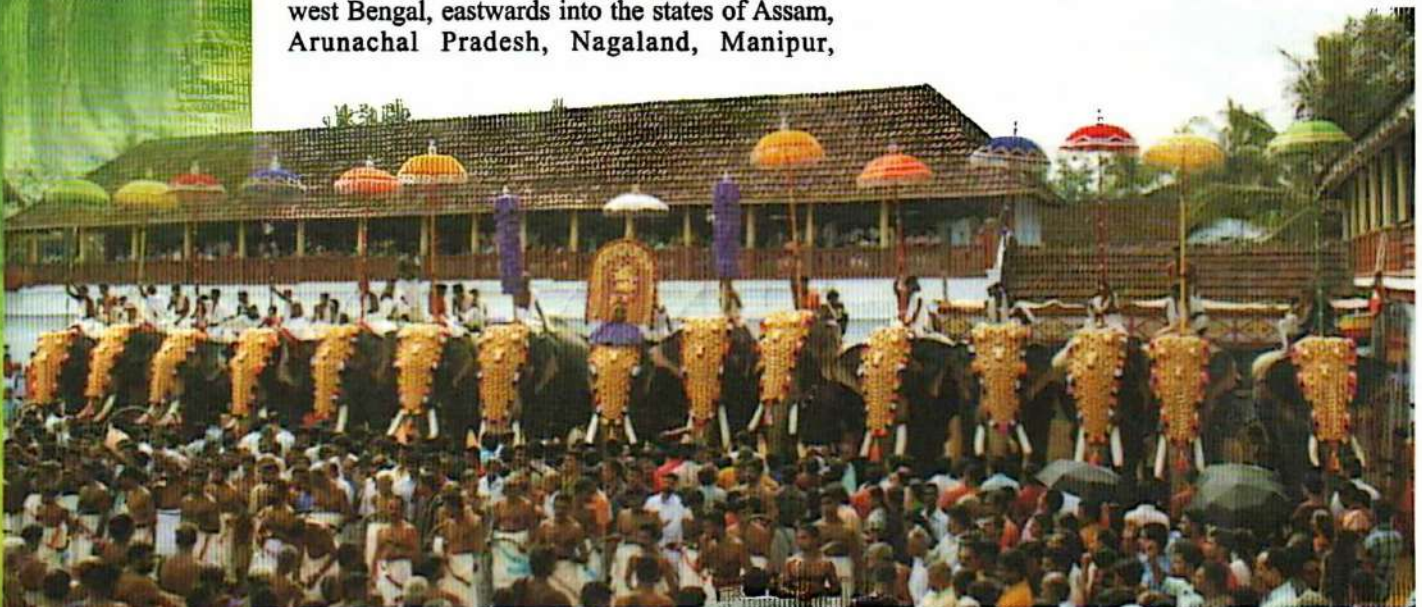
The main threat facing the Indian elephants, like all Asian elephants, is the loss of habitat and the resulting man-elephant conflict. In south Asia, it is the quest for land by an ever increasing human population that causes many illegal encroachments in the elephant habitat, thus causing habitat loss and fragmentation. In some cases, it is the infrastructure development activities, such as roads, railway tracks, etc. in crucial corridor areas that fragment the habitat.

Strengthening the work on wild Asian elephants by the Project Elephant, and bringing in humane treatment of captive elephants, an Elephant Task Force (ETF) submitted its 179-page report - titled 'The Gajah' - to the Government of India, in the Ministry of Environment and Forests, for securing the future for elephants in India. This led to the declaration of the elephant as a National Heritage Animal by the then Union Minister for Environment and Forests, Shri. Jairam Ramesh. This positive development, paved the way for enhancing conservation measures, as well as reinforcing cultural and spiritual beliefs that could play an important role in gaining the involvement and support of the local people for the conservation efforts. The recommendations made by the Task Force set a leading model of conservation among



African Elephant

the total population). There are four types of populations and ten sub-populations of the mainland Indian elephant, distributed in the South, Central, and Northwest and Northeast regions in India. The southern population is distributed in the forests of Western and Eastern Ghats in the states of Kerala, Karnataka and Tamil Nadu. The north western population spans the Terai forest regions of Uttar Pradesh along the foothills of the Himalayas. The north-eastern population is found at the Himalayan foothills of Bhutan and north-west Bengal, eastwards into the states of Assam, Arunachal Pradesh, Nagaland, Manipur,



Kerala festival with caprisoned elephants



Elephants bow before the statue of Gurusvayamurthy

The Asian elephants attain sexual maturity as early as 9 years. But, invariably, the males do not engage in sexual activities until they are 14 or 15 years.

all the elephant bearing nations. The report also identifies the problem not as immediate extinction, but the slow corrosion of elephant habitats resulting in increasing levels of human-elephant conflict. Through the creation of the National Elephant Conservation Authority, on the lines of the National Tiger Conservation Authority, and empowering it as the governing council, the ETF recommends strong rationalization of the boundaries of elephant reserves, creation of elephant landscapes tied up with prime elephant reserves and critical corridors. Ten new landscapes that have been declared, envisage multiple use areas for the elephant in which the core will fall under protected areas. All other elephant usage areas will come under eco-sensitive zonation of the Environment Protection Act.

This will limit all large infrastructure projects without affecting the livelihoods of ordinary people. Vivek Menon, Executive Director, Wildlife Trust of India and member, ETF, stresses in this context that "Development is welcome in these areas, as long as it is elephant friendly." The phrase serves to attract focus to the animal. That people are now beginning to ask why the elephant is being accorded this status shows that the job is already half done," adds Vivek Menon. (The centre to begin with, has promised to push for complete protection of 26 high priority corridors, out of 88 corridors, which were identified pre-hand by scientists and other non-governmental organizations). The report had also sought an

increase of financial outlay up to Rs. 600 crores [more than £80 million] in the 12th Five Year Plan in order to allocate 1/6th of resources for securing vital habitats, creation of community reserves and conflict mitigation.

The Governmental and scientific interventions apart, as Peter Jaeggi puts it - in his "A God in Distress: "Even when the Asian Elephant (*Elephas maximus*) is being worshipped as a symbol of Ganesha (the destroyer of obstacles), it goes through hell on earth". Jaeggi's observation cannot be ignored as an exaggeration or an oversensitivity of a biological scientist. In spite of all Governmental statutes, at grass roots level, these pachyderms have to deal with ordinary people, contractors, corruption and unscrupulous exploitation for money. Hence, like any other natural resource, the elephants too are at the receiving end.

Conservation and Sanctuaries

The State of Kerala has a forest area of about 11,125 Km², which covers almost 19% of the landed territory of the state. There are five National Parks and thirteen Wild Life Sanctuaries. The estimated coverage of these parks and sanctuaries is 2,250 Km² (24% of the total forest area and 6% of the total landed area). They are Periyar, Parambikkulam, Idukki, Chinnar, Wayanad, Neyyar, Peppara, Chenthurunni, Chimmini, Aralam, Mangalavanam (Bird sanctuary), and Thattakkaad (Salim Ali Bird Sanctuary). Though

most of these sanctuaries conserve the proboscid fauna to varying degrees, Periyar, Parambikulam and Wayanad are considered the most important among the Elephant sanctuaries of Kerala.

Punnathoor Kotta is a unique elephant sanctuary maintained by the Guruvayoor Devaswom, and is the only one of its kind in the World. (The Kotta is the ancient palace of the Punnathur Rajas and is now in the possession of the Guruvayoor

environmental degradation have been taking a big toll of the precious stock.

Elephantine Woes

In this context, I am reminded of a very informative and fruitful write-up in Malayalam by Shri K.V.Ramanathan (2008), in the week-end issue of Mathrubhoomi, wherein the author very effectively points out the areas of human neglect, while dealing with the elephants.

In the good old days, when ponds, tanks, lakes and such other water masses and the greeneries like plants, trees, shrubs and their yields were plenty, the elephants had plenty of fresh and green food, plenty of water to drink, bathe and even play (as they liked). It is also said that during the time of 'rut' (Madam), the tuskers were even allowed to roam around in the wilderness, meet the females and copulate. Thus, the elephants were physically and emotionally relaxed and were able to withstand the strain of physical labor, very long processions in the scorching heat and the deafening din of the drums, cymbals, pipes and other instruments during festivals.

But, things have since changed. The water resources are too limited and not adequate even for human consumption. Greenery,

plants and trees have dwindled greatly, and the tree/plant shades have disappeared greatly. To add to all these, due to environmental degradation, rainfall has been scanty and the atmospheric temperature has been shooting up. Under these circumstances, it is little wonder that the elephants become wild and run amok during festivals and processions in public places. It should be borne in mind that during the rutting season, the male reproductive glands of the tuskers release 60 times more testosterone into the blood stream and this makes them very aggressive and destructive to human life and property. An unofficial estimate shows that, between 1982 and 2000, at least 200 mahouts were killed in Kerala alone by the bull elephants in rut. This number has since increased manifold.

It is said that more than 80% of the elephants in Kerala do not have legal permits, like the mandatory license (Owner Certificate). This has reduced the elephants to a freely (illegally?) traded commodity. Today, many of them have no permanent homes, trusted keepers or companions.

It is sad that the elephants have been waging a losing battle, due to enhanced human interference and scarcity of shrinking land resources, and the last corridors are getting wiped out rather than resurrected. As Joyce Pool observes in the famous "Fate of Elephants": "Whether sad, angry, distressed, eager or playful, the elephants are this in a big way"!! ■



Punnathoor Palace

Devaswom). It has an area of about 10 acres of land and an old palace within it. About 60 elephants, most of which are the offerings of devotees to the Guruvayoor temple, are maintained and looked after here by the Devasvam. A large number of pilgrims and tourists visit this fascinating spot every day and there are facilities for pilgrims and tourists to go around.

But the present sanctuaries do not seem to be adequate to take care of the sustenance of the elephants of this region, as human interference with this faunistic stock and the ever increasing



A warning signboard for motor drivers

Dr. Padmanabhan Palpu

Apostle of Liberty

Described by Sarojini Naidu as a great revolutionary and branded by his detractors as a communalist, but Dr. Padmanabhan Palpu worked all his life for the downtrodden and backward classes.



V.N. Gopalakrishnan

The 'Malayali Memorial' which was submitted to the Maharaja of Travancore in 1891 marked the beginning of the united social effort in the state. It was a mass petition which complained about the 'Dewans' who came from outside the state and appropriated greater part of the jobs for their own people.

Padmanabhan Palpu popularly known as Dr. Palpu worked untiringly for the uplift of his community and other depressed classes. Lack of educational facilities was a hindrance to their progress and they were denied admission in government schools. He worked tirelessly and fought for social justice through all available means with the authorities. Though a bacteriologist by profession, circumstances made him a social revolutionary.

He was denied an opportunity to study medicine despite standing fourth in an examination conducted by the Travancore government. But, he had no difficulty in getting admission to the Madras Medical College for the L.M.S. course. Though he got his medical degree from Madras, Travancore denied him a job, forcing him to move to Mysore. He started his meritorious service under the Mysore Government with the starting salary of Rs.100! Though the Mysore Government decided to send him to Europe for higher training, he could not go as plague broke out in Mysore. He was deputed for the anti-plague operations where he plunged deep in his work.

When Swami Vivekananda visited Mysore, Dr. Palpu had the rare opportunity of meeting him and even pulling him in a rickshaw through the streets of the city! In 1899 he left for Europe and spent a year and a half in England and other places including Paris, Rome and Germany. On his return to Bangalore he served the Government in various capacities and retired from Government service in 1920. While in Mysore, Dr. Palpu helped the Valigar community there to form an association to fight for their birthrights.

Life sketch

Padmanabhan Palpu, as he was called during his childhood, was born on November 2, 1863 in an Ezhava family of Nedungode at Petta, near Trivandrum. He started his traditional education at the age of five and wanted to learn English like his brother who later became Rao Bahadur P. Velayudham. But financial constraints posed a problem. However, he came into contact with S.J. Fernandez, a European, who was running an English School in Trivandrum and with his



support; he studied there for three years and later matriculated from the government school, Trivandrum. He had to skip his college education in the first year itself for want of money but he managed to earn some money by giving tuition and rejoined the college. Raising some money partly by selling his mother's jewels, he joined the Madras Medical College and took his medical degree after four years.

The caste-ridden Kerala society was described by Swami Vivekananda as a 'lunatic asylum'. The lower classes were condemned as 'untouchables' and denied opportunities in education and employment, freedom of travel and worship. Saddened by this social situation, Dr. Palpu decided to liberate the masses from the evils of casteism. For this purpose, he acquainted himself with the activities of Brahma Samaj and Arya Samaj. Incidentally, he came into contact with Swami Vivekananda, Mahatma Gandhi, Rabindranath Tagore and Sarojini Naidu. Sarojini Naidu once

described Dr. Palpu as one of the immortals of the great Indian revolutionaries when his detractors branded him as a communalist.

Since he belonged to the Thiyya-Ezhava community, Dr. Palpu made representations to the Travancore Government, bringing into focus the grievances of the community. He turned to the Indian National Congress, the Government of Madras and the British Government when he did not receive positive response from the Government. Eventually, he secured for the backward classes entry into the public service and admission for their children to Government schools.

The Temple Entry proclamation in 1936 was a landmark event in the annals of Travancore and it was celebrated by the backward classes though Dr. Palpu declined an invitation by the organizers to attend a celebration stating that it was the restoration of a legitimate right which was long overdue. Dr. Palpu turned to mass agitation when he realized that he could not achieve much by the representations. He founded an 'Ezhava Sabha' but it did not attract many people.

During his meeting with Swami Vivekananda, Dr. Palpu talked about the plight of his community and sought his advice. Swamiji advised him to associate with some spiritual person in his effort to fight for the rights of his community and asked him to "spiritualize and industrialize the masses". Swamiji also told him that the garb of spirituality was essential for any organization to be successful in India.

During this time, he learnt about Sree Narayana Guru who founded a temple at Aruvippuram and a society registered for its administration. Dr. Palpu approached him and requested him to enhance the scope of the society. Though the Guru initially turned down his proposal, he later converted the Aruvippuram Society to Sree Narayana Dharma Paripalana (S.N.D.P) Yogam registered in 1903 as a joint-stock company. Poet Kumaran Asan was its first Secretary and gradually the Yogam became a source for many social movements in Kerala.

For the uplift of the down-trodden classes, he stressed the need for reviving their interest in agriculture and industry. He organized the first agriculture and industrial exhibition in the country in Kollam and subsequently organized industrial and health exhibitions at other

places. These efforts heralded a new era of prosperity for the backward classes.

Dr. Palpu waged a heroic and selfless battle with his mighty pen. He wrote many articles in English newspapers highlighting the degrading conditions of the Ezhavas in Kerala. He published a book titled 'Treatment of Thiyas in Travancore' and its translation in Malayalam portrayed the appalling social situation prevalent during his time.

During this time, a movement was started under the leadership Barrister G.P.Pillai and K.P. Sankara Menon, demanding recognition of the rights of the natives to enter Government service and Dr. Palpu joined this movement. The help and co-operation of progressive-minded people like G.P.Pillai enabled him to make the entire country aware of the injustice to which the community was being subjected.

'Ezhava Memorial' and 'Malayali Memorial' were the two landmarks in the struggle for gaining legitimate rights for the backward classes from the Government. The 'Malayali Memorial' which was submitted to the Maharaja of Travancore in 1891 marked the beginning of the united social effort in the state. It was a mass petition which complained about the 'Dewans' who came from outside the state and appropriated greater part of the jobs for their own people. He formed the 'Greater Ezhava Association' and at its first meeting decided to submit a mass petition signed by ten thousand Ezhavas demanding the abolition of the discrimination against them. On 3rd September 1896, the 3rd petition which was known as the famous 'Ezhava Memorial', signed by 13,176 people was submitted to the Government.

Later he wanted to bring to the notice of the British Parliament the injustice done by the Travancore Government to the Ezhavas. Dr. Palpu sent Barrister G.P.Pillai with a letter secured from Sister Nivedita, a disciple of Swami Vivekananda, to England to get some Members of the British Parliament to represent the case. Furthermore, when he went to England for higher studies, he appealed to Dadabhai Naoroji, a member of the British Parliament to raise a question regarding the condition of his community. With his help, Dr. Palpu submitted a memorandum to the State Secretary for India as well.

In 1899 he left for Europe and spent a

year and a half in England and other places including Paris, Rome and Germany. On his return to Bangalore, he served the Government in various capacities. He retired from Government service in 1920. Though he partially succeeded in his attempts at social reform, he simultaneously suffered several set-backs in his official life.

After his retirement from Mysore service, he started the 'Malabar Economic Union' for the industrialization of the region. Dr. Palpu helped the poor and deserving students with money for their studies. During winter nights, he would go out with blankets and secretly cover poor people sleeping on shop platforms.

People like Kumaran Asan, T. K. Madhavan, and Sahodharan Ayyappan got influenced by him and they also fought for the betterment of the backward classes. Dr. Nataraja Guru, founder of Sree Narayana Gurukulam was the illustrious son of Dr. Palpu. Dr. Palpu breathed his last on 25th January, 1950.

Mr. K C Joseph, Cultural Affairs Minister, Government of Kerala declared that the Cultural Affairs Department would publish the biography of Dr Palpu. He gave the assurance after inaugurating the celebrations marking the 149th birth anniversary of Dr. Palpu on November 4, 2012. The function was organised by the Dr. Palpu Foundation. "For our society to move on, it is essential that it grasps the miserable conditions of the age in which people like Dr. Palpu lived and worked, the Minister stated and added that the government would provide all support to the Foundation's efforts to erect a memorial to the social reformer. He said that Dr. Palpu was an apostle of liberty and a champion of the oppressed classes. ■

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Progressive Arts Club

An Umbrella For Needy Malayalees

The Progressive Arts Club was established over 43 years ago and has always provided help for Malayalees in Sakinaka.

In the late sixties, a group of young progressive minded Malayalees in and around Sakinaka who used to meet after work decided to form an organization that would work for the welfare of their community and keep alive their native traditions and culture. This was the genesis of the Progressive Arts Club, Malayalee Samajam in Sakinaka that was formed in 1969. One of its first activities was staging of the drama *Kanal Jalam*

Chairman, N Velappan Nair as President, K Gopalakrishnan as Secretary and several other MC committee members.

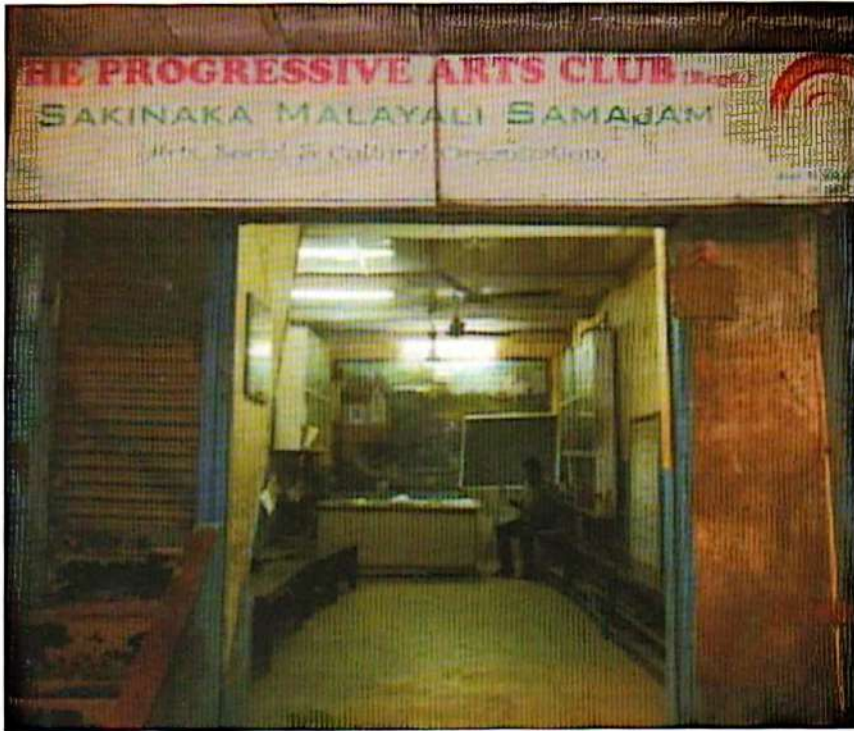
Today Progressive Arts Club is one of the important Malayalee Samajams in Sakinaka and the members continue to be involved in helping Malayalees at times of need.

As their Secretary K Pavithran points out, "We have helped several Malayalees when they needed money in times of medical emergencies, fought with the authorities for justice, given money to several poor people in Sakinaka for medical treatment etc. The Club has assisted poor Malayalees who come to Mumbai for treatment and financed their families to perform the last rites if unfortunately they die in this city.

Progressive Arts Club conducts four Malayalam language classes under the Malayalam Mission Plan in Sakinaka and one in Nahar Complex in Powai. The classes are conducted by teachers trained by the Kerala Government Malayalam Mission Plan and about 200 students are learning Malayalam here. The Club's Malayalam mission trained teachers are Kannan Thankappan, PV Pradeep, Rajashri Mohan, Beena Sahadevan, Sajitha Mohammed, Dhanya Sahajan, Laila Anilkumar and Seena Sunil. Malayala Sammelanam, shilpasala, Conferences on the language are organized by The Progressive Arts Club. It distributes free Application forms for NRK Insurance under the Pravasi Welfare Fund managed by NORKA (Kerala Government), two of its members are appointed Special Executive Magistrates by the Maharashtra Government for the benefit of Malayalees, conducts blood donation drives, and celebrates Onam on a grand scale and conducts other cultural programmes every year.

The Progressive Arts Club has a free Reading room and library where about 2000 Malayalam books and all Mumbai Malayalam newspapers are available.

The Progressive Arts Club has members of all



written by the well known script writer, EG Kanam. In 1970 NK Nair presided over the first meeting of Progressive Arts Club where it was decided that their foremost need was to buy an office space of their own. A lottery was held and the profits from this was added to their finances to buy a small room in Sakinaka Pipeline Road which was inaugurated on August 15 1970 by the then Club Secretary VS Kurup. In 1972 the Club was registered during the tenure of NK Nair as



Velappan Nair
Founder President



P Raghavan
President



K Pavithran
Secretary



Sajeev M D
Vice President



Thampy Thomas
Jt Secretary



Abdul Razak
Treasurer



Sahadevan Nair
MC member



Secretary K Pavithran receiving the C V Sasindran Memorial Award from poet Kalpata Narayanan for best social and cultural organisation - 2011

religion and extends its social service to Malayalees as well as others. Every year all Malayalee students in Sakinaka who have obtained 60 % and above in their SSC/HSC Board examinations are felicitated. Career Guidance camps and counselling are organized by the Club for SSC/ HSC cleared students and their parents so that they are aided in choosing an educational /career option that is in tune with the students'

aptitudes and interest. These counselling sessions are conducted by teachers from Mumbai.

Several members of the Progressive Arts Club belong to Keraleeya Kendra Sanghatana. N Velappan Nair who is also a member of Kerala People's Education Society (Adarsha Vidyalaya Chembur) is one of the founding members and has served in various capacities as President, Secretary etc in the Managing Committee. He belongs to Parassala in Thiruvananthapuram and worked with Kamani Metals in Mumbai.

Sahadevan Nair who belongs to Adoor in Pathanamthitta District has his own manufacturing Unit Asian Transformers and is actively involved in the activities of the Club. K Pavithran, Secretary of the Arts Club, hails from Kannur, worked with Mahindra & Mahindra, and now is a active social worker. Sajeev MD is the Vice President of Progressive Arts Club. Hailing from Pathanamthitta district, he is also active in other Malayalee social organizations. He works for a private company. The current Managing Committee members are President P Raghavan, Vice President Sajeev MD, K Pavithran Secretary, Thampy V Thomas Jt Secretary, Abdul Razak Treasurer and 15 MC Members. There is an Advisory Board with 21 members in which M Raghavan Nair is the Chairman. ■



മനസ്സു തിറയെ കഴിക്കൂ!

ചെറുതായി ഭാര്യമാർ







ഡബിൾ ഹോഴ്സ് അച്ചാർ. ആരോഗ്യത്തിന് ഹാനികരമായ രാസവസ്തുക്കളായ Class II Preservatives [Benzoic acid and Sulphur dioxide] അടങ്ങിയിട്ടില്ലാത്ത അച്ചാർ. വീട്ടിലുറക്കുന്ന അച്ചാറിന്റെ അതേ കൂട്ട്. അതിലേറെ രുചിയും.

*Class II Preservatives not added in Veg. Pickles.

മനസ്സു തിറയെ കഴിക്കൂ! നാണയം നോക്കൂ! മിട്രിംഗ് വെള്ളിപ്പാലി അച്ചാർ കയ്പുക അച്ചാർ ഇഞ്ചി അച്ചാർ കണ്ണിരങ്ങ അച്ചാർ മാങ്ങ അച്ചാർ നാരങ്ങ അച്ചാർ വെളുത്തുള്ളി അച്ചാർ തുറന്നപ്പഴം അച്ചാർ ഹോട്ട് & സ്വീറ്റ് അച്ചാർ

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Realise the objects of Malayalee Associations



Soorya Krishnamoorthy



V Dakshinamoorthy

Malayalees involved in cultural activities in and around Mumbai have, unprecedentedly seen an unnecessarily created 'tamasha' last month. It all evolved around an award instituted by Kerala State Sangeetha Nataka Akademi headed by Soorya Krishnamoorthy. For a long time, Malayalees in Mumbai were demanding as a matter of right that artistes residing outside Kerala also be considered for awards instituted by the government. For more than a decade and several representations later, here as well as at the State capital, the state government placated their pravasis by announcing an award each for various sections of performing arts, including drama. Many of us had a gut feeling that the awards with a prefix 'Pravasi' were a little inferior to the one given to the state residents. Yet, we thought that something was better than nothing.

Now the Sangeetha Nataka Akademi and the state government must be ruing the moment when they agreed to institute the awards, especially for the drama. When the Akademi President and the NORKA officials had a meeting with the cultural activists of Mumbai at Kerala Bhavan in Vashi, the beginning was quite inauspicious as there was a huge rush from the activists to get nominated to the Committee. During the proceedings, the President was allegedly asked the participants if it was a market place. An 'Adhoc' Committee was formed to co-ordinate the proceedings and to lay down the procedure to invite nominations. Now one of the members of the Adhoc Committee says that they are not absolutely clear about the procedure adopted.

The adopted procedure was announced through the Malayalam newspapers and inviting applications from the candidates with necessary documents supporting their claim. It is to be noted that when similar awards were instituted decades ago, nominations, not applications, were invited since it was felt that no self respecting individual would apply directly. These assumptions were found to be true as early as in 1965 when no nomination was submitted in favour of any litterateur from

Kerala for consideration of the first Jnanpith Award but a couple of nominations were submitted from Tamilnadu in favour of him. A few national award winners including Padma Awardees have disclosed to us that their nominations were submitted from outside Kerala. Another shining example is veteran musician V Dakshinamoorthy Swamy who despite being the seniormost music director in India is still not nominated for a Padma Award while people who started singing under his baton are already bestowed with Padmashri and Padmabhushan etc.

It is to be noted that only a few Malayalees, especially the retired people, in Mumbai read Malayalam newspapers. As pointed out earlier, a self respecting though deserving individual would not submit an application requesting favourable consideration but would expect others to nominate him. Even if someone wishes to nominate another, he or she might not have the necessary documents substantiating the claim. We have no intention to mention the 'crab mentality' often raised in this regard.

The 'Adhoc' Committee should have been included with people associated with the 'Mumbai Malayalam theatre' in the past so that they could exclude themselves but nominate the deserving ones. Alternatively, the Committee should have contacted the hundreds of Malayalee Associations in and around Mumbai so that they could nominate the deserving personality from their organization or locality. We understand that after the declaration of the names of the awardees, several meetings were held in and around Mumbai criticizing the selection while the award winner was busy attending receptions accorded by many Malayalee organizations.

We also understand that a move is on to form a body of theatre activists with which all contemporary and retired actors, playwrights, lyricists, music directors etc could register their names and claims so that as and when nominations are called for, this body would forward the best deserving candidate's name.

Role of Malayali associations

Though we do not have the exact number of Malayalee associations, we know it could run to hundreds. There are simple associations, truly secular without casting aspersions on religious or caste based groups. There are associations based on even political ideologies. Casting away the oft-repeated slogan of Sri Narayana Guru, "One caste, one religion and one god for man", different associations, based on religion, caste, hometowns, ideology and profession, are mushrooming. There are some Malayalees among us who are having membership in dozens of groups. Many of the associations are surviving only on paper and many restrict their activities to one ONAM celebration and some extend it to hold some matrimonial meets. We urge them to widen their activities so as to find deserving individuals worthy of recognition and communicate with them as and when the above mentioned notifications appear in news papers. Thus the retired artistes could manage to apply or get nominated in time.

The office bearers of the Samajams or associations should take initiative in this direction so that the secular organizations will get reinforced as their objects could get satiated. By increasing the number of organizations, we are only getting weakened and our strength would derive only when we are united.

Let us shed our complexes and voluntarily unite ourselves unreservedly and help each other. Now our demands for a Kerala Bhavan are already been met, there would be further demands such as a pension for the aged pravasis, subsidized housing and train travels. Already we have a few organizations to demand new trains (and specials too). Do we have to form similar associations for these new (likely) demands too?

ഭാവിയിലേക്ക് കണ്ണയക്കുക



അവാർഡ് ആർക്ക് കിട്ടിയാലും ഒരു വിവാദം ഉണ്ടാകണം. എങ്കിൽമാത്രമേ അത് കൂടുതൽ ആളുകളുടെ ശ്രദ്ധ പിടിച്ചു പറ്റുകയുള്ളൂ. കേരളസംഗീതനാടക അക്കാദമി ആദ്യമായി പ്രവാസിമലയാളികൾക്ക് നൽകിയ അവാർഡ് ഇത്രയും

വിവാദമാകാൻ ആരാണ് ഉത്തരവാദി എന്ന ചോദ്യത്തിന് ശരിയുത്തരം കണ്ടെത്താൻ പ്രയാസം. അഡ്ഹോക്ക് കമ്മിറ്റിയിലെ ഒരംഗമാണ് ഞാൻ. അവാർഡ് കൊടുക്കാൻ തീരുമാനമായപ്പോൾ, എല്ലാ മുംബൈ മലയാളപത്രങ്ങളിൽ (മാതൃഭൂമി, മലയാള മനോരമ, കലാകൗമുദി) ലും ഇരുപത് ദിവസത്തെ സമയപരിധി കൊടുത്തുകൊണ്ട് വാർത്ത നൽകിയിരുന്നു. ആരും അത് കാര്യമായി എടുത്തെന്ന് തോന്നുന്നില്ല. ചുരുക്കം പില പേർ ഉത്തരവാദിയുടെ നിർദ്ദിഷ്ടവിവരങ്ങൾ നോക്കുകയ്ക്ക് അയച്ചുകൊടുത്തു. നാടകത്തിനുള്ള അവാർഡിനായി അപേക്ഷിച്ചവർ മൂന്നുപേർ മാത്രം. അവരിൽ മികച്ച ഒരാളെ തിരഞ്ഞെടുക്കുക മാത്രമാണ് ചെയ്യാനാകുന്ന കാര്യം. ഈ പ്രഥമസംരംഭത്തിന് കമ്മിറ്റിക്ക് വ്യക്തമായ ഒരു ധാരണ ഉണ്ടായിരുന്നില്ല. അവാർഡിന് അർഹനായ ഒരാളെ കണ്ടെത്താൻ അവരും ശ്രമിക്കണമായിരുന്നു. മുംബൈ മലയാളികളിൽ നല്ലൊരു ശതമാനം മലയാളം പത്രങ്ങൾ വായിക്കാത്തവരാണെന്നു കാണുന്നു. ഇനിയെങ്കിലും ഇത്തരം വിവാദം ഒഴിവാക്കാൻ അവാർഡ് കമ്മിറ്റി കാര്യമായി ഒന്നു ശ്രദ്ധിക്കണം. അവാർഡ് ജേതാക്കളെ നിർണ്ണയിക്കുന്നതിനു ഒരു മാസംമുമ്പെങ്കിലും മുംബൈയിലെ സമാജങ്ങളെയും നാടകക്കൂട്ടങ്ങളേയും രേഖാമൂലം അറിയിക്കണം. അവരെ തിരഞ്ഞെടുപ്പു രീതിയിൽ ഭാഗഭാക്കാനും, അർഹരെ നിർദ്ദേശിക്കാനുള്ള ഉത്തരവാദിത്തം

എല്ലിക്കാനും കഴിയണം. എങ്കിൽ വിവാദങ്ങൾക്ക് സമാപ്ത മായേക്കാം. കേരളത്തിലെ അധികാരികൾക്ക് മുംബൈ കലാകാരന്മാരെ അറിയാത്ത സ്ഥിതിക്ക് അവരെ പഴി ചാരുനത്തിൽ അർത്ഥമില്ല. അതേദ്ദേശിക്കേണ്ടത് മുംബൈവാസികളാണ്. കഴിഞ്ഞത് കഴിഞ്ഞു. ഭാവിയിൽ ഇതാവർത്തിക്കാതിരിക്കാൻ ശ്രദ്ധിക്കുക.

സുമ മുക്തൻ

അർഹർക്ക് ലഭിക്കണം



എട്ടു പതിറ്റാണ്ടുകാലത്തെ തഴക്കവും പഴക്കവും ഉണ്ട് മുംബൈയിലെ നാടകവേദികൾ. ഒട്ടേറെ പ്രതിഭകൾ അവരുടെ സർഗ്ഗശേഷി ഇവിടെ മലയാളനാടകവേദികൾ സംഭാവന ചെയ്തിട്ടുണ്ട്. അവരിൽ ഇന്ന് ജീവിച്ചിരിക്കുന്നവരിൽ പ്രമുഖരാണ് ശ്രീമതി ഉമാദേവി അന്തർജനം, ശാരദ ബാലകൃഷ്ണൻ, മേരി പോൾ, അനന്തപ്പൻ, അച്യുതൻ, വിശ്വനാഥൻ പള്ളൂർ, വർഗ്ഗീസ്, ഔസേപ്പച്ചൻ തുടങ്ങിയവർ. ക്യാമ്പ് രാജുവും വത്സല മേനോനും ബോംബെ രാജവും ഞാനും ബോംബെ മലയാള നാടക വേദിയുടെ സംഭാവനകളാണ്. ഇവരെയെല്ലാം അവഗണിച്ചുള്ള 'പ്രവാസി കലാശ്രീ' അവാർഡ് നിർണ്ണയം പ്രതിഷേധാർഹമാണ്. ഇപ്പറയുന്നതു കൊണ്ട് ഇക്കൊല്ലത്തെ ജേതാവ് അർഹനല്ലെന്നു അർത്ഥമാകുന്നില്ല. പക്ഷെ നിർണ്ണയത്തിന് സ്വീകരിച്ച മാനദണ്ഡം ന്യായീകരിക്കാൻ കഴിയില്ല. തികച്ചും നിരുത്തരവാദിത്തമാണ് അഡ്ഹോക്ക് കമ്മിറ്റി പ്രകടിപ്പിച്ചത്. മുംബൈയുടെ മലയാളനാടക പരിശ്രമം അറിയാത്ത, ഇക്കഴിഞ്ഞ ഫെബ്രുവരിയിൽ കാലാവധി കഴിഞ്ഞ ഈ കമ്മിറ്റി ഉടനെ പിരിച്ചു വിടണം എന്നാണ് എനിക്കു പറയാനുള്ളത്. കാര്യക്ഷമമായി പ്രവർത്തിക്കുന്ന

മറ്റൊരു കമ്മിറ്റി രൂപീകരിക്കണം. മുംബൈയിൽ പുതിയതായി രൂപംകൊണ്ട 'നാടകപക്ഷ'ത്തിന് ഇക്കാര്യത്തിൽ പ്രതീക്ഷയുണ്ട്. അടുത്ത കൊല്ലത്തെ അവാർഡെങ്കിലും അർഹരായവർക്ക് നൽകും എന്നു പ്രതീക്ഷിക്കുന്നു.

ബാലൻ തൃപ്പൂണിത്തുറ (ബാലാജി)

നിർണ്ണയം സുതാര്യവും ജനാധിപത്യപരവുമാകണം



അവാർഡുകളും പൊന്നാടകളും അനുയോജ്യമായ ഹസ്തങ്ങളിൽനിന്ന് അർഹരായവർക്ക് ലഭ്യമാകുമ്പോഴാണ് അവയ്ക്ക് വിലയും നിലയും ഉണ്ടാകുന്നത്. അല്ലാതെ വരുമ്പോൾ കുതിരയ്ക്കു പകരം കഴുതയെ നിർത്തു

ന്നതുപോലെ രണ്ടാകിട ഏർപ്പാടായി തരം താഴ്ന്നു പോകും. അഭിമാനമാകേണ്ടത് അവഹേളനമാകും.

കേരള സംഗീതനാടക അക്കാദമിയുടെ പ്രഥമ പ്രവാസി കലാശ്രീ പുരസ്കാരം പുത്തരിയിൽ തന്നെ കല്ലുകടിയായി. അതിന്റെ അപഹാസ്യത മുംബൈ മലയാള നാടകവേദിയുടെ ചരിത്രത്തിൽ ഒരു കുറുത്ത പുളുിയായി എന്നുമുണ്ടാകും. ശ്രീമതി ഉമാദേവി അന്തർജനം, കുമാരൻ മാവേലിക്കര, കെ കുപ്പുക്കുമാർ (ഗാനരചയിതാവ്), ബസന്ത് (സംഗീത സംവിധായകൻ), അന്തപ്പൻ (ആരം തിയറ്റേഴ്സ്), അടുത്ത് നമ്മെ വിട്ടുപോയ അഗസ്റ്റിൻ ഫെർണാണ്ടസ്, മേരി പോൾ, വിശ്വനാഥൻ പള്ളൂർ, വി വി അച്യുതൻ, കെ സി വർഗ്ഗീസ് (നടൻ) തുടങ്ങിയ പ്രഗത്ഭ കലാകാരന്മാരുടെ മുമ്പിൽ ഇപ്പോഴത്തെ ജേതാവിന് ആത്മസം- തൃപ്തിയോടെ നടക്കാൻ കഴിയുമെന്നു തോന്നുന്നില്ല. ഒരു കലാകാരൻ മാത്രമെ പുരസ്കാരത്തിനുള്ള അപേക്ഷ സമർപ്പിച്ചതെന്നും അതിനാൽ അദ്ദേഹത്തെ തെരഞ്ഞെടുക്കുകയേ നിർവ്വാഹമുള്ളൂ എന്നും ഒരു മുടന്തൻ ന്യായം അഡ്വോക്കേറ്റ് കമ്മറ്റി ചെയർമാനെന്നു പറഞ്ഞു കേൾക്കുന്ന വത്സൻ മുർക്കോത്ത് പത്രപ്രസാദനായിൽ അവതരിപ്പിച്ചു. അതിനർത്ഥം അപേക്ഷകന്റെ സംഭാവനകളും, കലാപരമായ കഴിവുകളും അല്ല, അവാർഡിന്റെ മാനദണ്ഡം.

2011 ജൂലൈ 18-ന് കേരളാഹൗസിൽ ചേർന്ന പൊതുയോഗത്തിൽ ഒരു കൂട്ടം ആളുകൾ പ്രദർശിപ്പിച്ച ചന്തസംസ്കാരത്തിനിടയിൽ തട്ടിക്കൂട്ടിയ അഡ്വോക്കേറ്റ് കമ്മിറ്റിയിൽനിന്ന് ഇതിലേറെ എന്തു നന്മയാണ് പ്രതീക്ഷിക്കാനാവുക?

കാലാവധി കഴിഞ്ഞ കമ്മിറ്റിതന്നെ തുടരണമെന്ന നിർദ്ദേശമാണത്രെ സംഗീതനാടക അക്കാദമി നൽകിയിരിക്കുന്നത്. ഈ അഡ്വോക്കേറ്റ് കമ്മിറ്റിക്ക് ഒരു വർഷത്തെ പ്രവർത്തനകാലാവധി മാത്രമാണ് നൽകിയിരിക്കുന്നതെന്ന് ആദ്യയോഗത്തിൽ പറഞ്ഞ അക്കാദമി അദ്ധ്യക്ഷൻ അത് മറന്നത് കരുതാമോ?

തുടക്കംതന്നെ പിഴച്ചു! ഇനിയെങ്കിലും നാടകരംഗത്തെ പ്രവർത്തകരുടെ ഒരു യോഗം വിളിച്ച് കാര്യങ്ങൾ തുറന്ന് ചർച്ച ചെയ്യുകയാണ് വേണ്ടത്. സുതാര്യവും ജനാധിപത്യപരവുമായ രീതിയിൽ കഴിവുള്ളവരെ മാത്രം കമ്മിറ്റിയിൽ എടുക്കുകയും അവർക്ക് മാതൃകാപരമായ പ്രവർത്തനപാഠമാവ് കാണിച്ചു കൊടുക്കുകയുമാണ് വേണ്ടത്.

പവിത്രൻ കണ്ണപുരം

പ്രവാസി കലാശ്രീപുരസ്കാരവും കോലാഹലങ്ങളും



വർഷങ്ങളായി കലാരംഗത്ത് എന്റെ സുഹൃത്തായ ശ്രീ സി കെ കെ പൊതുവാൾക്ക് പ്രവാസി കലാശ്രീ പ്രഥമപുരസ്കാരം ലഭിച്ചെന്ന വാർത്ത കേട്ട് ഞാനൊന്ന് ഞെട്ടി. അത്ഭുതം തോന്നി. ഇതെങ്ങനെ സംഭവിച്ചു എന്ന് പലവട്ടം ചിന്തിച്ചു. കലാരംഗത്ത് പേരും

പെരുമയും നേടിയ, കലയെ നെഞ്ചിലേറ്റിയ പ്രഗത്ഭരതികളെ പിൻതള്ളി പൊതുവാൾ മുൻനിരയിലെങ്ങനെ സ്ഥാനം പിടിച്ചു എന്ന് അതിശയപ്പെട്ടു. അപ്പോൾ അന്തപ്പൻ, അച്യുതൻ, അഗസ്റ്റിൻ, ചെറിയാൻ, മേരിപോൾ തുടങ്ങി പലരുടേയും രൂപം മനസ്സിൽ തെളിഞ്ഞു. അരമ്പുറ്റാണ്ടോളം മുംബൈ കലാസംസ്കാരികരംഗത്ത് തിളങ്ങിയ പ്രതിഭകളെയൊക്കെ മറന്ന് അനർഹമായ കൈകളിലാണ് കലാശ്രീ അവാർഡ് ചെന്നെത്തിയതെന്ന് പലരും അമർഷത്തോടെ ഓർത്തു. ഇക്കാര്യത്തിൽ അവാർഡ് ജേതാവായ പൊതുവാളിനെ ക്രൂശിക്കുന്നതിൽ അർത്ഥമില്ല. ശ്രീ കുപ്പുക്കുമാർ അവാർഡ് പറ്റിയ അബദ്ധമായിപ്പോയി പ്രസ്തുത അവാർഡ് വിളംബരവും അവാർഡ് ഭാഗവും ഇനിയും അതേക്കുറിച്ച് ഇക്കഴിഞ്ഞിട്ടില്ലെന്നതിൽ എന്തർത്ഥം?

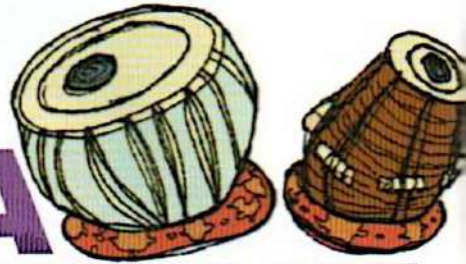
പൊതുവാളിന്റെ മഹാഭാഗ്യമെന്നല്ലാതെ മറ്റെന്തു പറയാൻ! ഭാവിയിൽ സന്തതസ്സുള്ളവർ ആരെങ്കിലും ഇത്തരമൊരു സാഹസത്തിനു മുതിരുമ്പോൾ പലവട്ടം ആലോചിക്കണം. അർഹമായ കൈകളിലേ അവാർഡ് ചെന്നെത്താവൂ. കേരള സംഗീതനാടക അക്കാദമിയും നോർക്കയും ചേർന്നൊരുക്കിയ കലാശ്രീ പുരസ്കാരം, വർഷങ്ങളോളം കലയെ നെഞ്ചേറ്റിയ ഇതര കലാപ്രതിഭകളെ പ്രകോപിപ്പിക്കുകതന്നെ ചെയ്തു. പി നാരായണപിള്ള കാണിച്ച ധൈര്യം ഇക്കാലത്ത് മറ്റാരും അനുകരിക്കുകയുമില്ല. ഒടുവിൽ മാർച്ച് അവസാനം തിരുവനന്തപുരത്ത് വെച്ച് മന്ത്രി കെ സി ജോസഫിൻനിന്നും പ്രവാസി കലാശ്രീ പുരസ്കാരം പൊതുവാൾ മനഃസാക്ഷിക്കൂത്തില്ലാതെ എറ്റുവാങ്ങുകയും ചെയ്തു! 'മണ്ണും ചാരി നിന്നവൻ പെണ്ണും കൊണ്ട് പോയി' എന്നു വിലപിച്ചുകൊണ്ട് നാടകകലയ്ക്ക് തേയ്മാനം വന്നുകൊണ്ടിരിക്കുന്ന മഹാനഗരത്തിൽ മനംനൊത്ത് കഴിയുകയാണ് പലരും!

വിശ്വനാഥൻ പള്ളൂർ

Kumar is one of the most popular tabla artiste who plays for the most 'in demand' Mumbai Malayalee Orchestra groups. A seasoned artiste with about 35 years of playing the tabla, he brings an exquisite rhythmic touch in musical programmes with his magical fingers.

KUMAR

TABLA EXPONENT



- Elvee



Kumar Thottupurath learnt to play tabla at the age of 14 under Kochu Baby in Kunnamkulam in Thrissur district. Even as a child he was interested in music and wanted to become a singer. But fate had other plans and he became a tabla artiste. After studying for some time under Baby Kuchu, Kumar continued to learn by himself and indulged in long hours of practice. While in college he participated in intercollegiate competitions as a tabla player. "In my initial days I got an opportunity to play the tabla in an orchestra at a club in Kunnamkulam where the late



With K J Yesudas and Vijaykumar



Kumar and family with P Jayachandran

To excel in the musical field, vocal, instruments, keyboard or tabla, a student must have the dedication to study with sincerity and practice without fail.

Johnson Master played the violin before he became a music director. Later, I got opportunities to play in several musical programmes in Kerala," he says.

Kumar came to Mumbai in the late 70s. He took up a job in a private company. But his interest in music did not wane. Along with his friend Murali who was a harmonium player he got opportunity to play in several musical programmes on stage. During this time he got opportunity to play tabla in Tharangini Orchestra promoted by Mani Nair, Ravi Kumar and Vijaykumar. More opportunities came his

opportunity to play for him at a Raagalaya Music awards Nite," he says. He has also accompanied on the tabla for younger generation singers like Vineet Srinivasan, Rimy Tomy, Idea star singers etc. He has played tabla for innumerable musical programmes held in Mumbai and its suburbs, in Surat, Pune etc. He has also gone to the Gulf for programmes with several Mumbai orchestra troupes.

Kumar plays tabla in the orchestra group that includes Sandeep and Abhilash on the keyboard, Vichoo Iyer on the guitar, Ravishankar on handsonic, Haridas and Balaji on electronic pads. The seven artistes make a good team he says.

He has played the tabla for some devotional music albums. Apart from playing the tabla Kumar also co-ordinates musical programmes for samajams and temple functions.

Kumar's parents are the late Ayyappan and Cheramma. He works for an MNC, Rapaport India Pvt Ltd, and is married to Vasantha who also hails from Kunnamkulam. Vasantha is a B Com Graduate and her hobbies include reading and writing Malayalam poems. They have two sons. The elder one Jibin is doing his Final year in Journalism in Mumbai and he has completed Diploma Course in Sibi Malayil's NEO Film and Broadcasting School in Ernakulam. He has worked as Assistant Director and acted in some short films produced by NEO.

He has plans for a career in media or film industry. Their second son Manu Prasad also called Srijith takes after his father and is musically inclined. He is a good singer and plays the tabla for programmes. He also plays the guitar and keyboard. He is doing his Final year engineering in Kochi University. ■



▲ With K S Chitra and Madhu Balakrishnan during a Raagalaya musical concert at Shanmukhananda Hall

way. Kumar has played tabla for popular playback singers like the late P Leela, S Janaki, Udaya Bhanu, Jayachandran, Yesudas, KS Chitra, Madhu Balakrishnan, Unni Menon and others during Raagalaya Music Awards in Mumbai. "I always had a desire to play for Dasettan and this dream was realized when I got

EASY STEPS

To Learn Carnatic Music through keyboard

In keeping with the tradition of simplicity and accessibility, we are introducing " simple formula for knowledge of Raaga" on how to play music on keyboard or Harmonium.



Prof K A Sivaramakrishnan

Simple Formula For Knowledge Of Raaga

To be a discerning player / singer/ listener of Indian classical Music, one has to learn the correct form and style of Carnatic or Hindustani Music. Only constant practice will make a person, a performer par excellence.

Carnatic Layout on Keyboard

KEY BOARD LAYOUT

K : Komal T : Theevram

Anu Mandra Sthayi Mandra Sthayi Madhya Sthayi Thara Sthayi

IMPORTANT BASICS

The 12 swarasthanas of Carnatic and Hindustani Music:

<u>Carnatic swara</u>	<u>syllable</u>	<u>Hindusthani swara</u>
Shadja	Sa	Shadj
Sudha Ri,	R1	Komal Rishabh
Chathusruthi Ri,	R2	Teevra Ri
Sadharana Ga	G1	Komal Ga
Anthara Ga	G2	Teevra Ga
Sudha Ma	M1	Komal Ma
Prathi Ma	M2	Teevra Ma
Panchama	P	Panchanm
Sudha Dha	D1	Komal Dha
Chathusruthi Dha	D2	Teevra Dha
Kaishiki Ni	N1	Komal Ni
Kakali Ni	N2	Teevra Ni

In addition four swaras are given for the ragas in order to suit singing purpose. The four names are shatsruthi Rishabham, Sudha Ghandharam, Shatsruthi Dhaivatham and Shudha Nishadham. These four swaras correspond with Sadharana Gadharanam, Chathusruthi Rishabham, Kaishiki Nishadham, Chathusruthi Dhaivatham respectively. The swaras varieties are indicated by adding vowel changes such as RA RI RU RE, GA GI GU GE, MA MI, etc.

DETAILS OF SWARA

<u>Short name</u>	<u>Full name</u>	<u>Short name</u>	<u>Full name</u>
S	Shadjam	P	Panchamam
R1	Shuddha Rishabham	D1	Suddha Dhaivatham
R2	Chathusruthi Rishabham	D2	Chathusruthi Dhaivatham
R3	Shatshruthi Rishabham	D3	Shatsruthi Dhaivatham
G1	Sadharana Gandharam	Ni	Kaishiki Nishadham
G2	Anthara Gandharam	N2	Kaakali Nishadham
G3	Suddha Gandharam	N3	Suddha Nishadham
M1	Suddha Madhyamam	->	NEXT
M2	Prathi Madhyamam	<-	PREVIOUS

Raagam Amritavarshini -Arohana

Raag:Amritavarshini. This raag is of 2 types, one derived from the 39th melakartha Jhalavarali and another from 66th melakartha Chitrambori. Ga & Ni is raaga chhaya swaras. Ri & Dha Varjyam. This raaga believed to be a rain producing raaga. Arohana: S G2 M2 P N2 >S Avarohana: >S N2 P M2 G2 S



Shadjam, Anthara Gandharam, Prathi Madhyamam, Panchamam, Kaakali Nishadham



Raagam Amritavarshini - Avarohana

Raag:Amritha Varshini.



To be continued

A TRIBUTE TO VAMANAN

The eminent Carnatic singer Vamanan passed away in Mumbai on April 3, 2013. He was in a hospital for two days due to breathlessness. He had not completed even 50 years, being born on August 31, 1963.

Vamanan's family was originally from Ramanathapuram in Palakkad. He was a gifted artist, and a music teacher held in high esteem. His students are legion. He was closely linked with "Dilip", a quarterly spiritual magazine where he has published several articles.

Vamanan was the most distinguished disciple of Pallavur Mani Iyer and as a token of regard for his Guru, he established an Endowment in his Guru's name on his Centenary year in "Music Triangle". The Corpus has risen to Rs 1.8 lakhs to date and the interest therefrom is used to hold concerts every September, the month in which his Guru was born, as well for holding a music competition on the kritis of the Carnatic Trinity, Swathi Thirunal, Koteswara



Vamanan

Iyer and other Vaggeyakars.

Vamanan avoided facial mannerisms while singing and sat erect on the stage.

My introduction to him was over 25 years ago when he gave a performance on the birthday of Smt. Seetha Ramakrishnan, reputed Violin teacher in Andheri. We used to hold discussions on Carnatic Music and it was Vamanan who induced me to write for "Shanmukha", the monthly journal of the Shanmukhananda Sabha. I have reviewed in "Shanmukha" the book "Pallavur K. Mani Iyer-The

Revelling Nadopaasaka" written by Vamanan as a tribute to his Guru.

Vamanan, who decided not to marry, dedicated his life to Carnatic music. His demise is a great loss to the world of Carnatic music and Fine Arts.

Vamanan is survived by his aged parents, two brothers and a sister. We pray that his soul rests in peace.

PP Ramachandran,
Music writer

Mass wedding organized by Kalyan Diocese



Union Minister Kodikkunnil Suresh lights the lamp during the inauguration.



The newly married couples.

■ Kalyan diocese in connection with the silver jubilee celebrations, held a mass wedding ceremony in Dombivli for the poor irrespective of their religions, jointly with Rahel Charitable Trust. 49 couples belonging to Hindu, Muslim, Buddha and Christian religions, including ten couples belonging to Adivasis took part in the ceremony. The ceremonies were held according

to the customs of the respective couples. The couples were given gold, vessels, clothes etc besides the entire expense of the ceremony. It was followed by a community feast. Union Minister Kodikkunnil Suresh was the Chief Guest during the event. Karunya Trust handed over the keys of the 30 houses built for the poor, in Ambernath, Bhiwandi and Kalyan Talukas.

Vichara Vedi's Second Seminar On Malayalam Hasya Sahithyam



Shri. K.R. Narayanan addressing the Seminar with (from left) Shri. Peramangalam Gopi, Shri. V.N. Gopalakrishnan, Shri. Erumakuzhy Kochukunju Pillai, on the dias..

■ Vichara Vedi, the Literary Wing of the Powai Kerala Samajam, Powai, organized its second Seminar in Malayalam on Hasya Sahithyam-Innaleyum Innum (Humour Literature: Yesterday and Today) on April 14, 2013, at the Powai English High School, Powai.

Shri. K.V. Satyanath, Executive Editor, Kerala in Mumbai, was to deliver the Keynote Address; but as he could not participate, his Key Note Address - History of Humour Literature: An Overview' (Hasya Sahithya Charitram: Oru Avalokanam)- was read out by Shri. Gopalakrishna Pillai.

Shri. Erumakuzhy Kochukunju Pillai, a Social Worker and a renowned Poet, spoke on 'Kunjan Nambiar and Humour Literature' (Kunjan Nambiarum Hasya Sahithyavum). Shri. K.R. Narayanan, Feature Writer, Kerala in Mumbai, spoke on 'VKN's Humour' (Veekkeyenninte Hasyam). Shri. V.N. Gopalakrishnan, Journalist and Advisor, Powai Kerala Samajam, spoke on 'Humour Literature Today' (InnatheHasya Sahityam). Dr. C.M. Sankarankutty, Shri. K.D. Skandan, and Cdr. G.V.K. Unnithan participated in the discussion. Shri. Peramangalam Gopi compered the programme.

Brutal murder of Nurse Rosamma Anthony



■ Rosamma Anthony female nurse who was working with Golden Park Hospital was brutally murdered in board daylight at her residence on 4th April 2012 at Vasai, Barampur. Killers are still at large. Investigation was taken over by the Crime branch on the demand of the All India Nurses Association. As there was no breakthrough in the investigation, the Vasai Christian Association met the Home Minister on 14th July 2012, and suggested that the case be handed over to the State CID but the then Thane S.P of Police Ravindra Sengoakar assured the Home Minister that he would book the culprits at the earliest and the investigation was not handed over to the State CID then.

To make matters worse the Thane SP took

away the investigation from the local crime branch Senior Inspector and handed it over to API of Vangaon Police Station.

It can be ascertained that the said criminals in nexus with political parties having vested interest interfered and caused extensive damage by backtracking the investigation. The ongoing assembly

witnessed questions during question hour sessions in the house from the elected representatives about other unresolved murder crimes occurring in the said constituency blaming the police negligence to investigate but forgot to bring to the notice of this case intentionally. Now political parties to influence the voters are turning into a messiah to the community all of a sudden by taking up the issue on the 1st anniversary of the murder.

Insiders from the LCB say that the actual criminals have been identified in the process but due to the political interferences of the said criminals, they find it difficult to bring them before law and no officer is ready to take the initiative to act upon without the consent of the seniors as they have put the crime into the bin. Some Communal parties and forces having *malafide* interest have come forward organizing dharna to highlight the same to gain the sympathy.

A delegation led by Dr. Abraham Mathai, President of Indian Christian Voice, Jose Thomas, Secretary of All India Nurses Association, Regi Kurian, President of NCP (South Indian Division), Anto Vembil, Shiju Kaloor and Koshy M Koshy and Joe Jacob met the Home Minister and impressed upon him to hand over the investigation to the State CID immediately to ensure speedy justice as the delegation emphasized that they have no confidence in the local police any more.

Maharashtra Governor K Sankaranarayanan asked for the latest report of police investigation in connection with the murder of Malayali head nurse Rosamma Antony. Governor's action follows the petition filed by 'Justice to Rosamma Antony Citizens Action Committee' on June 1, 2012 and another petition filed by Abraham Mathai, President of Harmony Foundation and former Vice Chairman of State Minority Commission.

Meanwhile an action committee under the BJP leadership staged a *dharna* on April 4, 2013, protesting against the inaction of the police in apprehending the culprits. Head of Alphonse Church Fr Shibu Paul, Prince Vaidyan, Adv Padma Divakaran, Premdas, Murali Nair and many Malayalees participated in the dharna.



Uttam Kumar and others at the Dharna venue



Prince Vaidyan addressing the gathering

Malabar Gold & Diamonds' new showroom



Hemamalini inaugurates the showroom, Group Chairman M P Ahammed also in the picture



Capt Krishnan Nair receives the first sale from Hemamalini

■ Malabar Gold & Diamonds, one of the world's leading jewellery retailers, opened its first store in Mumbai, and 87th worldwide, at New Link Road, Andheri West. The showroom was inaugurated by film actress Hema Malini, who has been its brand ambassador since 2006, in the presence of Malabar Group Chairman Mr. Ahammed and company directors. The new showroom is part of the 40 new outlets planned by the group across the country this year.

The store will showcase exclusive brands of Malabar Gold & Diamonds such as Divine - Indian Heritage Jewellery, Era - Uncut Diamond Jewellery, Mine Diamond jewellery, Ethnix - Handcrafted designer Jewellery, Starlet Kids' Jewellery and Precia - Precious Gem Jewellery.

"We are happy to inaugurate our flagship showroom in Andheri West which is a shopping destination in Mumbai. This opening is part of

our 2013 plan to strengthen our retail presence across various parts of the country. The company plans to increase its worldwide retail network and is targeting to have 220 stores by the year 2015." MP Ahammed revealed.

The first sale of jewellery was received by Padmavibushan Capt. Krishnan Nair, Chairman Emeritus and Founder Chairman, The Leela Group from Ms. Hema Malini.

As part of its Corporate Social Responsibility initiatives, Malabar Gold & Diamonds has earmarked a portion of its profit for medical and housing charity. More than 3,80,000 patients have been given free life saving drugs and over 6400 homeless have benefited from the housing trust till date. They have turned their concentration also towards promoting education and career oriented programmes and scholarship.

Malayalam Foundation holds mega event



■ Malayalam Foundation is holding a mega event on May 18 at the Mysore Association Hall. Airport Customs Commissioner P M Salim IRS will be the Chief Guest.

During the event 50 artistes of P Bhaskaran Foundation will present a variety entertainment programme. Besides the young director Ashique Abu will be presented with the P Bhaskaran Guruprasadam Puraskaram for the year 2012. Many film, drama artistes and well known faces from the literary cultural fields will attend the event. Foundation President Malayalabhumi Sasidharan Nair will preside while Vice President Prof Parambil Jayakumar will deliver the keynote address. K R Prasad and Geetha Poduval will anchor the event.



P Bhaskaran

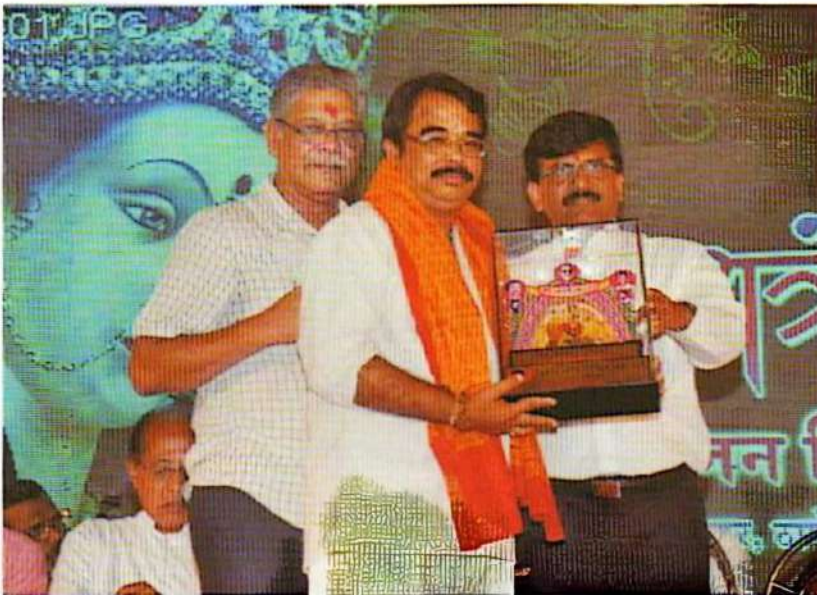
CSF Reaction to Cardinal's Appointment by Pope

■ The Catholic Secular Forum (CSF), the Mumbai-based activists community NGO has welcomed and hailed the appointment of Cardinal Oswald Gracias by Pope Francis, among the eight high-ranking Cardinals to an advisory council that would work towards reforming Vatican's bureaucracy. The CSF general secretary, Joseph Dias said, "there could be no better person than Cardinal Oswald, given the fact that he currently also heads the Federation of Asian Bishops Conference and hence, speaks not just for the Indian sub-continent, but also other countries in the region. Cardinal Oswald's qualifications and experience will stand him in good stead. It is also indicative of the priorities of the new Pope Francis, who is determined to set his house right, in the midst of many controversies and challenges."

According to The CSF, much needs to be done

by way of governance and administration, as a result of which Vatican has not been able to adequately respond to the attacks on the Pope and the Catholic Church, even in terms of public relations. "We hope Vatican will be more transparent, not just in Rome, but also top down to the Nunciatures (diplomatic corps), dioceses and parishes. The appointment also signals that India has come of age and is being noticed for its service to the global church. The CSF has asked its members to pray for the Cardinal and the new team in council, in order that they might lead the Catholic Church into an era of spirituality, rather than emphasize only administration based on corporate or management principles. The tasks on hand still remain the allegations of sexual abuse and corruption, which need to be boldly dealt with. "

Srikant Nair receives Social Service Award



■ Anand Charitable Trust under the president ship of Rajan Vichare MLA, presented the Thane Navratna award for the best Social Worker to Srikant Nair. In a function held at Shivaji Grounds, Thane, in connection with the Chaitra Navaratotsav, the awards were presented by 'Saamna' Editor Sanjay Raut M P, and film actor Mohan Joshi. It is for the first time that Anand Charitable Trust is honouring a Malayalee with this award.

Tru Indian demands Social Service Section under NORKA

■ President of Tru Indian Information and Society submitted a memorandum to Oommen Chandy, Chief Minister of Kerala requesting a Social Service Section under NORKA, that functions round the clock. The memorandum cites the unfortunate incident of a young nurse who needed urgent help but was denied the same for lack of necessary infrastructure.

Painting Exhibition at Jehangir Art Gallery

Prominent painter Pavithran Kannapuram is holding a painting exhibition at the coveted Jehangir Art Gallery from May 8 to May 14 between

11 am and 7 pm including weekly holidays. Pavithran worked as a draughtsman with TATA for 26 years but continued his passion for painting beyond that period. He is also visible in socio-cultural arena of Mumbai Malayalees. His paintings have a rare quality of unfading optimism and positive dialectics and reflect his vision abundantly.

Prateeksha Trust annual day



Francis D'Souza, Dy C M of Goa inaugurating the event

■ Voluntary organisations have a great job to play in community development and they need all the support from the public, remarked Francis D'Souza, Dy C M of Goa. He was presenting the awards instituted by the Prateeksha Trust of Vasai on the occasion of their 11th Annual day. The awardees are role models to the society, he said. He also said that he was proud of the

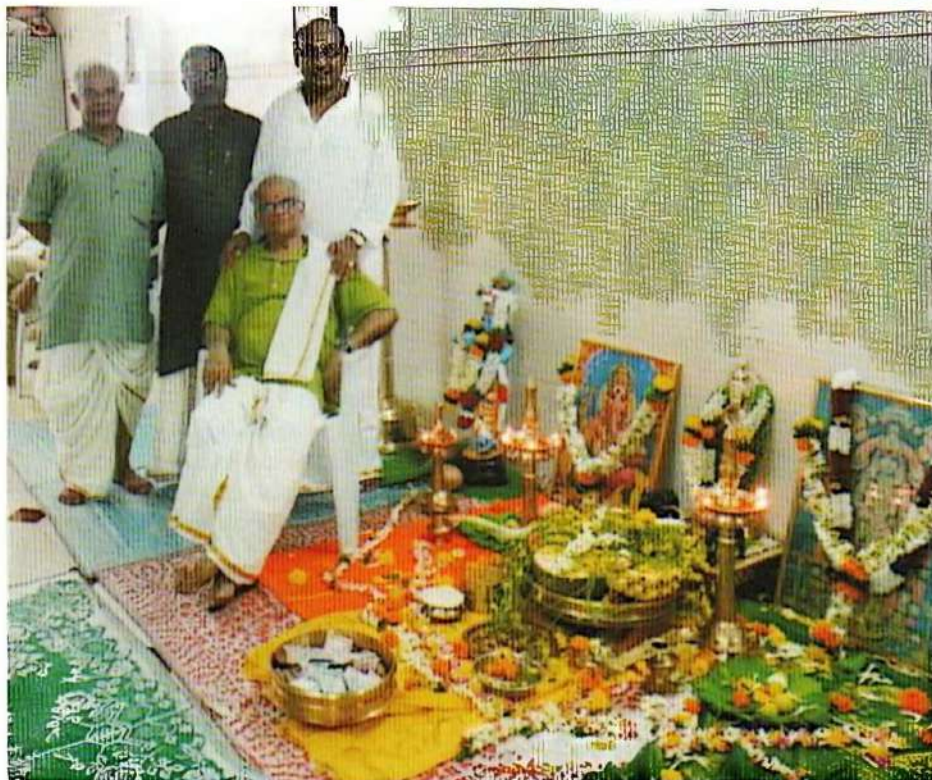
achievements of Keralites all over the world. Every individual has something to contribute to society, said Rahul Easwar and wished them well to expand their activities.

Prince Vaidyan said that he was proud to be associated with Prateeksha Trust since its inception. In the opinion of C P Sajeevan, Treasurer, World Malayalee Council, Prateeksha Trust was involved in social activities and community welfare and it was commendable. Srikant Nair also praised the work of the Trust for social upliftment.

Trust President Uttam Kumar welcomed the audience and Sanal Panicker proposed a vote of thanks.

Gopikrishnan, Priyagar, Anson Thomas, Prasahant Sawant, Rahul Easwar, Bijoy Oommen, Murtuza Yusuf, Krishnakant Parikh, Chandrasekharan Nair, Kum. Lakshana Menon and Vinod Kovoov received the awards for the year 2012. Rajani Prashanti received the prize for essay contest.

Lakshana Dance Academy Pune, Sathi Nair and Shyam Nair presented dance recitals, N Ramachandran and party conducted a flute recital, Viju Kodungalloor presented folk songs followed by a comic skit by Vinod Kovoov. A Kerala Food Fair was also held.



The Nair Welfare Society of Mulund arranged a Vishukani for its members and others on the day of Vishu.

Suicide of Saji George invokes public protest

■ On account of intense pressure and mental torture exerted by Blade Mafia led by Pandit Kalyankar and Garud, Saji George committed suicide on April 2. He allegedly consumed poison.

In a condolence meeting held at New English School, Kalamboli Sector VI, under the chairmanship of Jyotindran, Chairman of Maharashtra Malayalee Association, community leaders criticised the lethargic attitude and delay of police officials in arresting the culprits. Many small scale Malayalee businessmen are victims of the blade mafia and complaints are pouring in. Jyotindran advised them not to pay undue interest until further notice. He exhorted all Malayalee organizations to stand united and fight the injustice together.

Sukumari's death condoled



Condolence meeting in progress

■ Kairali Charitable Foundation and Chinchwad Malayali Association jointly organized a condolence meeting to mourn the death of the actress Padmasri Sukumari at CMS Kerala Bhavan Sruti Hall. The last public function attended by the late actress was Pune Malayali Associations Meet on February 25.

Foundation President M V Parameswaran, CMS Vice President M V Nambiar, TruIndian President C G Varier, P B Pillai of Attukal Bhagavathy Charitable Trust, Gafoor K K of Pune-Kerala Muslim Jama-at, Sreekumar, Malayattoor Matavana, Suresh Malayattoor, T P Vijayan and N G Haridas spoke about Sukumari.

Governor visits Sri Krishna Temple in Andheri



Governor K Sankaranarayanan addresses the office bearers and devotees

■ K.Sankaranarayanan, Governor of Maharashtra , and Smt Radha Sankaranarayanan visited Shree Krishna Temple Veera Desai Road, where he was received by its Trustees and devotees. During the visit they witnessed samarpanam (dedication) of Conch and chakra made of gold at the feet of Lord Guruvayoorappan.

FEGMA warns Kerala political leaders

■ Political leaders criticizing the visit of Gujarat Chief Minister Narendra Modi's Kerala visit should not forget the fact that there are thirteen lakh Malayalees in Gujarat state, warned J K Nair, President of Federation of Gujarat Malayalee associations (FEGMA), the apex body of Malayalee Associations of Gujarat. There are more Malayalees in the state than in Saudi Arabia.

The attitude of Shibu Baby John, by refusing to meet Gujarat Malayalees shows that the Kerala ministers have scant regard for them but the respect shown by Modi to Malayalees is evident in his visit to Sivagiri. We do not have any political affiliations but that does not mean that the leaders should make our lives difficult, he warned. We have respect for ministers of Kerala and Gujarat alike, he said.

Pambungal releases new books



Nirmala Mohan releasing 'Sagarasangeetham' and handing over the copy to Sulochana Purushothaman

■ Pambungal Publications released two new books at an event held at V K Krishna Menon Academy, Borivli West on March 17.

Girijavallabhan handed over the first copy of *Jeevathalam*, a compilation of short stories to writer Meghanadan while Nirmala Mohan released 'Sagarasangeetham', a collection of poems, and presented it to Sulochana Purushothaman. Both compilations are by Unni Variath.

Babu Mathew and Ajayakumar introduced the books to the audience. P R Krishnan presided over the event. Mundoor Rajan welcomed the audience. Adv. Padma Divakaran, K Rajan, Malayalabhumii Sasidharan Nair, Damodaran, Viswanathan Palloor, D C N Sankaran Kutty and Adv Rajkumar spoke. Unni Variath propped a vote of thanks.



Fr Zakaria Nilankavil of Sacred Heart Syro - Malabar Catholic Church, Ambernath receiving the procession carrying the Holy Relics of St Thomas, led by Msgr Jacob Porathur, (Kalyan Diocese).

Navaratna Excellence Awards 2013

■ The Nair Welfare Society, Powai organized Nair Mahotsavam-2013 on April 21. Kollam Thulasi inaugurated the Nair Mahotsavam. Chandan C. Sharma, Municipal Corporator inaugurated the Navaratna Excellence Awards-2013. A Musical and Comedy Feast was presented by Naadam Orchestra. The recipients of the Navaratna Excellence Awards 2013 were V Suresh (Life time achievement), PVK Nambiar (Socio-cultural services), K G Krishna Kurup (Educational excellence), Smt. Lalita Vasani (Mahila Ratna), Sachin Menon (Corporate excellence), Dr. Bijoykutty (Medical excellence), Sreekantan Nair (Performing and Fine arts), Prabhakaran Nair (Sports excellence), and P V Vijay Kumar (Journalism and Media).

ICE AWARDS

The ICE Awards Function is scheduled to take place on June 14, 2013. The annual ICE Awards, (In-house Communication Excellence Awards), an initiative by Shailaja Nair



Foundation, for the best in-house magazine in print under various categories like Most Creative Name, Active Employee Participation, Imperative Content, etc, is open to all in - house magazines in any language. The magazines are judged by experts and stalwarts from the communication business and leaders from the corporate world. This year ET Now has come on board as Television Partner.



A Rath Yatra in connection with the Sree Ram Navami celebrations was held on April 14, by Hill Garden Ayyappa Bhakta Sangham, Thane. Swami Krishnanda Saraswati of Sri Mookambika Temple, Kollur led the Yatra.



On the eve of Vishu the students of Navarasa Academy headed by Guru Sushama Gopinath Mrs. Meera Nambiar, Mrs. Jayashree Nair and Kumari Sanchita Nambiar performed Bharatanatyam at the Nerul Ayyappa Temple.

Keralotsavam



Members of Women's Wing Goregaon Malayalee Samajam

Like every year, Goregaon Malayalee Samajam conducted Keralotsavam and Easter - Vishu celebrations at the Samajam grounds in Bangur Nagar. About 20 stalls were there out of which Kerala and other kinds of food were served in about ten stalls. There were about 1000 visitors at the Event. LN Venugopal, senior member of the Samajam and his wife Sushama gave a Kodungalloor Bharani pattukal performance, childrens' dance and music programmes entertained the guests. The event was organised by Dr Janaki Hariharan, In-charge, Women's Wing and other active members namely, Meera Kutty, Lakshmi Balagopal, Girija Gopinath, Jessy Joshua, Deepa Prakash and Usha Menon.



Kerala Sangeet Nataka Akademy Kalashree Award winner Lalitha Kalalayam Nambisan was felicitated by Drama Director Mukundan Menon of Baroda Prathibha Arts & Sports Cultural Association .

Nair Maha Sammelanam



■ The Kendriya Nair Samskarika Sangh, Maharashtra (KNSS), the apex body of 33 Nair Welfare organizations and societies in Maharashtra organised the Nair Maha Sammelanam-2013 on April 21, Powai. K G K Kurup, President, KNSS in his welcome address stated that 'community development for national re-construction' is the theme for 2013-14. Vijaykumar Pillai, General Secretary, delivered the welcome address. S.R. Pillai, Vice President and Convenor, Mannam Memorial Complex Project, presented the blue-print of the Complex and appealed to all to contribute liberally for the success of the Project. He stated that the slogan 'One Family, one Foot' should be implemented in letter and spirit.

The Cultural Meet was inaugurated by Swami Krishnananda Saraswathy of Sree Ramadasa Ashram, Badlapur and N. Peethambara Kurup, MP. Peethambara Kurup who was the Chief Guest and Keynote Speaker described the leadership qualities of Mannathu Padmanabhan who founded the Nair Service Society along with other stalwarts. He urged KNSS to start a B-school to train young professionals.

Kollam Thulasi, Malayalam Cine artiste presented the Mannam Trophy to the winning team of Nair Cricket League. Dr. Radhakrishnan 'Chanakya' Pillai while inaugurating the Nair Business Forum spoke on the need for developing business aptitude among young entrepreneurs. Kumaran Nair, Past President, KNSS released the first coupon for the Mannam Memorial Project and presented the same to K G K Kurup. Babu Panicker, representative of GNSS and Chandan C. Sharma, Municipal Corporator also spoke on the occasion. The Chief Guest released the replica of the proposed Mannam Memorial Complex on the occasion. He also released the digital-cum-print edition of KNSS Smaranika-2013. Inauguration of the Nair Sports League, Nair Club Card and Parvathy Amma Vanitha Samajam (Ladies' Wing) were the other highlights of the event. Secretaries S.S. Pillai,

Harikumar Menon and Treasurer S. Haridevan graced the function. Santhosh Pillai, PRO proposed a vote of thanks. Over 2,000 representatives from the affiliated units participated in the Nair Maha Sangamam.

Wedding

Kamalesh Karath s/o Mr Bhaskaran Karath married Sonitha Nair d/o Mr & Mrs Govindan Kutty Nair on February 1 at Thrissur. Both families are residents of Thane.

Reshma Menon

Promising Singer

Reshma Menon is an upcoming singer who has a melodious voice and has performed in many stage programmes in Mumbai and Kerala.



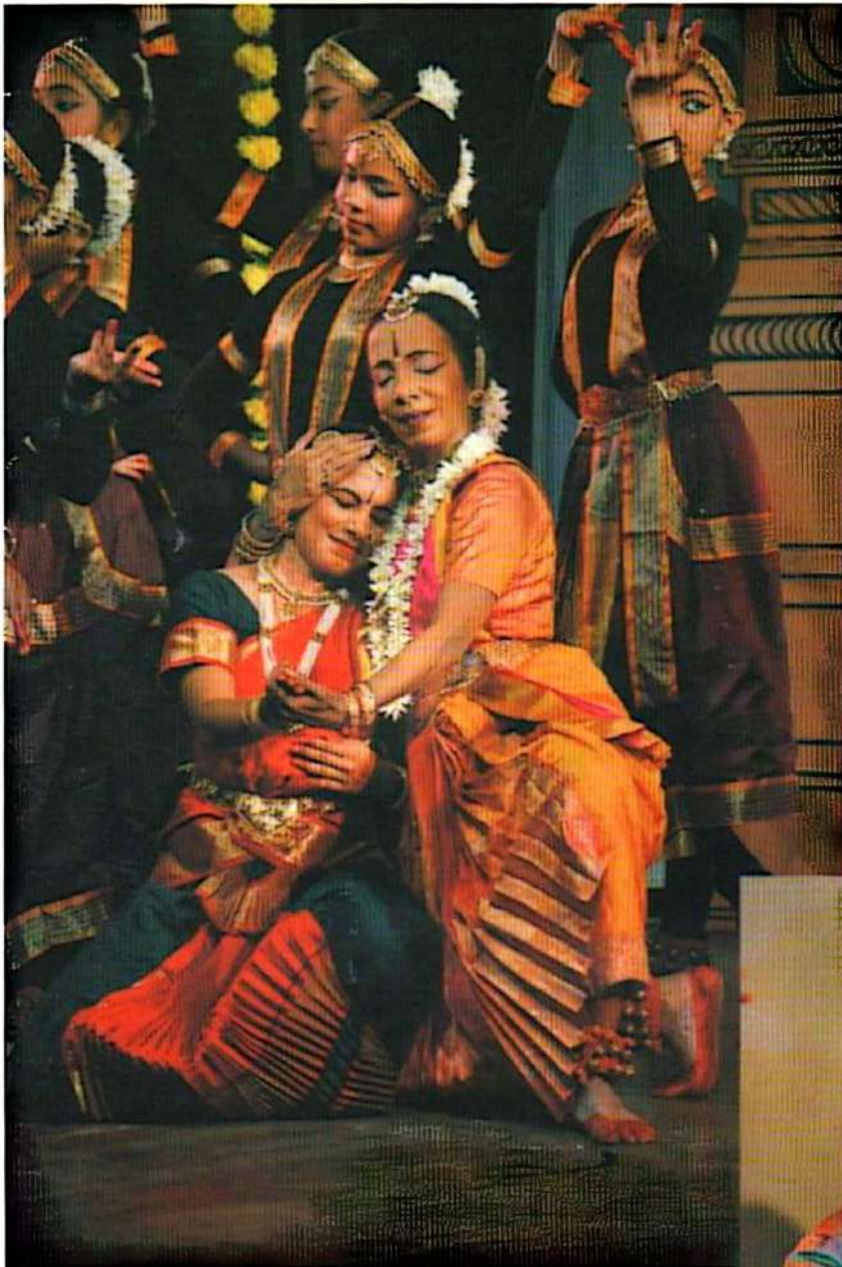
Reshma Menon has sung with prominent Malayalam playback singers like P Jayachandran, MG Sreekumar, G Venugopal, Madhu Balakrishnan, Vidhu Pratap, Biju Narayanan, Afsal, Jassie Gift, Rajalakshmi, Rimy Tomy, Jyotsna, Preetha, Akhila and Sangeetha on various stages. She has also sung in 25 devotional music albums in Malayalam and one in Sanskrit. Apart from these, Reshma has sung in the Malayalam film *Lifestyle* dubbed from Telugu, and a film *Abhiyum Njanum* which is slotted to be released soon. She has also sung in a Gujarati film *Tu Maro Kaum Laage*.

Reshma started learning Classical Carnatic music when she was in the second standard and still continues it. Presently she is learning classical music from Saroja Hariharan. She has also learnt Bharatanatyam for a short period. Reshma loves music and enjoys listening to Malayalam, Hindi, Tamil and English songs as well as Carnatic music.

Reshma's parents are Ramdas Menon and Asha. Her mother's place is Mukkanjirath House in Kodungalloor while her father's native place is Chentrapinni in Thrissur District. She has a brother, Anish Menon, who is studying in Std VIII at St Augustine School in Nerul. Reshma has been brought up in Mumbai and completed her schooling at St Lawrence School, Vashi and Junior College at DY Patil College. She is now studying Architecture at Pillai College of Architecture at New Panvel. Though a Mumbai Malayalee, she can read and write Malayalam and likes Kerala culture. She has dreams of becoming a playback singer.

Bhakti Bhavas - Pathways to God

- Vidyasagar



International Dance Day at Karnataka Sangha Hall, Matunga, enframed four different ways of relating to the Divine through Bhakti or intense devotion to God. The dancers expressed this devotion through different bhavas reflecting various human emotions ranging from servitude, seeing God as a friend, God and the devotee as lovers and as mother and child. The four Bhakti bhavas were beautifully portrayed by Lata and Sujatha and their teams.

Lata chose to unfold her theme with verses from the Ishopanishad depicting the complete symmetry of the manifest and unmanifest world, skilfully creating unfolding circular dimensions with least movements, slowly opening out to the brief and subtle introduction of the epitome of Truth : Lord Rama. The edakka by Nambisan slowly took over and geetham and vadyam synchronised to lead the Mohiniattam dancers onto the stage.

The disciples of Jayshree Nair, through symbolic frames, depicted the Dasya bhavam in Hanuman. Hanuman was depicted as Vayuputhra, Sugreeva mithram, Sri Ramadasa, Sri Ramadhuta and Sankatamochanam in his serving Lord Rama and helping him to vanquish Ravana and lead

pristine Sita to Ayodhya. Jayashree Nair concentrated more on dramatic tones to convey dasyabhavam through skilful choreography and Sujatha Nair as Hanuman did full justice to it as did the other talented disciples. The sethubandhanam was the most memorable frame where two styles merged into one purposeful abridging! Sakhya bhava springs from the realization that



Chaturvidha Madhuram, a dance programme conceived and directed by Lata Surendra and presented in Bharatanatyam style by Lata Surendra and her disciples and in Mohiniattam by Sujatha Nair and her disciples and other disciples of Jayashree Nair as part of

God is one's best and most intimate friend. This was portrayed very evocatively by Lata Surendra. The accent was more on projecting the essence of sakhyabhavam in Bharatha Natyam through - Sudama. Skilfully keeping Nritta to the bare minimum, Sudama's search for Krishna , his meeting with Dwarakadeesh, his reluctance to enter the palace and his absolutely overwhelmed persona was portrayed in a subtle, sensitive and heart-wrenching manner by her.

The vatsalya bhakta has a mother-child relationship towards the Divine. This bhava is usually associated with Yasoda, the foster



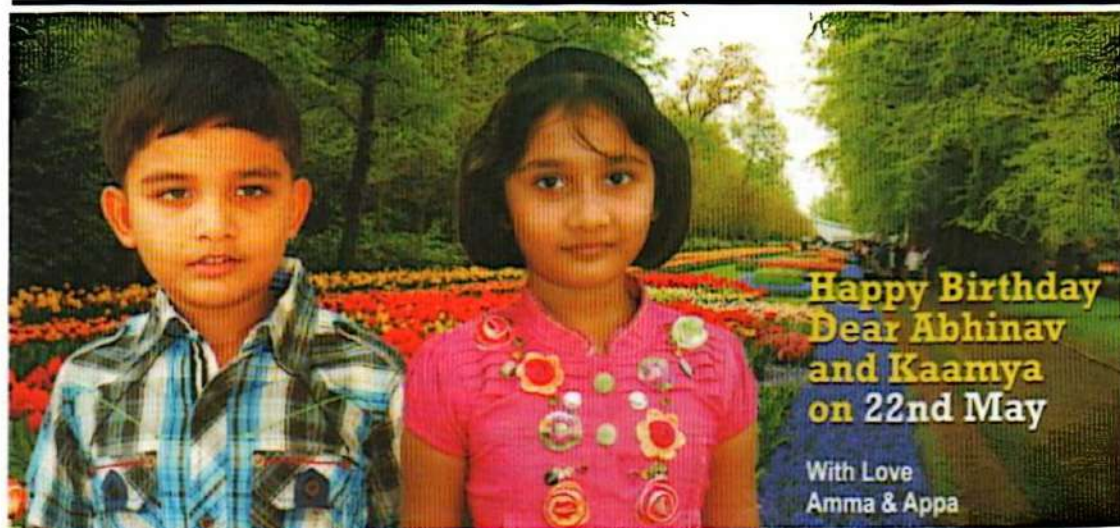
mother of Krishna who loved Krishna as her own child. Skilfully portraying this through Mohiniattam with the famous omana thingal kidavo lullaby the vatsalya bhavam of a mother was elevated towards Krishna in the suggestively choreographed introduction by the graceful and talented Bharata Natyam dancers

groomed by Lata Surendra. Sujatha Nair explored the various attributions of a child to creation all around under the guidance of Jayshree Nair very sensitively.

The final madhurya bhava, the most intimate of all the bhavas and sometimes regarded as the highest form of devotion wherein the Bhaktha seeks the Lord as Radha did Krishna, was projected through Bharata Natyam. Herein came the colour of Nritta, Nritya and Natyam where Lata mesmerised the audience with her command over the syntax of the dance.

Using the Varnam format the virahathapam of Radha was portrayed. Kalishwar's shollus, Chandran's mridangam, Nandakumar's flute and Shivaprasad's vocal complimented Lata's dilineation. The concluding Kasthuri thilakam endorsed the sublime ecstasy of 'Radha-krishna-Madhuryam'. Srilekha as Krishna was very pleasing and receptive to Lata's portrayal of Radha. The climax unfolded the imaginative skill of Lata whereby the Poornatha was re-established with the wheel enfaming Providence as the epicenter. The backstage with Pednekar and Arvind-lights and sets, Nandalal Rele - effects enhanced the Production.

It was a grand celebration of dance and the audio-visual compiled by Madhusudan aligned the audience to the event at the Kanakakunnu Palace, Trivandrum, Kerala wherein awardees received the Kalashree Puraskaram initiated by Chairman of the Kerala Sangeetha Natak Academy, Soorya Krishnamoorthy and handed over by Cultural minister of Kerala, K. C. Joseph. Lata herself an awardee for Bharata Natyam from Maharashtra, felicitated the west-Zone Puraskaram awardees -Smt Rama Srikanth-Bharata Natyam, Smt Aishwarya Warriar-Mohini Attam-both from Gujarat, K.N. P Nambisan-Vadyam, CKK Poduval-drama-both from Maharashtra. Lata also felicitated the renowned Guru Smt Jayashree Nair. ■





PALITHYAM

PREMATURE GRAYING OF HAIR



Dr Reshma Kunju

Hair color is the pigmentation of hair follicles due to two types of melanin: eumelanin and pheomelanin. Generally, if more eumelanin is present, the color of the hair is darker; if less eumelanin is present, the hair is lighter. Levels of melanin can vary over time causing a person's hair color to change, and it is possible to have hair follicles of more than one color.

The hair has a tendency to lose its natural colour with advancing age and turn grey, but premature greying is a morbid condition and it makes even the young look older. The hair is an appendage of the skin. It is composed of the same kinds of cells as are found in the outer layer of the skin, which is known as the epidermis. Hair grows from hair follicles which are deep recesses in the epidermis. The sebaceous glands of the scalp secrete an oily substance called sebum, which is the source of nutrition, lustre, and blackness of the hair. The hair cannot be fed externally, for such nourishment, as the scalp requires, must come to it from the bloodstream.

As we grow old our hair loses their sheen and starts to fade. However, when it starts to happen much before in our life it is known as premature graying of hair. It makes us look much older than our age which can sometimes be embarrassing. This mainly happens due to the deficiency of the production of oil glands by the scalp.

Premature grey hair runs in families. The time and speed of the onset of grey hair is in most

cases determined by a person's genes. However, factors such as additional stress, constant tension, smoking and certain medical conditions such as thyroid disorders, vitiligo, vitamin B deficiency and anaemia can also cause premature graying.

Causes of premature graying of hair

There are many factors responsible for premature graying of hair. Faulty diet and mental worry are the two primary causes of premature graying of hair. Lack of some of the B vitamins, iron, copper, and iodine in the daily diet is said to be a contributory factor. Anxiety, mental worries produce extraordinary tension in the skin of the scalp; this interferes with the supply of vital nutrition necessary for the health of the hair. Deficiency of copper, Vitamin B, iron and iodine in the body puts off the balance in the hair. Other causes of premature graying of hair are unclean condition of the scalp, washing the hair with hot water, drying it with an electric dryer, and use of hair dyes. Heredity is also a predisposing factor.

Premature graying according to ayurveda

Premature graying is caused by emotional disturbances, anger and extreme physical exertion. The hair color changes according to the vitiation of doshas especially Pitta dosha.

Definition

Stress, worry, anxiety, and inadequate nutrition lead to hair loss and premature graying of hair. The graying of hair after a certain age is a normal phenomenon, but when this starts in the early years of life, one should look into for remedies.

Causes

Increased intake of fried, sour, spicy, salty, and fermented foods, as well as tea and coffee, aggravate the Pitta Dosha (Ayurvedic humor representing Fire) in the body. This Pitta accumulates in the skin of the scalp, leading to hair falling out and graying prematurely. Factors like excessive anger and stress are also responsible. Excessive consumption of alcohol and meat also aggravate Pitta.

Symptoms

Diet and Lifestyle Advice

Avoid Pitta-aggravating foods like spicy, heavy, and oily foods, as well as tea and coffee.

Avoid refined foods, refined sugar, junk food, and alcoholic and carbonated drinks.

Increase intake of fresh fruits, green leafy vegetables, and vegetable juice prepared from lettuce, carrot, capsicum, and alfalfa.

Avoid using chemical products on the hair. Try herbal oils and shampoos instead.

Herbal hair oil medicated with neela, bringaraja, haritaki, amalaki, vibhitaki, should be massaged on scalp to prevent premature graying.

Dietary tips for those having premature grey hair

Take a diet rich in nutrients.

Avoid refined, processed and synthetic food and beverages such as refined wheat flour, refined sugar and all products made from them, soft drinks, pastries, jams and jellies.

Home remedy for premature graying of hair

Massage your scalps for at least two times a week with butter made from cow's milk. This is an effective treatment that helps to cure premature graying of hair.

Take some pieces of ribbed gourd, dry these pieces under the sun and then soak them in coconut oil and allow it to rest for duration of three to four hours. Once done, boil this residue until it turns black. Massage your scalp with this black residue. This is also one of the best home remedies as it helps to retain the pigmentation of the hair.

Indian gooseberry is considered to be the most effective home remedy that prevents premature graying of hair. It also enriches hair growth and brings back the normal color of your hair.

Use curry leaves. This is because, these leaves are very effective in preventing the premature graying of hair as well as they also strengthen the hair roots. You can either consume these leaves or can put them in coconut oil and then boil and apply them on the scalp. This is one of the best home remedies that helps prevent premature graying of hair.

Mix powdered Indian gooseberry (amla) and sesame seeds in equal amounts. Take 1 teaspoon twice a day with water.

Take 1 cup of curry leaves and grind them with 1 cup of buttermilk. Apply this to the hair for 1 hour, and then wash the hair with an herbal shampoo. Massage the scalp twice weekly with butter made from cow's milk.

The only symptom is graying of the hair at an early stage of life. Some systemic symptoms of Pitta aggravation might also be present like acid stomach, nausea, excessive sweating, and intolerance to heat.

Ayurvedic View

Hair loss is known as Paalitya in Ayurveda. According to Ayurveda, hair is a byproduct of bone formation and the tissue responsible for building bones is also responsible for the growth of hair. People who have excess Pitta in their body are likely to lose their hair early in life, or have prematurely thin or grey hair.

A combination of diet, herbs, oil massage, meditation, aromatherapy, breathing and yoga can be beneficial in addressing the problem of hair loss and premature graying of hair.

Vitamins are considered useful in guarding against premature graying of hair. These could be taken under the guidance of a certified medical practitioner and in dosage and frequency suggested by him/her.

- Eat sufficient quantity of yoghurt daily along with a tablespoonful of yeast before each meal. This is an excellent remedy for the prevention and treatment of premature graying of hair.

- In consultation with a doctor, calcium supplements can also be taken.

Some medicated hair oils for premature greying of hair are:

Neeli Bhringamalaka Tailam, Bhringara Tailam, Brahmi Amla Kesha Tailam.

Shad Bindu Tailam is used for inhalation (Nasya) once daily for 1 to 2 months.

5-10gm of Triphala Churna taken at bedtime with milk or water over a long period, can prove very effective in curing premature graying of hair.

Iruttinte Aatmavu **ഇരുട്ടിന്റെ ആത്മാവ്** (1967)

Lyrics: P Bhaskaran **Music:** M S Baburaj
Singer: S Janaki **Story:** M T Vasudevan Nair:



Rohini



P Bhaskaran



M S Baburaj



S Janaki



M T Vasudevan Nair

ഇരാനുടുത്തുംകൊണ്ടുംബരപുറുന്ന
 ഹേമന്തരാവിലെ വെൺമുകിലേ
 കണ്ണീരിൽ മുങ്ങിയൊരൻകൊച്ചുകിനാവുകൾ
 എന്തിനീ ശ്രീകോവിലിൽ ചുറ്റിടുന്നു-വൃഥാ
 എന്തിനീ ദേവൻ കൈകുപ്പുന്നു (ഇരാനുടുത്തും....)
 കൊട്ടിയടച്ചൊരീ കോവിലിനുമുന്നിൽ ഞാൻ
 പൊട്ടിക്കരഞ്ഞിട്ടു നിന്നാലും
 വാടാത്ത പ്രതീക്ഷതൻ വാസന്തിപ്പൂമാല
 വാങ്ങുവാൻ ആരാരും അണയില്ലല്ലോ (ഇരാനുടുത്തും....)
 മാനവഹൃദയത്തിൻ നൊമ്പരമോർക്കാതെ
 മാനത്തു ചിരിക്കുന്ന വാർതികളേ
 മുടുപടമണിഞ്ഞ മുൾവികാരത്തിൻ
 നാടകം കണ്ടുകണ്ടു മടുത്തുപോയോ (ഇരാനുടുത്തും....)

Transliteration: Ā, ā = ആ, റ; Ē, ē = ഏ, ഐ; Ī, ī = ഇ, റ; Ō, ō = ഓ, റ-ഓ;
 Ū, ū = ഊ, ു, ũ = ൃ; C, c = ച, ch = ചെ, D, d = ട, Dh, dh = ട, ട് = ഡ,
 Ḍh, ḍh = ഡ, jh = ജ, Ĺ, ĳ = ജ; Ñ, ñ = ഞ, ṅ = ഞ, ṇ = ഞ;
 rh = റ, ṛ = റ; ṣ, ṣ = ശ; Ś, ś = ഷ, T, t = ട, Th, th = ട, Ṫ, ṭ = ത; ṭh = മ

Īrhanutuṭṭumkoṇṭambaram cuṭṭ'unna
 Hēmanṭarāvile veṇṇmukilē
 Kaṇṇīril muṇṇiyorenkoccukināvukaḷ
 Eṇṭinī śrīkōvil cuṭṭ'itunnu-vrūṭhā
 Eṇṭinī dēvane kaikūppunnu(Īrhanutuṭṭum....)
 Kottiyatoccorī kōvilinumunnil ṅān
 Pottikkaraṅṅu ninnālum
 Vātāṭṭa praṭīkshaṭan vāsantippūmāla
 Vaṅṅuvān ārārum aṇayillallō(Īrhanutuṭṭum....)
 Mānavahrūdayaṭṭin nombaramōrkkāṭe
 Mānaṭṭu cirikkunna vārṭiṅkaḷē
 Mūṭupatamaṇiṅṅa mūḍhvikāraṭṭin
 Nātakam kaṇṭu kaṇṭu matuṭṭupōyō(Īrhanutuṭṭum....)



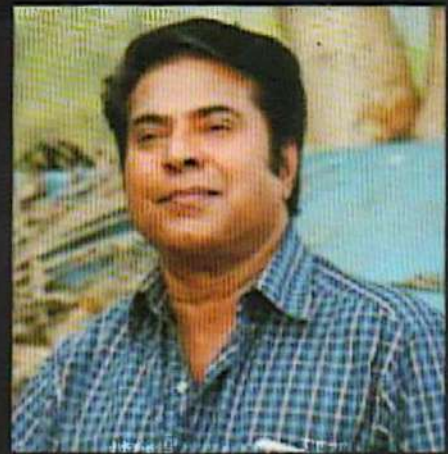
Iruttinte Aatmavu was produced by P I Kasim for Sony Films and directed by P Bhaskaran. This movie was a contender for the Best Indian Film but was given the first film on national integration.
 Based on his own short story of the same title, M T Vasudevan Nair wrote its screenplay and dialogue. Main actors were Prem Nazir, Sarada, P J Antony, Thikkurissi Sukumaran Nair, Philomina, T S Mutthaiya, Sankarati, Nirmala and Junior Padmini. It is photographed by E N Balakrishnan.
 This film had four songs written by P Bhaskaran himself and set to tune by Baburaj. All songs were rendered by Janaki and another hit song was *Vakacharthu kazhinhoru*.



Mumbai Police

With Mumbai in the background, Nishad Haneef Productions is coming out with Mumbai Police. It is produced by Nishad Haneefa and Niwas and directed by Roshan Andrews. Prithviraj, Jayasurya and Rahman are in the lead while Aparna Nair, Meera Nandan and Shikha Davis are in the female leads. Other actors are Riyaz Khan, Captain Raju, Kunchan, Chali Pala, Sukumari and Anita Peter. Screenplay is by Bobby Sanjay and lyrics are by Santosh Varma. Music is composed by Gopi Sundar.

Kadal Kadannu Oru Mathukutty



After 'Pranchiyetan', Mammooty and Ranjith are uniting again in Mathukutty. Surprise is that Mohanlal and Dileep are also in this movie in guest roles. 'Da Thadiya..' fame Sekhar also has an important role in this movie, produced by Capitol Theatres. Despite being convalescing, Innocent reached the venue of Pooja to switch on the camera, on April 2. Other participants were director Priyadarsan, actors Siddique, Janarddhanan, Lulu Alex, and many others. It is expected to hit the screen in August.

Parhankimala again

Director Bharathan directed Parhankimala (1981), based on the novel of the same name by Kakkanadan. Now debutant Senan Pallasserri directs again based on the screenplay written by himself for V S International and Kokkat Film Company. Besides hero Biyon and heroine Vinuda Lal, Jagadish, Kalabhavan Mani, Indrans, Nandulal, Thiru Murugan, Binoy Parappanangadi, Vishnu Unnikrishnan, Meghna, Geetha Vijayan, Kalaranjini and Thara Kalyan are also in the movie. Lyrics are by Murugan Kattakada and music is scored by Afsal Yousuf.



Kalimannu

With Mumbai in the backdrop, Blessy is directing Kalimannu (Clay) and the picturisation is progressing fast.

Produced by Thomas Thiruvalla, this film has Biju Menon, Shweta Menon and Suhasini in stellar roles. Other actors are Anupam Kher and directors Unnikrishnan and Priyadarsan. Screenplay is written by Blessy and music is provided by ONV-M Jayachandran team.



Bharya Athra Pora



Anto Joseph Film Company who produced the successful film Verhuthu Oru Bharya, now come with Bharya Athra Pora with the same cast. It is directed by Akku Akbar. The main actors are Jayaram, Gopika, Siddique, Aju Varghese, Balachandran Chullikkad, Master Ken, Molly Kannamali, Smitha, Krutika and Sanju. Girish writes the screenplay while lyrics are by Engandiyur Chandrasekhar and Shyam Dharman is the music director.

Mister Bean

Shooting of 'Mister Bean' directed by debutant director Regi Paul commenced in Thiruvananthapuram. Divyadarsan, Manav, Biju Kuttan and Irfan Khan are having important male characters with Avantika Mohan, Preetham and Kruti Kapoor as their female counterparts. Other actors are Niyaz, Kochupreman, Aziz, Harisri Yousuf, Deepu, Munshi Ranjit, Dancer Basant, Sathar Krishnadas, Premlal, Johnson Varkey, Shibu, Molly, Sunanda, Geethu and Sulochana Pravin.

Sijo Joseph and Abhilash Vijaykumar produce the movie for Euro Star Cinema. Its screenplay is written by Sharvi. The lyrics of Padmaja Radhakrishnan are set to music by Raja Krishnan.



Singer P B Sreenivas passes away at 82

Veteran playback singer P B Sreenivas breathed his last on April 14 at his Chennai residence following a cardiac arrest. He was 82. He is survived by his wife Janaki, four sons Phaneendran, Vijay, Nandakishore, Rajagopal and a daughter Latha. On that day, after he had his routine bath and was relaxing on a chair. Suddenly he got up and started walking and collapsed on the floor. Before medical help was summoned he breathed his last. Everything was over in five minutes, according to his third son Nandakishore.

Born into a family of musicians in Kakinada in Andhra Pradesh on September 22, 1930, Sreenivas started his film career with Mr Sampath. His first Tamil film was Veerapandiya Kattabomman and his duet with Suseela (Imbam pongum vennila) put him firmly on playback singing in films, shaking the place of A M Raja. Pasamalar (Yaar yaar yaaar aval aaro) in 1961 ensured that he would sing for Gemini Ganesan, a busy hero along with Shivaji Ganesan and MG Ramachandran, in those days. His last film was Aayirathil oruvan (2010).

He had sung more than 3,000 songs in 8 languages and bagged various state government awards. His Tamil songs Mayakkama Kalakkama, Nilavukku en mel Ennadi kopam, Kaalangalil aval vasantham etc are remembered even today. His first song in Malayalam was for Thikkurissi's Puthradharmam (1954) followed by Harischandra (Mahat thyagame... in 1955) and continued to sing for several other films like Ninamaninha Kalpadukal (Mamalakkappurathu..), Kattuthulasi (Thulasai thulasi..), School Master (Nirhanha kannukalode..), Thriveni (Kizhaku kizhakkoraana..), Kattumallika (Avalute kannukal karinkadali pookkal..), Kuttikkuppayam (Thottilil ninnu thutakkam..), Umma (Sarvasakthane..), Rebecca (Baliyalla enikku ventathu,



Aakasathile kuruvikal..), Kalanhu kittiya thankam (Bhoomi kuzhichu kuzhichu..), Sakunthala (Vanadevathamare..), Kumarasambhavam (Ksheerasagara..) Babumon (Karalil kanneer niranhalum..) etc. His active presence in Malayalam was during the sixties and seventies. Later he turned his attention to devotional songs and research in music. Sreenivas had a strange habit of wearing colourful hats and carrying pens in different colours. He loved writing poetry and did so in eight languages.

The legendary singer had delivered innumerable hits. He was the voice of Kannada super star Rajkumar and Gemini Ganesan after his earlier voice A M Raja turned a music director himself. ■

T K Ramamoorthy dies

Well known music director and Violinist T K Ramamoorthy (91) died in Chennai on April 17. He is survived by his wife Tharumambal, seven daughters and four sons.

He was born in Thiruchirappalli in 1922. His father Krishna Swami Iyer and grandfather Malaikottai Govindaswami Iyer were famous violinists during their times. When he was 14, he was employed in HMV as a violinist. Soon he was playing violin for films made by AVM Productions. While he was an understudy of music director C R Subramanyam, he came in contact with M S Viswanathan and the first music duo of South India



Viswanathan-Ramamoorthy was born, on the footsteps of Shankar Jaikishan of the north. They were bestowed with the title of Mellisai Mannarkal by their fans. This team provided music for more than 700 movies in Tamil, Telugu, Kannada and Malayalam. Lilly and Mariyakutty are the two movies they gave music in Malayalam. After separating from MSV in 1965, Ramamoorthy gave music to 19 films but he was not as successful as MSV.

His revelation, that he composed music for Atho antha paravaipole (Ayirathil oruvan(1969)), Malardhum malarake (Pasamalar), Malai pozhuthum mayakkathile (Bhagyalakshmi), Aval parhanthu ponale (Paar makale paar) etc, led to the split. Tamilnadu government honoured him with the title of Kalai Mamani.

മാനാഗ്രാമം



രമ ആർ. വിഷാരി

മാനാഗ്രാമത്തിൽനിന്ന് പ്രായേണ കുറേനേരം വഴികൾ താണ്ടിയാൽ സതോപാത്ത് (സത്യപഥം) തടാകത്തിലെത്താം. പാണ്ടവന്മാരുടെയും അനേകം പുരാണപുരുഷന്മാരുടെയും പാദമുദ്രകൾ ഈ വഴികളിൽ പതിഞ്ഞിരിക്കുന്നുവെന്ന് വിശ്വസിക്കപ്പെടുന്നു. സത്യപഥത്തിലേക്ക് മാനാഗ്രാമത്തിൽ നിന്നും മൂന്നു ദിവസത്തെ കാൽനടയാത്ര വേണ്ടിവരുമെന്ന് കണക്കാക്കപ്പെട്ടിരിക്കുന്നു. ചക്രതീർത്ഥം, സ്വർഗ്ഗാരോഹിണി എന്നീ പ്രദേശങ്ങളും ഇവിടെയാണ്. പാണ്ടവന്മാരുടെ മഹാപ്രസ്ഥാനപ്രയാണം സ്വർഗ്ഗാരോഹിണിയിൽ സമാപിക്കുന്നു. മഹാഭാരതകഥയെ മനസ്സിലിട്ടു പെരുക്കിക്കൊണ്ട് ഈ പ്രദേശത്തെ വിലയിരുത്തുമ്പോൾ 'സത്യം പരം ധീമഹി' എന്ന് മനസ്സിൽ തെളിയും. സരസ്വതീനദി ഈ പാറക്കെട്ടുകളിൽ കൂടി പതിന്മുണ്ടായിട്ടുള്ളതാണെന്നു കരുതപ്പെടുന്നു. സംഭവിക്കാത്തവിധം സർവ്വശക്തിയും സംഭരിക്കാൻ കഴിയുന്ന താഴെവെച്ച് അളകനന്ദയുമായി ചേരുന്നു. ഈ സംഗമസ്ഥാനം 'കേശവപ്രയാഗ'

എന്നറിയപ്പെടുന്നു. അളകനന്ദയുമായി ചേരുന്നതിനു മുമ്പു തന്നെ സരസ്വതീ നദിയുടെ ഏറെ ഭാഗവും ഭൂമിയിലേക്ക് അന്തർഭവനം ചെയ്യുന്നു. ശേഷഭാഗംമാത്രമാണത്രെ അളകനന്ദയുമായി സംഗമിക്കുന്നത്. ഈ നദിയുടെ പ്രവാഹപഥം പിന്നീട്, ഈ അടുത്ത കാലത്ത് ഉപഗ്രഹ സംവിധാനങ്ങൾ വഴി കണ്ടുപിടിച്ചിട്ടുണ്ട്.

അഞ്ചരമണിയോടെ സരസ്വതീനദിയോടും മാനാഗ്രാമത്തിനോടും അല്പം വിഷാദത്തോടെ വിടവാങ്ങി വീണ്ടും ഈ പുണ്യവിഭാഗങ്ങൾ ദർശിക്കാനാകേണമേ എന്നു മനസ്സുരുകി പ്രാർത്ഥിച്ചു. തിരിച്ചു മുറിയിൽവന്ന് ബദരി നാഥദർശനത്തിനായി ഒരുങ്ങി. ആദ്യമായി തപ്തകുണ്ഡ സ്നാനത്തിനായി പുറപ്പെട്ടു. സന്ധ്യാസമയത്തിനു മുമ്പെ ആ കർമ്മം നിർവ്വഹിച്ചു. അന്തരീക്ഷത്തിന് നല്ല തണുപ്പും വെള്ളത്തിന് നല്ല ചൂടും അനുഭവപ്പെട്ടു. അസഹനീയമായ ഈ രണ്ടു അവസ്ഥകളും വളരെ വിചിത്രം തന്നെ. തണുപ്പേറുന്നതിനനുസരിച്ച് ചൂടും ഏറിവരുമെന്നുള്ളത് അത്ഭുതമായ ഒരു യാഥാർത്ഥ്യമാകുന്നു. തപ്തകുണ്ഡിനെ കേന്ദ്രീകരിച്ച് 'പഞ്ചശില' എന്നറിയപ്പെടുന്ന നാരദശില, നരസിംഹശില, ബാറാശില, ഗരുഡശില, മാർക്കണ്ഡേയശില എന്നിവ സ്ഥിതി ചെയ്യുന്നു. ഇവയെക്കുറിച്ചെല്ലാം പുരാണേതിഹാസങ്ങളിൽ വിശദമായി പരാമർശിച്ചിട്ടുണ്ട്. പഞ്ചശിലക്കു സമീപം തന്നെ 'പഞ്ചധാര' എന്ന പേരിൽ അറിയപ്പെടുന്ന പ്രാദധാര, ഇന്ദ്രധാര, ഉർവ്വശിധാര, ഭൃഗുധാര, കൂർമ്മധാര എന്നിവ സ്ഥിതി ചെയ്യുന്നു.

കുളി കഴിഞ്ഞ് തിരുവോണക്കോടിയു മുട്ടുത്ത് ബദരീശദർശനത്തിനായി ഞാൻ ക്ഷേത്രകവാടത്തിലെത്തി. പടവുകൾക്ക് ഇരുവശങ്ങളിലുമായി അർച്ചനയ്ക്കായി ഒരുക്കിവെച്ചിരിക്കുന്ന പ്രസാദത്തട്ടുകൾ കാണാം. കർപ്പൂരം, വിവിധ താമരപ്പൂക്കൾ, മധുരപലഹാരങ്ങൾ, കപ്പലണ്ടി, ബദാംപരിപ്പ്, ഡ്രൈ ഫ്രൂട്ട്സ് തുടങ്ങിയവ പല അളവുകളിൽ അടങ്ങിയതാണ് ഈ പ്രസാദത്തട്ട്. വലിയ ഗോപുരവാതിൽ തുറന്ന് അകത്തു പ്രവേശിച്ചാൽ ഭഗവാൻ മഹാവിഷ്ണുവിന്റെ കുറുത്ത സാളഗ്രാമശിലകൊണ്ടുള്ള വിഗ്രഹം കാണാം. ഇവിടെ ആദി ശങ്കരാചാര്യർ ചിട്ടപ്പെടുത്തിയ



Garuda Shila

ആരാധനാസമ്പ്രദായമായതിനാൽ നമ്മുടെ ക്ഷേത്രങ്ങളിലേതുപോലെ ശുദ്ധിയും ശുചിത്വവും കാണപ്പെടുന്നു. ശ്രീകോവിലിനുള്ളിൽ കടന്നു മുർത്തിയുടെ സമീപം ചെന്നുള്ള ദർശനം പോലുള്ള ശൈലിയിൽനിന്നും വ്യത്യസ്തമായുള്ള ക്ഷേത്രസംസ്കാരമാണ് ഇവിടെ നിലവിലുള്ളത്. ക്ഷേത്രപൂജാരിയായ



Tapta Kund



Naradshila

റാവൽജിയെ തൊടാനും പാടില്ല. ഗണപതി, കുബേരൻ, ഉദ്ധവൻ, ചതുർഭുജനാരായണൻ, നരൻ, നാരദൻ, ഗരുഡൻ, ലക്ഷ്മീദേവി എന്നീ ഉപപ്രതിഷ്ഠകൾ അടങ്ങിയ 'ബദരീനാഥ പഞ്ചായത്ത്' എന്നറിയപ്പെടുന്ന ഇവിടം സാക്ഷാൽ 'ഭൂവൈകുണ്ഠം' തന്നെയാണ്. ഖണ്ണഞ്ചിപ്പിക്കുന്ന നവരത്നക്കല്ലുകളുടെ പ്രകാശധാരയിൽ നെയ്‌വിലകിന്റെ പ്രകാശവും വൈദ്യുതി ദീപപ്രഭയും ഒത്തുചേർന്ന് ഒരു വർണ്ണപ്രപഞ്ചം ഒരുക്കുന്നു. ക്ഷേത്രത്തിനകത്ത് ദർശനമണ്ഡപ

ത്തിലേക്ക് കാലത്ത് കയറി തൊഴാം എന്നുള്ള പ്രതീക്ഷയിൽ സഭാമണ്ഡപത്തിൽനിന്ന് 'ബദരീനാഥ പഞ്ചായത്ത്' ദർശിച്ചു. ചിരകാലം ഭിലാഷസാഹചര്യത്തിന്റെ അനുഭൂതിയിൽ മനസ്സിൽ അനിർവചനീയമായ അന്തരീക്ഷം ഉണർന്നശേഷം ചുറ്റമ്പലം പ്രദക്ഷിണം വെച്ച് ലക്ഷ്മീദേവിയേയും യോഗനാരായണനേയും ദർശിച്ചു. ചുറ്റമ്പലത്തിനു പിൻഭാഗത്തായി ശ്രുതിമധുരമായ ജേന നടക്കുന്നു. മറ്റൊരു ഭാഗത്തായി കണ്ഠാകർണ്ണന്റെ പ്രതിഷ്ഠയുണ്ട്. മൂന്നുതവണ ചുറ്റമ്പലം വലംവെച്ച് 'ശങ്കരമണ്ഡപം' എന്നറിയപ്പെടുന്ന സ്ഥലത്തു ചെന്നിരുന്ന് വിഷ്ണുസഹസ്രനാമം ആലപിക്കാൻ ശ്രമിച്ചു. ക്ഷേത്രത്തിനകത്ത് സന്ധ്യക്കുള്ള ആരതി നടത്താനുള്ള ശ്രമം തുടങ്ങിയിരിക്കുന്നു. ഭഗവാനെ വീണ്ടും ദർശിച്ചശേഷം മുറിയിലേക്ക് മടങ്ങിയെത്തിയപ്പോഴേക്കും എട്ടു മണിയായി. ഇരുട്ടും നല്ല തണുപ്പും. ക്ഷേണശേഷം, പിറ്റേദിവസം ശ്രാദ്ധമുട്ടുന്നവർക്കും തർപ്പണം ചെയ്യുന്നവർക്കും വേണ്ട നിർദ്ദേശങ്ങൾ ലഭിച്ചു.

പിറ്റേന്ന് സെപ്തംബർ 13. രാവിലെ ഏതാണ്ട് 4 മണിയോടെ ഉണർന്ന് ഞങ്ങൾ നാലഞ്ചുപേർ തപ്തകുണ്ഡത്തിൽ കുളിച്ച് ബദരീനാഥ ദർശനത്തിനായി പുറപ്പെട്ടു. രാത്രി മുഴുവൻ പെയ്തിരുന്ന മഴകൊണ്ടോ, തണുപ്പിനാലോ യാത്രാക്ഷീണം കൊണ്ടോ പലരും പൂട്ടുവെള്ളം മുറിയിൽ വരുത്തി കുളിക്കുകയായിരുന്നു. പിന്നെ ബലി തർപ്പണം ചെയ്യുന്നവരും വളരെ നേരത്തെ കുളിക്കുവാനെത്തിയിരുന്നില്ല. അപ്പോഴും മഴനല്ല രീതിയിൽ പെയ്യുകയായിരുന്നു. തപ്തകുണ്ഡസന്ദാനം കഴിഞ്ഞ് വഴിപാടുതട്ടം, മാല, കുബേരനു മുട്ടിക്കൊണ്ടുള്ള പണക്കിഴി എന്നിവയുമായി നടയ്ക്കലേക്കു നടന്നു. നട തുറക്കുന്നതേയുള്ളൂ. തിരക്കായിട്ടില്ല. മുഖമണ്ഡപത്തിന്റെ മുമ്പിൽ ചെന്നുനിന്നു. നട തുറന്ന് ബദരീശന്റെ ദർശനഭാഗ്യം ഉണ്ടായപ്പോൾ കണ്ണും മനസ്സും കുളിരു കൊണ്ടു. പ്രാർത്ഥിച്ചുകൊണ്ട് തട്ടം, മാല എന്നിവ പുരോഹിതനെ ഏല്പിച്ചു. പണക്കിഴിയും അദ്ദേഹം കുബേരന് മുട്ടിച്ച് മടക്കിത്തന്നു. കുബേരനു പൂജിച്ച പണക്കിഴി വീട്ടിൽ വെച്ചാൽ ഐശ്വര്യവും സമ്പത്തും ഉണ്ടാകും എന്നാണ് വിശ്വാസം. ഏതായാലും സാമ്പത്തികലക്ഷ്യം എന്നതിനേക്കാൾ 'മനസ്സു നിറയുക' എന്നതാണ് പ്രധാനം. മാനസികമായ ഉയർന്ന അവസ്ഥ ഭഗവാൻ തരും എന്നുള്ള വിശ്വാസത്തോടെ അനുഷ്ഠിക്കുക എന്നുമാത്രം.

മഴ നിന്നിരുന്നില്ല. തപ്തകുണ്ഡജലംകൊണ്ട് ആദ്യം ഭഗവാന് അഭിഷേകം നടത്തിയശേഷം പാൽ, തൈര്, തേൻ, വാസനത്തൈലം എന്നിവകൊണ്ടും അഭിഷേകം ചെയ്യപ്പെടുന്നു. പിന്നീട് 'ബാലഭോജനം' എന്നറിയപ്പെടുന്ന നിവേദ്യപൂജയാണ്. പിന്നീട് താമര, തുളസി എന്നിവകൊണ്ടുള്ള അലങ്കാരമാണ്. ഉണക്കമുന്തിരി, കൽക്കണ്ടം, പലതരം പഴങ്ങൾ എന്നിവ അടങ്ങിയതാണ് ബാലഭോജനം. ഉച്ചപൂജയ്ക്ക് 'മഹാഭോജനം' എന്നാണ് പേര്.

അഭിഷേകവും അലങ്കാരവും കഴിഞ്ഞ് മുറിയിൽ പോയി നനഞ്ഞ വസ്ത്രങ്ങൾ മാറി വീണ്ടും അമ്പലത്തിൽ വന്നപ്പോഴേക്കും ഏകദേശം ഏഴുമണിയായി. ഈ സമയത്തും ദർശനമണ്ഡപത്തിൽ പ്രവേശിച്ച് ഭഗവാനെ അടുത്തുനിന്നും തൊഴാനുള്ള ഭാഗ്യമുണ്ടായി. 'ഓം നമോ ഭഗവതേ വാസുദേവായ', 'ഓം നമോ നാരായണായ' തുടങ്ങിയ നാരായണമന്ത്രങ്ങളാൽ അന്തരീക്ഷം മുഖരിതമായി. പുറത്ത് ചുറ്റമ്പലത്തിനടുത്ത് ഭഗവാനു ചാർത്തിയ ഉടയാടുകൾ ലേലം



Badrijalabhiyan

ചെയ്യുന്നു. അവിടെനിന്ന് രണ്ട് ഉടയാടുകൾ വാങ്ങിവന്നപ്പോഴേക്കും റാവൽജിയെ ദർശിക്കാനുള്ള സമയമായി എന്നറിഞ്ഞു. അദ്ദേഹത്തിന്റെ മുറിയിൽ കുറച്ചുപേർ ഇരുപ്പുണ്ടായിരുന്നു.

ഇപ്പോഴത്തെ റാവൽജി പയ്യന്നൂർ സ്വദേശിയായ ബദരീപ്രസാദ് നമ്പൂതിരിയാണ്. അദ്ദേഹം ഞങ്ങൾക്ക് പ്രസാദം തന്നു. ലഘുവായ ഒരു പരിചയപ്പെടൽ, അനുഗ്രഹം തേടൽ, ക്ഷേത്രസംബന്ധമായ സംശയനിവാരണം എന്നിവയ്ക്കെല്ലാം സംഘാംഗങ്ങൾ ഈ അവസരം വിനിയോഗിച്ചു. പിന്നീട് ബലിതർപ്പണാദികൾ ചെയ്യാൻ പോയവർ തിരിച്ചുവരുന്നതുവരെയുള്ള സമയം ക്രിയാത്മകമായി ഉപയോഗിക്കാൻ, ബ്രഹ്മകപാൽ, ചരൺപാദുക, തുടങ്ങിയ ഭൂശൃങ്ങൾ കാണാനിറങ്ങി. ഇതിനിടയിൽ ഭൂർജ്പത്രം, സ്ലികിമല എന്നിവയും വാങ്ങി മുറിയിലെത്തിയപ്പോഴേക്കും 11 മണിയായി. പ്രഭാതക്ഷേണം കഴിക്കുന്നതിനിടയിൽ ബലിതർപ്പണത്തിനു പോയവർ ഓരോരുത്തരായി മടങ്ങിവന്നു കൊണ്ടിരുന്നു. 11 മണിയോടെ വീണ്ടുമൊരിക്കൽ കൂടി ബദരീനാഥദർശനത്തിനുള്ള കാലഘട്ടമാവുകക്കണേ എന്ന പ്രാർത്ഥനയോടെ ബദരീനാഥവിനോട് വിട ചൊല്ലി.

മണ്ണാണിത്തമ്പുരയിലേക്കുപോകുന്നതും, മണ്ണാണിത്തമ്പുരയിൽനിന്നുപോകുന്നതും, മണ്ണാണിത്തമ്പുരയിൽനിന്നുപോകുന്നതും, മണ്ണാണിത്തമ്പുരയിൽനിന്നുപോകുന്നതും, മണ്ണാണിത്തമ്പുരയിൽനിന്നുപോകുന്നതും.

മാനാഗ്രാമവും, വ്യാസഗൃഹവും, ഗണേശ് ഗൃഹവും, സരസ്വതിനദിയുടെ ചിലമ്പുമണി സംഗീതംപോലുള്ള ചിരിയും, അവളുടെ അളകനന്ദയുമായുള്ള അനുപമസംഗമമായി മാറുന്ന കേശവപ്രയാഗ് യുദ്ധമല്ലാമല്ലാം ഒരു പലച്ചിത്രംപോലെ മിന്നി മറഞ്ഞു. മടക്കയാത്രയിൽ ഞങ്ങളെല്ലാവരും തന്നെ ക്ഷീണിതരായതിനാൽ മയക്കത്തിലുമായിരുന്നു. പിന്നീട് ബസ്സ് ജോഷിമറിലെത്തിയപ്പോൾ ശ്രീ ശങ്കരാചാര്യർ ആദ്യമായി സ്ഥാപിച്ച മഠവും 'കല്പവൃക്ഷ'വും ദർശിക്കാൻ ഞങ്ങൾ അവിടെ ഇറങ്ങി. ആചാര്യർ തപസ്സനുഷ്ഠിച്ച ഗൃഹവും അതിനോട് ചേർന്ന് നിൽക്കുന്ന കല്പവൃക്ഷവും കണ്ടുവന്നു. ഭാരതത്തിന്റെ അവസ്ഥയ്ക്കു വേണ്ടി സനാതനധർമ്മത്തെ ഉയർത്തിപ്പിടിച്ച ആ മഹാത്മാവിനെ സ്മരിച്ചു. കുറച്ചുകലയായി സങ്കടമോചൻ ഹനുമാൻ ക്ഷേത്രവും ഇപ്പോഴത്തെ ശങ്കരാചാര്യജി 'ശ്രീ സ്വരൂപാനന്ദ സരസ്വതി ജീ മഹാരാജ്' എന്നു ബോർഡുവച്ചിട്ടുള്ള മഠവും പ്രാർത്ഥനാഹാളും ദർശിച്ചു. കുറച്ചുകൂടി മുമ്പോട്ടുചെന്ന് പടികൾ കയറിയാൽ ശ്രീശങ്കരാചാര്യരും ശ്രീ തോടകാചാര്യരും തപസ്സുചെയ്ത ഗൃഹവും കാണാം. ഈ ഗൃഹയിലുള്ള ശ്രീ തോടകാചാര്യരുടെ വെണ്ണക്കൽ പ്രതിഷ്ഠയും അവിടെയുള്ള ശിവലിംഗപ്രതിഷ്ഠയും കണ്ടു മടങ്ങി.

ഈ ഗൃഹയ്ക്കടുത്തായി ലളിതാംബികമന്ദിർ സ്ഥിതി ചെയ്യുന്നു. ത്രിപുരസുന്ദരിയാണിവിടത്തെ പ്രതിഷ്ഠ. ദേവിയേയും വണങ്ങി ഞങ്ങൾ വാഹനങ്ങളിലേക്ക് മടങ്ങി. അന്ന് ഏതാണ്ട് ഏഴുമണിയോടെ ഞങ്ങൾ പിപ്പൽകോട്ടയിലെത്തി.

ക്ഷേണശേഷം യാത്രാക്ഷീണത്താൽ എല്ലാവരും വിശ്രമിക്കാൻ പോയി. അതിരാവി ലെത്തന്നെ ഹരിലോറിലേക്കുള്ള മടക്കയാത്ര ആരംഭിച്ചു. വൈകുന്നേരത്തോടെ അവിടെയെത്തി. 4 മണിയോടെ ഞങ്ങൾ ഹർ കി പൗഡി എന്ന സ്ഥലത്തേക്കു പുറപ്പെട്ടു. അവിടെനിന്നാണ് ഗംഗാസ്നാനവും ഗംഗാ ആരതി ദർശനസൗഭാഗ്യവും സാധ്യമാകുന്നത്. നല്ല തിരക്കായിരുന്നുവെങ്കിലും ഗംഗാമാതാവിന്റെ ആരതി ദർശനം ഒരു മറക്കാനാവാത്ത അനുഭവമായി. തിരിച്ചുള്ള യാത്രയിൽ ഗംഗാജലം ശേഖരിക്കുകയും ഒരു ചെറിയ ഷോപ്പിംഗ് നടത്തുകയും ചെയ്തു.

ഡൽഹിയിലെത്തിയ ഞങ്ങൾ രാജ്യാലട്ട്, ശക്തിസ്ഥൽ, വീരഭൂമി എന്നിവ സന്ദർശിച്ച് മുറിയിലെത്തി. പിറ്റേദിവസം വിപണിയിലൂടെ ധൂതി പിടിച്ചു ഒരു ഷോപ്പിംഗ് കൂടി. അത്താഴത്തിനുമുമ്പ് വിടവാങ്ങൽ പടങ്ങളിൽ പങ്കെടുക്കുകയും തമ്മിൽത്തമ്മിൽ മേൽവിലാസം കൈമാറുകയും ചെയ്തു. പിറ്റേ ദിവസം കാലത്ത് നിസ്സാമുദ്ദീൻ സ്റ്റേഷനിൽനിന്ന് മംഗലാപുരം എക്സ്പ്രസ്സിൽ കയറി കേരളത്തിലേക്കുള്ള മടക്കയാത്രയായതോടെ പതിനഞ്ചുദിവസത്തെ വിവേകയാത്രക്കു തിരശ്ശീല വീണു.

(ശമാപിച്ചു)

Numbers

-Guruji

Number is needed to denote the quantity and in languages it is used to point out the number of persons or things. In most of the languages, unlike in Sanskrit, there are two numbers, singular and plural. Singular number denotes one while Plural indicates more than one.

Singular: ആന, മനുഷ്യൻ, പുസ്തകം, വൃക്ഷം

Plural: ആനകൾ, മനുഷ്യർ, പുസ്തകങ്ങൾ, വൃക്ഷങ്ങൾ

In Malayalam, the nouns and pronouns are generally expressed in singular number (ഏകവചനം) and variation takes place only while converting them from one to more-than-one i.e., plural number (ബഹുവചനം). Nouns are broadly classified as male (പുല്ലിംഗം), female (സ്ത്രീലിംഗം), genderless (അലിംഗം) and neutral (നപുംസക ലിംഗം).

Plural Number

The plural number is in three kinds: സലിംഗം, അലിംഗം and പൂജകം. The suffixes to be added vary depending on the words used. Normally the suffixes അർ, മാർ, കൾ and ആർ are added to the singular number. Ex.: - ശൂദ്രർ, ദേവന്മാർ, മരങ്ങൾ, മനുഷ്യർ, പുസ്തകങ്ങൾ.

സലിംഗ ബഹുവചനം

When male, female and neutral genders are expressed in plural number: The suffixes to be added are മാർ and കൾ.

പുല്ലിംഗം : കേമൻ → കേമന്മാർ, സുന്ദരൻ → സുന്ദരന്മാർ, നമ്പൂതിരി → നമ്പൂതിരിമാർ

സ്ത്രീലിംഗം: അമ്മ → അമ്മമാർ, കള്ളി → കള്ളിമാർ, വേലക്കാരി → വേലക്കാരികൾ

നപുംസക ലിംഗം: പുഷ്പം → പുഷ്പങ്ങൾ, കല്ല് → കല്ലുകൾ, കടൽ → കടലുകൾ

അലിംഗ ബഹുവചനം

When we collectively mention both male and female, such plural number falls in this category. Suffixes used are അർ, ആർ, കൾ. Ex.: - മിടുക്കർ, നാട്ടുകാർ, സഹോദരങ്ങൾ, വീട്ടുകാർ.

പൂജക ബഹുവചനം

Though we mean only one person, we use plural to show respect. Suffixes used are അർ, കൾ.

ആ.-: ഭ്രാന്തൻ, വൈദ്യൻ, ഭീഷ്മൻ. Plural for വൈദ്യൻ is വൈദ്യന്മാർ.

When numericals are used to denote the number, the pluralistic suffix should not be used. Ex.: - അഞ്ചു മാങ്ങ (അഞ്ചു മാങ്ങകൾ should not be used.), നേത്രചയം (നേത്രചയങ്ങൾ is wrong).

In pronouns, one 'അ' to be added to get plural number.

Ex.: - അത് → അവ, ഇത് → ഇവ, ഏത് → ഏവ. However പെങ്ങൾ is singular.

Answer to Quiz No.10

The given statement is incorrect but used in slang in some part of Kerala. The correct version is ഉൽഘാടനം കഴിഞ്ഞ് ഗവർണ്ണർ കോഴിക്കോട്ടേക്ക് പോയി. Since കോഴിക്കോട് is the destination, its preposition ഏക്ക് is to be used.

No correct answer was received.

Quiz No.11

ഇരുപത് രൂപയ്ക്ക് എനിക്ക് രണ്ടു മാങ്ങകൾ ലഭിച്ചു. Correct the mistake if any.



Kerala in Mumbai

LINKING MUMBAI MALAYALEES

Email: keralainmumbai@gmail.com

Website: keralaimumbai.com

— 98201 10509 —