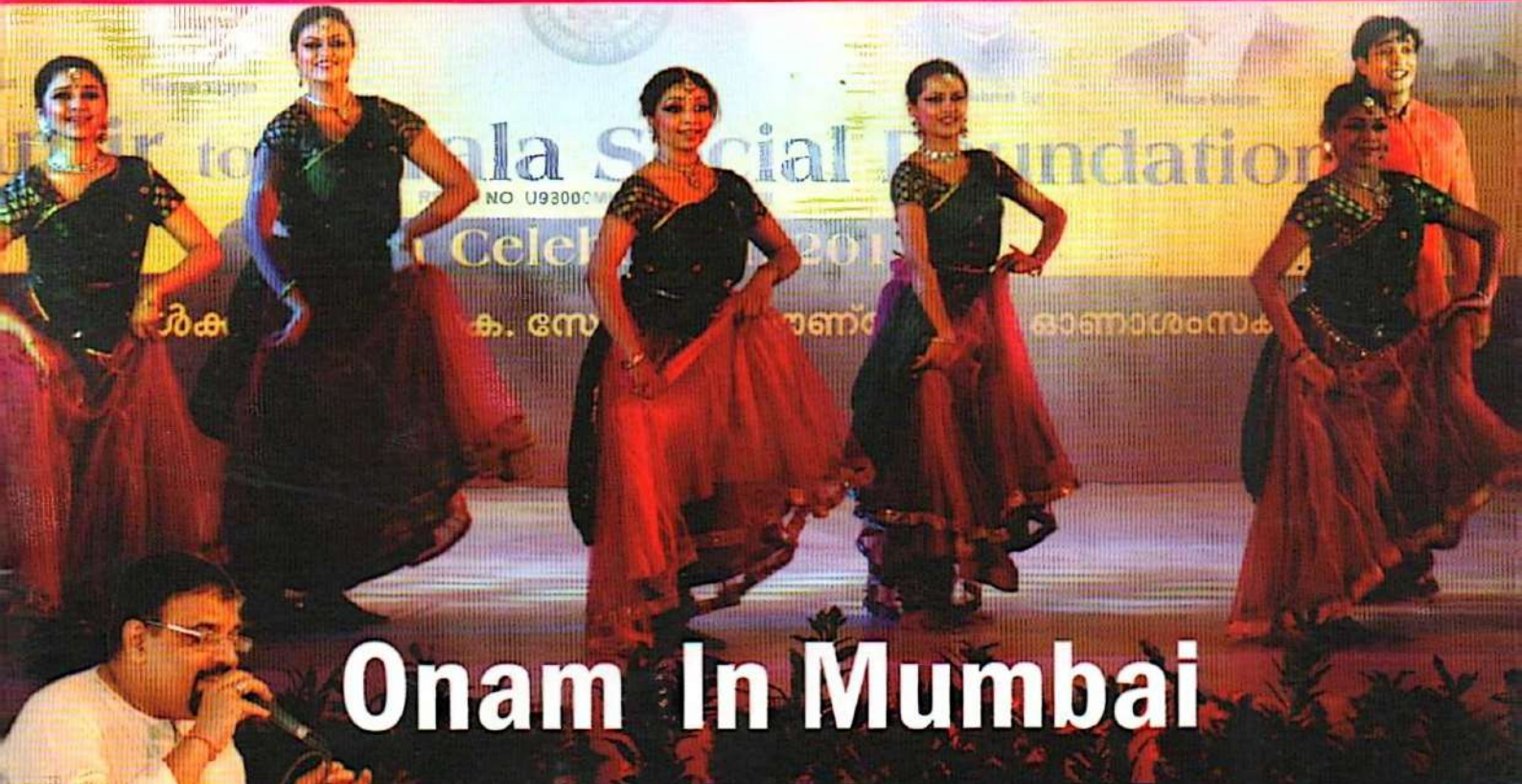


Kerala in Mumbai

Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

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Onam In Mumbai

Enterprising Entrepreneur



Versatile Artiste

Young Talent

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Built to split

It is a matter of great concern that the organizations Malayalees of yore built with much love and care, are now going down despite the rise in stature, education and global vision that the modern generation is enjoying. In one of our earlier issues our Chief Editor the late P K Ravindranath vividly sketched the problems the early Malayalee migrants faced in Mumbai and how some of the courageous individuals sacrificed a large part of their life to shape some social and cultural associations as they realized 'Unity is strength.'

When the Malayalee population grew and moved to far away suburbs for residential purposes, they found travelling to the central location, to meet their social and cultural needs, tough, and thus started forming local associations, gradually moving away from the parent organization. Further, some of them started enjoying the positions gained in the new organizations and the power and influence wielded by virtue of positions. It was highly irresistible to hold on to the positions in the organizations, especially when the organizations had adequate funds and other assets, leading the newcomers into disenchantment. When there are only a few organizations and more position-hungry persons, it became a matter of 'bitter grapes.' Soon the secular organizations got saturated, new pastures were found. Religious, caste based, district-city-town-village based and professional groups soon formed themselves into associations and hence more and more people got positions.

All these really originated in our own pre-emigration state, Kerala. In the sixties, when a very prominent Congress Minister had to resign for alleged moral turpitude, from the state cabinet, he did not leave the party but soon after his untimely death, about ten of his followers left the party and brought down the state ministry. Over the years, the new party managed to split many times providing each individual his own party. These splits were not based on any ideological basis but only on personal ego. Many efforts were made to unite them but none of them succeeded.

Now history is being repeated in Mumbai. More than five decades ago, some efforts were made to unite the various Malayalee organizations under one umbrella and many of them were bound by this common goal. Of course, many problems faced then by the Malayalee community of Mumbai were solved by their concerted effort.

Alas, the unity did not last. A few years ago, some individuals protested and left the body swearing to clean the stables. Charges were made against the umbrella body accusing of financial irregularities, violating rules, regulations and democratic norms. Accusations and counter accusations were made but of no avail. Attempts to bring the warring groups together were also reportedly failed. There is no doubt that the umbrella organization initiated and succeeded in bringing many changes in the social fabric of Mumbai Malayalee. Yet, those successes cannot be claimed by the present leaders as their own. They succeeded because of the support received from others. No organization can sustain if it holds on to time barred ideals. It has to embrace new values while learning from the past. History does teach us that we must live today picking lessons from the past and proceed with a futuristic vision.

Our organization should not have an amoebic growth but it should be like a peepul tree.

V Dakshinamoorthy

Your wonderful feature on (late) Shri V Dakshinamoorthy Swami with a very befitting title ("The Concert is over but the music is lingering") is an apt tribute to the great Guru who adored the music world for nearly seven decades. With his meaningful songs rendered in melodious tunes he conquered the hearts of every one in all the age groups.

I always read with great admiration your articles on fine arts in your magazine which reflect your great love for music. My compliments!

Lalitha Ganesan
Chembur

Silappadikaram

In your June 2013 issue of Kerala In Mumbai on page 30, the author of Silappadikaram was mentioned as Chera Prince. Please note that its author is the Chola Prince Ilango Adigal, a sanyasi. He was the brother of the then Chola king.

Rugmini Venugopal
Andheri

Veteran artiste Mary Paul

My hearty congratulations to the "Kerala In Mumbai" family for giving such a tasty, sumptuous Onam Treat as this Onam edition. The issue had a variety of contents and I really enjoyed. The young talents, veteran artistes, tribute to the musical legend V Dakshinamoorthy and the feature on Sasidharan and family, all deserved to be on the front page.

I had the good fortune to seek blessings from Dakshinamoorthy when he graced the occasion during last year's Mumbai Pooram. I personally know Niranj Menon and Sasidharan Sir. As regards the article about Mrs Mary Paul, written by Ashwati, it took me down memory lane. Mrs Mary Paul was a person very close to my heart. In 1969, along with my husband, I had a chance to act with Mary Paul in a drama at a function in Ghatkopar. It was directed by the late Nooranad Vasudevan. Those days, I was staying at Dockyard Colony, Kanjurmarg where Ms Mary Paul was also used to stay.

The effort taken by Kerala In Mumbai to highlight the eminent Malayalee personalities is truly commendable. You have left no stone unturned.

"Pathitha" by Dr C N N Nair, the write up about Onam by

Shri Balachandran, Lakshmi Venkatachalam, Dr Gopakumar Nair, Upendra Menon and Rajan Nair were all rich in content and the sweet and simple language is highly appreciable. The write-ups by Satyanath, Sathyan and KR Narayanan were also wonderful.

Some people had expressed earlier that this magazine would not complete even one year. I am happy to note that Kerala In Mumbai is marching ahead and is reaching new heights with every issue, impartially covering each and every activity of Malayalees all over Mumbai and its suburbs. My best wishes to the Kerala In Mumbai team.

Adv Padma Divakar
Malad

Responsibility of the media

No true patriot of India can claim exclusivity from being anxious when deplorable political manoeuvres are taking place in the country. While the union government, limping towards a general election while enjoying the support of crutches provided by former friendly but now inimical regional parties and vice versa, busy providing sops to the people in the name of social welfare, the opposition is clamouring for brownie points to undermine the UPA.

The NDA has already declared their prime ministerial candidate where UPA hesitates to do so but show enough evidence to show who would be the boss if their party is voted back. In this connection, both of them are making tall declarations. If that is not enough, the media, both the print as well as visual, ignite the embers by telecasting live debates which need not carry much weight with the voting public but provide entertainment to the viewers after their dinner. The print media does the same but with the breakfast.

Recently, Narendra Modi held several conventions at various cities in several states including the National and state capitals. While some reported a mass strength of one lakh, the others projected an attendance of eight lakhs. NDA accused the government agencies of deliberately reducing the number, some of the NaMo critics put the number at four lakhs.

It is strange that no one estimated the area of the venues accurately but engaged in exaggeration. Had it been done, this controversial estimate could have been avoided. We the citizens are interested only in facts and definitely not in fiction. It is time the authorities in control of the media take strong action against the culprits.

K A Srinivasan
Nerul

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

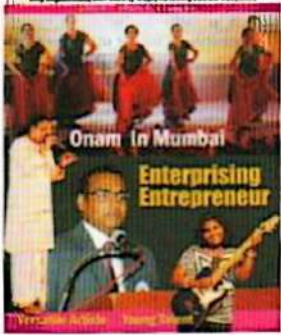
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Onam In Mumbai

There was no Government holiday for Onam in Mumbai. But most Malayalees took a holiday on that day and celebrated Onam as they would in their own state. And those who could not take a holiday made it a point to celebrate it in the best way they could manage before rushing off to work.



Lakshmi Venkatachalam

For the majority of Mumbai Malayalees and their families the Onam functions started with an early bath, wearing new clothes and offering prayers at a nearby Malayalee temple. Many of them adorned the front of their flats with a floral design of colourful flowers.

Women who could not take a day's leave went to office in their traditional Kerala sari that showed their Malayalee identity and shared their Onam delicacies with their

colleagues. While most of them bought or outsourced the uperis and sarkkaravaratty, pazham nurukku and puli inchi, payasams and bolis, or ordered the traditional Onasadya from caterers, a few of them prepared them at home in advance, cut their vegetables for the dishes, grated the coconuts and ground their masalas so that the Onasadya could be prepared faster on Onam day and they could share it with their colleagues in the office.

Main attraction of Onam celebration at Sabarigiri Temple, Sree Ayyappa Seva Samiti, Vasai (W)





D S Cutpiece Centre, Matunga



Annapoorneshwari Stores, Matunga

Matunga Magic

As usual Matunga market was a flurry of activities with Malayalee shops doing brisk business selling Kerala items. In spite of the high price rise, Malayalee customers came to buy the nenthrapazham, ethakka, Njali poovan and other banana products from the various Malayalee shops here. In fact Matunga is the shoppers' favourite choice for other Kerala vegetables also like chembu, chena, tapioca, small onions and provisions like red rice etc. They come by lorries from Kerala and also from Tamilnadu. Annapoorneshwari Stores is a shop that

sells traditional Kerala snacks during Onam and are very much in demand. There are several other shops that sell snacks like nenthtrakka, chakka or nurukku uperi, cheeda, and provisions like sambar powder, rasam powder, etc. In fact the Matunga market supplies these items to the Kerala shops in the suburbs. D S Cutpiece Centre sells all types of Kerala kasavu saris, pavada chatta cloth, mundus and handloom textiles from Balaramapuram, and other textile mills of Kerala. According to its owner, Purushothaman, the Kerala sari has become a favourite of Maharashtrians, Gujaratis and North Indians apart from

people from other South Indian states, because of its elegance and formal look.

Onachanda

Onachanda also called uthradapachil, on the previous day of thiruvonam, was held by several Malayalee sanghatanas and housing societies in Vasai, Vashi, Vikhroli, CBD Belapur etc. It was welcomed by several Malayalee residents since they could buy the required Malayalee items from their vicinity. For the past nine years the Mahila Wing of Malayalee Samajam Vikhroli has been holding the Onachanda. Provisions are bought from wholesale markets and packed in small measures and sold to the buyers. Ranging from haldi powder to adas for payasams the ladies prepare them and sell them for Onam.

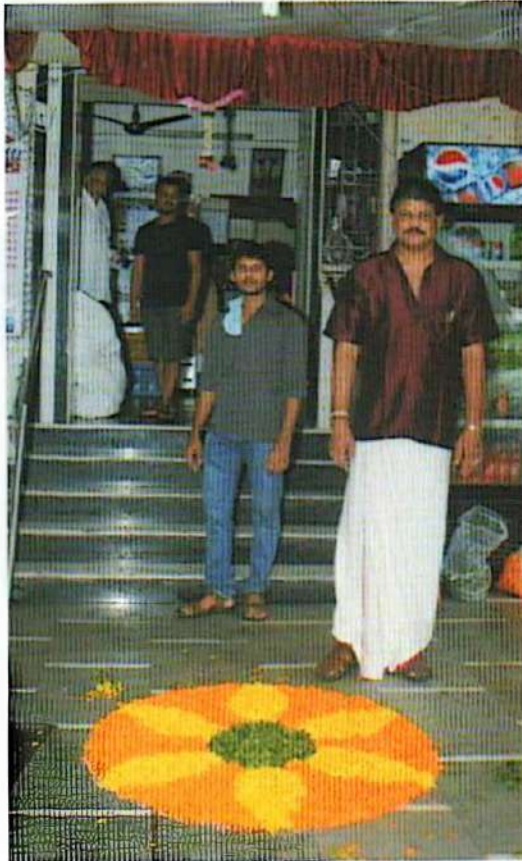
Pookkalam

Pookkalam has always been one of the most significant aspects of Onam. There were mega pookkalams at Panvel Railway station organised by Kairali Cultural Association members, at Nerul Railway station by New Bombay Keraleeya Samajam.

Samajam Onam celebrations

Malayalee Samajams all over Mumbai celebrated Onam and their celebrations will continue in October also. The celebrations included pookkalam competitions or displays, Maveli varavelpu and variety entertainment programmes and most important the traditional Onasadya. Considering the number of Malayalees in this metropolis, it could well be considered to declare a holiday in Maharashtra for Onam, like it is done for the new year of other communities and functions of other states of India.

Kerala Samskarika Vedi Mira Road, Panvel Kannur Friends' Association, Sakinaka



Mani's Lunch Home, Matunga



Matunga Kochu Guruvayoor Temple

Ayyappa temple etc celebrated Onam. Almost all Kerala temples in Mumbai and the suburbs held special pujas on Onam day. Kochu Guruvayur Temple in Matunga was crowded with devotees on Onam day morning. At the Ayyappa Vishnu temple in Powai, Bhagavatha Sapthaham was held by Swami Udit Chaitanya. At the Bangur Nagar Ayyappa temple Bhagavatha parayanam and Vamana Parayanam was conducted on Thiruvonam day.

Harisree Bhajan Samaj

Harisree Bhajan Samaj at Kalyan celebrated Onam this year with orphans of Mamnoli Hindu Seva Sangh orphanage at Murbad. The Samajam distributed essential items to the children and provided them onasadya, cultural programmes and sports competitions.



Pookkalam competition for children of Eden High School, Sakinaka held as part of Onam celebrations in the school.

Progressive Malayalee Samajam Thane

Progressive Malayalee Samajam Thane conducted a free eye care camp in association with Vasan Eye Care at their office premises in Majiwadi.

Malayalee Samajam Andheri

Malayalee Samajam Andheri (West) celebrated Onam at St Antony School auditorium in Yari Road. The highlight of the celebrations was the musical performance by Anoop Shankar and his wife Viji who rendered melodious numbers in Malayalam and a few Tamil songs and entertained the gathering. This was followed by a sumptuous Onam lunch. Senior citizens and meritorious students were felicitated at the event.



Nallasopara Keraleeya Samajam celebrated Onam on September 22 at Nallasopara West with cultural programmes and book releases of Ravi Variath's short story Randizha Manimala and Rajani Narayanan's Manasaveena poem collections (Pampungal Publications).



MLA Annie Sekhar inaugurating the Pookkalam competition



1st prize winners Virar Malayalee Samajam



3rd prize winners Manoj Bindu and family, Vasai

Nehru Science Centre

Nehru Science Centre in association with AMMA (a Mumbai Malayalee Association) conducted a pookalam and Kerala traditional dress competition. MLA Annie Sekhar was the chief guest at the event. The pookalams had a scientific theme. The prize winning pookalam was dedicated to world peace and harmony. Director Shivaprasad Khened along with Chief Guest Annie Sekhar and other dignitaries lighted the lamp at the inauguration.

Virar Malayalee Samajam bagged the first prize, SNMS Malad Unit won the second prize and Manoj Bindu and Family from Vasai won the third prize.



2nd prize winners SNMS Malad Unit

Onasadya

Onasadya was organised by several Malayalee hotels in Mumbai. Benzy Palace in Marol and Benzy Hotel in Crawford Market, Kerala House Vashi, Hotel Deluxe and Taste of Kerala in Fort, Bombay Hotel and others did brisk business on Onam day.

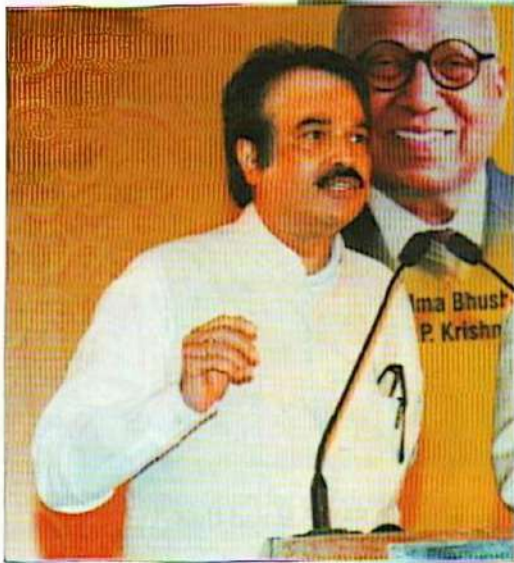
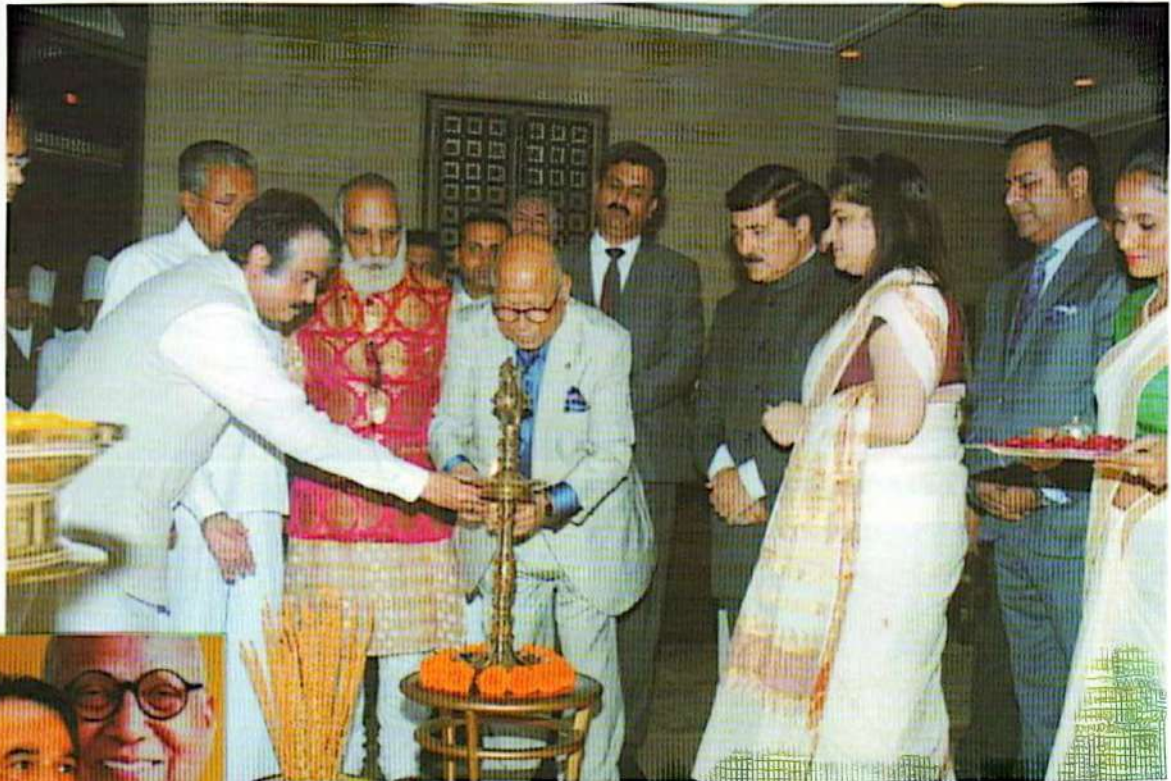


Mumbai Malayalee poet Nirmala Mohan's grandson Ishaan at the traditional Onasadya

Avoid Making Onam a Community's Festival

Inauguration of K & K Foundation's Onam celebrations ▶

Prince Vaidyan addressing the gathering ▼



There are some sections in our society who are trying to project Onam as a festival of a particular religion and we should beware of and not fall victim to this view, said Kerala State Secretary and CPM member Pinarayi Vijayan. In fact Onam is a festival that emphasised the equality of all men, he added. He was speaking at the Onam celebrations organised by Alexander Prince Vaidyan,

President of Kashmir to Kerala Social Foundation at the Leela Hotel, Sahar. The Secretary also added that Onam is unique in the sense that in this festival instead of worshipping God, people remember and welcome a defeated king because of his just and prosperous rule. He was a king who had the welfare of his subjects uppermost in his mind and today our country is in need of such rulers.



Prince Vaidyan along with the dignitaries at the event



Hari-Chethana and team of Bangalore performing live



Solo Tabla by Pandita Anuradha Pal

Rajya Sabha Dy Speaker P J Kurien said that Onam celebrates a time when there were no caste and religious differences and hoped that such a time would come back once again among us. He also congratulated Founder- President Prince Vaidyan for starting an organisation that unites Kashmir to Kerala and works for the welfare of all Indians. Leela Group Chairman Emeritus, Captain Krishnan Nair, Madras High Court Chief Justice Kulasekharan, Udaipur Maharajah Arvind Singh Mewar, Jammu & Kashmir Legislative Assembly Speaker Mubarak Gul and Chairman of Hotel Leela Mumbai, Vivek Nair, were present at the event. Anuradha Pal performed tabla jugalbandi and Bangalore Hari-Chethana and group performed a dance recital. Several personalities from Mumbai Malayalee business, social and cultural fields attended the function.



A section of the audience

Borivli Malayali Samajam



Inauguration of Onaghosham

The Borivli Malayali Samajam celebrated Onam programme, at the V K Krishna Menon Academy at Gorai Road. President Shirraj Nair, Secretary Anilkumar, Organising Secretary Damodaran, and other office bearers lighted the lamp in front of the big



President Shirraj Nair addressing the gathering

pookkalam before commencing the programme.

President Shirraj Nair in his short speech stressed the importance of communal harmony and co-operation of members for the benefit of the youth. He said that many Malayalees of Mumbai should no longer consider themselves as pravasi Malayalees since their families have settled here for almost three generations and the present generation considers itself as local Mumbaikars. Yet we need to inculcate the Kerala tradition in them, as that is our root. Secretary Anil Kumar spoke about the Samajam's educational, sports and cultural activities, and its contribution to community activities, giving importance to the upcoming school of the Samajam, seeking co-operation from all, for its all round development. He reiterated the Samajam's vision and the importance of unity in the growth and expansion of the Samajam for the future generation.

P V Vijaykumar of KERALA IN MUMBAI, wished everyone on the occasion and expressed his happiness about the upcoming school and the co-operation from all for its growth. MLA Gopal Shetty expressed the importance of teaching one's mother tongue to toddlers, as well as learning the local language and Hindi as part of growing up. The Samajam honoured Senior citizen members who completed seventy years of age during past year; newly wedded couple who are Samajam members' children were also introduced to the audience. There was a lucky draw as well, sponsored through a Managing Committee member. This was followed by a Variety entertainment programme of music and dance and a humorous skit. Arts secretary Baburaj proposed a vote of thanks.



Cultural programme performance

The Hiranandani Keralite Association



A N Shaji addressing the gathering

The Hiranandani Keralite Association celebrated Onam with chenda melam, variety entertainment programme, kaikkottikali and a skit by its youth wing and felicitation of meritorious students. MP Priya Dutt was the chief guest at the event. Author Salil Gewali of the best selling book 'Great Minds on India' handed over a copy of the book to Priya Dutt.



Cultural programme performers along with Managing Committee Members



Kaikkottikali in progress



A section of the audience



Kaikottikali by members.

Keraleeya Mahila Samaj

Prayer song by noted singer Prasanna Variar and a welcome poem recited by poet Sulochana Achan commenced the Onam celebrations at the Keraleeya Mahila Samaj.

The programme included Kaikottikali, humorous skits, a few songs and dances by the members followed by Onasadya.



Samaj President Usha Nair addressing the audience.



A section of the audience



Malayalees working at ONGC, Sion - Dharavi celebrated Onam in a traditional manner with pookkalam and Onasadya. The programme was conducted under the dynamic leadership of C Jagadees, DGM, and active participation and support of N K Sudhakaran, Chief Manager(HR), Ms Leena Anthony, HR Executive, Jose Chacko, HR Executive, V K Kutty, DM (HR), E Ravindran and others.



Noted Bharatanatyam dancer Lata Surendra being felicitated during the Onam celebrations organized by BJP South Indian Cell and President Utham Kumar on September 22 at Vasai. All the Kerala Sangeet Natak Akademi's 'Kalasree Puraskaram 2013' awardees were felicitated at the event.

John Shiby Mathew

ROLE MODEL FOR THE INDIAN YOUTH

-Satyanath

In spite of having a Master's degree in Stake Holding Management from Newsland and experience in several countries, John Shiby Mathew dared to move away from a highly rewarding career to rubber plantations in which the rural Maharashtra did not have enough exposure.

John Shiby Mathew is only 31 but during this short period, his life has taken incredible turns. Born to John Mathew and Raichel in 1982, Shiby had his secondary education in the century old St John the



Evangelist High School of Marol, higher secondary from Gokulbhai College of Vile Parle East followed by a BBA from Hindustan College of Arts & Science, Chennai (now a deemed university).

John Shiby Mathew passed his Masters in Management Studies with Merit from Victoria University of Wellington, New Zealand in the year 2006. Before its completion he had to present his thesis in many countries such as Australia, Dubai, India (Indian Institute of Management, Kozhikode) and of course, Newland. On completion of his Master's Degree in Stake Holder Management, Shiby was recruited by Site Safe New Zealand as its Project Manager. Site Safe is New Zealand's largest Consultancy firm with over 300 employees worldwide focused on providing consultancy services around HSE (Health



Rubber saplings



Felicitation by Christian Chamber of Commerce and Industry

The provocation to think of India came from an unlikely quarter. John Peter, a Newslander working with him, casually asked him why Indians preferred working for other countries when there was so much to do for India herself and pitied at the pilfering of skill, intelligence and expertise of Indians to other nations. When Shiby's enigmatic defence failed to convince John Peter, he had to think about his own object and country.

Safety and Environment), Management and Leadership. During this time Shiby managed the accounts of GE, Ernst & Young, Price Waterhouse Coopers, Ministry of Justice, Master Builders, Mainzeal Construction etc.

In early 2008, Shiby was promoted to the position of Managing Director for the Middle East, India and Africa with key focus on developing the brand and its services in the region through Site Safe's office in Dubai. The first contract secured by Site Safe in the region was to provide consultancy services for constructions companies that built Dubai's Prestigious 'Burj-Khalifa' (world's tallest Building). Furthermore, albeit being an Indian Citizen, Shiby was selected to be part of the New Zealand Prime Ministers Trade Delegation focused on promoting New



Rubber saplings ready for plantation

Zealand businesses in the Middle East. The business by the end of 2009 was transformed into a million-dollar turnover subsidiary of Site Safe New Zealand.

In 2010, Shiby set-up a company, his own consultancy firm Archer Consultancy, in the

UAE dedicated to providing services unique to the UAE market. The other object of setting up this company in UAE was to be able to spend more time in India to realize his long time dream of setting up a company in India that promotes benchmarking practices within the agricultural sector in rural India.

The provocation to think of India came from an unlikely quarter. John Peter, a Newslander working with him, casually asked him why Indians preferred working for other countries when there was so much to do for India herself and pitied at the pilfering of skill, intelligence and expertise of Indians to other nations. When Shiby's enigmatic defence failed to convince John Peter, he had to think about his own object and country.

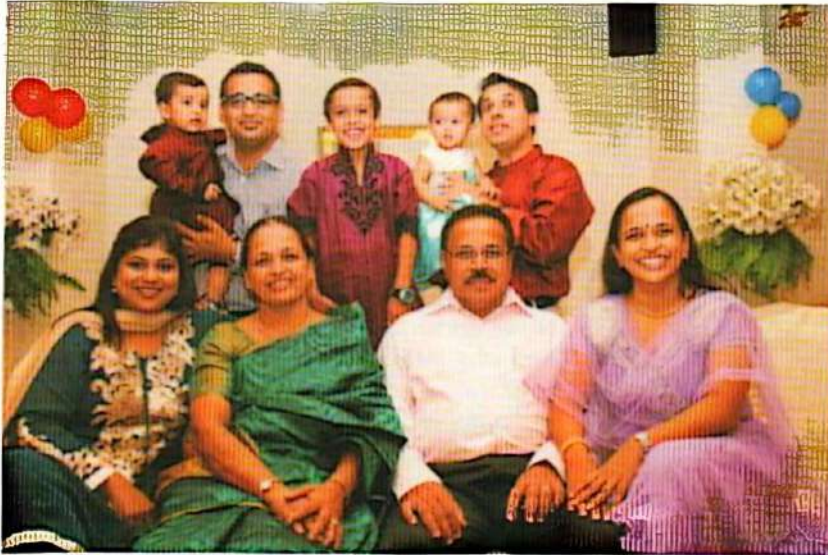
Shiby had a clear vision about his objectives. Freedom of decision making, a decent earning from whatever he does, providing employment to the unemployed youth of rural India, employing modern technology in a traditional field and above all explore the possibilities the nature offered without disturbing its equilibrium are some of them he identified.

Shiby's father John Mathew, a professional mechanical engineer catering to the needs of the shipping industry while in Mumbai, has a different identity in his native place, Pathanamthitta. There he is a planter of rubber and hence Shiby had a hand-on exposure to the cultivation of rubber plants.

After spending over 8 years overseas, Shiby decided to relocate to India and set up a business that focuses purely on agriculture. He did not choose Kerala but rural

Maharashtra for his chosen activity. Spending over 10 years in exploring the most ideal land to realize this project, the Konkan region of Maharashtra was selected for setting up this project. About 360 acres of land was identified in Chiplun Taluk of Ratnagiri District for this project. Saplings Agro Private Limited was incorporated and under the auspice of this company, the land development task was

undertaken. Given that the land was not used for agriculture purposes or inhabited for over a century, there were no infrastructures in place. Albeit these challenging conditions in a little over 8 months, nearly 220 acres of land has been successfully developed into a



John Mathew family

full fledged Rubber Estate.

The constant focus in this project has been to ensure an eco-friendly, sustainable and almost zero-carbon emission project with state of art scientific processes. Rubber plants are natural rainforest trees and apart from their significant economic/commercial value, they have major environmental benefits. The average life of a rubber tree is over 35 years with almost 28 years of yield life. These trees grow over 40ft in height and significantly contribute towards absorbing the carbon dioxide and enhancing the oxygen content in the atmosphere.

Today the barren land has been transformed into a growing rainforest with over 45,000 rubber saplings. Though Shiby prepared more than one lakh saplings, he decided to plant only the best among them. The plantation has not tapped into any ground water resource, instead, has created two large water ponds which conserve

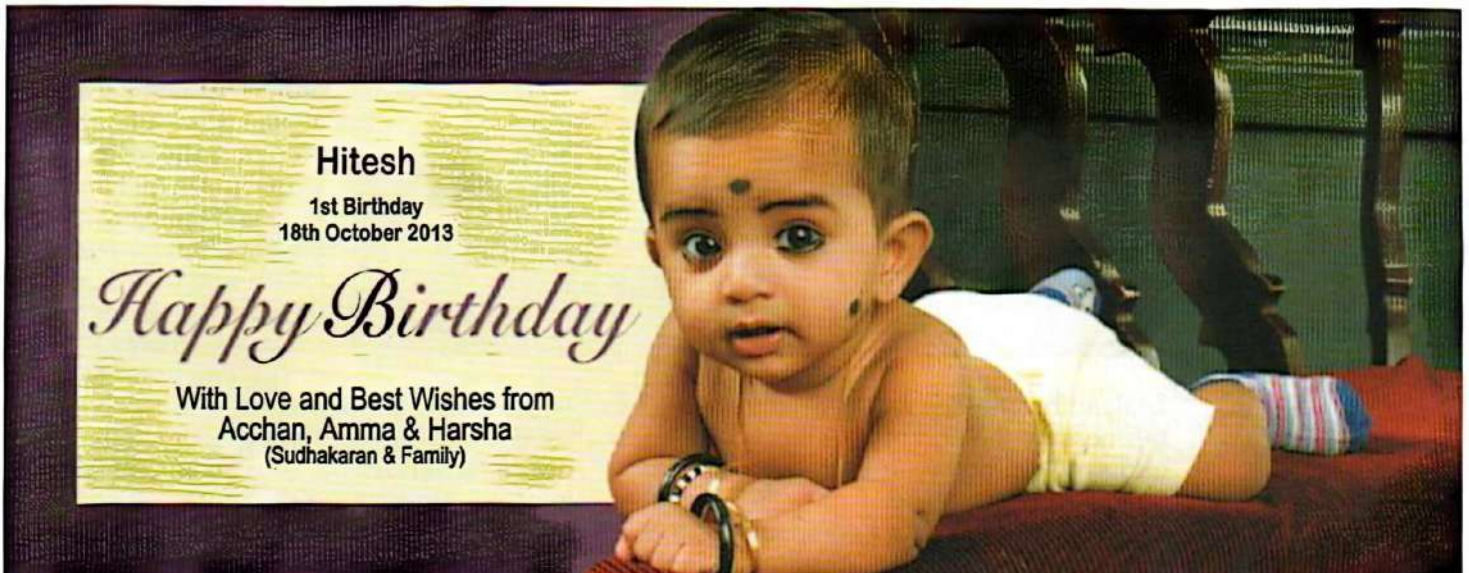
rainwater. Together the capacity of the ponds is well over 1.2 crore litre of unpolluted rainwater. This water is transported by gravity to the rubber saplings through the state of the art drip line irrigation systems thus reducing water wastage. Apart from these, solar power is used for streetlights along the 20 kms of internal road and fencing within the estate. Solar power enables the thin fencing to give a mild electric shock to the animals which want to enter so that they would be driven away without hurting them. Furthermore, the company employs over 250 skilled and unskilled workers on a daily basis directly contributing to the local economy of this rural village.

The future of this company focuses on developing a R&D centre to create sustainable and innovative agricultural practices, a Training institute to train semi-skilled and unskilled people in rubber planting/harvesting techniques and developing the location as a hot spot for agro-tourism.

Shiby and his wife Judia Bairavi closely watch the growth of their 45000 children in the form rubber trees along with that of their son Jayden of two years. Shiby and Judia were married on May 16th 2009. She has a BCA (Hon.) to her credit.

Shiby has a sister Dr Sheen married to Dr Alex and they have two kids, Nathan and Joanne.

Recently the Christian Chamber of Commerce and Industry felicitated Shiby for his achievements as a young entrepreneur, who dared to move away, despite his qualifications and expertise, from the comfortable air conditioned cabins to the hill area to create his own horizons. ■





THE PULAYA STORY

- K. R. NARAYANAN

Pulayas are believed by several scholars to be the original owners of the land and controlled the agricultural sector of Kerala. But the arrival of Aryans marked the decline of their supremacy and in course of time they fell lowest in the social and economic ladder and suffered great discrimination.

Known as the Pulayar, Cherumar or Cheramar, the Pulayas are the most ancient major social groups found in Kerala, Karnataka and Tamil Nadu. The Pulaya population in Kerala was about 1,041,540 (2001 Census), forming about 3.27% of the total population of Kerala. Never can one find a human community, which can be pointed out to be the primary or the earliest dwellers of Kerala, except the Pulayas. Even in the 'Sangam' literature references are made to the Pulaya tribes. Pulaitchi (female) and Pulaian (male) referred to the people, who lived closely to the houses of village leaders engaged in some minor jobs. Much has been written about this community by many anthropologists, historians and social scientists. Edgar Thurston, Rangachari, William Logen, Achutha Menon, Sreedhara Menon, Padmanabha Menon, et al are only a few among the social-historians to document various aspects of these Adi Dravidians of South India.

The Pulayas were one of the most primitive dwellers (Adivasis) of Kerala and spoke a primitive Tamil in the early days. They had the basic features of Proto-Australoids, mixed with the features of the Negrito race

and, hence were short in stature, with dark complexion, flat nose and long jawbones. They were originally said to be very good hunters and experts in archery.

According to the historical evidences, these Adi-Dravidians came to the Kerala region by the end of middle Stone Age and lived in Kerala without any disturbances, from inside or outside, for more than two thousand years (4000 BC to 1800 BC). Subsequently, when the Dravidians came here in the 19th century BC, they seem to have mingled and merged with the new settlers and lived here almost peacefully for another span of 2500 years.

Hence, by the time the Aryans came here, the Adi-Dravidians and Dravidians had already become a single population. This group is said to be the forefathers of the present day Pulayas of Kerala.

The Nomenclature

It is said that in the good old Tamil literature, Pulam meant a vast expanse of land and the term Pulayar should be meaning those who lived and labored there. But, Pulayas are known by various names in different parts of

Kerala. Scholars feel that these names have some relevance to the origin of this caste. Interestingly enough, almost all the names have a link with the traditional occupation of the group, like agriculture, farming and allied field activities. They are also reported to have known the medicinal plants of their region and their utility for human health and welfare. Pulaya women were known as Pulachi. Elamkulam Kunjan Pillai points out in his vernacular work, 'Annathe Keralam', that the word 'Pula' also meant knowledge. Hence the word 'Pulachi' could be deciphered as a knowledgeable woman. It is also said to mean a 'virgin.' This probably may be the reason for the high place enjoyed by Pulaya women in the Kerala society of yore. Corresponding to the position held by the Pulayas in the past, the Pulaya women ('Pulachi') were also given a very high position in the traditional society.

Eventhough 'Pulaya' is the common name by which the entire community is generally known, they were also referred to as Cherumans, till the early part of the 19th century. William Logan derives the term 'Cheruman' from the word 'Cheru' (Siru in Tamil) which means 'small' in Malayalam. Hence argued that Cheruman denoted the short physical stature of these people. He believed that a race which had for centuries been fed by its masters on a minimum of what would keep body and soul together, was pretty sure to degenerate in size in the long run. An interpretation related to the indigenous origin and their work in the fields as agricultural people is given by Padmanabha Menon in the "History of Kerala." According to him, 'Cheruman' or 'Cherumakkal' was derived from the Malayalam word 'Cheru' which means 'soil' or 'mud' and 'makkal' meaning 'children.' The term thus meant 'children of soil/mud' or 'the sons of the soil'. There is also a school of thought that the word 'Cheruman' also meant 'the slave' in certain places of Kerala.

A different observation was that the term 'Pulaya' expressed the idea of impurity because the word 'Pula' used to denote 'pollution' or impurity. This, a few believe, was a concept brought out and propagated by the Aryans, who occupied the upper strata of the society subsequently. The word 'Pula' was not used in the sense of pollution, till the period when the Namboothiri domination over Kerala society was established.

The name 'Cheramar' was officially given to the Pulayas as per their request to the Government, because they claimed that they were the descendants of 'Chera Emperors who ruled over Kerala. This claim, it can be construed, had its origin from the hypothesis that the founders of the first Chera Empire (based at Vanchi, in the southern Tamil districts of Salem-Dharmapuri) known as Villavar, were of Adi Dravida origin.

Historical Background

According to tradition, the Pulayas are believed to have had an influential past. They were accepted by several scholars, and were the original owners of the land. They are said to have owned land and controlled the whole agriculture sector of Kerala. It is claimed that they even ruled over certain regions of Kerala and held high social and economic status.



A Pulaya village today



Badrakali Thulla

T. K. V. Pillai mentions in the Travancore State Manual, that the Pulayas had a glorious past till AD 700. The traditions prevalent among the Pulayas themselves points to their having been an influential community in the distant past. The traditions refer to a Pulaya chieftain called Aikkara Yajamanan, whose ancestors were Pulaya Kings. He was duly acknowledged as the chieftain and the lord by the Pulayas of North Travancore. The name 'Aikkaranadu' still remains to suggest that there is some truth in the ancient tale. Again, the name 'Pulayanar Kotta' (a place in Trivandrum city) also means 'the fort of the Pulaya Chief. Though there is no fort in existence now, the name of the place still remains to strongly point towards the existence of one in the olden days. Also, a Pulaya princess named 'Kotha' is said to have ruled over Kokkothamangalam in Nedumangad Taluk near Trivandrum, says a Census Report of Travancore (1931) and also mentions the names of certain

places which were the Pulayas holdings at that time.

As the Cochin State Manual says, the Pulayas were probably in possession of the present Kerala for a long period and only the arrival of the Aryans marked the decline of the Pulaya supremacy. The Aryans recognized the strong among the local population (like the Kshatriyas), and made them kings or leaders and ensured that they accepted the Aryans as their guardians and advisers. The Aryan-Brahmins together with the Kshatriyas succeeded in making the local population believe in and accept the superiority of the former.

Making use of the influence they gained, the Brahmins built temples and persuaded the original inhabitants to

offer their properties as gifts to the Gods and Goddesses who would protect them from all dangers and evils. Gradually, the temples which grew rich with the farmer's land and money became the property of the Brahmins.

The land and properties thus transferred came to be regarded as Devaswams and Brahmaswams and enjoyed freedom from devastation by the enemy forces. Later, the right of ownership itself was vested with the Brahmins by law. The farmers who wanted to keep their relationship with the lands became paid/hired workers in their own properties. Generally, the farmers were sold along with the land. This, eventually, made the workers the slaves of the landlord. Thus all the Pulayas became agrestic slaves by AD 1800 and all the past glory of the Pulayas vanished.

The cultural exuberance of this Pulaya society is reflected in its bounty of music, dance forms and the like.

It is also reflected in the exquisite crafts and works that they have produced. Kolam-thullal is a beautiful mask dance ritual performed to free themselves from evil spirits, while the fertility dance, better known as Mudi-attam, is related to fertility. Chimmanakali is an art form of the Pulayas, prevalent amongst the people of the northern part of Kerala. Here, Chimmanam signifies humor or chat. Chimmanakali is related to Garbhavali which is called Kannal Kalamattu. The melodious songs that are sung with the performance of this play are called Chothiyum Pidiyum Pattu. To make the play really entertaining, these Pulaya artists add humor to the speeches and the story also is presented in a dramatized form. In other words, Chimmanakali essentially is a satirical form of art performed by the Pulaya tribes pinpointing the social ills.

The spiritual life of the Pulayas included black-magic rituals and practices connected therewith. They worshipped at places called Kavus (Groves) and believed in a non-empirical world of supernatural beings called 'Pisachu' (the ghosts/demons), which expected propitiation from human beings in various forms. The principal spirits worshipped by Pulayas were Kali, Chathan, Apasmaram, Parukutty, Karimkutty, Marudha, Mallan and the like. Members of the mainstream community may consult Pulaya sorcerers (Manthrikavadi) and even black magicians (like Odiyan) for help and advice to tide over bad times or to eradicate enemies. They worshipped deceased ancestors and the Dravidian Goddess (Bhadra Kali) as well. Some also offered toddy to the Goddess and spirits and made animal sacrifices in

their rituals. Snake worship (Nagaradhana) was also prevalent among many Pulaya families all over Kerala.

Socio-Economic setbacks

The Pulayas had suffered great discrimination socially and economically from the then Hindu society, to which they belonged. They were considered "impure" and untouchable and hence were prohibited from walking through public roads and drawing water from public wells. Apart from untouchability, the very sight of the Pulayas was believed to be polluting and, hence, they had to keep a specified distance from the higher castes. The Pulayas were denied entry in temples for worship and they had to keep at least 64 feet away from the temples as well.

They were not allowed to dress like the members of the upper castes. There were restrictions even on wearing

clean and good clothes. The greatest humiliation was that the Pulaya women were prohibited from covering the upper parts of their body. Ornaments too were not allowed for their women; instead they were permitted to wear bead-necklaces to cover their breasts.

Economically speaking, the Pulayas had no right to possess any land. Their wages were in kind and not in cash. (Women were paid less than men). They lived in miserable huts called 'Maadam.' They never had the choice of occupation and, hence, bound to a single master who owned the property. When the property was sold to another landlord, the new landlord would be their master. Most of the manual, unskilled, virtually unclean and the least prestigious jobs had to be carried out by them.

The Pulaya children were not permitted to attend schools till Ayyankali, the Pulaya reformer, obtained permission to start a school exclusively for the Pulaya children (1906). Even after 1906, there were struggles in many parts of Kerala on the issue of admission of the Pulaya children to the Government schools.

Till the beginning of the 20th century, no Pulaya in the erstwhile kingdoms of Kerala had any right of franchise. However when the right to vote and elect representatives was granted in the first half of this century and a limited participation in the administration was introduced, the Pulayas were not at all considered. As they were uneducated and untouchable, they were denied any government employment/occupation. The administration, in toto, was solely in the hands of the upper castes.



Farm labourers



Pulaya women a few decades ago

Thus the Pulayas were the lowest in the social and economic strata and often one wondered, if the cattle were better-off in life than the Pulayas. They remained subjected to severe exploitation and deprivation by Caste Hindus for several centuries. This could be one of the reasons for the large-scale conversions to Buddhism, Jainism and Islam.

Later, when the Christian missionaries provided the basic necessities and education to Pulayas, it speeded up their large-scale conversions to Christianity. Due to the work of the missionaries of the Church Missionary Society (CMS), many Pulayas were converted to Christianity. But Christians of Syrian background were not willing to accept them in their groups. They were not allowed to sit together with the Syrians for worship or for any social function.

Even in churches, special seats away from the Syrian Christians were allotted to the low caste Christians. Thus, even within Christianity, the Pulayas continued to be virtually untouchables. To put an end to these types of indiscriminations, Bishop Gill of the Anglican Church made a declaration in Kottayam (on 25th August, 1909) stating that the Church was not willing to accept two types of Christians, and before God all are equal and henceforth no disparity will be allowed or practiced in the Church between the two groups of Christians. This declaration is called the Magna Carta of the low caste Christians.



Pulayas of yesteryears

Early Movements Against Discrimination

The initial steps to prevent exploitation of Pulayas and improvement of their social conditions were taken up by the then British Government. The British rulers of India took initiatives to stop slavery in Travancore and freed the Pulayas and all other slaves in the beginning of the 19th century. It was, again, the Christian missionaries, who influenced the Government to resort to these remedial measures. As a result of their untiring and persistent efforts, it was Col. Monroe who issued the first order to stop slavery in 1811.

But, the agriculture workers/labourers were not covered by these rules, as the Government believed that if the agrestic slaves were made free, the agriculture sector would be affected and this would upset the economy of the country. However, with the repeated efforts of the Christian missionaries, another proclamation was issued by Maharaja Sri Uthram Thirunal of Travancore (in 1853), to free all the slaves. In 1855 slavery was totally abolished in Travancore by Maharaja Marthanda Varma.



Ayyankali

Much before these proclamations were made in Travancore, the Kingdom of Cochin had freed its slaves and abolished slavery through a proclamation by the then Diwan of Cochin, Shri Sankara Warriar.

However, the Government proclamations for abolition of slavery were not accompanied by any economic or social welfare supports. Hence, for all practical purposes, the Pulayas were forced to continue to live as bonded labourers under their masters even thereafter. It was, again, the Christian missionaries, who took interest in starting schools for the Pulayas, giving them free education and rehabilitating them.

Along with the missionaries, many social reformers like Ayyankaali ((1863-1941) also made very valuable contributions in this direction. Though illiterate, this great man could grasp the significance of education for his people to achieve freedom. He had to face ferocious resistance from the privileged uppercastes. He initiated and organised one of the world's first recorded agitation of agricultural labourers in 1905, demanding the admission of untouchable girls to the Government schools.

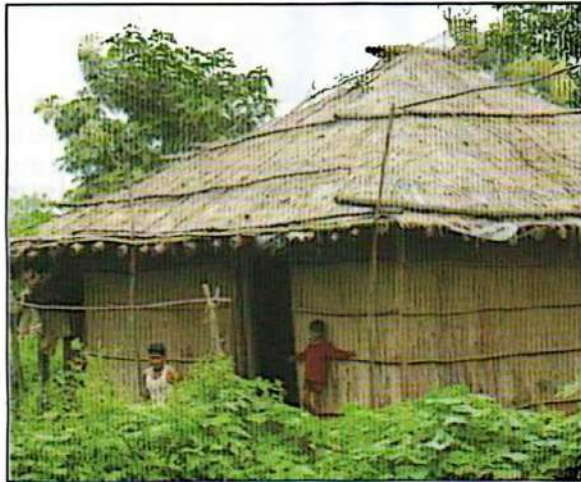
Ayyankali -the Lion of a Social Reformer

Ayyankali (1863-1941) persuaded his people in the villages of Neyyattinkara Taluk near Thiruvananthapuram not to work in the fields until the higher caste stopped attacking the Pulaya children and allowed them to study peacefully. The Pulayas in those villages stood firm behind Ayyankali. As a result, the Harijan children were allowed to attend school freely. Thus the strike ended in total victory for Ayyankali.

Ayyankali also fought for the right to walk along public roads. He organised a group of sturdy Pulaya youth, defied the caste restrictions and walked along the prohibited roads in his native village, Vengannur. Even though he had to face strong resistance from the uppercastes, he and his people fought back. As a result, the Pulayas won the right to walk along public roads. A struggle for social freedom launched by Ayyankali was the famous 'Kallumaala' (bead necklace) agitation in 1916. He persuaded the Pulaya women in South Travancore to wear upper garments and throw away the bead necklaces which they used for covering their breasts, forever. Though this was resented by the uppercastes, hundreds of Pulaya women publicly threw away their bead necklaces at a mass meeting organised at Quilon. This was a great victory for the Pulayas.

Later on, when Mahatma Gandhi took over the leadership of the independence struggle in 1923, the reformation movements also gathered momentum. In 1936 the famous Travancore Temple Entry

Proclamation was made, allowing the lower castes to enter the temples for worship. After eleven years, such a proclamation was made in Cochin too. Ayyankali also, who by then came under the influence of Gandhian ideals, actively took part in the famous Vaikom Satyagraha. While these struggles were going on, gradually the Government was persuaded to introduce welfare measures and schemes to uplift the depressed classes. Educational concessions, occupational guarantees, economic privileges and housing facilities were a few among them. The Pulayas who benefited from the early social changes became catalysts to spread an awareness among the people of their caste about their individual rights. This heightened awareness among both the Government and the Governed hastened the upliftment and improved the socio-economic welfare of the Pulayas.



Pulaya house today

As per the Constitution of India and the amendments thereof from time to time, all the members of the Pulaya community like the Cheramars/Cherumar, Pulayar,

Cheramas, Cheramans, Wayanadan Pulayans, Matha Pulayan, Chemmars, Thandans, Pulaya Vettuvan (of the erstwhile Cochin States), etc. are considered Scheduled castes and hence all the benefits guaranteed by the Constitution of India are made available to them.

Today the Kerala Pulayar Maha Sabha (KPMS) takes care of the rights and privileges of the Pulayas. The KPMS is the most prominent Dalit organization in Kerala and was formed by the followers of Mahatma Ayyankali, consolidating the various Pulaya and Cheramar organizations that existed in Travancore and Cochin. Kerala Pulayar Maha Sabha was registered in 1970 and it is engaged in the areas of educational, social, economic and cultural advance of the Scheduled Castes and Scheduled Tribes of the State of Kerala. It has been able to bring into its ambit 15 lakh

of people belonging to Pulaya community as members, which comes to 43 percent of the total Scheduled Caste and Scheduled Tribe population, thanks to its organizing ability. ■

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K P Kesava Menon

A multi-faceted personality

Activist, patriot, author and journalist, K P Kesava Menon played a significant part in Kerala's political, social and cultural history.



V.N. Gopalakrishnan

Kizhakke Potta Kesava Menon, popularly known as K.P. Kesava Menon was an independence activist, a patriot and a renowned author and journalist. He was the recipient of 'Padma Vibhushan' from the President of India. Realising the need for a pro-freedom movement publication and influenced by Mahatma Gandhi's 'Young India', Kesava Menon, then the Secretary of Kerala State Congress Committee started Mathrubhumi, a Malayalam publication on November 13, 1922 with K. Madhavan Nair as the Manager. Except for a brief period, he was at the helm of affairs of Mathrubhumi for 55 years till his end.

The first edition of Mathrubhumi carried a strong message of support for the Freedom Movement and a pledge to unify the unorganized Malayalees. Built on strong journalistic ethics and high aesthetic outlook, Mathrubhumi soon excelled all other newspapers of that time. Conceived as the mouthpiece of India's freedom movement, Mathrubhumi was envisaged for spreading the message.

A newspaper born out of an inexorable zeal of freedom fighters, Mathrubhumi became an indisputable part of Kerala's social fabric with fourteen editions, including New Delhi, Bangalore, Chennai and Mumbai with a circulation of over one million copies. The history of Mathrubhumi is synonymous with the history of Kerala's freedom movement, as well as the Indian National Congress.

All along the line, Mathrubhumi has consistently played crucial roles in social reformation movements such as the 'Vaikom Satyagraha' and the 'Guruvayur Satyagraha'. While actively participating in the Satyagraha,



Kesava Menon was arrested and sent to the Pujappura Central Jail at Thriuvananthapuram. Eminent personalities like P. Ramunni Menon, K. Kelappan, P. Narayanan Nair, C.H. Kunjappa, V.M Nair and K. A Damodara Menon served as editors of Mathrubhumi.

Mathrubhumi Books has already made a mark of its own in Malayalam Publishing industry by publishing both the fictions and non-fictions of almost all the well-known writers in Malayalam. On September 5, 1997, the Company launched the online edition for the global Malayalees and in June, 2005, the

internet edition was upgraded as a portal with many channels.

Today, the Mathrubhumi Group is not only a reputed publishing house but also a corporate entity in the mass communications industry. The company has entered the world of television and telecasting with a significant production house, MBTV (Mathrubhumi Television). The Group has also launched FM stations in four major districts of Kerala and the latest addition is Mathrubhumi Music.

Kesava Menon was born on September 1, 1886 in Tharoor village of Palakkad as the son of Naduviledathil Bhiman Achan and as the grandson of the Maharajah of Palakkad. He studied up to Standard IV at Tharoor Primary School and continued to study at the Kozhikode Vidyalaya (later became Guruvayoorappan College) for eight years. In 1908, he passed Intermediate examination and later took B.A. degree from Madras University. In 1912, he went to England and studied at the London School of Economics and passed Bar-at-law from Middle Temple. After setting up legal practice in Kozhikode, he joined the Indian National Congress in 1915. He also served as Secretary of the Malabar branch of the Home Rule League. As a member of the Home Rule League delegation under the leadership of Annie Besant, he proceeded to London to present a memorandum to Lord Montagu, Secretary of State in 1917.

When the Collector of Kozhikode called a meeting, he tried to speak in Malayalam which was objected by the Chairman and subsequently walked out. In 1921, he shifted his base to Madras and participated in the Non-Cooperation Movement but gave up practice and returned to Malabar. During the Moplah Rebellion, he rendered active relief work and in 1922 he attended the AICC meeting held at Gaya.

Kesava Menon undertook a journey through the Thali Road with a few low caste people (Avarnas) when untouchability was prevalent in the society. He also led the famous Vaikom Satyagraha in 1924 and was imprisoned for six months. He was released from jail when H.H. Sreemoolam Thirunal passed away and the administration went into the hands of Regent Maharani. Kesava Menon married Akathethara Manikyamelidam Laxmi Nethyamma, daughter of the then Maharajah of Palakkad. Later he married Ammu, his wife's sister when his wife died. Due to financial difficulties as a result of full-time political activities, he went to Malaya on August 16, 1927 to set up practice there. While in Malaya, he worked for the amelioration of the conditions of estate labourers of Indian origin.

When Ras Behari Bose organised the Indian Independence League in 1942, Kesava Menon

became a member of the Action Committee and took charge of its Broadcasting Wing. After Subhas Chandra Bose assumed the leadership of the Indian Independence League and Indian National Army (INA) and formed 'Azad Hind Government', Kesava Menon parted ways from INA due to difference of opinion with Subhas Chandra Bose. Kesava Menon resisted the Japanese attempt to exploit the Indian freedom fighters in Malaya for their own benefit and subsequently, he was arrested by the Japanese and confined to solitary imprisonment. He was released after the World War II. On July 17, 1948, he returned to Kozhikode and resumed the editorship of Mathrubhumi'. He also became President of the Malabar Local Authority and a member of the All India Newspaper Editors Conference. Later, he was appointed Indian High Commissioner in Ceylon, but he resigned due to difference of opinion and joined Mathrubhumi again.

In his capacity as President of the Aykya Kerala Committee, Kesava Menon worked for the unification of the state. He became a member of the Executive Committee of the Kerala Sahitya Academy and later became its first Executive President. The Academy honoured him by conferring its distinguished membership. However, Kesava Menon returned the honour due to difference of opinion.

On a number of occasions Mathrubhumi had run into trouble for supporting the Freedom Movement. During the Quit India Movement in 1942, Mathrubhumi had to abandon the editorial column. The Government banned Mathrubhumi for publishing a feature on the European soldiers' misbehaviour with women in Kochi but had to cancel the order due to strong protests against the decision. Similarly, the newspaper was banned in Travancore for nine years for a series of articles published against the dictatorship of Dewan Sir. C.P. Ramaswami Iyer.

Kesava Menon was a distinguished writer in Malayalam and published over a dozen books and collections of essays. His autobiography, *Kazhinja Kaalam* has been published by Mathrubhumi Books. His other works are: *Jeevithachinthakal*, *Prabhathadeepam*, *Sayanhachinthakal* and *Naam Munnottu* (in 5 volumes), *Bilathivishesham*, *Mahathma* and *Yesudevan*. *Bilathivishesham* is a travelogue documenting what he saw and experienced whereas *Mahathma* is a play based on the life and times of Mahatma Gandhi. *Yesudevan* is the best biography of Jesus Christ ever written. M. T. Vasudevan Nair, author, screenplay-writer and film director was the recipient of the K. P. Kesava Menon Award in 2012 for his comprehensive contributions in the social, cultural and literary fields. The award has been instituted by the K P Kesava Menon Memorial Trust. ■

Madhu Nambiar

Versatile Artiste

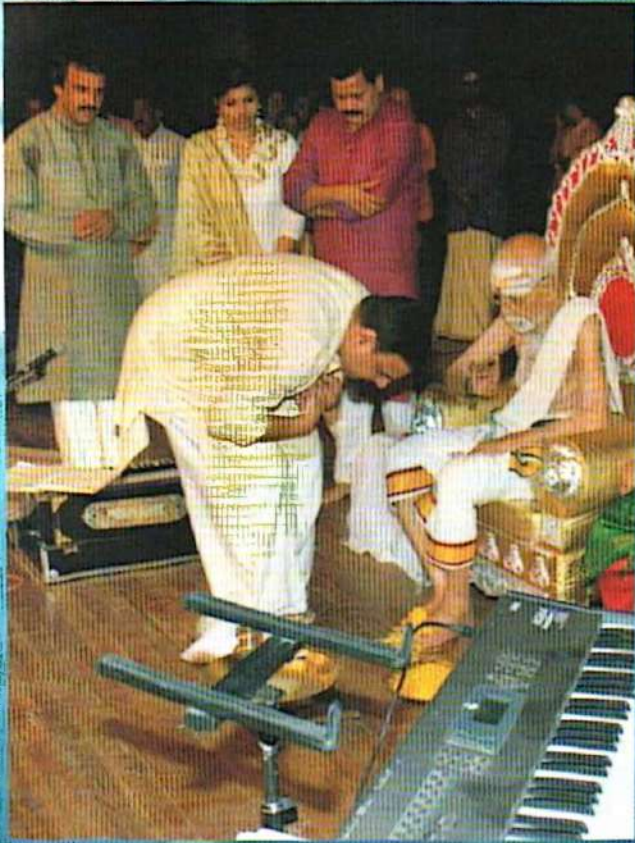
- Lakshmi

Singer, actor, poet, music composer and lyricist, Madhu Nambiar is a professional as well, with a passion for the fine arts and a leader with keen business acumen.



Madhu Nambiar's passion for music and fine arts has evolved him into one of the most well-known and sought-after Mumbai Malayalee singer. He is also a talented actor and a poet. As a professional, he works as National Head (Imports) in an International logistics and Freight Forwarding Company, Cargomar Pvt. Ltd. Madhu is a seasoned campaigner in the Malayalam music industry with four albums released and is the lead singer at several live events. He has also contributed as a lyricist and composed music for a gamut of music albums, (Dakshina, Bhikshamdehi). His greatest achievement he feels, was the opportunity he got to sing in front of the Music legend Late Shri Dakshinamoorthy along with Premkumar and Vijay Kumar. He is indebted to K Venugopal, a well known Mumbai Malayalee musician who introduced him to the Mumbai music circle. His first stage performance as a singer was in 1982 for Borivli Malayalee Samajam. He has been a judge at music competitions held by Raagalaya. As an actor his first performance was in the Malayalam drama Padanilam by Chembur Malayalee Samajam (Director K Rajan). Then he was introduced by C K K Poduval to Bombay Kerala Samajam and did lead role





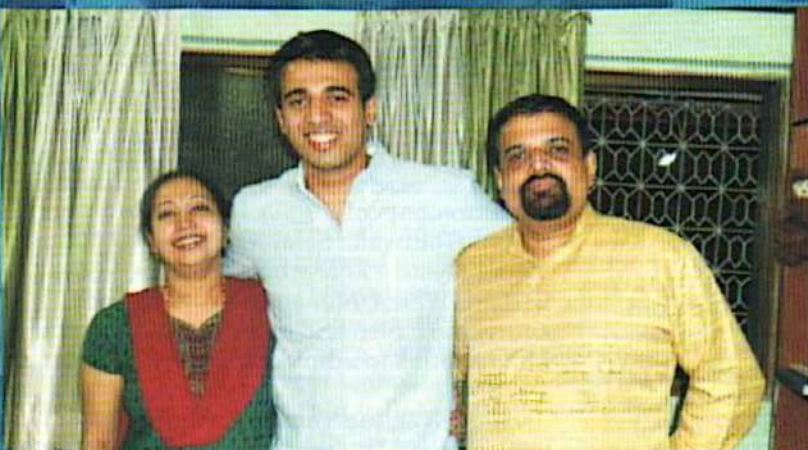
in *Visha Sarppathinu Vilakku Vekkaruthu* directed by V V Achuthan. He has acted in several Malayalam dramas including *Swathi Thirunal* directed by Sapthaswara Premkumar and *Priyamanasam* directed by Kalanjali Vijayakumar. He has also

his illustrious career by being a leader in business development. His academic achievements include a Post Graduate Degree in Shipping and Transportation, a Diploma in Import and Export Management, a Diploma in Materials Management, Bachelors of Science from Calicut University and he has also received special training at IIM Ahmadabad in Business Management Applications. He has not only been a student, but also has been invited to share his immense knowledge and experience as a faculty member for MBA courses in International Logistics.

Madhu is very active in the Malayalee social field and is General Secretary of Chembur Malayalee Samajam, life member of Bombay Kerala Samajam and Kairali Kalamandal, Vashi. He is also closely associated with Kalanjali Theatres Chembur. Madhu is a poet also and a collection of poems is under print.

Madhu's parents are the late E K Narayanan Nambiar (Ex. Airforce and a School Teacher) and the late Smt P M Madhavi Amma. His father used to play *Thayambaka*, and enact *Chakyar Koothu* and had also directed dramas.

His wife Geetha Nambiar is an ex - Customs Officer (from Cheruthazham, Kannur). They have a son, Nikhil Nambiar who did his M S in Computer Engineering is working with World Wide Technology Inc, St. Louis, Missouri, USA.



With Geetha and Nikhil

acted and written songs and sung for a few dramas such as *Novembarinte Nombaram*, *Poya dinangale vannittu pogumo*, *Ayalkkootam*, *Makarakoithu*, *Crossbelt*, *Swathi Thirunal*, *Priyamanasam* etc.

Born at Cherukunnu, Kannur, Madhu came to Mumbai in 1981 and joined Greaves Cotton in 1982 and worked for 20 years in Import Department and then switched over to Logistics.

Madhu Nambiar has several accolades in

SREE VALLABHA TEMPLE CUSTOMS AND RITUALS

-V.N.G

Sree Vallabha Temple at Thiruvalla in Pathanamthitta district, Kerala is one of the oldest and biggest temples of Kerala with unique customs. It is perhaps the only temple in Kerala where Kathakali is performed as a ritual offering every day. Annadanam (gift of food) is also served to devotees every day.

The architectural grandeur of the temple, stone-wooden carvings and mural paintings are unique. The temple has been referred to in Garuda Purana and Matsya Purana and its glory has been written by the Alwars. The temple had been built by Uliyannoor Perumthachan who also made a panchaloha idol of Garuda which is currently seen over Garuda Dhvajam. The temple is currently under the administration of Travancore Devaswom Board.

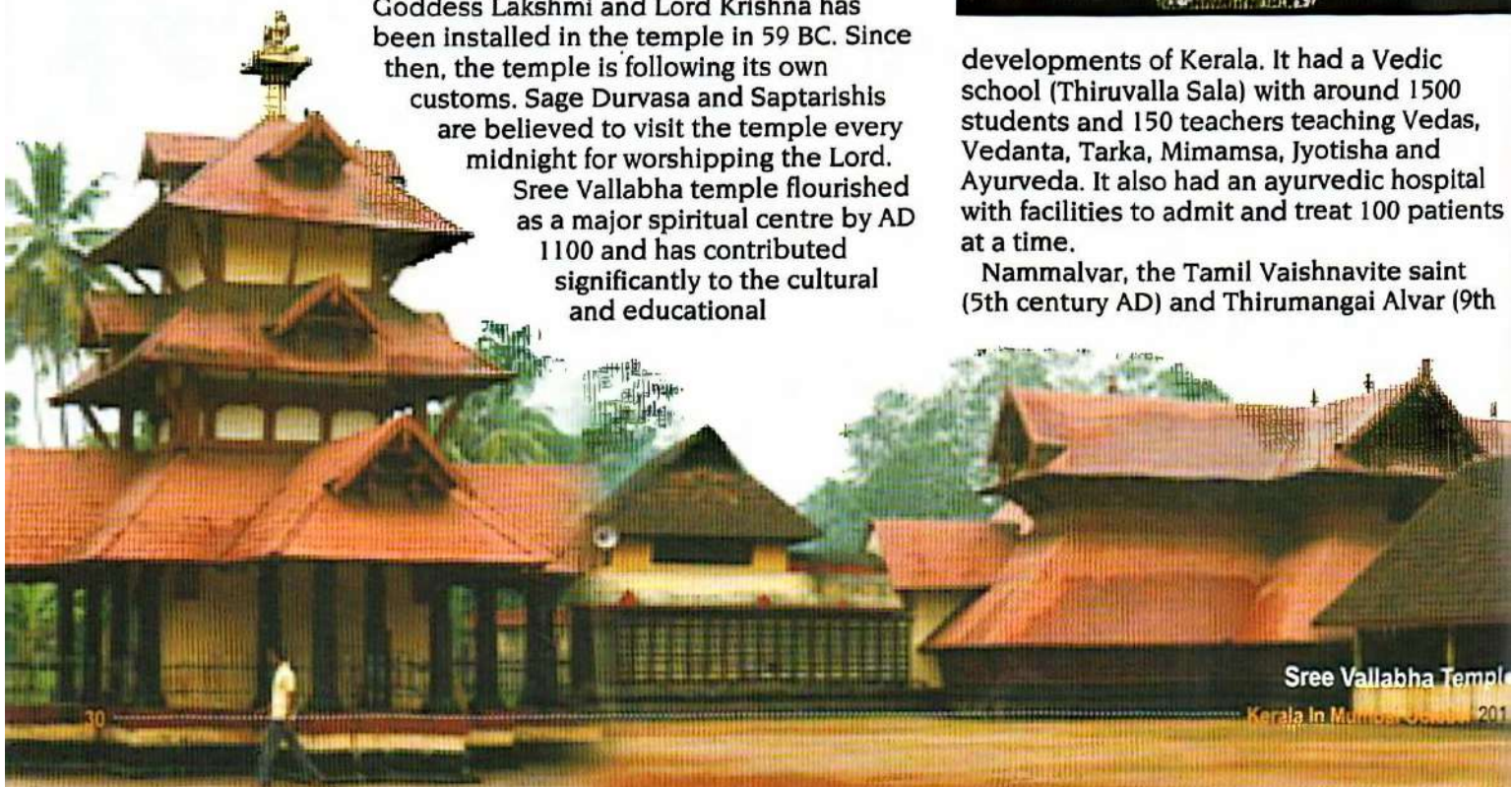
It is believed that Lord Vishnu appeared here as Sree Vallabhan for Sage Durvasa and Khandakaman. It is also believed that Lord Vishnu incarnated as a brahmachari and appeared before Sreedevi Antharjanam of Sankramangalathu Illam. The brahmachari also killed the demon Thokalasuran. The idol of Sree Vallaban worshipped by Goddess Lakshmi and Lord Krishna has been installed in the temple in 59 BC. Since then, the temple is following its own customs. Sage Durvasa and Saptarishis are believed to visit the temple every midnight for worshipping the Lord.

Sree Vallabha temple flourished as a major spiritual centre by AD 1100 and has contributed significantly to the cultural and educational



developments of Kerala. It had a Vedic school (Thiruvalla Sala) with around 1500 students and 150 teachers teaching Vedas, Vedanta, Tarka, Mimamsa, Jyotisha and Ayurveda. It also had an ayurvedic hospital with facilities to admit and treat 100 patients at a time.

Nammalvar, the Tamil Vaishnavite saint (5th century AD) and Thirumangai Alvar (9th



century) had praised the glory of the temple. Dandin, famous Sankrit poet of Kanchi (7th century AD) had made references about the temple in his works. Thiruvalla Sasanam (inscriptions) is the first prose work in Malayalam dated to the first half of the 12th century AD, obtained from the temple in 1915. The famous Unnineeli Sandesam (13th century AD) also highlighted the brilliance of the temple. Other works that glorified the temple are Sreevallabha Kshethra Mahathmyam (10th century AD), Sreevallabha Charitham Kavyam, Sreevallabha Suprabhatham, Sreevallabha Karnamritha Sthothram, Yajanavali Sangraham etc.

From the beginning, till its capture by King Marthanda Varma of Travancore in 1752, the temple was under the control of Thiruvalla Pathillathil Pottimar (Brahmins of 10 families). It had 15 major priests (Melsanthi) and 180 sub-ordinate priests (Keezhsanthi) and another 108 priests for the daily noon pujas.



Though ladies and elephants were not allowed in the temple till 1968 except during Thiruvathira and Vishu, it is now opened for ladies as well.

Sree Vallabha Temple is built on the banks of Manimala River and the ancient name of Thiruvalla was "Valla vai" which had some relation with the river known then as "Vallapuzha". The name Thiruvalla is said to have derived from Sreevallabhapuram.

The temple covers an area of 8.5 acres and is surrounded on all sides by 12 feet tall, 566 feet long, and 4.5 feet thick red granite compound walls with a two-storied gopuram (gate tower) on each side. This wall was built in 57 BC and there is a pond covering 1.5 acres with a copper flagstaff as well as a platform for performing Kathakali. There are four small and one big Anakkottils, Oottupura, small shrines for Lord Ganapathy

and Lord Ayyappan and Kshethra Palan or temple guard.

Sage Durvasa is believed to have meditated under the sacred fig and mango trees near the Ayyappa shrine. Sankaramangalath Illam where Sreedevi Antharjanam lived is still well preserved outside the temple and is considered as the place of origin of the temple. Hence any custom followed in the temple starts here. There is a small shrine for Vishnu, Shiva, Parvati, Murugan and Ganapathy on the western side of the Naalambalam worshipped by Sreedevi Antharjanam. Northern gopuram is opened only for Uthara Sreebali festival. A self originated pond called Jalavanthy or Kandakarna Theertham on the north east is believed to contain 64 hidden idols of the Lord and is exclusively used by the priests. A roofless shrine dedicated to Kurayappa Swamy is seen on the north side though no puja except banana as naivedyam is offered. The Koothambalam (dance hall) was destroyed in a fire in 1915. The 53.5-foot monolithic Garuda Dhwaja Sthambam (flagstaff) was built with black granite in 57 B.C and a 3-foot idol of Garuda is placed atop the flagstaff that is facing the Sreekovil.

The double-storied Valiyambalam stands on 16 stone pillars with beautiful carvings. The 150-foot long, 11-foot broad square Naalambalam is also made out of black stones and supported by 54 stone pillars carved with the images Salabhanjika. A Deepasala (galaxy of bronze lamps) is built on teak wood outside the Naalambalam. The western part of Naalambalam is adorned with exquisite murals. Only Brahmins are allowed at the Namaskara Mandapams (Prostration building) adorned with finely engraved murals. The Sreekovil enshrines Sree Vallabhan facing east and Lord Sudarshana facing west. The 7-foot tall idol of Sree Vallabhan is installed at a height of 10 feet. It is the only temple where Lord Vishnu and Lord Sudarshana in eight handed human form are enshrined under one roof. According to legends, the temple for Sudarshana was built first though the idol of Sree Vallabha is older. Other idols of Lord Vishnu, Goddess Lakshmi, Dakshinamurthy, and Varaha are also installed there.

According to legends, soon after the construction of Dwaraka, Samudradeva gifted many precious things including Sree Vallabhan's idol to Lord Krishna. Lord Krishna handed it over to his friend Sathyaki. During the end of Dwapara Yuga, Sathyaki handed it over to Garuda and asked for its safe keep in Kali Yuga. When the time for Garuda to leave the earth was

imminent, he had hidden the idol in the Bhadra Dweep of Netravati River in Dakshina Kannada.

Sankaramangalath Illam faced the risk of extinction as only an old lady and her younger son Narayana Bhattathiri lived there. Bhattathiri married Sreedevi Antharjanam. As the couple had no children, they started Ekadasi Vrata. She made her servant and her son to follow the same. As time passed, Bhattathiri passed away and Antharjanam became lonely. Since she was habituated to Ekadasi Vrata, she became an ardent devotee of Lord Vishnu. As she was illiterate, she was unable to read Panchangam (astrological calendar). Many times actual Ekadasi was one day before or after her Ekadasi due to change in appearance of the moon. One day everyone

young brahmachari reached there and asked for food. Antharjanam was glad and asked him to come after bath since she had to complete the Ekadasi rituals. Discarding all warnings, the young brahmachari proceeded to the river where Thokalaasuran lived. A big fight ensued and finally the golden pole with the brahmachari turned into Sudarshana Chakra and he killed Thokalaasuran. After this, the brahmachari washed Sudarshana Chakra and installed the Shivalinga worshipped by Thokalaasuran. Later, he conquered the Yakshi and an idol of Durga was installed.

Later the young man with five other brahmacharis reached Sankaramangalath Illam where the Antharjanam completed the Ekadasi rituals and served food to them in arecanut leaves. Goddess Lakshmi disguised as a housewife entered the scene and served thrippuli (a kind of pickle) to the brahmacharis. Antharjanam decided to build a temple and asked Pathillathil Pottimar to be the administrators. Then the brahmachari revealed his Viswaroopam to Antharjanam, her servant and her son. The five brahmacharis came along with the Lord were Sage Durvasa and his disciples. The place where Thokalaasuran lived is now known as Thokalassery, where he was killed as Konnakkulangara, where the brahmachari washed his Chakra as Chakrashaala Kadav, where he installed Durga's idol as Thiru Erankavu and three abodes of Mahamaya around the area as Aalumthuruthy, Karunaattukaavu and Padappaad.

A series of inauspicious events happened after a lady who had been charmed by the splendor of the idol entered the Sreekovil to marry the Lord. The temple administrators subsequently decided to prevent women from entering the temple. But on request, they agreed to allow women twice a year during Thiruvathira and Vishu when the Lord will be dressed up with mud, ashes, torn clothes etc. to look ugly. The ban was removed in 1968.

One early morning, Vilwamangalam Swamiyar visited the temple while Kathakali was being played outside. Swamiyar was astonished for not feeling the presence of the Lord inside. As he reached outer Aanakkottil, he saw a young Brahmin watching Kathakali and recognised him as the Lord himself. Suddenly Lord Sree Vallabhan disappeared into the temple saying Swamiyar disturbed him while He was enjoying Kathakali, his favourite art form. Thereafter, Kathakali became an important offering and is being played regularly in the temple. Peeta puja which is mandatory in all Vaidika temples is not done here. The dressing up of the deity is only with white or



Kathakali performance at the temple

was shocked when two astrologers confirmed that it was Ekadasi at Sankaramangalath Illam while it was Dasami at other places. Astonished by this incident, people understood and accepted the unconditional devotion of Antharjanam and started calling her "Sankaramangalathamma" or "Chankrothamma" with respect.

Meanwhile, Mallikavanam was attacked by a dreadful Asura called Thokalaasuran who looted every one and was fond of eating young human flesh. At the same time, a Yakshi (vampire) also reached the village attacking people in the vicinity. As Sreedevi Antharjanam was too old and decrepit, she found it difficult to get a Brahmin boy as brahmachari. One day Antharjanam cried in front of her Vishnu idol pleading not to break her Ekadasi Vrata which she had been following for many years. At that time a

saffron clothes contrary to popular yellow clothing used for Vishnu temples. Generally, all Kerala temples follow Vaidika school of worship based on the book *Tantrasamuchayam* whereas Sree Vallabha Temple follows *Pancharaathra Vidhaanam*. The temple has never changed its customs since 59 BC. *Durvasa Samhitha* based on *Pancharaathra Vidhaanam* by Sage Durvasa explains the rituals to be performed. Sree Vallabha temple uses different *moola manthram* for different occasions. .

Sree Vallabha temple follows peculiar customs. The priests should take bath strictly in *Jalavanthy* before entering the temple and they shall never use *Vibhoothi* or sacred ash but use only sandal paste. The chief priest should be of 50 years old, married and should never be the one whose family has

got hereditary rights for worshipping any Shiva temple. The priests entering Sree Vallabhan's shrine are restricted from entering other shrines in the temple as there will be separate priests for that. Devotees also should never use sacred ash inside the temple wall even if it is the *prasadam*. P Unnikrishnan Nair, the temple historian has described the customs vividly in his book titled *Sreevallabha Mahakshethra Charithram*. Sree Vallabheswara Annadana Samithi is organizing *Annadanam* (gift of food) every day since August 19, 2000. The Samithi under President Prof. V D Krishnan Nambiar and General Secretary, V Sreekumar Kongarettu is doing a good job in organizing the *Annadanam* meticulously and the Samithi's efforts have been well appreciated by all. ■

It happened with-18

Vayalar Rama Varma

Rama Varma Thirumulpad of Raghavaparamb Kovilakam of Vayalar was later widely known as Vayalar Rama Varma or simply as Vayalar. His mother *Ambalika Thamburatti* called him *Kuttan*. His maternal uncle *Kerala Varma* was a conservative as well as a progressive person. Uncle sent his son to English school while the nephew was sent to study *Sanskrit*. Rama Varma was initiated to learning when he was four. At five, he was to be admitted in first standard but the head master '*Mathai Saar*' had doubts about the student's mental agility. So he tested the child's ability and the child passed the test with flying colours. So he was admitted in second standard. In the half yearly examination, Rama Varma secured first place and so he was immediately promoted to third standard.

During his school days, Rama Varma wrote a poem and sent to *Swarat* magazine. It was published with a byline *G Rama Varma Thirumulpad*. After putting a full stop to his formal education while he was in fifth form (today's ninth standard), he was staying in *Ettumanur* and happened to draw the attention of *Vatakumkoor Rajaraja Varma*. This turned to be a focal point in his life.

He wrote poems and short stories to make a living but failed. He then became a stage actor but that also did not provide succour. He then tried to become a public speaker and also a lyricist for drama. Soon he got an assignment to write lyrics for *Ponkunnam Varkey's Visarikku kaattu venta*. With *Sarkkarapanthalil...*, Vayalar became a household name. This prompted Rama Varma to test his luck in cinema. With a letter from *Anthrapper*

Ouseppachan, Rama Varma along with his friend *Chelangat Gopalakrishnan*, went to *Udaya Studios* in *Alappuzha*. They were denied entry by the watchman but they waited for more than one and a half hour under the scorching sun. When a truck entered the studio, they sneaked inside and soon reached producer *Kunchacko's* office.



When *Kunchacko* asked the purpose of their visit, Rama Varma stuttered, "For a chance to write songs.." *Kunchacko* shouted at them and threw the letter into waste paper basket without even glancing at the content. When the duo was to turn back, *Kunchacko* said, "Bring some beautiful girls, can give them chance to act."

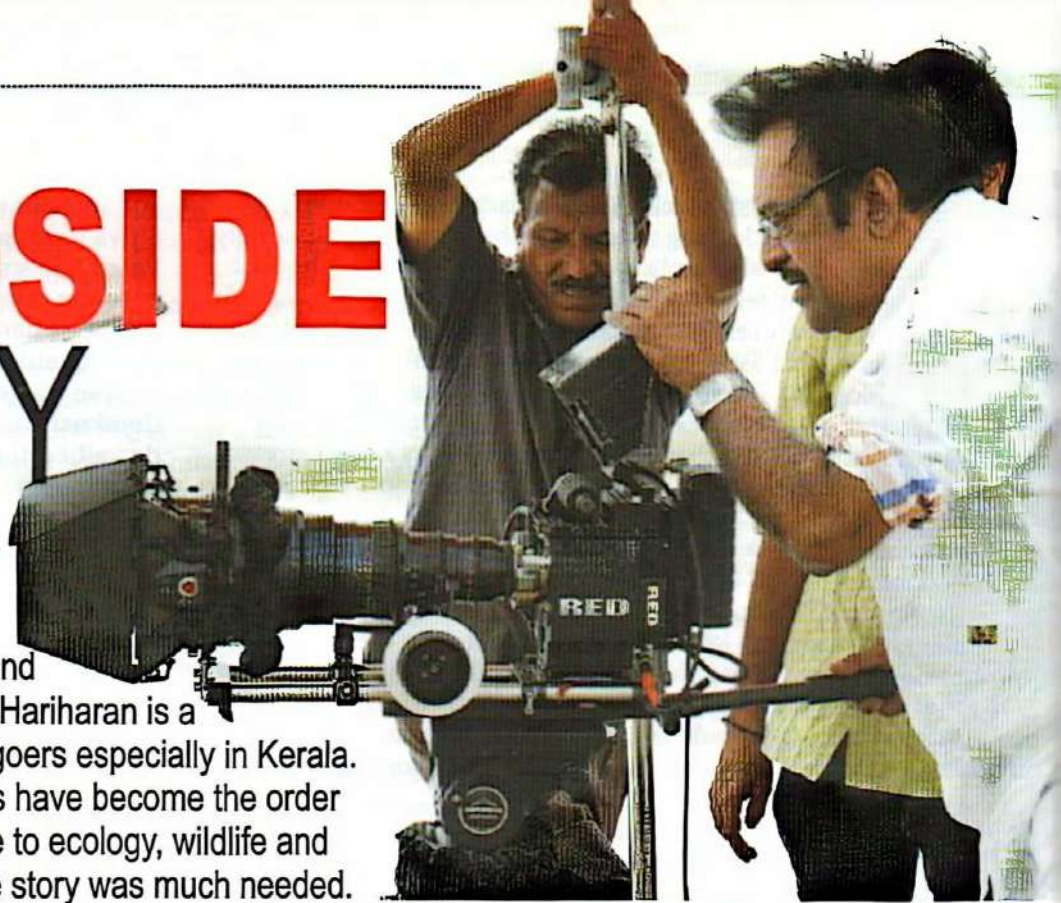
Rama Varma then turned his attention to get a few girls but failed. Finally, he got one stage actress by name *Sarojini* who agreed. But on the appointed day, she refused as her marriage was finalized. Rama Varma's dreams remained shattered.

After he started writing lyrics for some films and earned a little fame, *Kunchacko* sent

his car to bring him to the Studios. He soon became a permanent fixture to all *Udaya* movies and earlier lyricists *Abhayadev*, *Vanakutti* and *Muthukulam Raghavan Pillai* were shown the door. *Kunchacko* became Vayalar's protector and started calling him *Kuttan*. When Vayalar became the recipient of a national award for the best lyrics, *Kunchacko* decorated his studio with flowers and arranged to receive Vayalar Rama Varma with traditional welcome by *Thalam* carrying beautiful girls. After Vayalar's untimely death, *Kunchacko* unsuccessfully put pressure to cremate his body in *Udaya's* complex.

WILDSIDE STORY

"Ezhamathe Varavu" (Seventh Coming) written by famous author and film maker M T Vasudevan Nair and directed by noted film maker Hariharan is a welcome entry for the moviegoers especially in Kerala. When fast paced urban slicks have become the order of the day, Hariharan's tribute to ecology, wildlife and forest tribal woven into a love story was much needed.



Sriprakash Menon

The film with a forest backdrop reminds us the days of Ramu Kariat's Nellu. As the forest unfolds itself through an excavation team trying to unearth an heritage town of Chera period in the film the conflict between the forest lovers and those destroying it come to the fore. The periodic strikes by the invisible tiger add to the

suspense of this jungle village. Actor Indrajith as a forest landlord with ulterior motives and head of the archeological team led by Vineeth appear to be friendly. Incidentally, Indrajith's wife Bhavana has past of course linked with none other than Vineeth. As the drama unfolds in forest with tiger on the prowl, Vineeth, tribal



Vineeth and Bhavana in Ezhamathe Varavu

girl enacted by Mumbai based actress Kavitha and Bhavana provide the romantic moments in the film.

The highpoint of the film is refreshing music by Hariharan (first film as a music director) and his lyrics which is set to some beautiful melodies of Yesudas, Chitra and newcomer Vijitha. The film highlights the conflict of interests in the forest in a subtle manner without much of action oriented drama. In the midst, the forest solitude and disturbed wildlife trying to rehabilitate itself, greed, discrimination and feudalistic tendencies showcase the wild side of human beings in the jungle. The film without

graphics or cinematographic gimmicks by Kumar with simple conventional narratives does evoke both mystery and involvement in the plot. M T's script stands out with its root in tribal culture and lore. After a patriotic epic Pazhassi Raja, Hariharan's 'Ezhamathe Varavu' showcases the dangers of degradation of forest besides the never ending greed of forest feudal lords over tribal people and wildlife. The film with its strong message may appeal to viewers across the globe.

Film maker Hariharan is a well known national award winning film maker, he talks about his latest film to Sriprakash Menon.

Would you agree script, music and performances are the high points of this film?

I agree. But there are many other elements like photography, sound design, mounting with shots, etc. in the right proportion that support those high points.

How did you go about your casting especially the tribal heroine?

The first point for casting in my films is the physical appearance of actors. If they look the part then it's easier to extract performances.

The tribal girl, Kavitha, had acted in a small part in my earlier film, Mayookham.

Were action scenes involving tiger purposely avoided?

Yes. We did not conceive this as an action film. It was meant to be a subtle element. It is always about how much the story demands. Moreover the suspense is maintained by not resorting to dramatic action shots.

Where was it shot and was the schedule a short one?

The tiger sequences were shot in Australia against a green mat. It was later merged using visual effects. The other locations were Mananthavadi in Wyanad and at Kanavam Kadu in Kannur. We shot the film in three schedule.

Which is your next film, is MT writing it?

Not yet decided. We're discussing many themes. Nothing's finalised yet.

Don't you think the present generation cinema is very different from what it used to be 15 years back?

Yes. Craft-wise, there's a lot of difference. But in terms of themes, and having a commitment towards the society, the present cinema is regressing. ■



Indrajeet, Bhavana and Vineeth

How and when did you think about making this film?

In the recent past, there were many news articles regarding tigers and other wild animals coming out of forest areas. The primary cause for this is deforestation. When they lose their home, they have no choice but to come out of their habitat in search of food. In my discussions with MT, we realized that this was a topic of prime importance. So we decided upon a drama with the fight between man and nature as the underlying theme. We'd made Pazhassi Raja to remind people of a forgotten warrior, to ignite the feeling of love for the nation and now, we've made Ezhamathe Varavu to emphasize nature conservation.

Symposium of Kalyan Eparchy

As a part of its Silver Jubilee celebrations, the Syro-Malabar Eparchy of Kalyan organized a Symposium on the "Identity of the St. Thomas Catholic Migrants" at its Animation and Renewal Center, Panvel from September 12-14, 2013. The research papers by prominent scholars and Church historians dealt with: The probabilities and possibilities of the journey of St. Thomas to Maharashtra, Christian communities of St. Thomas tradition in western Maharashtra and Konkan coast; Migration of Syro-Malabar Catholics to the cities in India and outside; Pastoral care for Migrants; Theology of Migration; Challenges faced at the initial stage of the Eparchy of Kalyan; Ecclesiastical tradition and spirituality of the Syro-Malabar Church to be handed over to the next generation; Preservation of Ecclesiastical Identity of Syro-Malabar Migrants; Transmission of faith and traditions etc. The symposium ended with an Ecumenical Fellowship attended by delegates of many Christian churches. A paper on 'Unity of Action among the migrants' was presented by Geevarghese Mar Coorilos of the Malankara Orthodox Syrian Church.

Cardinal Oswald Gracias inaugurated the Symposium with Prof. Col. Dr. James Thomas, former Vice Chancellor of D Y Patil University, as the Guest of Honour. Bishop Thomas Elavanal gave the keynote address. Archbishop Kuriakose Bharanikulangara and Bishop Thomas Dabre, Mar Bosco Puthur, Mar Paul Chittilapilly, Mar Sebastian Vadakkal and Mar Paul Alapatt were among 25 other eminent resource persons, delegates from the different Syro-Malabar and Syro-Malankara migrant communities and ended the symposium. This symposium had been instrumental to bring more clarity in the identity of the St. Thomas Catholic migrants not only of the Eparchy of Kalyan but also of the migrants in the global scenario. Devotion filled liturgical celebrations and prayers, well-reflected inaugural speech, erudite keynote address, 25 scholarly paper presentations, attentively codified statement, ecumenical fellowship, prudent moderations, comfortable stay, 300 elite participants etc. added color and vigour to the Symposium. Publishing the presented papers in a book form is a decision taken in the Symposium itself.



Cardinal Oswald Gracias inaugurating the Symposium

Kunhikuttan Thampuran Award

■ Tru Indian Information and Guidance Society has instituted Kodungalloor Kunhikuttan Thampuran Award in memory of the Sanskrit and Malayalam scholar the late Kunhikuttan Thampuran. Any Malayalee teacher outside Kerala (marunadan Malayalee) who is teaching Malayalam through Malayalam Mission Plan of the Kerala Government can send his/her nomination directly or through the Association through which he/she is teaching the language. The entries must reach the Society Office by October 30. Kodungalloor Kunhikuttan Thampuran, known more popularly as Kerala Vyasan Nimisha Kavi, translated in 874 days the entire Mahabharata from Sanskrit to Malayalam and several Sanskrit literary works into 'pacha' Malayalam and introduced Malayalees to Sanskrit classical texts. Tru Indian Information and Guidance Society has instituted this award to make the Malayalam reading public aware of his contribution to the language and to celebrate the language attaining classical status, according to its Creative Wing Director Ambika Warasiar. The Award will be given on December 15 during the Society's Thiruvathirakali aghosham at Sarvesh Hall Dombivili.



Dr C Suresh Nair, Principal, Vivek Vidyalaya and Junior College, received State Teacher Award from the hands of Maharashtra Chief Minister Prithviraj Chavan on Teacher's Day at Kolhapur.



Chief Guest Upendra Menon speaking at the inauguration of Relax 2013, a fund raising programme organised by two Giants Group of Chittoor, Palakkad.



Onam aghoshom ghoshayatra held by Progressive Arts Club Sakinaka Malayalee Samajam on Onam day at Sakinaka.



Hiranandani Estate Malayalee Association - Thane celebrated Onam with Onam Feast and Cultural Programmes. The highlight of the day was a skit (NETRAVATI) related to difficulties faced by the passengers while travelling in Netravati train.

Medical Camp

■ Thane Nair Welfare Association conducted free medical camp with assistance of Platinum Group of hospitals. About 200 people attended the camp that was inaugurated by Dr Bijoy Kutty along with Councillor Manoj Shinde.



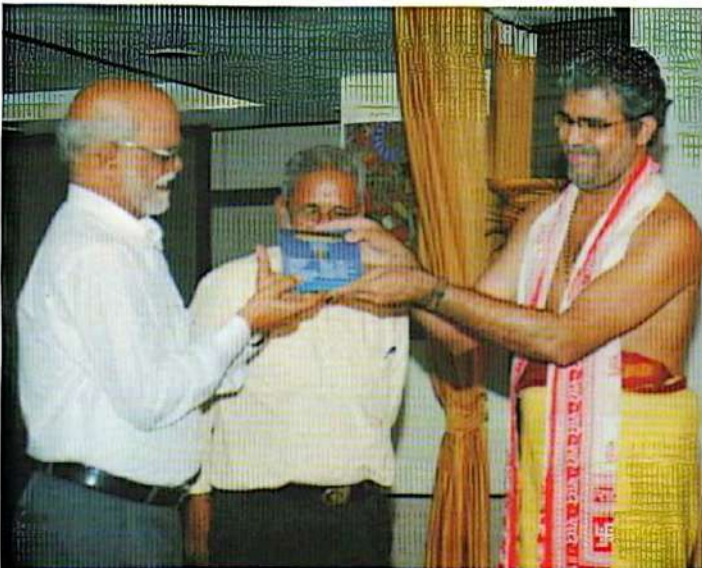
K R Harikumar and Sreekant Nair along with Dr Bijoy Kutty and Manoj Shinde.



Manera Gaon Social Service Society felicitates Kalasree Lalitha Kalalayam Nambisan for winning the Best Classical Instrumental Player Award from Kerala Sangeet Natak Akademi.

CD and Book Release

■ Shree Ayyappa Seva Sangham Powai, organized the releasing ceremony of Mavelikkara Radhakrishnan's Pavithradhaara Third edition (collection of bhajans, songs and poems) by Swami Udit Chaitanya on September 14 along with Pavithradhaara CD Volume II (album of Sree Krishna devotional songs) sung by playback singer Unni Menon, Preethi Warriar, and Smt Radha Ramachandran who composed the music for this album.



Release of the CD by Swami Udit Chaitanya



Mavelikkara Radhakrishnan addressing the gathering

Sabarimala Pilgrimage

■ Ayyappa Seva Sangham Kharghar is organising a pilgrimage to Sabarimala on November 23 with stops at several temples on the way and return on November 30. The kettunira will be at Thalasseri on November 26.

Malayalam Drama Competition

■ Kerala Sangeeta Nataka Akademi is organising the annual Western Zone Amateur Malayalam drama competition in February 2014 in Mumbai, according to its President Soorya Krishnamoorthy. Only original plays that have not earlier appeared in print need to be forwarded for the competition.

Aalpanakkavu Temple Events

■ Aayilyam Puja Mahotsavam (Kanni month's Aayilyam star that is special for Aadimoola Vettikote and Pambadi Nagaraja temple) will be observed on October 1 and Thulam month's Aayilyam Puja (special for Mannarasala Nagaraja temple) will be observed on October 28 at Aalpanakavu temple Sakinaka with Aayilyam puja, sarpa puja, noorum paalum (milk and turmeric) etc. During Navaratri Mahotsavam from October 5 to 13 special

pujas for Mahadevi and annadhanam on October 6 and October 13 will be conducted. On Vijayadasami day (October 13), Saraswathi puja, Grantha Parayanam, Vidyarambham, Matha Pitha puja, Vidya Raja Gopalarchana for students, will be held. Cash awards and certificates will be distributed to students who have scored highest marks in the examinations during the year 2012-13.

Niraputhari Pooja

■ The 4th Annual Niraputhari was performed at Mira Road Ayyappa Temple on September 15. Niraputhari is the ritual of offering fresh paddy spikes to the deity, which devotees feel will bring them good luck and prosperity throughout the year. They are brought from Kollengode in Kerala, the same place from where the paddy spikes are sent to Sabarimala for the Niraputhari offering there. There was sopanana Sangeetam by Achutamalar. Niraputhari Pooja was performed by Murali Thirumeni.

FEGMA to promote Malayalam Mission Plans

■ Federation of Gujarat Malayalee Associations (FEGMA) will be spearheading Malayalam Mission Programmes all over Gujarat through the various Malayalee Samajams there. This was announced at the one day meeting of FEGMA representatives at Surat. FEGMA Vice President V K Purushothaman and Malayalam Mission State Co-ordinator C V Narayanan will be co-

ordinating the setting up of zones and other activities. President J K Nair inaugurated the meeting where several other points including more trains from Gujarat to Kerala, addition of railway halts at several cities en route to Kerala, hygienic food from railway canteens were discussed. A Gujarat Keralotsavam will be held in December.

New Managing Committee members

■ The 63rd Annual General Body Meeting of Bombay Keraleeya Samithi, Malad, elected its new office bearers: Adv. Padma Divakar-President, P Nambiar - Vice President, P Balakrishnan Secretary, Mohanan Nair Treasurer, T Madhavan and Beena Jose - Joint Secretary and M K Aniyani - Joint Treasurer. Other members are Vatsala, K G Pillai,



Adv. Padma Divakar
President



P Balakrishnan,
Secretary



Mohanan Nair
Treasurer

Philip Varghese, Gopalakrishnan, Varghese, Balraj Kollara, E Chandran, George Edward and Muralidharan Nair.

New Managing Committee Members

■ Shree Ayyappa Pooja Samithy Ulhas Nagar conducted its 24th Annual celebrations and elected the new Managing Committee for the next three years. Krishnan Kutty Nair is the President, Mohan Kumar Nair Vice President, P Govindan Kutty Secretary, Balan K Nair Jt Secretary, Subramanyan Swamy Treasurer and Suresh Babu Jt Treasurer. There are 19 other Committee members.



Krishnan Kutty Nair
President



P Govindan Kutty
Secretary



Subramanyan Swamy
Treasurer

Elocution contest in memory of V K Krishna Menon

■ The North Bombay Welfare Society's High School, Ghatkopar organized the 30th edition of an Inter-school elocution in memory of former Union Defence Minister V K Krishna Menon, on September 21 at the school premises. In all 27 schools participated from Mumbai. Dr V Chandrasekharan, noted scientist and advisor to reputed pharmaceutical companies, K V Satyanath, Executive Editor of Kerala in Mumbai and Adv. S Priya of Mumbai High Court were the judges. After the contest, Dr Chandrasekhar expressed his appreciation of the way the contestants spoke. Satyanath urged the participants to avoid the most selected topics and points to look different from the masses. Adv Priya complimented the organizers for bringing the best in the student community of Mumbai to participate and to



Ms Azmee Areeba receives the award. The Principal of the School, members of the management and the judges are also seen.

bring out their latent oratorical skills year after year.

Ms Azmee Areeba of CES Michael High School of Kurla, Ms Sakshi Reddy of Udayanchal High School of Vikhroli and Ms Laressa Fernandes of St Francis Xavier's High School of Kanjurmarg won the the first, second and third places respectively. All winners were presented with trophies and a medallion bearing the sketch of VKK Menon's face.



Sakshi Reddy and Laressa Fernandes receive their awards

Congratulations, Winners (SSC)



Nair Abhilash Srinath
(Son of Shrinath B Nair)
(93.09 %) SSC
North Mumbai High School,
Ghatkopar (W)



Swathi Sukumaran
D/o Mr. Sukumaran Nair V and Mrs.
Gayathri S Nair
91.09%
Bombay Cambridge School

WEDDING



Marriage of **Rakesh**, S/o. P.V. Vasudevan & Pushpa V Menon, Dombivli and **Ragi**, D/o. Ramesh Babu & Geetha, Kalyan was held at Patidar Bhavan, Dombivli on 15/09/2013

Elocution contest for teachers

■ Marol Education Academy that runs educational institutions from Pre-primary to Junior College conducted an elocution competition for teachers on the occasion of Teachers Day. Eleven teachers participated in the contest. Ms Swati Jain and Ms Sandhya Panibhate secured first and second places respectively. President of the Academy Prof A Vijayashankar presented flowers to all contestants. Parur S Ganesan and K S Balasubramanian evaluated the performance of the teachers. Winners were awarded cash prizes of Rs.2000 and Rs.1000 respectively. Chairman K V Satyanath welcomed the audience and Principal Vijayalakshmi proposed a vote of thanks.



Ms Sandhya Panibhate receives her award from Parur S Ganesan and Ms Swati Jain from K S Balasubrahmanian



Kathakali Festival

■ Sopanam and Shanmukhapriya will present a 3 day kathakali festival from November 8 to 10, 2013 on the occasion of its 23rd anniversary. The programme will be held at Bhandup Bright High School on November 8 and at Cheddanagar Temple Complex on November 9 and 10.

New Managing Committee NSS Ulhas Nagar

■ Nair Service Society Ulhas Nagar has elected its office bearers. Nair Service Society Ulhas Nagar has elected its new Managing Committee. K R Viswanathan Nair is the President, M R Reghunathan Nair is the Secretary and Sureshkumar Kurup is the Treasurer. Jyotilaxmi K Nair and S Viswanathan Nair are Vice Presidents, Krishnankutty Nair and Shailesh G Nair are Jt Secretaries, Vijay Menon Jt Treasurer, Vijayakumar Nair M K Internal auditor. Balakrishnan K Nair, C Chandrahasan Nair, and C M Ramachandran Nair are Managing Committee members.



K. R. Vishwanathan Nair
President



M. R. Reghunadhan Nair
Secretary



Sureshkumar Kurup
Treasurer

Viswanathan Palloor's Sapthathi to be celebrated



■ Noted Mumbai Malayalam director, actor and writer Viswanathan Palloor's 70th birthday celebrations will be organised by Pampungal Publications at Kerala Bhavan Matunga on October 20. A Committee that includes Girija Vallabhan, Mundoor Rajan, V V Achuthan, K D Chandran, Premarajan Nambiar, Rajendran Padiyur, Balaji, Unni Variath, Benny Abraham, Adv Padna Divakar and Suma Mukundan has been formed to organise the Sapthathi celebrations.

RAAGALAYA 10TH ANNIVERSARY CELEBRATIONS



Raagalaya Academy of music and Arts is celebrating its 10th anniversary in February 2014. As in the past Raagalaya is conducting Light Music and Dance competitions prior to the anniversary celebrations. It is going to be a fabulous affair this year as Kerala In Mumbai and Art Guru and actor Shri K D Chandran also join hands as it is the fourth anniversary of the favourite English Magazine of Mumbai Malayalees and Shri Chandran is back into stage to hold his famous passion of promoting drama in the magnificent city.

10th Raagalaya Light Music Competition (Malayalam) will be held at Marol Education Academy, Bhavani Nagar, Marol, Andheri (East) Mumbai on 2nd February 2014 (Sunday) from 9.00 am onwards. As in the past the competition will be divided into six different age groups from 5 years onwards. Group A (5 to 10 years), Group B (11 to 15 years), Group C (16 to 25 years), Group D (26 to 40 years), Group E (41 to 60 years), Group F (61 and above). Contestants are allowed to sing only Malayalam songs, either light music or film songs.

The Dance competition will be held at the same venue on 1st February 2014 (Saturday) from 9.00 am onwards. Competition will be held in Oppana, Thiruvathira Kali (Kaikottikali) and Mohiniattam. Solo performances are also allowed in Mohiniattam. Malayalee Associations and any other social and cultural organisations or students of dance classes / teachers can participate. There should be a minimum of 6 participants in each group.



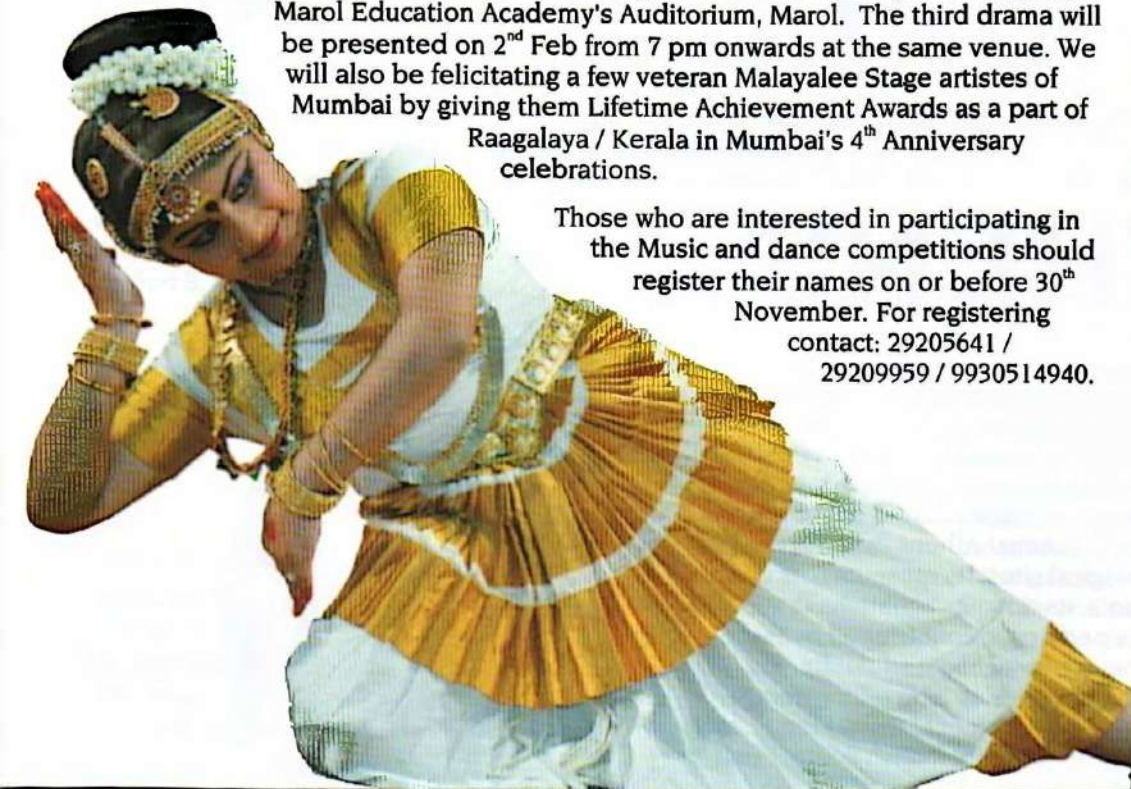


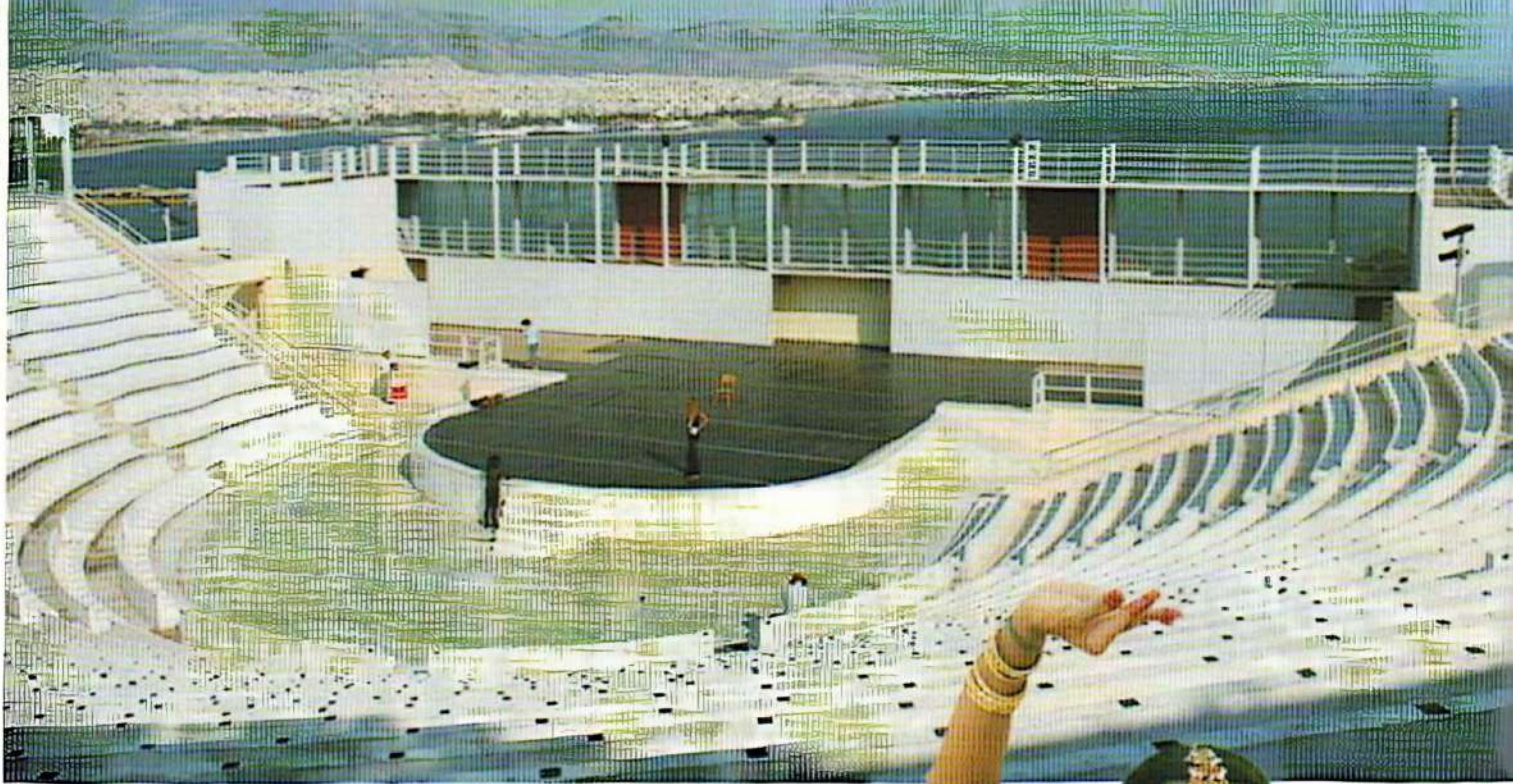
We are happy to announce the inclusion of Malayalam Drama also from this year onwards. To start with we plan to hold a Malayalam Drama festival consisting of 3 popular Malayalam Dramas namely :

1. 'Divyabali' written by Paravoor George, directed by Rajendran Padiyoor and presented by Malad Mumbai Keraleeya Samithi.'
2. 'Priyamanasam' directed by Vijayakumar and presented by Kalanjali Theatres, Chembur.
3. 'Veerasingala' written by Balan Ayyampilli, directed by Rajan and presented by Mumbai Nattarangu.

The first two dramas will be staged on 1st Feb from 5 pm onwards at Marol Education Academy's Auditorium, Marol. The third drama will be presented on 2nd Feb from 7 pm onwards at the same venue. We will also be felicitating a few veteran Malayalee Stage artistes of Mumbai by giving them Lifetime Achievement Awards as a part of Raagalaya / Kerala in Mumbai's 4th Anniversary celebrations.

Those who are interested in participating in the Music and dance competitions should register their names on or before 30th November. For registering contact: 29205641 / 29209959 / 9930514940.





The Veikoni
Open Air Theatre

ONE WORLD ONE DANCE AT ATHENS

Lata Surendra narrates her ecstatic experience at the World Dance Congress organised by UNESCO in Greece in which she participated.

A gathering of soul-mates from countries across the world, who have given years unto their chosen styles, is bound to be a soul-stirring experience. It was truly with an air of expectancy and mixed feelings that I reached out to the congress at Athens! Athens -with its archaeological sites, its museums, its ornate restaurants, its riots, its agitations that happens perhaps in countries all over the world that is not highlighted but lingers within the recesses of a travelling mind! Yet, the minute my feet caressed the historic soil, I wondered at the foolish floaters that almost held me back from a glorious interlude!

It was one of the reasons that never had me bat an eyelid, even as agitators struck discordant notes against the Greek bureaucracy, as we neared our chosen 'home away from home' the Hotel Arethusa at Plaka, close to the Syntagma Square, decided upon merely for its close proximity with the Secretariat of UNESCO at Athens. Our room overlooked the cross-roads of the day-to-day drama of survival, met stoically by the average Greek with coffee in hand and cigarettes galore! I decided to call upon the Secretariat that very evening and as I set out to abridge the distance, I made a mental note of the bakeries, the vegetarian





President of World Dance Council UNESCO Mr Alkis Raftis is to my extreme right and beside me is Ms Valerie Miguel Contemporary Dance specialist from Uganda whilst to my left is my Husband Mr. Suri S. Menon.

restaurant along Nikis Street-'The Avacado', the 'Four Seasons' stores with organic and health foods and yoghurts plain and in a variety of flavors .

As I walked along the cozy alleys and sloping pavements, I came across a familiar jasmine creeper reaching out to me...the fragrance of India that some fond hand had nurtured! Elated with positivity unfolding around me, I soon found myself outside the Secretariat-'the hub of connecting feet all over the world'. What followed was a home-coming away from home! With windows that opened out to the 'Acropolis' and rows of books ornamenting walls and the 'unhurried pace of urgency' strikingly caressing and shrouding me, I was gathered into the prelude of the Congress. There is such a difference in meeting with the administration on home-ground than in other venues of the world and tracing your e-mails to their destination.

My Master-Class at the DIVANI PALACE ACROPOLIS HOTEL, the venue of all proceedings.

Plaka at the foot of the "Acropolis"- the ancient 'high city' of Athens, crowned by marble Temples sacred to the city's Goddess Athena, is full of historic districts with restored 19th century neoclassical homes,

'pedestrianised streets', shops, restaurants and picturesque ruins from the city's Roman Era.

The lavish continental breakfast at Hotel Arethusa, downed with a steaming cup of coffee, set the momentum for the morning at the secretariat. The meeting with other conferees made us ever so secure and bound under the umbrella of the UNESCO, with our Badges endorsing 'One World-One Dance. Within minutes we were connected to each other and by the time the evening opened out, we were all one, blended in the unifying circle of dancing.

It was on to the exchange through dance, from the next day onwards at the majestic 'Diwani Acropolis 'Hotel. Dance Congresses of UNESCO are the largest gatherings of dance specialists world-wide, the best converging of practitioners, dance teachers, choreographers, researchers, journalists and organizers. They are attended by hundreds of practitioners from dozens of countries. The Congress was organized by the Dance council and the Dora Stratou Dance Theatre, placed under the Ministry Of Culture, the National UNESCO Commission and the Italian folklore union endorsed this.

For the next few days there was an unfolding and assimilating of all kinds of dances in the Dance Hall at the Diwani Acropolis. The ambience of the venue cannot be described in words with the heady euphoria of each of us wooing the pain that comes with perfection, breathing in the other's syntax and demanding kinetics . Here was the realm of the souls, a religion, a philosophy where one walked, talked, breathed in dance!

The extensive six and a half hours of body kinetics and sublime aesthetics rendering an insight into the subtle nuances of inculcating our respective styles, engendered us to look at each other, with a renewed sense of bonding and recognition of a passion, that





dipping into those clear streams of eternity that mocked at the 'dreary desert sands of dead habit'.

It was with deliberation that I chose to present my paper on 'Ecological awareness through the temple Art Form of Bharata Natyam'.

The evenings at the famous Dora Stratou Dance Theatre had us all merge in the spirit of Greek Dances, with the splendid array of breath-taking costumes highlighting a pulsating symmetry. There was visible in them a unique zest for life that gathered change and modernity and yet scoffed at their impermanence.

The aesthetic hours of each rising day gathered momentum to converge at the grand finale at the Veiakoun Open Air

Theatre by the sea, with a splendorous interaction of dance and dancers and the spirited locals.

As we drifted into the waiting bus in the moonlight, the President and his responsible right hands leading us all, a holy silence seemed to shroud the hours of activity as wheels took us to our respective drop-offs for our return journey. ■

absolutely elevated life from trivial levels of survival to the sublime.

Lecture halls where paper presentations etched significant topics, opening avenues for discussions, the films that were screened, making visual the merging of other mediums in reaching out with the didacticism of Art, the exchanging of profiles and brochures against resting walls, truly had each of us

Some of those who were at the master class I took at the Congress

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Painkulam Ravichandran Chakyar

Die-hard dedication and devotion to the traditional art

-Reshma Nair

It is a rare occurrence that a person so much involved in a technical field, returns to a traditional art form on retirement. But Painkulam Ravichandran Chakyar was an exception. His passion to get educated in the formal way prevented him to earn a decent living prevented him from training in his ancestral art, Chakyarkoothu. His uncle Painkulam Raman Chakyar was a well known chakyarkoothu artiste but in a state fully is immersed in a materialist way of life, that art was not enough for a living of societal standards. Nevertheless, he constantly followed his uncle during his performances. Ravichandran was in a constant turmoil between his school education and passion for his ancestral art.

After his matriculation, Ravichandran moved to Bombay seeking a permanent job in 1963 and was fully immersed in his technical job. Meanwhile,

he continued his education and obtained his degree. He used to day dream about koothu and kootiyattam, another traditional art form. In 1998, Ravichandran retired from his office work and practiced koothu in his own way, remembering the nuances he observed during his uncle's performances. Now he



Ravichandran Chakyar with Maharashtra Governor K Sankaranarayanan

was ready for his debut performance. The Gurusvayurappan Temple of Mulund was his first stage and afterwards there was no turning back. Soon he was a much sought after koothu artiste. Even after moving back to Kerala, he used to come to Bombay during Mandalam season to perform chakyarkoothu. During the last 15 years, he performed on countless stages. He continues to perform even after his Saptati that he celebrated during last July. Ravichandran Chakyar was born on August 25, 1943 in Painkulam village, Thrissur district. He is now settled in Kuttur in Thrissur, with his wife Bhanumathi. The couple has a daughter Rajani and a son Rajeev who is now employed in Dubai. His son in law Sanjeev Menon is employed in BARC. Rajani has two daughters Ananya and Advaita. Rajeev is married to Priya. ■

In our article on KV Krishnankutty Variar, (Traditional Kerala Artiste, September Issue, 2013), we have mentioned as photo caption on page 53 "Krishnankutty Variar with his wife." It should be read as "Krishnankutty Variar with his friend." We regret the error.



Ravichandran Chakyar being felicitated by Therambil Ramakrishnan MLA on his Saptathi

Devika
Azhakesan

GIFTED SINGER



Thirteen year old Devika Azhakesan has been singing from a very early age and has won prizes at several music competitions in Mumbai. She is also a bright student and aspires to become a scientist.





Devika receiving Raagalaya Music Competition Award from Dr K J Yesudas



Devika with S P Balasubrahmaniam during Raagalaya Music Award event

Devika's talent for singing was spotted by her pre - primary teachers who predicted that she will become a good singer when she grows up and that she should take formal music lessons. Devika started her music class at Shamukhananda Music Academy at the age of 6. She is now learning Carnatic Music under Mrs. Usha Shankar at Matunga. In 2008, Devika was

selected for Kairali TV reality show Gandharvasangeetham Junior where she received positive comments from the music Director, the late Johnson Master, singer and music Director Srinivas, Mrs .Manjari and others.

Devika has performed on several stages in Mumbai and its suburbs, Surat and Vapi and other cities with senior Mumbai Malayalee singers. like Vijaykumar, Baburaj Menon, Madhu Nambiar Premkumar and others while doing music shows and orchestra.

Devika has received Raagalaya Music Award from Dr K J Yesudas and S P Balasubrahmaniam and she says that they are unforgettable moments in her music life.

Devika is learning guitar under Rejikumar and has passed the grade II Examination from Rock School of London with merit and is appearing for Grade III Examination in November 2013.

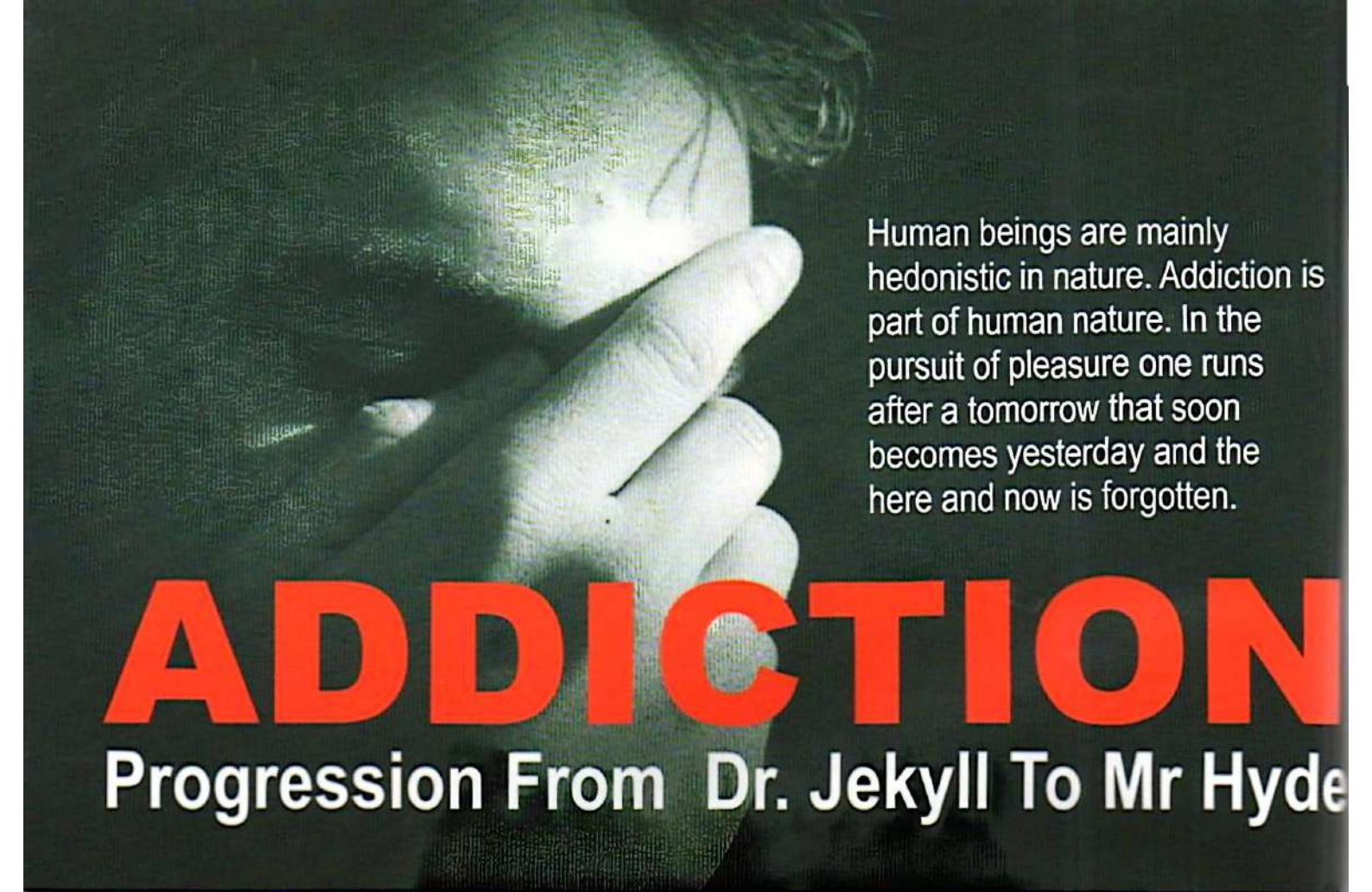
Devika has a love for languages and is learning Japanese. She can write and sing in Japanese. She loves to listen to rock music, Korean and pop songs. Micheal Jackson, Justin Bieber and Bob Marley are her favourite singers.

She is good in studies and in extra - curricular activities like drama, script writing, elocution and essay writing etc. She is studying in Std IX at S I E S School Matunga. Her ambition is to become a part of Indian space Research Organisation (ISRO) as a scientist.

Devika's father Azhakesan works at Mumbai Port Trust and her mother Bindu is a housewife. She has a younger sister Malavika who is studying in Std IV, at S.I.E.S. school, Matunga and is also learning classical dance under Deepa Renjith.

Her father hails from North Paravur in Ernakulam and her mother from Ernakulam. ■





Human beings are mainly hedonistic in nature. Addiction is part of human nature. In the pursuit of pleasure one runs after a tomorrow that soon becomes yesterday and the here and now is forgotten.

ADDICTION

Progression From Dr. Jekyll To Mr Hyde



Dr Sujatha Nair

Addiction is defined as a chronic progressive behavioural pattern of an individual to seek pleasure or to reduce pain, not a necessity in social, religious or medicinal context, has a tendency to grow in intensity, frequency &/ duration, there is inability to reduce or refrain from the behaviour, when tried, there is distinct physical psychological pain, that is reduced by repeating the same act and this behaviour directly causes impairment of personal, interpersonal, social and spiritual life of an individual.

Patients of chemical dependency are intellectually superior, emotionally fragile and socially manipulative. Not all people who consume substances get addicted. There are three distinctly noticeable phases in alcoholism/drug

addiction. They are Early Phase, Middle Phase and Chronic Phase.

Early Phase

Increased Tolerance: First warning sign. The same pleasurable feeling obtained

earlier with one or two drinks /uses is not reached with the same quantity . Eg. A patient told me "I started drinking at home and realized I needed more alcohol to get the same high as earlier"

Blackouts: This is not falling unconscious. During a black out, one may go through activities like walking, talking, even driving a vehicle 'apparently normally', with NO recollection of them afterwards.

Preoccupation with Drinking/Using: Even when not drinking/using, one makes plans how to obtain the next fix or drink- one can be completely preoccupied by these thoughts.

Avoiding Talk About Alcohol/Drugs: Despite the preoccupation, person feels totally under control and does not feel the need to share or talk about this craving with anybody.

Middle Phase

Loss of Control: Initially, there is a loss of control over the amount of alcohol/drug consumed. One gets drunk inappropriately at parties etc. thus losing control over the time, place and occasion of drinking/using .
Justifying Usage: Remorse arises as a result of irresponsible consumption and resultant behavioural embarrassments. Using is justified citing various reasons unhappy married life to stressful job to pressure of friends to money problems etc. In an attempt to stave off guilt, reasons are given, but drinking/using continues.



Grandiose Behavior: Talking and spending big more than one can afford.. Deals are signed, properties written off marriages done under the influence of substance. Eg. A person wrote off his property for a pittance under the influence of alcohol.

Temporary Abstinence: Drinking/using has lead to problems, at home and at office due to recurrent absenteeism. Risk- losing one's job and perhaps one's marriage. Makes the person abstain for a while just to quieten things at home and work.

Changing the Pattern: Some change what they drink/use; arrack to brandy, whiskey to beer. Change of place or time. E.g. A person felt he had a problem because he drank only beer. He felt he had no alcohol problem. He felt half a case of beer daily was consuming too much fluid so he switched to scotch and soda. Symptoms got worse he switched to whiskey and water; Symptoms increased, he eliminated "water". This is the nature of Addictive Logic.

Chronic Phase

Noticeable physical, mental and social deterioration.

Binge Drinking: Drinks/uses continuously for days together, does not eat nor involve oneself in any other activity. Each binge leaves one shaken, frightened and guilt-ridden; Soon enough one goes on another binge.

Ethical Breakdown: borrows, lies, steals to keep liquor/drug in supply.

Paranoia/Hallucinations: Begins to suspect people around with little reason. Suspecting will be robbed..Hallucinations Eg. A patient felt if someone is looking at him he is there to kill him.

Lack of Motor Co-Ordination: The next morning hangover one feels miserable, body shaking. To feel " normal" one has to down a few drinks or use drugs. [utara]The drink/drug that made one feel better once now- the 'choice' to use is taken away and ANATTA 'compulsion' and 'need' to use to avoid pain takes over.

Eventually all organs lose their normal functionality and get damaged. Mood swings result, control over rationalized ways of behaving are lost due to the substance. Those who do not stop alcohol/drugs even at this stage get mentally ill or die a slow, painful death.

Thus the transformation from Dr.Jekyll to Mr.Hyde is complete.

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Sugar Free Diet Payasam Mix



Padma Shri Shobhana releasing the Double Horse Sugar free Diet payasam mix. From left to right : Santosh Manjila, Sajive Manjali, Shobhana, Ranji John, Vinod Manjila and Sunil Krishnan .

This Onam, taking into account the demand from a huge chunk of the population affected by Diabetes, Double Horse, South India's leading food brand, came out with its new product, Sugarfree Diet Payasam Mix, which was launched by its Brand Ambassador Padma Shri Miss. Shobana, renowned Actor and Danseuse, at a Press Meet which was held, today at Hotel Joys Palace, Thrissur. The natural ingredients in Diet Payasam Mix are ideal for Diabetics, Dieters working out for a balanced weight related issues, in short for all health conscious people.

The Press Meet was attended by Mr.Ranji John Chairman Manjilas Group, Mr.Sajive Manjila - Managing Director - Manjilas Group, Mr. Vinod Manjila Director - Marketing, Mr.Santosh Manjila Director Production, Mr.Sunil Krishnan, General Manager Marketing - Manjilas Group.

NWA YOUTH WING

A team of young boys and girls from Vasai have formed a team to work for social and cultural welfare.



With a motive of encouraging and empowering the Nair youth towards social working and to actively support the activities of Nair Welfare Association, the Vasai youths formed a Nair Welfare Association in February 2013. A hardworking, dedicated and united team of around 113 youth members was thus established which is headed by Pragin Nair (President), Ranjit Nair (Secretary), Devika

Nair (Jt Secretary) and Vrinda Nair (Vice-President). NWA Youth Wing aims to function at the social and cultural level

for which many sub-committees like social committee, cultural committee and sports committee have been set up.

As a first step of working towards the social well being, NWA organized a seminar, 'Understanding the Realities of Nuclear Families through Self Awareness' which turned out to be a great success and was appreciated by around 200 members of the

Association. The members visited a girls' orphanage and provided dinner and clothes for them.

The Youth Wing cricket team, 'The Royal Thunders' made a victorious place in the semi-finals at the Cricket tournament, organized by Kerala NSS and Powai Nair Association, and also bagged many other awards. The heart of all Keralite Association, Vishu, was celebrated by the Youth Wing together by lighting the lamp at the Vishu Kani and having a gathering to retain and inculcate the Kerala cultural traditions. Recently Youth Wing also organized a blood donation camp to help the needful.

The NWA has future plans of visiting old age homes, providing educational assistance to deserving poor students, a trip to Sabarimala etc.

The Managing Committee Members include Pragin Nair (President), Ranjit R. Nair (Secretary), Vrinda Nair (Vice President), Devika R Nair (Jt. Secretary), Ranjith G Nair (Youth wing Internal Treasurer) and Sandhya Nair (Jt. Internal Treasurer). Other Committee members include Anu Kaimal, Jignesh Nair, Srikesh Nair, Shruthi Menon, Sruthi Pillai, Shruti Hari, Vinu Nair, Ajith Nair, Pramod Nair, Reshma Nair and Veena Nair.



Pragin Nair
President



Vrinda
Vice President



Ranjit
Secretary



Devika
Jt. Secretary

Kalabhakoottu emanates divine scent

-Ashwati

Sulochana Achan has done something incredible. A well known female writer of Mumbai, she normally writes when someone close to her heart demands and is known by her down to earth approach while indulging in literary work. She has now come out with a second edition of her compilation of devotional lyrics within a span of three years.

Kalabhakoottu is sending out the scent of devotion in its finest form, that is of motherly love to the child Krishna in all his manifestations and really touch our heart. The remains of what is applied on the idol of Krishna are very dear to the devotees and this is no different. The poetess in Smt Achan directly addresses the loving but mischievous Unnikrishna and chides, adores and embraces him with love in its entirety that only a mother could command. Each line



touches the chords of our heart.

There are 65 lyrics in this edition, including 3 in Hindi and two Tamil song written in Malayalam script. The interesting aspect is that she wraps all her thoughts not only in idyllic syntax but conceals a lot of spiritual philosophy that we normally find tough to comprehend. In some the writer is a mother or grandmother pampering the child and in another a humble devotee who knows nothing and hence seeks answer to every question.

Smt Sulochana Achan does not confine to the little Krishna alone but to Lord Ayyappa and also the Goddess Mahamaya. Each of those images is an escape route for her emotions but she carries the devotees along.

Well printed, this pocket sized book is worth preserving if you have a motherly heart or understand her emotions.

[Kalabhakoottu by Smt Sulochana Achan and published by Chaitanya Publishers, 13/270 Nand Dham, Sulochana Sethi Road, Sion (W), Mumbai 400 022. Pages 80 and priced Rs.60]

Cure a toothache with cloves

Got a toothache and can't get to the dentist? Gently chewing on a clove can ease tooth pain and gum inflammation for two hours straight, say UCLA researchers. Experts point to a natural compound in cloves called eugenol, a powerful, natural anesthetic. Bonus: Sprinkling a teaspoon of ground cloves on meals daily may also protect your heart. Scientists say this simple action helps stabilize blood sugar, plus dampen production of artery-clogging cholesterol in as little as three weeks.

Compiled by
Sudhir Nair



Governor releases *Enthanu India*



Hon'ble Governor Shri. K. Sankaranarayanan releasing the Malayalam edition of *What is India?* by presenting copy to Ms. Manasi. Also seen in the picture are: Salil Gewali, author; and Dr. M. Pushpangadan, the translator.

Shri. K. Sankaranarayanan, Hon'ble Governor of Maharashtra released the Malayalam edition of 'Great minds on India' titled "Enthanu India" at Raj Bhavan on September 13, 2013. The book published by Academic Publications, Meghalaya is a compilation of quotations. While releasing the book, the Governor complimented the author for his efforts in compiling the book. The Malayalam edition has been translated by Dr. M. Pushpangadan, poet and writer. Ms. Manasi, novelist and a Kerala Sahithya Academy Award winner, V.N. Gopalakrishnan, Freelance Journalist and Social activist are the two people associated with the Malayalam edition of the book.

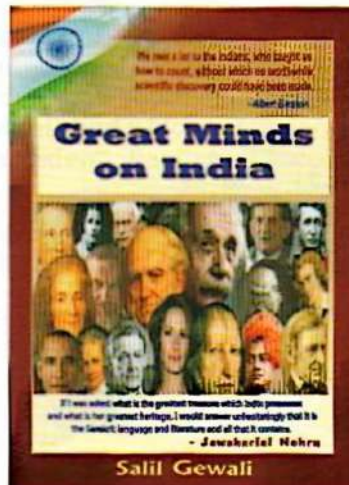
'What is India' has earned global recognition

Review by V.N. Gopalakrishnan

'What is India?' ('Great minds on India') by Salil Gewali, an accomplished writer from Shillong has been published by Academic Publications, Shillong. It is a compilation of quotations and is doubtlessly an attempt to showcase

the views of the world-renowned intellectuals about India and her classical literature and spiritual legacy. The book provides how ancient Indian wisdom inspired 'the greatest of the great' scientists, thinkers, writers, poets and statesmen such as Werner Heisenberg, T. S. Eliot, Voltaire, Friedrich Hegel, Ralph Emerson, Henry David Thoreau, H.G. Wells, Mark Twain, Bernard Shaw, Erwin Schrodinger, Carl Jung, William Butler Yeats, Schopenhauer, Johann Goethe to name a few. The compilation has already earned the world-wide appreciation. The book illustrates how the father of Atomic Bomb, Julius Robert Oppenheimer got immersed into the

treasure trove of oriental knowledge who even had gone to the extent of proclaiming - "What we shall find in modern Physics is an exemplification, an encouragement and a refinement of old Indian wisdom."



The book illustrates how highly great thinkers from all over the world valued Indian spiritual culture and how it transformed their lives. "These great quotes should be embossed on plaques and displayed on the walls of our Parliament, State Assembly Halls, and at all our educational institutions", says

Prof. A.V. Murali, renowned NASA scientist. The book has earned global recognition. "While the West has excelled at investigating and manipulating the exterior world, the East has specialized in understanding and transforming the interior world, says K. Bruder of

Michigan, USA.

During his assiduous research, Salil Gewali gradually got to know that scientists like Schrodinger, Neils Bohr, Julius Oppenheimer, David Bohm, Heisenberg, David Josephson, et al had got the ideas related to Quantum Physics from Upanishads and Vedas. Werner Heisenberg has stated: 'After the conversations about Indian philosophy, some of the ideas of Quantum Physics that had seemed so crazy suddenly made much more sense.' All these facts consequently strengthened Gewali's conviction about the infallibility of ancient literary archives. The author strongly believes that these western scientists would not have applauded and approved of those ancient wisdom and knowledge had there not been any scientific validity and significance. It is a good source book which could be read again and again to fully grasp why those great minds applauded Indian literature and spiritualism. Salil Gewali has already earned world-wide appreciation for his work which has been translated into seven Indian languages including Hindi, Tamil, Telegu, Marathi, Gujarati, Nepali and Malayalam. For copies, contact: 09819363533.

NAADAN THARAVU CURRY

KERALA DUCK CURRY



Jijo George
GM, Hotel Benzy Palace

INGREDIENTS TO MARINATE

Duck	½ kg
Meat Masala	2 tsp. (I use Eastern)
Coriander Powder	1 tbsp.
Chilly powder	1 tsp.
Pepper powder	1 tsp.
Turmeric powder	½ tsp.
Vinegar	½ tsp.

OTHER INGREDIENTS:

Onion	1
Shallots	½ cup thinly sliced
Ginger paste and Garlic paste	1 tsp. each
Green chillies	2 (Vertically slit)
Potato	1 (cooked and cut into cubes)
Thin Coconut Milk	¼ cup
Medium thick Coconut Milk	¼ cup
Garam masala	½ tsp
Water	¼ cup
Salt and Oil	As required
Curry leaves	Curry leaves

Preparation:

Marinate the duck pieces with ingredients under "marinate" and salt and leave in the refrigerator for at least half an hour. Heat oil in a pan. Fry thinly sliced onion pieces until they are soft. Add the green chillies and ginger-garlic paste and cook until the raw smell vanishes. Add the marinated duck pieces and cook on low flame for 10 minutes, sautéing in between. Transfer the contents into a pressure cooker, add water and cook until done.

Meanwhile heat oil in a pan, fry the shallots until golden brown and keep aside. Open the pressure cooker, add potatoes and thin coconut milk and cook on medium heat until it starts boiling. At this stage add garam masala and thick coconut milk and cook for another 3 minutes. Remove from heat and add the fried shallots and curry leaves. garnish with tomatoes. Serve hot. Duck curry served with Appam, Paratta and Rice.

Music Unites North and South

- Vijay Shanker

Preety Balla, a Punjabi who has married a Malayalee, is a singer, who enthalls her audiences globally with her music for more than a decade now.

Blessed with a commanding voice that can travel through various octaves with comfortable ease, Preety sings Sufi devotional songs, Indipop and Bollywood numbers in vernacular languages like Hindi, Punjabi, Marathi, Telugu, Tamil, Malayalam and English too. The latest recording was for the movie "Bajaa Baja Dunga" along with the legendary Asha Bhonsle with music

composed by Nikhil Kamat and the song name is Chore O Banke Chore. Preety has also sung a patriotic song along with Bhajan Samrat Anup Jalota. Giridhar Ke Rang is another album with Anup Jalota.

It is interesting to narrate how Preety Bhalla met the enterprising and handsome man hailing from Cochin, Deepu Paul. Deepu is an independent architect and hails from a business family having plantations of rubber, coffee, cashew and pepper in areas like

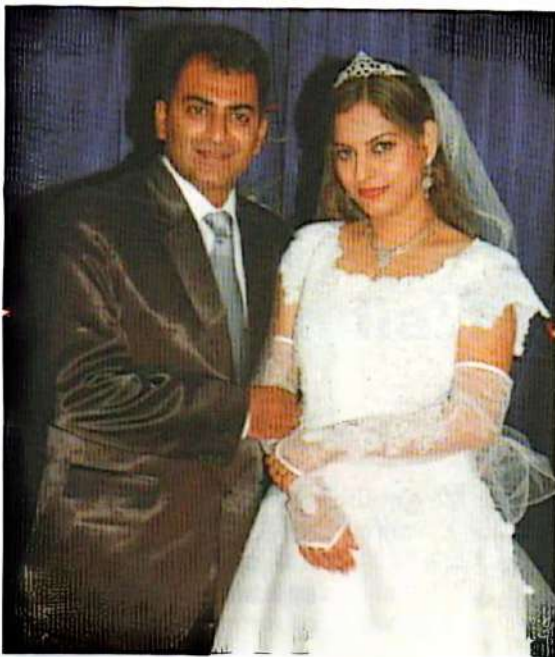
Kannur, Thekkady and Coorg in Karnataka. In 2008 Deepu met Preety, through a common friend, in Mumbai for a music album. The common friend turned out to be fraud but

they finally established their own music company known as More and More Music in Dubai.

Deepu Paul is an orthodox Malayalee Catholic but is quite a broad-minded man. Deepu says "I met Preety for the first time and was impressed by her personality and nature and what struck me most was her quality of being genuine and simplicity. There was a mutual attraction, we became good friends and I introduced her to my parents and she was quite at ease with them. This was the first time in my family that someone was marrying a non Catholic." Preety says "I was born in Patiala but brought up in Mumbai. My father was Ex captain in Merchant Navy. He was quite liberal and was more concerned about my happiness rather than any caste or creed. What appeals to me most about Deepu is that he is loyal and honest. I am fortunate to find a husband like him as he is very supportive, understanding and adjusts all his business assignments according to my schedule."

It is interesting to note that although they hail from two different cultures, they live a complete life as music brings in harmony and peace in their personal and professional life too.

Preety performs with her band or on minus tracks along with her dance troupe for Wedding Sangeets, Mehndi, Corporate Gigs, Product launches etc. She also performs for Bhajan Concerts and Mata Ki Bhents and performs for Dandiya's where she sings Gujarati Garbas along with her band. ■



Preety with her husband Deepu Paul



Preety performing live

Sakuntala (ശകുന്തള) 1965



Lyrics: Vayalar Rama Varma Music: G Devarajan
Singer: K J Yesudas

Rohini



Vayalar Rama Varma

ഓ.... കന്യകേ
 സ്വർണ്ണത്താമരയിതളിലുറങ്ങും
 കണ്വതപോവനകന്യകേ....!
 ആരുടെയനുരാഗമല്ലിക.നീ
 ആരുടെ സ്വയംവരകന്യക നീ? (സ്വർണ്ണത്താമര....)
 ചുടാത്ത നവരത്നമണിപോലെ
 പുംബനമറിയാത്ത പൂപോലെ (ചുടാത്ത..)
 നുള്ളാത്ത തളിർപോലെ
 മീട്ടാത്ത ശ്രുതിപോലെ.. നുകരാത്ത മധുപോലെ
 നിന്നു നീ നുകരാത്ത മധുപോലെ (സ്വർണ്ണത്താമര....)

കാലിൽ ദർമ്മേന കൊണ്ടിട്ടോ
 മാറിൽ പുഷ്പശരം കൊണ്ടിട്ടോ (കാലിൽ..)
 അല്ലിപ്പുതണലിൽ നാണിച്ചുനിന്നു നീ
 അരയന്നപ്പിടപോലെ നിന്നു നീ
 അരയന്നപ്പിടപോലെ....! (സ്വർണ്ണത്താമര....)

Transliteration:
 Ā, ā = ആ, a, ē = ഐ, í = ഇ, rh = റ ñ = ണ ṛ = റ്റ ī = ി ū = ു
 ś = ശ, ś = ഷ, t = ട, ṭ = റ്റ



G Devarajan

O... kanyakē
 Swarnaṭṭāmarayiṭalilurhaññum
 Kaṇvaṭapōvana kanyakē....!
 Āruteyanurāgamallika nī
 Ārute swayamvarakanyaka nī? (Swarnaṭṭāmara..)
 Cūtāṭṭa navaraṭnamāṇi pōlē
 Cumpanamarhiyāṭṭā pūpōle (Cūtāṭṭa..)
 Nullāṭṭa ṭalirpōle
 Mīttāṭṭa śruṭi pōle.. nukarāṭṭa madhu pōle
 Ninnu nī nukarāṭṭa madhu pōle (Swarnaṭṭāmara..)



Yesudas

Kāḷil darbhamaṇa koṭṭittō
 Mārhil puśpa śaram koṭṭittō (Kāḷil..)
 Allippūṁṭaṇalil nāṇiccu ninnu nī
 Arayannappita pōle ninnu nī
 Arayannappita pōle....! (Swarnaṭṭāmara..)

Sakuntala of producer cum director Kunchacko was a clear take off from V Shantaram's Stree (Hindi) except for its climax. Though Stree was not so spectacular film, Sakuntala ran for many weeks in Kerala. The main draw was its lilting songs and music provided by Vayalar and Devarajan respectively.
 K R Vijaya portrayed the role of Sakuntala where as Prem Nazir and Sathyan donned the roles of Dushyanta and Kanwa Muni. Almost all songs were hits and today this film is remembered only for its songs.

Oru Indian Pranaya Katha

Director Sathyan Anthikkad has broken two of his earlier practices by choosing the title of his film before the shooting commenced unlike in the past. Further he is not repeating his earlier artistes in the film. The film is titled Oru Indian Pranaya Katha (An Indian Love Story). Fahad Fazil and Amala Paul are the main artistes besides Innocent. Rest of the artistes is all new. Vidyasagar composes the music for the lyrics of Rafiq Ahmed. With this movie, Sathyan avoided repeating Jayaram and music director Ilayaraja.



Gitanjali



Director Priyadarsan is busy filming Gitanjali in which Mohanlal is playing the role of Dr Sunny that he played in Manichithrathazhu more than a decade ago. B P Vijayakumar produces this film for Seven Arts films. Keerthi Suresh is the heroine.

Nishan, Siddhique, Innocent, Nazar, Ganesh Kumar, Harisri Asokan, Seema, Mahesh, Swapna Menon, Ambika Mohan, Maya Viswanath, Ajayan, Krishnaprasad, Sonia, Vivek Gopan etc are the other artistes. Denis Joseph writes the dialogue for the screenplay of Abhilash Nair. ONV's lyrics will be set to tune by Vidyasagar.

Jayaram the old man in two films

Actor Jayaram has accepted the challenge of portraying the role of old man in two of his forthcoming films. He is Unni in Shaji N Karun's Swapanam wherein Unni is a percussionist growing from young age to old age. In Kamal's Natan, he portrays Devadas, a successful stage actor who is burdened with the management of the troupe. The screenplay of Natan is by Suresh Babu.



Green Apple

The story and screenplay of Green Apple are written by K P Sunil. Produced by M Sreenath and Moti Jacob for S J Cinemas, the film is directed by Haridas. The main actors are Pratap Pothan, Tini Tom, Dr Al Ameen, Atlas Ramachandran, Kaniha, Praveena, Devi Ajith, Chinchu Mohan and Chinma.



One By Two

Fahad Fazil appears as a Police Inspector for the first time in One By Two, with Honey Rose as his heroine. B Rakesh produces this film for Universal cinema and Arunkumar Aravind directs it. Murali Gopi and Abhinaya are also in this movie. Fatima Babu, Balaji, Allen Nair, Shruti Ramakrishnan and Master Iriq are also having important roles in this film.

Punyalan Agarbathis

With Jayasurya in the lead, Ranjith Sankar directs Punyalan Agarbathis based on his own story. It is produced by Jayasurya and Ranjith Sankar. Other actors are Nyla, Innocent, Usha, Edavela Babu, Sreejith Ravi, Jayaraj Varier, Vinod Koor, Ponnamma Babu etc. Screenplay is jointly written by Ranjith Sankar, Abhayakumar and Anil Kurien.





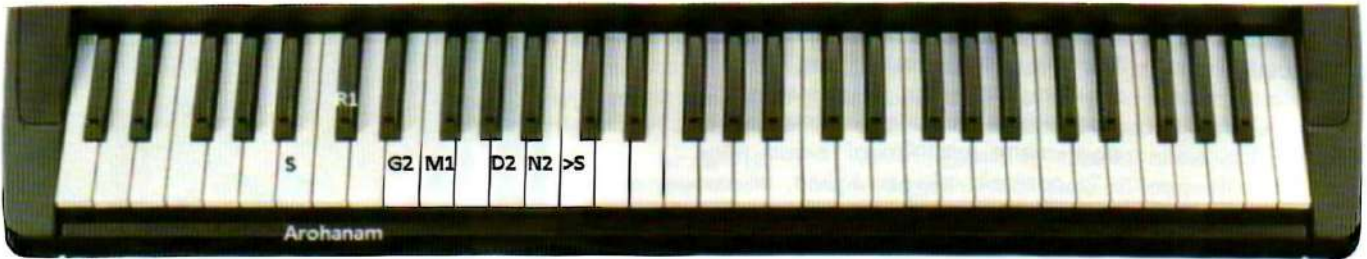
Prof K A Sivaramakrishnan

EASY STEPS

To Learn Carnatic Music through keyboard -6

Raagas: Lalitha and Maand can also be learnt to be played on the keyboard.

Raagam: LALITHA. This janya raaga derived from the melakartha 17th Suryakatham. Panchama varjya(deleted) raaga. very close to raag Vasantha.Ga,Ma,Dha these are Jeeva swaras.
Arohanam: S R1 G2 M1 D2 N2 >S **Avarohanam:** >S N2 D2 M1 G2 R1 S



Shadjam, Suddha Rishabham, Anthara Gadharanam, Suddha Madhyamam, Chathusruthi Daivatham, Kakali Nishadham.

Raagam: LALITHA

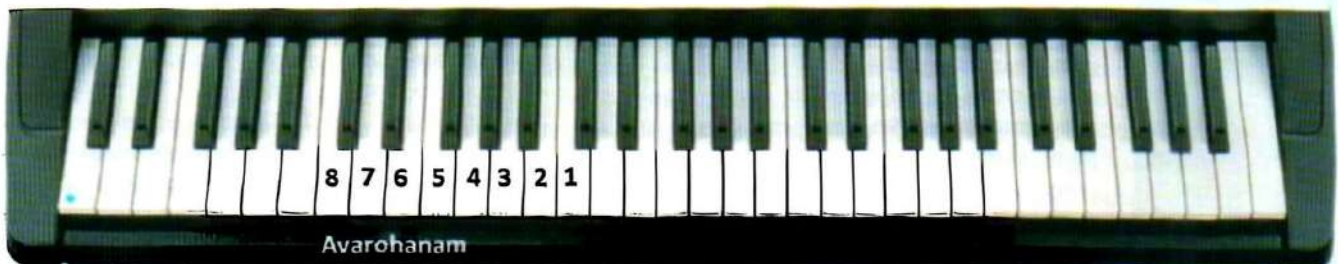


Raagam MAAND. Its origin from Hindustani Music. This raaga derived from the 29th melakartha Dhirasankarabharanam. RI & NI Varjya in arohana itself. This raaga highly suit G2able for singing folk tunes. **Arohanam:** S G2 M1 P D2 >S **Avarohanam:** >S N2 D2 P M1 G2 R2 S



Shadjam, Chathusruthi Rishabham, Anthara Gandharanam, Suddha Madhyamam, Panchamam, Chathusruthi Dhaivatham, Kakali Nishadham.

Raagam: MAAND



അഭിനവ കുഞ്ചൻ



K. R. NARAYANAN

പത്തൊമ്പതാം ഇരുപതാം നൂറ്റാണ്ടുകളിലെ രാഷ്ട്രീയ, സാഹിത്യ, സാമൂഹിക രംഗങ്ങളിൽ ജീവിച്ചിരുന്ന പല വമ്പന്മാരും പല പേരുകളിലും രൂപങ്ങളിലും പല അവസരങ്ങളിലുമായി മലയാളത്തിൽ രംഗപ്രവേശം ചെയ്തിട്ടുണ്ട്. രാഷ്ട്രപതികളും, പ്രധാനമന്ത്രിമാരും, മന്ത്രിമാരും, ബ്യൂറോക്രാറ്റുകളും, സാഹിത്യകാരന്മാരും, കച്ചവടക്കാരും, ഗ്രാമങ്ങളിലെ സാധാരണ ജനങ്ങളും ആരുംതന്നെ ഇതിൽനിന്ന് രക്ഷപ്പെട്ടില്ല.

“മഹാമൗനി, നിരക്ഷരകുക്ഷി, അക്ഷരവൈതി, ‘നോക്കട്ടെ’ എന്ന ഒറ്റപദംകൊണ്ട് രാഷ്ട്രീയം കളിക്കുന്ന വിദ്വാൻ, ധനകാര്യം പുച്ചസന്യാസി, പർവ്വതസ്കന്ദങ്ങളിൽനിന്നും ജയിച്ചുവന്ന കാട്ടിലൻ, ഗപ്പാജി, യുവതലമുറയുടെ ആരാധനാപാത്രമായ ശിങ്കും... ..” എന്നിങ്ങനെ അന്നത്തെ കക്ഷിരാഷ്ട്രീയത്തിൽ ഉന്നതസ്ഥാനങ്ങളിൽ ഇരുന്നു പഴയ ഇന്ത്യൻ നാഷണൽ കോൺഗ്രസ്സിൽ പിളർപ്പുണ്ടാക്കി (“പൊട്ടിച്ചു കയ്യിൽ കൊടുത്ത്” എന്നു വ്യംഗ്യം) സിൻഡിക്കേറ്റും ഇൻഡിക്കേറ്റും നിർമ്മിച്ച നേതാക്കളെ വിവരിക്കാൻ ഒരേ ഒരു ‘ഉഗ്രന്യ’മാത്രമേ കഴിയൂ എന്ന് പറയുന്നതിൽ ഒട്ടും അതിശയോക്തിയില്ല.

കഴിഞ്ഞില്ല; ഡീലക്സ് പത്രത്തിന്റെ ഉടമ സാർവർ പ്രഭു, പഞ്ചവത്സരപദ്ധതികളിലെ വികസനഫണ്ടുകൾ വീതിച്ചു എടുക്കുന്ന മന്ത്രിമാരും, കോൺട്രാക്ടർമാരും അങ്ങനെ എത്രയെത്രയോ കഥാപാത്രങ്ങളാണ് ഈ സറ്റയറിസ്റ്റ് മലയാളക്കുവേണ്ടി സൃഷ്ടിച്ചത്.

വിപ്ലവപാർട്ടിയിലെ ഒരുവൻശക്തിയും, മലയാളം അക്ഷരംപോലും എഴുതാൻ അറിഞ്ഞുകൂടാത്ത അക്കാദമി അവാർഡ് ജേതാവും ആയ വിപ്ലവശ്രീമാൻ ചാത്തൻസിന്റെ ‘മുത്താരും’, ഗ്രാമപ്രദേശത്തും ഡൽഹിയിലും പരാക്രമങ്ങൾ നടത്തിയ ബഹുമുഖപ്രതിഭ പയ്യൻസ് എന്ന ഉഗ്രന്റെ സൃഷ്ടാവും ഇദ്ദേഹംതന്നെയത്രേ!!

അതുംകൂടാതെ, ഡൽഹിയിലും മറ്റു സംസ്ഥാനങ്ങളിലും ഉന്നതവൃത്തങ്ങളിൽ വിഹരിക്കുന്ന, കാശിനും സ്ഥാനമനങ്ങൾക്കും വേണ്ടി, എത്രവേണമെങ്കിലും തരം താഴുന്ന പല സ്ത്രീപുരുഷന്മാരും ലൈസൻസ് എന്ന കൂട്ടികൊടുപ്പുകാരും തുടങ്ങി എത്രയെത്രപേർ ഇന്ത്യാമഹാരാജ്യത്തിന്റെ വിധികർത്താക്കളായിത്തീരുന്നു എന്ന് വളരെ തന്മയത്വത്തോടെ വരച്ചുകാട്ടുന്നു ഈ അനുഗ്രഹീത എഴുത്തുകാരൻ.

കുഞ്ചനുശേഷം സംഭവിച്ച മഹാത്ഭുതം” എന്ന് മഹാകവി ശ്രീ പി കുഞ്ഞിരാമൻ നായർ വിശേഷിപ്പിച്ച വടക്കേ കൂട്ടാലെ നാരായണൻ നായർ എന്ന സാക്ഷാൽ ‘വി കെ എൻ’തന്നെ ഇതെല്ലാം.



വികെഎൻ

എഴുത്തും സാഹിത്യവും മാത്രമല്ല, ജീവിതംതന്നെ ഒരു തമാശയായി കണ്ടിരുന്ന ഒരു വ്യക്തിയായിരുന്നുവത്രെ വികെഎൻ. കുറെ കൊല്ലങ്ങൾക്കുമുമ്പ് പത്രസാഹിത്യരംഗത്ത് മലയാളത്തിന്റെ ഹാസ്യസാമ്രാട്ടായ ഇദ്ദേഹം മരിച്ചു എന്ന് ഒരു കിംവദന്തി പരക്കുകയുണ്ടായി. വാർത്തയുടെ സത്യസ്ഥിതി അറിയുവാൻ പത്രക്കാർ പരക്കം പാഞ്ഞുകൊണ്ടിരുന്നപ്പോൾ അവർക്ക് ഒരു ഫോൺകാൾ കിട്ടിയത്രെ! “ഇത് വികെഎൻ ആണ് സംസാരിക്കുന്നത്. ഞാൻ മരിച്ചിട്ടില്ലെന്നും, മരിക്കുന്നതിനുമുമ്പ് നിങ്ങളെയെല്ലാം വേണ്ടപോലെ അറിയിക്കുന്നതായിരിക്കുമെന്നും അറിയിച്ചുകൊള്ളുന്നു.”

ഇതായിരുന്നു ചുരുക്കത്തിൽ വികെഎൻ. 1955 മുതൽ രണ്ടു ദശകങ്ങളോളം മലയാളഹാസ്യസാഹിത്യത്തിൽ പുതിയ ആംഗ്ലോ, സംസ്കൃത, ഹിന്ദുസ്ഥാനി, മലയാളശൈലികൾ തന്നെ വികെഎൻ സൃഷ്ടിച്ചു എന്നു പറയുന്നതിൽ തെറ്റില്ല.

മലയാളികളെ ചിരിപ്പിക്കുകയും അതേസമയം ചിന്തിപ്പിക്കുകയും ചെയ്തിരുന്ന നിരവധി കഥകളും നോവലുകളും സറ്റയറുകളും പയ്യൻസ്, ചാത്തൻസ്, സർ ചാത്തു, കുന്നംകുളത്തുകാരൻ ഇട്ടുപ്പ്, പാലക്കാടൻ തണ്ടൻസ്, ചാരായക്കട ചാത്തപ്പൻ, തേച്ചുകുളിയും സദ്യയും മുറുകും അക്ഷരശ്ലോകവും തലങ്ങും വിലങ്ങും



സംബന്ധങ്ങളും ആയി നടന്നിരുന്ന നമ്പൂതിരി, ചൈനായുദ്ധകാലത്ത് അറ്റകൈയ്ക്ക് ആവശ്യം വന്നാലോ എന്നു വിചാരിച്ച് ചൈനീസ് ഷോർട്ട് ഹാൻഡ്-ടൈപ്പിംഗ് പഠിക്കാൻ ആലോചിച്ചു- ഈ എസ് എസ് മീനും മാംസവും കഴിച്ചു എന്നു കേട്ടപ്പോൾ തൈട്ടിപ്പോയ- തമിഴ് ബ്രാഹ്മണർ... എന്നിങ്ങനെ എത്രയെത്രയോ മറക്കാൻ കഴിയാത്ത നിരവധി കഥാപാത്രങ്ങൾ വഴി, സമൂഹത്തിന്റെ അബദ്ധങ്ങളെയും ബലഹീനതകളെയും പൊള്ളത്തരങ്ങളെയും പൊങ്ങച്ചങ്ങളെയും മറ്റും ഹാസ്യരസത്തിൽ പൊതിഞ്ഞു ഒരു ചെറുപുഞ്ചിരിയോടെ മലയാളത്തിനു കാഴ്ചവയ്ക്കുന്നു വികെഎൻ.

ഡൽഹിയിലെ ചെറുപ്പൂര (ചേരി) താമസക്കാരി സുന്ദരിയായ വേശ്യ ചമേലി "എനിക്ക് വസ്ത്രം മാറണം, സാബ് കുറച്ചുനേരം പുറത്തുചെന്ന് ഇരിക്കാമോ?" എന്ന് ചോദിച്ചപ്പോൾ, പയ്യൻസിന്റെ വായിൽനിന്നും അത്ഭുതത്തോടെ പുറത്തുവരുന്ന, "നഗരത്തിലെ ഒരു പട്ടി മംസാബിനും ഇല്ലാത്ത ഒന്ന് -ലജ്ജ- നിനക്ക് ഉണ്ടെടി" എന്ന വാക്കുകൾ അന്നത്തെ ഡൽഹിയിലെ 'സൊസൈറ്റി ലേഡി'കളുടെ പണത്തിനും, പദവികുംവേണ്ടിയുള്ള കുത്തഴിഞ്ഞ ജീവിതത്തിന്റെ നേർക്ക് വികെഎൻ എയ്ത ഒരു ഒളിയമ്പായി ഇന്നും അവശേഷിക്കുന്നു.

പലപ്പോഴും അഭിനവ കുഞ്ചൻ നമ്പ്യാർ, മലയാളത്തിന്റെ വോഡ്ഹൗസ് തുടങ്ങിയ വിശേഷണങ്ങളാൽ അറിയപ്പെട്ടിരുന്നു ഈ അനുഗ്രഹീത എഴുത്തുകാരൻ. തനിക്കു ചുറ്റും ജീവിച്ചിരുന്നവർ ഏതാണ്ട് എല്ലാവരുംതന്നെ വികെഎന്റെ കഥാപാത്രങ്ങൾ എപ്പോഴെങ്കിലും ആയിരുന്നു എന്ന് പറയുന്നതിലും തെറ്റില്ല. സഖാവ് ചാത്തൻ, (സർ) ചാത്തു നായർ, ബർമ്മൻ നായർ, ഇട്ടുപ്പ് മുതലാളി, ചാരായഷാപ്പുകാരൻ ചാത്തപ്പൻ എന്നിങ്ങനെ എത്രയോ പേർ തിരുവിലാമലയിലും തൃശ്ശൂരിലും, ഒറ്റപ്പാലത്തും തെക്കൻ മലബാറിലും മറ്റും യഥാർത്ഥത്തിൽ ജീവിച്ചവർ ആയിരുന്നു എന്ന് മാതൃഭൂമിയുടെ ഒരു വാരാന്ത്യപ്പതിപ്പിൽ ശ്രീ എഴുത്തച്ഛൻ എന്ന തിരുവിലാമലക്കാരൻ പറഞ്ഞുകാണുന്നു.

മലയാളഭാഷ തമിഴിൽനിന്ന് ഉരുത്തിരിഞ്ഞതിനുശേഷം നിരവധി ഹാസ്യസാഹിത്യക്കാർ ഉണ്ടായിരുന്നു ഈ ഭാഷയിൽ.

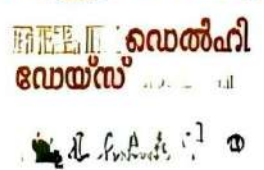
പതിനെട്ടാം നൂറ്റാണ്ടിന്റെ അവസാനത്തിൽ, ചാക്യാർകുത്തിനു പാദടി എന്നോണം 'ഓട്ടംതുളളൽ' ആരംഭിച്ച കലക്കത്ത് കുഞ്ചൻ നമ്പ്യാരാണ് ഈ രംഗത്തെ അതികായൻ. പരിഹാസം കുഞ്ചന്റെ ഭേദം മാർക്ക് ആയിരുന്നു. ആരുടേയും ബലഹീനതകൾ തന്റെ തുളളൽകഥകളിൽ കൂടി പുറത്തുകൊണ്ടുവന്നിരുന്ന നമ്പ്യാരുടെ കൃതികൾ ഇന്നും വളരെ പ്രഖ്യാതങ്ങളാണല്ലോ!

1955-ലാണ് വികെഎൻ തന്റെ നാടൻ ചെറുകഥകളിലൂടെ ഹാസ്യസാഹിത്യരംഗത്തു വരുന്നത്. ഏതാണ്ട് 1975 വരെ തിരുവിലാമലയിലെയും തൃശ്ശൂരിലെയും പിന്നീട് ഡെൽഹിയിലെയും കഥകളിൽക്കൂടി സമുദായത്തിലെ ബലഹീനതകൾക്ക് കണ്ണാടി പിടിച്ചു കാട്ടിയിരുന്നു ഈ അഭിനവകുഞ്ചൻ.

വികെഎന്റെ മലയാളത്തിന് അതിന്റേതായ ചില വിശേഷതകളുണ്ട്. സംസ്കൃതത്തിന്റെയും പുരാതന മലയാളത്തിന്റെയും പാലക്കാടൻ മലയാളത്തിന്റെയും ഇംഗ്ലീഷിന്റെയും കേരളബ്രാഹ്മണനമിഴിന്റെയും മറ്റും ചുവയുള്ള ഒരു പ്രത്യേകഭാഷ! വളരെ വൈദഗ്ദ്ധ്യത്തോടെയാണ് വികെഎൻ ഇതിനെ കൈകാര്യം ചെയ്തിരുന്നത്. ഇംഗ്ലീഷ്, സംസ്കൃതം, മലയാളം എന്നീ ഭാഷകളുടെ സാഹിത്യം, ചരിത്രം, രാഷ്ട്രീയം എന്നിവയിലെല്ലാം പ്രാവീണ്യം നേടിയവർക്കു മാത്രമെ വികെഎന്നെപ്പോലെ വൈവിധ്യങ്ങളായ മേഖലകളെ സമർത്ഥമായി കൈകാര്യം ചെയ്യാൻ പറ്റുകയുള്ളൂ.

മറ്റു ഭാഷകളിലെ പ്രയോഗങ്ങളെയും ഉദ്ധരണികളെയും മറ്റും പുള്ളുപോലെ മലയാളത്തിലേക്കും മറിച്ചും തർജ്ജമ ചെയ്യാനുള്ള വികെഎന്റെ കഴിവ് അപാരതന്നെയായിരുന്നു. ഇത്തരം വിഷയങ്ങളിൽ അല്പമെങ്കിലും അറിവുള്ളവർക്കു മാത്രമെ വികെഎൻ-സാഹിത്യം പൂർണ്ണമായി മനസ്സിലാക്കി ആസ്വദിക്കാൻ കഴിയുകയുള്ളൂ.

വികെഎന്റെ കൃതികൾക്ക് അപാരമായ 'പാരായണക്ഷമത' (റീഡബിലിറ്റി) ഉണ്ടായിരുന്നു എന്ന കാര്യത്തിൽ ഒരു സംശയവും ആർക്കും ഉണ്ടായിരുന്നില്ല. അതിന്നു തക്കതായ കാരണവും ഉണ്ട്. മിക്കവാറും എല്ലാ വികെഎൻ കഥകളിലും കഥയ്ക്കു അനുയോജ്യമായ ഉദ്ധരണികളോ, വികെഎൻ നിർമ്മിതമായ തർജ്ജമകളോ ഉണ്ടാകാറുണ്ട്. ഈ ഉദ്ധരണികൾ മിക്കവയും ചരിത്രം, ശാസ്ത്രം, രാഷ്ട്രീയ ചരിത്രം എന്നുവേണ്ട, വേദാന്തഗ്രന്ഥങ്ങളിൽനിന്നുപോലും വന്നതായിരിക്കും. ഇവയുടെ തർജ്ജമകളാകട്ടെ, മിക്കവാറും ബ്രാക്കറ്റുകളിൽ വികെഎൻ സ്വയം ഉണ്ടാക്കിയവയും ആയിരിക്കും. ഇത്തരത്തിലുള്ള തർജ്ജമകൾക്ക് മുലകൃതികളിലെ ഉദ്ധരണികളുമായി ചിലപ്പോൾ ഒരു ബന്ധവും ഉണ്ടായി എന്നു വരില്ല. ഈ ഉദ്ധരണികൾ വായനക്കാർക്കിടയിൽ പൊട്ടിച്ചിരികൾ ഉയർത്താറുണ്ട്. പക്ഷെ, പിന്നീട് അതേ വായനക്കാർ കൂടുതൽ ഗഹനമായി ചിന്തിക്കുമ്പോൾ അതിലെ ദയാർത്ഥങ്ങളും മറ്റും അവരെ സാഹിത്യത്തിന്റെയും ചരിത്രത്തിന്റെയും വസ്തുതകളെപ്പറ്റി പല രീതിയിലും ചിന്തിക്കാൻ പ്രേരിപ്പിച്ചിരുന്നു. തുടർന്ന് അവർ പുതിയ പല അർത്ഥങ്ങളും വ്യാഖ്യാനങ്ങളും ആശയങ്ങളും കണ്ടെത്തുകയും ചെയ്യാറുണ്ട്. അതുകൊണ്ടുതന്നെയാണ് വിൻസ്റ്റൺ ചർച്ചിലും റൂസ്വെൽട്ടും ഡിഗോളും സ്റ്റാലിനും ഹിറ്റ്ലർ-മുസ്സോളിനിമാരും ഗീബർസും ഗോരിംഗ് തുടങ്ങിയവരും അവരുടെ എല്ലാ 'കോട്ടുകളും' ഓർക്കാപ്പുറത്തു കയറിവന്നു വായനക്കാരെ ചിലപ്പോൾ അമ്പരപ്പിക്കുന്നത്. സാൽവൻ പ്രഭുവാണെന്നു തെറ്റിദ്ധരിച്ചു, അയാളുടെ അനുയായി 'സഹായി'യെ, പണ്ട് ആഫ്രിക്കൻ വനാത്തരങ്ങളിൽ ഡോ. ഡേവിഡ് ലിവിങ്സ്റ്റൺ തേടി വന്നവൻ ചോദിച്ചതുപോലെ, "മി. സാൽവൻ, ഐ പ്രസ്യൂം" എന്ന ചോദ്യവും, ഗോരിങ്ങിന്റെ "When I hear the word culture, I reach for my revolver" എന്ന ചരിത്രപ്രധാനമായ വചനവും ചാൾസ് ഡിഗോളിന്റെ 'ഡബിൾ ക്രോസ്' ചെയ്യുന്ന സഭാവത്തെ പരാമർശിക്കുന്ന



സർ വിൻസ്റ്റൺന്റെ "The biggest cross I am carrying is the cross of Lawrence" എന്ന മനോഹരമായ വചനങ്ങളുമെല്ലാം എഴുത്തുകാരന്റെ അറിവിന്റെ പശ്ചാത്തലത്തെ ഇടയ്ക്കിടെ നമ്മെ ഓർമ്മിപ്പിക്കുന്നു.

അതുപോലെത്തന്നെ, സാക്ഷാൽ കോൺഗ്രസ്കാരനും, പിന്നീട് സോഷ്യലിസ്റ്റ് നേതാവും ആയിത്തീർന്ന അശോക് മേത്തയുടെ കണ്ടുപിടുത്തമായിരുന്ന urban rural conflict-നെ കുറിച്ച് സാൽവർ പ്രഭുവിന് പയ്യൻസ് സ്റ്റുഡിക്കാസ് എടുക്കുന്ന അവസരത്തിൽ ഇന്ത്യയുടെ രാഷ്ട്രീയചരിത്രത്തിന്റെ ചുരുളുകൾ അഴിഞ്ഞുവരുന്നത് വായനക്കാർ കാണുന്നു.

തത്യാശാസ്ത്രം വച്ചുകാച്ചുന്ന പയ്യൻസ് വായനക്കാർക്ക് അത്ഭുതം സൃഷ്ടിക്കുകയും തന്മൂലം അവരുടെ ബഹുമാനവും പ്രശംസയും നേടുകയും ചെയ്യുന്നു.

വികെഎന്റെ കഥാപാത്രങ്ങളുടെ ദൗർബ്ബല്യം ഭക്ഷണവും രതിയും ആണെന്ന് ചിലപ്പോൾ തോന്നിപ്പോകാറുണ്ട്. പ്രോട്ടഗോനിസ്റ്റ് ആയ പയ്യൻസും, നാണു നമ്പൂതിരി, ഇട്ടപ്പ, മന്ത്രിമാർ, രാഷ്ട്രീയക്കാർ, കോൺട്രാക്ടർമാർ, സമുദായസേവക-സേവികമാർ തുടങ്ങിയ അനവധി കഥാപാത്രങ്ങളും ഇതിനു ഉദാഹരണമാണല്ലോ. പക്ഷെ ഇതൊന്നും ഒരിക്കലും കഥകളുടെ ഒഴുക്കിനെ ബാധിക്കുന്നതായി കാണുന്നില്ല. പ്രത്യേത, ചില വ്യംഗ്യമായ ലൈംഗിക ചിത്രീകരണം കഥകൾക്ക് പുതിയ ഒരു മാനം നൽകുന്നതായും അനുഭവപ്പെടുന്നു. നായകന്മാരുടെയും നായികമാരുടെയും ഒരു സെക്കണ്ടറി കാരക്റ്ററിസ്റ്റിക്ക് എന്നതിൽ കൂടുതൽ ഒരു 'ഇക്കിളി'യും വായനക്കാർക്ക് ഇത് വായിക്കുമ്പോൾ അനുഭവപ്പെടും എന്ന് തോന്നുന്നില്ല. അസദ്യാശ്ശീലങ്ങളെ ചിരി ഉണർത്തുന്ന ഒരു വിഷയമായി തന്മയത്തോടെ എങ്ങനെ കൈകാര്യം ചെയ്യാം എന്ന് വികെഎൻ നമ്മെ പഠിപ്പിക്കുന്നു.

വികെഎൻ എന്ന വ്യക്തി

1932 ഏപ്രിൽ 6-നും 2004 ജനുവരി 25-നും ഇടയ്ക്കുള്ള കാലഘട്ടത്തിൽ ജീവിച്ചിരുന്ന വികെഎൻ വെറും മട്ടിക്കുലേഷൻ പാസ്റ്റായ ഒരു മലബാർ ദേവസം ബോർഡ് ജീവനക്കാരൻ ആയിരുന്നു. അക്കാലത്ത് മലയാളം, സംസ്കൃതം, ഇംഗ്ലീഷ് തുടങ്ങിയ ഭാഷകളിൽ അപാരകഴിവുള്ള ഒരു വായനക്കാരനും എഴുത്തുകാരനും ആയിരുന്നു അദ്ദേഹം.

1959-നും 1969-നും ഇടയ്ക്ക് ഡൽഹിയിൽ ഒരു പത്രപ്രവർത്തകനായി കഴിഞ്ഞിരുന്ന കാലത്ത് അന്നത്തെ പ്രഗത്ഭരായ മലയാളം എഴുത്തുകാരായിരുന്ന ഒ വി വിജയൻ, കാക്കനാടൻ തുടങ്ങിയവരുടെ സുഹൃദ് വലയത്തിലും ആയിരുന്നു വികെഎൻ. ഡൽഹിയിലെ ജീവിതം ഒരുപക്ഷെ അന്നത്തെ പുത്തൻ രാഷ്ട്രീയ സാമൂഹിക പരിതസ്ഥിതികൾ മനസ്സിലാക്കാൻ ഉപകരിച്ചു. അവയിൽ ചില അനുഭവങ്ങൾ പയ്യന്റെ ഡൽഹിയിലെ പരാക്രമങ്ങളിലും 'ആരോഹണം', 'സിൻഡിക്കേറ്റ്' തുടങ്ങിയ നോവലുകളിലും മറ്റും പ്രതിഫലിക്കുന്നുണ്ടല്ലോ.

വികെഎൻ 14 നോവലുകളും 20

ചെറുകഥാസമാഹാരങ്ങളും രചിച്ചിട്ടുണ്ട്. ഈ ചെറുകഥകളെല്ലാം പണ്ടത്തെ പത്രമാസികകളിൽ പ്രസിദ്ധീകരിച്ചവയായിരുന്നു. പിതാമഹൻ, അധികാരം, അനന്തരം, അസുരവാണി, പെൺപട, കാവി, ജനറൽ ചാത്തൻസ്, മഞ്ചൽ, പയ്യൻ കഥകൾ, ആരോഹണം, സിൻഡിക്കേറ്റ്, തുടങ്ങിയ കൃതികൾ വളരെയധികം വായനക്കാരെ ആകർഷിച്ചവയാണ്.

സർ ചാത്തുവിന്റെ റൂളിംഗ്, ഹാജ്യാർ, മാനാഞ്ചിറ ടെസ്റ്റ്, വികെഎൻ കഥകൾ, അമ്പതു കഥകൾ, ഒരു നൂറു മിനിക്കഥകൾ, അയ്യായിരവും കോപ്പും, നാണായർ, പയ്യൻ, കാലഘട്ടത്തിലെ പയ്യൻ, ഒന്നു തൊട്ടാൽ മൂന്ന് തുടങ്ങിയ കഥാസമാഹാരങ്ങൾ പ്രസിദ്ധങ്ങളാണല്ലോ. കൂടാതെ, വികെഎന്റെ അധികാരം എന്ന നോവൽ ഇപ്പോൾ കോഴിക്കോട് സർവ്വകലാശാലയിൽ ഒരു ഓപ്ഷണൽ നോൺഡിറ്റെയിൽഡ് പുസ്തകമാണ്.

അദ്ദേഹത്തിന്റെ ആരോഹണം 1969-ൽ കേരള സാഹിത്യ അക്കാദമി അവാർഡും, സാഹിത്യസേവനം 1978-ലെ എം പി പോൾ അവാർഡും പയ്യൻകഥകൾ 1982-ലെ സാഹിത്യ അക്കാദമി അവാർഡും നേടിയിട്ടുണ്ട്. കൂടാതെ, മുട്ടത്തു വർക്കി അവാർഡ് (1997), റിലീജിയസ് ഹാർമൊണി അവാർഡ് (1987) തുടങ്ങിയ പുരസ്കാരങ്ങൾ ലഭിച്ചിട്ടുണ്ട്. ആരോഹണം അദ്ദേഹംതന്നെ ഇംഗ്ലീഷിലേക്ക് തർജ്ജമ ചെയ്തു, Bovine Bugle എന്ന പേരിൽ.

2004 ജനുവരി 25-ന് വികെഎൻ നിര്യാതനായി. അദ്ദേഹത്തിന്റെ തിരുവിലാമലയിലെ ഗൃഹത്തിൽ ഇപ്പോൾ ഒരു വികെഎൻ സ്മാരകം ഉയർന്നുവരുന്നു.

വികെഎന്റെ ഭാഷയും ശൈലിയും അനുകരിക്കാൻ പലരും ശ്രമിച്ചിട്ടുണ്ട്, പക്ഷെ വിജയിച്ചിട്ടില്ല. മലയാളത്തിൽ ഒരേയൊരു 'മുത്താഴ്സ്' മാത്രമെ ഉണ്ടായിട്ടുള്ളൂ, ഉണ്ടാവുകയും ഉള്ളൂ എന്നാണ് തിരുവിലാമലക്കാരൻ എഴുത്തച്ഛന്റെ വിശ്വാസം; എന്റെയും!



ആരോഹണം



വി കെ എൻ

മഞ്ചൽ



Fight tummy troubles with fish
 Indigestion, Irritable bowel syndrome, inflammatory bowel diseases...
 If your belly always seems to be in an uproar, try munching 18 ounces of fish weekly to ease your misery.
 Repeated studies show that the fatty acids in fish, called EPA and DHA, can significantly reduce intestinal inflammation, cramping and belly pain and, in some cases, provide as much relief as corticosteroids and other prescription meds.
 "EPA and DHA are powerful, natural, side effect-free anti-inflammatory, that can dramatically improve the function of the entire gastrointestinal tract," explains biological chemist Barry Sears, Ph.D., president of the Inflammation Research Foundation in Marblehead, MA.

Compiled by Sudhir Nair

Moods of words

-Guruji

In English, different words are added to the verb to indicate the mood of the verb. Let us consider the following sentences:

- | | | |
|----------------------------|-------------------------|---------------------------|
| 1. He does this work. | 2. He did this work. | 3. He will do this work. |
| 4. He has to do this work. | 5. He may do this work. | 6. He might do this work. |

In these sentences, 'does', 'did' and 'will do' indicate the tense of the verb 'do'. But in the sentences 4, 5 and 6, the moods of the work are evident. In (4), there is an element of compulsion while in the next, a possibility and in the final sentence, a perception are expressed. Further, the verb 'do' takes different forms or attached to other words, such as 'does', 'did', 'will do', 'has to', 'may do' and finally, 'might do' to bring out the meaning intended. Thus we see additional words being used to bring the moods.

In Malayalam, additional words do not get involved to express the moods but the verb itself transforms slightly to bring the necessary effect. Let us examine the following sentences:

- | | | |
|-------------------------|------------------------|--------------------------------|
| 1. അവൻ ജോലി ചെയ്യുന്നു. | 2. അവൻ ജോലി ചെയ്തു. | 3. അവൻ ജോലി ചെയ്യും. |
| 4. അവൻ ജോലി ചെയ്യണം. | 5. അവൻ ജോലി ചെയ്യട്ടെ. | 6. അവൻ ജോലി ചെയ്യുമായിരിക്കാം. |

In the above expressions, the first three are mere statements involving tenses. In the next, it is a command while the fifth is not an expressed command, nevertheless, an 'order' is concealed in it. Further, you may note that no extra word is used to bring about the mood, unlike in English, but the base verb 'ചെയ്' got transformed into another form to carry the mood. A conditional probability can also be brought in if one uses the form 'ചെയ്താൽ' or 'ചെയ്തെങ്കിൽ'. This is a special feature of all Indian languages, Malayalam included.

Thus we may surmise that Indian languages have a much more scientific base than the European languages. This characteristic is applicable to all basic verbs. The mood in the fifth sentence is not merely a concealed order, it could also sound a consent, greeting or a wish depending on the context or intonation.

When base verb 'ചെയ്' transforms into verb 'ചെയ്യുക', it would by itself bring moods of order. Another transformation 'ചെയ്താലും' would bring in a mood of request in it.

The word ചെയ്യണം brings an element not only of order but makes it compulsive. E.g.:-

- രാമൻ ജോലി ചെയ്യണം.
- ചെയ്യുന്ന ജോലി വൃത്തിയായി ചെയ്യണം (ചെയ്തേക്കണം).

In the second sentence, 'ചെയ്യുന്ന' is qualifying the noun ജോലി. 'ചെയ്യണം' makes an order and 'ചെയ്തേക്കണം' makes it compulsive.

Similar variations are applicable to most of the verbs.

Answer to Quiz No.15.

The given expression implies that the 'place' is relaxing or resting whereas implicit meaning is missing. The place is intended to be used for relaxation of users. The right words to be used are: 'വിശ്രമിക്കാവുന്ന സ്ഥലം'.

Quiz No.16

What is wrong with the following news report?

മുഖ്യമന്ത്രിയുടെ ഭാഷണത്തിനുശേഷം മന്ത്രിയുടേത് തനിയാവർത്തനമായി.



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