

Kerala in Mumbai

Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

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SNMS GOLDEN JUBILEE



Young Talents



Veteran Artists



Happy Onam



A Tribute to the Music Legend

Sasidharan Family



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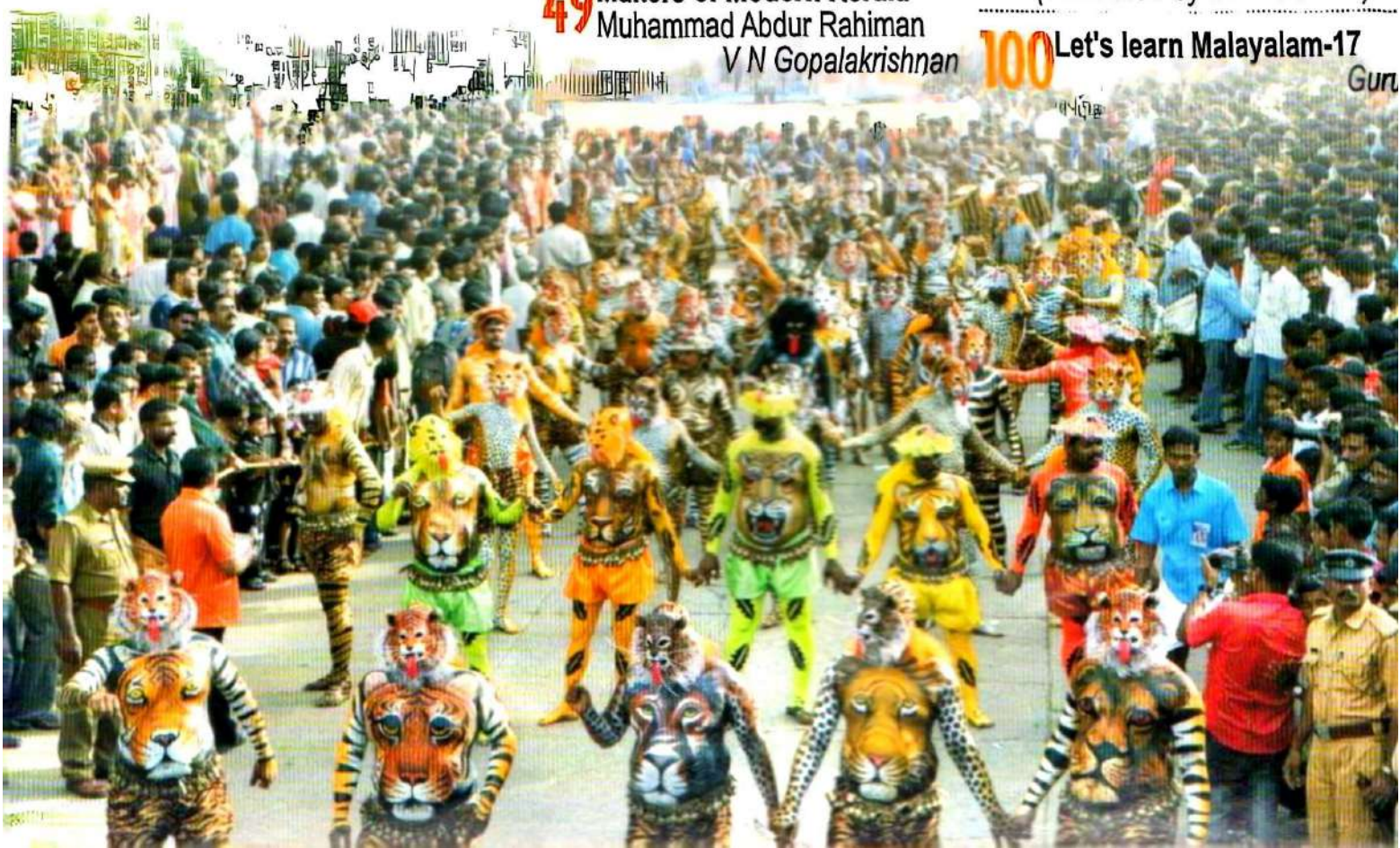
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Need reformation in railway pantry cars

Last month several passengers travelling in Ajmir- Ernakulam Marusagar Express became victims of food poisoning after consuming food served from the pantry car. This state of affairs draws our attention to many aspects.

Earlier food was served by IRCTC and following complaints about their deficiency in service, this work was taken away from them and entrusted to a private agency from Kolkotta. It now appears that it is a case of 'from pan to fire'. It is shocking that the agency entrusted with the work does not even have a licence to undertake the task. None of the employees had a fitness certificate with them. It appears that the food inspectors entrusted with ensuring quality food with excellent hygiene did not consider their task seriously. It is surprising that none of the passengers approached the consumer forum for redressal against Indian Railways.

Of late, we came to know that a dead cockroach was also served with vegetable biryani in one of the Kerala bound trains. When protested, the suppliers returned the money to the passengers. But what about the revulsion experienced by the passengers in other bogies when they came to know about the incident after eating the food?

Whenever Railway Budget is presented in Parliament, we hear tall promises about improving services rendered to the passengers but soon those promises are forgotten. It was shocking to understand that many food items were stored inside the toilet in the pantry car. About two weeks before the above incidence, there was a declaration by the railways that in all long distance trains, food prepared on the same day would be served but the stale food served in Marusagar Express exposes the hollowness of the declaration. Though the passengers made complaints soon after the train started, they could get medical assistance only after reaching Kasaragod. It is only because of sheer blessings of god, that none of the victims succumbed to food poison. Despite earlier incidents of similar cases, the Railways failed to take preventive measures. It is a fitting case to drag the Railways, the contractor, the employees and the food security inspector to Consumer Court for dereliction of duty so that exemplary penal measures could be taken against them.

Till such actions are taken, the passengers should adopt a passive resistance. When no passenger is ordering for food, the contractors would be compelled to take corrective steps. We should send a strong message to the concerned people that we cannot be taken for granted. If you have the will, it is not difficult to manage the food problem. Now ready to eat food, prepared in hygienic kitchen and would last two-three days is available and why not make use of such items.

We become nostalgic when good hygienic food was made available to the passengers a few decades ago, served from base kitchens of particular stations and the passengers loved it. Why not re-introduce the old system?

It is estimated that the annual turn over from the catering service is about Rs.2000 crore. It is surprising that the Ministry of Railways is killing the golden goose. What do you call this attitude, lethargy or irresponsibility?

V K Krishna Menon

This refers to the writing in the July 2013 issue, of V N Gopalakrishnan on V K Krishna Menon who was a hero to most of the Malayalees who were in Mumbai during his elections to the Lok Sabha. The youth of Kerala also was his admirer. During my college days, I too was an ardent admirer of him. I admired him for his intellect, knowledge, memory and repertoire. He was said to be the editor of Nehru's *The glimpses of World History*, a work heralded by many, including foreigners, as one of the best books on world history. His ability to quote from our ancient books and world classics was compared to that of Aldus Huxley (the only man in history, to receive two Nobel prizes for different categories) who could remember the page number of important references in the *Encyclopedia Britannica*.

Menon's dry wit or humour and repartee were well known because it created more enemies than friends for him. After his famous nine-hour speech on Kashmir at the UN Security Council in 1957, during which he lambasted both the US and Britain, the British delegate, Sir Pierson Dixon, laughingly told him, "No hard feelings, Krishna, we have a very thick skin." "I know, Pierson," retorted Menon, "that's why you Britons made the best boots in the world".

His wit was typified by remarks like: 'It was immaterial to a fish whether you fried it in butter or margarine.' Or, 'I have never heard of a vegetarian tiger.' Once he snapped at a British delegate at the U.N.: 'I will not have you give me tips on English language. I learned it and did not pick it up like you...' Addressing Sir Pearson Dickson, the Chief Delegate from Britain, he said: 'I will appeal to you to exercise some degree of fairplay in dealing with different members of the Commonwealth... at least in public!' Once at a press conference in London, he said: 'There is nothing common in the Commonwealth... certainly not wealth.'

I am sad he was the source of the first corruption scandal in India when he was High Commissioner of India to UK, in the Military Jeep Case. Faced with criticism, even from his

close quarters, Nehru took responsibility and was forced to withdraw Menon from UK but he rewarded him with a cabinet ministerial position without portfolio (a first in India). It was also mentioned that Home Minister Sardar Patel never trusted Menon and so, planted a spy (Sudhi Ghosh) in the form of PRO at India House when Menon was High Commissioner but soon Menon detected it and packed him back to India.

There are several biographies of Menon published in India and abroad besides wide references to him by others. The major books are 'V K Krishna Menon' by T J George, 'V K Krishna Menon and India's foreign Policy' by Dr K T Varkey, 'India and World Politics: Krishna Menon's View of the World,' by Michael Brecher, 'Krishna: As I knew him' by P N Haksar, 'A political paradigm' by V R Krishna Iyer, and 'The Untold Story' by Lt Gen B M Kaul. They provide us interesting reading.

When pressure was mounting on Nehru to drop Menon from Union Cabinet, Nehru found it unbearable. Realizing his predicament, Menon handed over two letters, both letters of resignation. Nehru showed them to President Radhakrishnan who advised Nehru to accept them and then forward. Without recommending acceptance, Nehru sent both the letters which the President returned with a covering letter. Radhakrishnan in his reply did not communicate his wishes but said: "As you said, in the circumstances, for the sake of national unity we have to accept Shri Krishna Menon's resignation with regret. On hearing from you, a formal announcement will issue from the Rashtrapati Bhavan."

It was disgraceful for Menon that Nehru created a new ministry for Defence Production and transferred Menon from the Defence Ministry to the Ministry of Defence Production. It was from this position that Menon tendered his resignation.

The last speech I heard of Menon was on the third day of his resignation and my last sight of him was at Fort area when he was walking alone with a long walking stick, head bowed down and with no escort though he was an MP from Kerala. No hawkers (including Malayalees) were throwing any glance in his direction. It was a couple of months prior to his death.

M K Radhakrishnan

Bandra (

In our August '13 issue, certain typographical errors in 'Let's learn Malayalam', have occurred leading to misunderstanding. In this issue, we repeat the lesson after making necessary corrections. The inconvenience is regretted.

- Editor -

We welcome responses from readers. Please forward your responses and suggestions about various happenings concerning Malayalees residing in this part of India. You may send us your piece in either English or Malayalam. (We shall translate and publish it in English) You may send them via e-mail to keralainmumbai@gmail.com or by post to Editor, Kerala In Mumbai, 105-B, Twin Arcade, Military Road, Mumbai 400 05

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ONAM

FESTIVAL OF PROSPERITY

Onam is a festival that celebrates the spirit of equality and abundance, justice and happiness. It reminds us of a society with a leader who always had the welfare of his subjects uppermost in his mind. It is one of the most secular festivals of India. It is celebrated all over Kerala and the rest of the world by Malayalees.

This year Onam falls on September 16.



Lakshmi Venkatachalam

The legend of Mahabali is well known to all Malayalees. Mahabali was a demon king, but he was a just ruler and looked after his kingdom well. Indra, the Lord of Devas became afraid that Mahabali may usurp his powers and appealed to Lord Vishnu to bring about Mahabali's downfall. Vishnu in the form a short Brahmin boy, Vamana avatar, appeared before Lord Mahabali during a yagna which Mahabali was performing. When Mahabali asked him what he wanted, Vamana asked for land measuring his three steps. Mahabali granted this boon. Vamana took his viswaroopam and with one of his footsteps the Lord covered the earth and with the other the rest of the universe. Lord Vishnu asked where he should keep his third step to which the just ruler that he was, Mahabali offered his head. Mahabali understood that, being a demon, his time of salvation had come and he willingly offered himself and surrendered to the Lord. Pleased with his devotion Vishnu granted a wish of his that he could return to his kingdom on the day of Thiruvonam star in the first month of the Malayalam new year, Kolla varsham, namely Chingam, corresponding to mid August mid September, to see and bless his subjects.

So Malayalees the world over, welcome their beloved ruler and remember and pay

homage to him. To welcome their rever king, women prepare pookkalam or athap and prepare a grand sadya. They offer h varieties of payasam and sweets like ela a etc. Clay models of Vamana and Mahabali a placed on a wooden plaque in front of t house in the courtyard and worshipped.

They also worship Lord Vamana, incarnation of Lord Vishnu, to bless them. He blessed Mahabali and bestow upon then happy and prosperous year ahead. I worship is offered to Mahabali by son sections, since he was a demon king but he remembered and offered sweets.

A significant aspect of Hinduism is that t Gods and characters in Hindu mythology a not depicted totally good or extremely ev. There are shades of grey between. Mahab was a very good ruler but he was an asu (demon). He was also arrogant and greed God, the personification of goodnes defeated Mahabali by deceit. Indra, Lord Devaloka, is consumed with jealousy f Mahabali. Even in the epic Mahabharata Lo Krishna uses deceit at times to defe Pandavas' enemies, the Kauravas. What is tl explanation that can be given for all the questions?

One of the reasons that can be forwarded that the holy texts of Hinduism propound tl theory that everything that happens to person is the result of one's karmas, meani good or bad deeds. Good has to ultimate triumph over evil, truth has to prevail up untruth. That is the law of nature. Mahab was by birth a demon and had the vice greed and pride. His ego had to b subjugated. He attained salvation when l got rid of his ego and surrendered unconditionally to God. In this way l achieved union with God. In a similar mann



ONAM



Mahabali was by birth a demon and had the vice of greed and pride. His ego had to be subjugated. He attained salvation when he got rid of his ego and surrendered unconditionally to God. In this way he achieved union with God. This is the symbolic meaning of Onam.

we can achieve oneness with God if we crush our ego and surrender to God's will. This is the symbolic meaning of Onam.

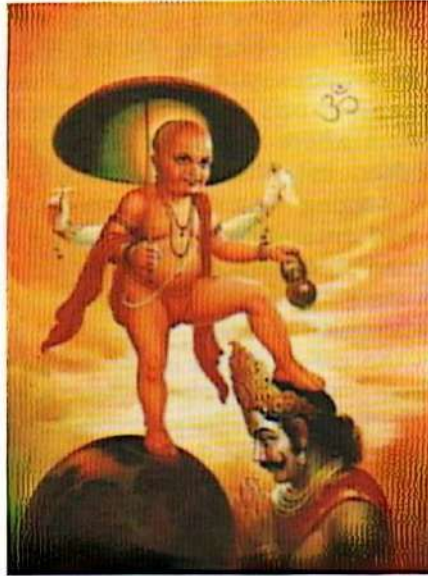
On a more mundane level, Onam is a harvest festival. The monsoons have passed away, granaries are full, flowers of every colour and hue shine between green blades of grass, butterflies flit from flower to flower, men and women now come out after the season of scarcity and rain and generally Onam is the time of thanksgiving to God. In feudal times, new rice from the field and agricultural produce fresh from the lands used to be brought to the landlords. Landlords in turn would give the tenants new clothes and gifts in kind. Artists would dedicate their creative pieces to their landlords.

It was during Onam that men, refreshed and rejuvenated after the karkitaka masam of staying at home, indulged in outdoor sports and physical activities. They indulged in wrestling, snakeboat racing, tug of war, thalapanthu etc.

Women expressed their joy through kaikottikali and floral decorations. With a multitude of flowers blooming in the picturesque land of Kerala, women and children decorated their front yards with floral designs and clay mounds. Onam was also the time when people performed their ancient

dance and art forms.

As industrialization and westernization crept into society and as the agrarian society slowly gave way to commercialism, the traditional ceremonies became obsolete. But they never died. Onam was still celebrated but on a minor scale with the rituals and customs on a skeletal frame. However these days there is a revival of interest in our ancient culture and tradition and Thiruvonam is being celebrated in a grand manner by the Malayalee. He is striving to anchor his roots in the festival of Onam and carve his identity on it.



The tourism sector with its ambitious showcasing of God's own country has brought Onam festival once again on the international map. Onam is today a ten day festival in Kerala and all the cities and villages of Kerala wear a festive look.

Sales and discounts, fairs and exhibitions, dramas, dances and musical programmes vie for space during the ten day onam festival calender in Kerala. Employees receive bonus, shops advertise discounts and marketing frenzy hits a new high. Schools are closed for Onam vacation. The Onam season in Kerala is as impressive or even grander than a temple utsavam or church function. Onam has become a brand name for Kerala.

Not to be outdone Malayalee samajams in and around Mumbai celebrate Onam with



ONAM



Women expressed their joy through kaikottikali and floral decorations. With a multitude of flowers blooming in the picturesque land of Kerala, women and children decorated their front yards with floral designs and clay mounds. Onam was also the time when people performed their ancient dance and art forms.

equal enthusiasm. The weeks before and after Onam are filled with onaghoshams in these samajams. All the members take an active interest and participate in them, so that in the midst of their mundane existence in this metropolis, they can indulge in nostalgia and go down memory lane at least on a single day and get revived. After celebrating Onam in their houses, Malayalees gather at their samajams and organizations have a community onaghosham where members catch up with one another, establish new contacts, and reinforce sagging ties. They participate in cultural and entertainment programmes, do several charitable and social activities for their less fortunate brothers and reaffirm their unique Malayalee identity.

That is the gift of Onam to the Malayalee. Thiruvonam is the blazing Malayalee identity that he can display with pride because the festival symbolises the spirit of equality and unity of the human species, ideas which were prevalent in our native land, several eons ago and remember the qualities of fair play, concern for others welfare, fulfilling one's promise and other noble qualities that a true

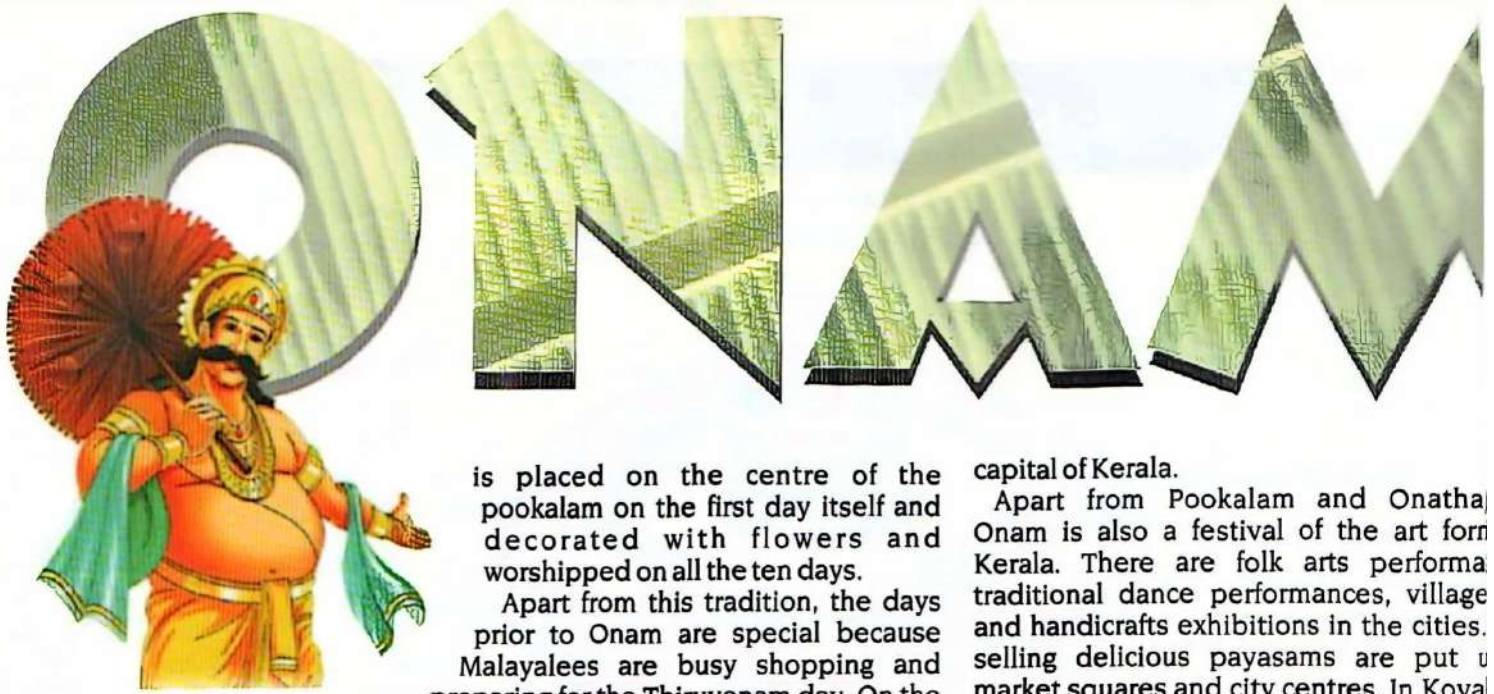
leader of the people should uphold.

THE FESTIVAL OF ONAM

Onam is a ten day festival but the Malayalee looks forward to his next Onam celebration right from the day the current chathaya functions get over.

Onam starts with the star Atham, ten days before Onam. The tradition of drawing pookalam (floral carpet) starts on this day. The size of the pookalam increases day by day starting with yellow flowers and gradually including flowers of various hues in concentric circle. On the eighth day of the festival pooradam earthen pyramidal mounds representing Mahabali and Vamana are placed in the centre of the pookalam. Young ladies henceforth called pooradaunnikal will pour rice flour batter on the mounds that are called Onathappan. The floral patterns are more complex and wider on the next two days. On Uthradam days two more clay idols of the same size or smaller ones are placed and all the five idols are offered sweets and worshiped for two more days and removed on chathayam day at sunset. The idols symbolize Vamana and Mahabali. In some parts of Kerala Onathappan





The Onam season in Kerala is as impressive or even more grand than a temple utsavam or church function. Onam has become a brand name for Kerala.

is placed on the centre of the pookalam on the first day itself and decorated with flowers and worshipped on all the ten days.

Apart from this tradition, the days prior to Onam are special because Malayalees are busy shopping and preparing for the Thiruvonam day. On the ninth day people indulge in last minute shopping called uthradapachil. Purchase of fresh vegetables, fruits and provisions for the next day of Onam on this day is considered auspicious.

Pooradam is called Onnam Onam, followed by Thiruvonam and third and fourth Onam on Avittam and Chathayam asterixes. The third Onam marks the preparations for the return of King Mahabali to his region. The clay idols are removed and either immersed in nearby ponds or any other water body or kept on the compound wall to be washed away when it rains. Pulikkali is performed in many places in Kerala. The official Onam celebrations culminate on Chathayam day. Incidentally it is also the birthday of the great Social reformer Sree Narayana Guru. A mega dance festival is organized at Thiruvananthapuram,

capital of Kerala.

Apart from Pookalam and Onathayam, Onam is also a festival of the art form Kerala. There are folk arts performances, traditional dance performances, village and handicrafts exhibitions in the cities. Selling delicious payasams are put up in market squares and city centres. In Kovalam village fair is put up as a tourist attraction. In Thiruvananthapuram, dramas are staged and dance performances are held.

Onasadya

Onasadya is the most important part of Onam celebrations. The Onam feast is elaborate and consists of at least 13 varieties of traditional vegetarian dishes. There is a particular arrangement in placing the dishes on the banana leaf and at least two varieties of payasams are served. Paruppu, pappadams, pickles and the curries start with kichidi, pachadi, kootukari, poriyal, olan, kurukku kalan, jalebi, erisseri, bichu, chips, sarkaravarattu and banana are served. Rice along with ghee is served, rice sambhar and later rice with rasam. The sadya course starts with payasams. And then vellam (sambharam) or curds with rice is served off the Onasadya. After offering nivedya to the feast to Lord Vishnu, the devotees enjoy the sumptuous meal. In Mumbai almost all Malayalee Samajams have the traditional Onasadya followed by variety entertainment programmes. In Kerala also with the spices of vegetables and provisions, the cost of the Onasadya are dwindling.

ONAM SPORTS

Onam is the time when men and women indulge in specific sports like panchalattam, attakkalam, onathallu, vadam vali, kudu, Kummatti kali, pulikali, onapottan, ambal, kaikottikali by women etc are other pastimes. Snakeboat race is another important event and a major tourist attraction of Onam. In the areas south of Kochi, where there are backwaters, boat races are organized in special boats called chundan vallam. These boats have more than a hundred rowers with a captain. To a rhythmic beat by singing the vanchipattu and row the boats. Some of the important boat races organized during the Onam season are at Champakulam, Aranmula and Kottayam. The famous I



Children on a swing

ONAM



Trophy boat race at Punnamada Lake in Alappuzha, is a huge tourist attraction and attracts spectators from all over the world.

Onam swing

A favourite pastime among children is tying the swing between two sturdy branches of a tree in the compound during Onam and sitting and swaying on the swing.

Pulikkali

Hundreds of adults painted as tigers and dancing to the beat of traditional percussion instruments are an unexpected feature of Onam celebrations. Actually it takes about four hours to completely paint a person as the puli or tiger and he wipes himself with kerosene to get the paint off his body. Needless to say, prizes are offered to the best painted puli.



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Pulikkali at Thrissur

Athachamayam Festival at Tripunithura

Tripunithura in Ernakulam district of Kerala, was the capital of the erstwhile Kochi royal family Athachamayam festival, celebrated exclusively in Tripunithura, marks the true spirit of Onam, highlighting its religious and

communal harmony. A ceremonial parade caparisoned elephants, colourful floats, awesome folk art performances like Theyyam, Pulikkali and Kavadiyattam, classical dances like Kathakali and Mohiniyattam, percussive bands like Pandimelam and Panchavadyam, tableaux depicting scenes from history and mythology, form part of the procession.

In earlier times during monarchy, the Maharajah of Cochin, undertook the ritualistic Athachamayam march from Tripunithura to Vamanamoorthy Temple in Thrikkakara and offered his special prayers there. The grand parade made a halt at the royal quarters Puthen Bungalow enroute, and later marched towards the sprawling Hill Palace compound. The Maharaja gave 'darshan' to innumerable citizens during this day.

Representatives from all communities accompanied the Kochi Maharaja during Athachamayam. They included a priest from Karingachira Church, head priest of mosque Nettur Thangal, and Chembil Arayan, a representative of the fisher folk. Today, a senior representative of the Cochin royal family, along with the other two religious leaders, jointly flag off the ceremony.



Onathappan

ONAM



Today Athaghosham marks the beginning of the ten-day celebrations in Ernakulam district. The colourful rally retains its majestic charm and is conducted in a spectacular manner with enthusiastic response from the public.

Athachamayam in the bygone days was the only day in the year when all the people, irrespective of caste and creed were allowed to enter the Kottakkam or inner precincts of the Fort. The last such Athachamayam was held during the reign of Rama Varma Pareekshith Thampuran. Post independence, with the emergence of the union of states, Athachamayam sank into oblivion from the cultural scenario. However, in the early sixties, the people of Tripunithura decided to revive the festival. Athachamayam was renamed Athaghosham.

Ever since the formation of Tripunithura Municipal Council in 1980, Athaghosham is being conducted under its leadership. With the participation of thousands of artistes from all over the state, Athachamayam has been made a community festival and people from all walks of life actively take part to make it a success. Today Athaghosham marks the beginning of the ten-day celebrations in Ernakulam district. The colourful rally retains its majestic charm and is conducted in a spectacular manner with enthusiastic response from the public.

In present times, after the flag hoisting and the lighting of the lamp, the ceremonial parade is taken out in the narrow streets of

Tripunithura town, headed by a person dressed as Lord Mahabali. Art forms of ancient and modern times, floats and folk dances add colour and substance to the rally. There are also cultural competitions and variety entertainment activities. The entire town wears a festive look and conical clay mounds representing Mahabali and Vishnu called 'Trikkarappan' are sold along the streets.

Trikakkara- Mahabali's Kingdom

Trikakkara situated near Cochi is a temple town and one of the few temples dedicated to Vamana is situated here. The word Trikkara is derived from thiru-kal kari meaning 'the place where the Lord placed His foot.' It is believed that Mahabali ruled over this place and Vamana subjugated Mahabali at this place by placing His foot on the king's head.

Another legend associated with this temple is that Kapila Maharshi did penance here and Vishnu pleased with the Rishi's penance appeared before him and at his behest Vishnu as Vamana decided to stay in this place.

The festival of Onam is celebrated here because of its association with the legend of King Mahabali and Vamana. The 10 day long annual temple festival utsavam held in the month of Chingam (August - September)





Thiruvonam is the birthday of Lord Vamanamoorthy. The Onasadya or the Onam feast is held on this day in a grand manner in the temple with a large number of people cutting across religious barriers participating in it.

coincides with Thiruvonam celebrations. The utsavam begins with kodi yettu on Atham day and ends with arattu on Thiruvonam day. The utsavam starts with athachamayam and the royal procession from Tripunithura to this temple. Thiruvonam is the birthday of Lord Vamanamoorthy. The Onasadya or the Onam

feast is held on this day in a grand manner at the temple with a large number of people cutting across religious barriers participating in it.

In olden days by the order of the then Cheraman Perumal, those who could not attend the temple utsavam had to celebrate it in their homes by making be-



Pookkalams and by offering special nivediyams to Thrikakkarappan.

In this temple there are two separate shrines for Lord Vamana and Lord Shiva. The deities of Vamana temple are Sri Bhagavathi, Sastha, Gopalakrishna, Nagaraj, Rakshasa and Yakshi. The Shivalinga in the temple is believed to be worshiped as Mahabali himself and is situated on the southern side of Vamana shrine. Devotees must visit the Shiva shrine before visiting the Vamana shrine. The Shiva temple at Thekkumkara Thevar temple has shrines for Parvathi, Durga, Bhagavathi, Subramanyam and Ganapathy. The temple pond in the northern side is called Kapila Theertham and is considered holy. Only the temple priests are allowed to enter into this pond compound. The seat of King Mahabali is located in front of the Mahadeva shrine. ■

Happy Onam from K. Vijayakumar

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ONAM

CHILDHOOD ONAM REMINISCENCES

Everlasting Happiness is a product of nostalgic memories and experience, built up from childhood. Childhood is a virtual treasure house of fond and innocent reminiscences. One among them is Vishu, with "Unnikrishna". 'KanikanumNeram' and more materialistically the Vishukaineetam. But what beats all childhood adventures, is Onam, Pookkalam and all the fun associated with running around for the 10 days of Onam Celebrations, organizing, arranging and participating under the guidance of elders and peers.



many songs for children those days "Onamvanne, Onam vannenningeru, engal unnum engine unnungeru", "Onathappi Kudavayara, Onakkarikalenthellam (naughty). Most touching was

"Padinjathe Mathevanketto(a)chanammude
Padikkal vachu ennodu Parakayanu
Orumasam chilluanam angottu
Chellumpol, Thiruvonam ingottu vannukerum"

The rich child could not understand the poor friend's description of Onam, because the rich boy gets all those all-round the year, which the poor could only expect during Onam namely new clothes, good food, payasam, padakka (fireworks) etc.

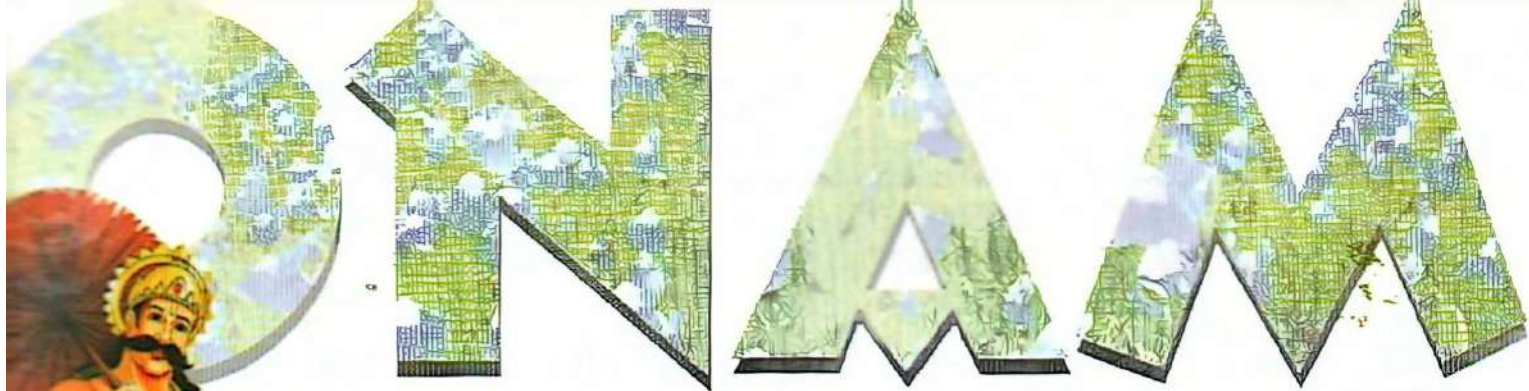
Being a poor kid from an educated family was always excited about Onam. My job (being the eldest son in a family eventually 13 children) was to collect and organise the flowers required for Pookkalam for 10 days of Onam. It was simple for the first few days, on "Thumba poovu", the pure white, delicately uniquely shaped flowers of Thumba. (Incidentally, it is indeed sad that we do not find Thumbachedi or poovu in Kerala anymore in its splendour).

Onam to me was always synonymous with "thumba poovu". Onam was the season (after the rains) for rich wild growth of thumba (around 1 foot height) plants all over, shaking their heads in the breeze, offering plenty of thumba flowers, purest white, tenderest white in joy and in plenty. I recollect the famous double-meaning rendition of Kunjan Nambiar



Dr. Gopakumar Nair

The precursor of Onam in Chingam was the "pilleronam", that is Thiruvonam in Karkitakom, the month preceding Chingam. We used to get all exotic dishes like "Kozhukkatta", Ela ada and Modakam on "pilleronam". Thereafter it was a virtual (long) wait of one month (28 days to be precise) for Onam. As the poet says, "Oru Maasam Chiluanam angottuchellumpol Thiruvonam ingottu vannukerum" There used to be so



“Patram Vistrutam, athra Thumba malar” (more elsewhere about this). Thumba malar (poovu) was considered by all poets as the softest in all similies, descriptions etc. The first few days of Onam we used to put only Thumbapoovu for Pookkalam also called Athappoo in our courtyard (muttam). As the days progressed from Atham, Chithira, Chothi, Visakham etc up to Thiruvonam, the quantity and assortment of flowers increased. Our (me and my childhood friends) legwork, running around and raiding all village homes and gardens increased proportionately. For the Athappoo, starting from Atham to Thiruvonam, from simple and tenderly pure white Thumbapoovu, the inventory slowly built up to Chembarathi



(Hibiscus), Thettippoo, Mookutti, Chethi, Mandaram, Jemanthi and others. But our favourite of all times was Shankhpushpam. The beauty of Shankhpushpam can only be appreciated when seen in person. It is a creeper, which produces abundant flowers of blue and white in the shape of a “ear”.

We used to get up early morning (may be 5 or 6 am), roam around all over the village collecting flowers, from open compounds, kayyalas (earthen walls on roadsides), by the side of flowing water bodies (aruvees all disappeared) and most importantly from all the flower gardens of the village houses. Being kids, we had not learnt laws, civil or criminal, no torts, no trespass and no infringements leave alone thefts. During Onam, all flowers anywhere was ours. “Finders keepers” was our only legal justification. A few like Manichettan (who maintained his own private flower garden and guarded it ferociously) of Perincheril used to remain awake 24 hours to guard his flowers and shoo us all away.

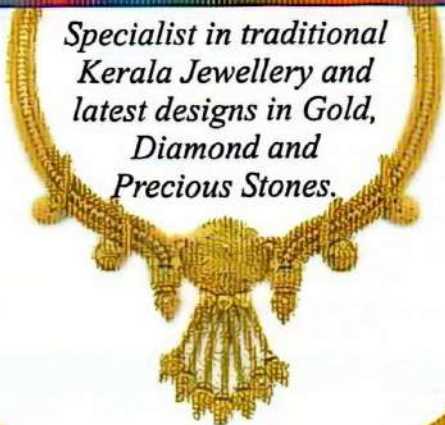
Come morning, our flower inventories will be taken over by the sisters (girls of the family) who used to arrange them in circles around the central clay-made mold (in shape of a lingam or salagramam). Often we used to insert the flowers into Eerkil (the thin stem of a coconut leaf) in the form of “Kudas” (umbrellas) and insert them in the clay mold in the middle before decorating in circles around. We used to feel proud when our sisters praised us for the inventories, which helped them to make the best of “Athapookkalams”, in the most artistic concentric circles.

The elders used to get up by the time (sunrise) our pookalams were ready and appreciated with a “Mmm” or a pat on our back. The joy was always from the mother who used to reward us with choicest of “Palaharams” (sweet dishes) like Kozhukkatta (rice based Modakams) and payasams.

The final day on “Thiruvonam” was the most thrilling. The boys used to make “Bow & Arrow”, Bows from small wood stems or their bamboos and arrows from Eerkils (coconut leaf stems). Mother and elder sisters made “Ela ada” or Poovada [sweet dish in rice filled with

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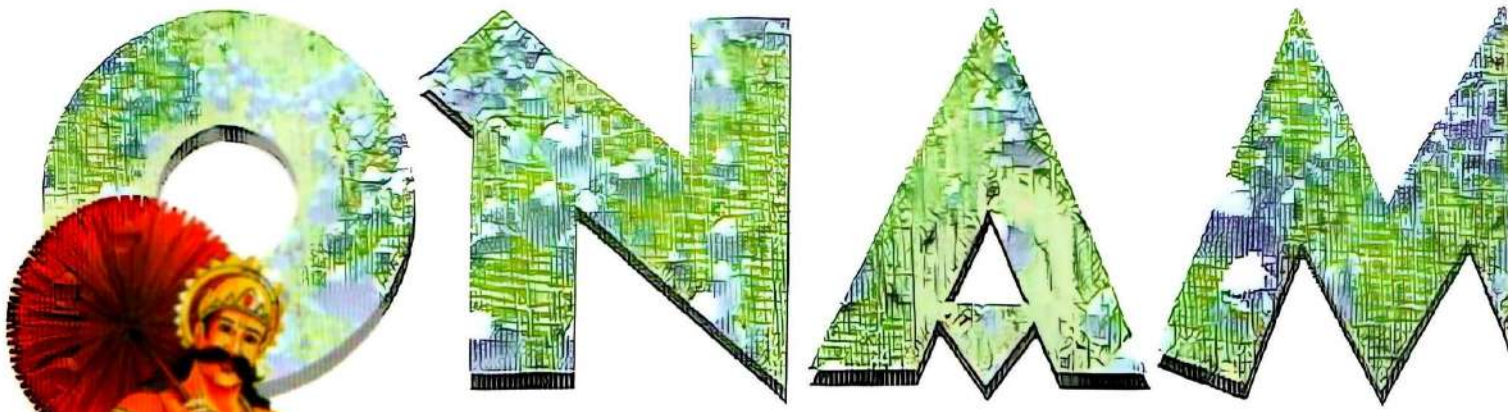


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jaggery, coconut and aval (poha)] for us. These Ela adas are placed vertically, supported by the central clay mould of the Pookkalam on Thiruvonam day. Each person can "shoot" using the bow and arrow and when the arrow hits the "ada", the shooter wins that piece. This used to eventually lead to everyone legitimately or otherwise claiming all the "Ela adas" often landing up in fights and allegations of cheating. It was all fun.

By the time this game was over, the roaming "Kaduvakalis" and other entertainments used to visit housewise for displays and collections. Padakkams (Crackers) was the next on the agenda (which depended on the generosity of the elders), after the sumptuous Onasadya. At the end of all festivities, we, boys used to (sadly and unwillingly) remove all the decorations and flowers and put them in the nearest water bodies or bury them in the garden.

Kaliadakka (round rice-bullets), Chakkaravaratti (jaggery coated banana

pieces), Ariunda were dishes in addition upperis (fried plantain pieces) received by as rewards for our Onam contributions, used to sit in a circle and barter, to exchange for what we liked most, by giving away what did not like or had difficulty eating (milk tea used to invariably break eating kaliadakka cheeda).

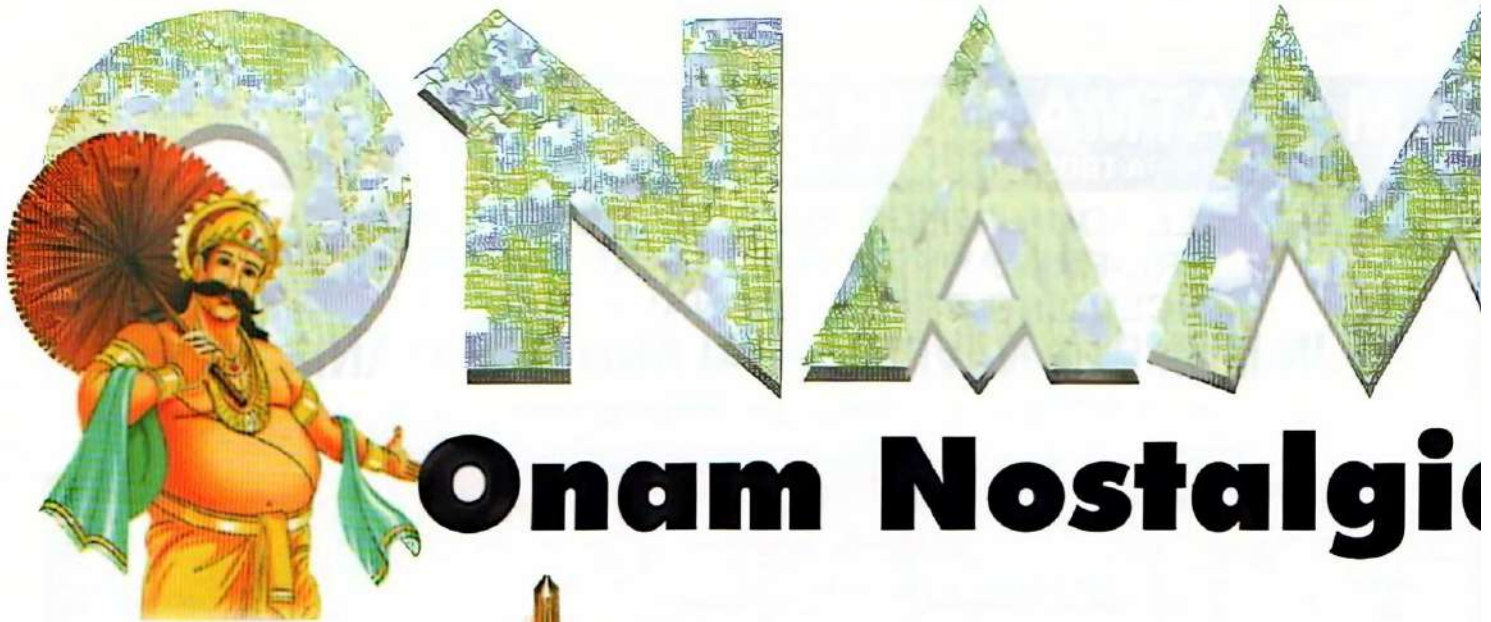
Believe me, the best part of life in childhood in Kerala during Onam or Visu. What we are today is because we still cherish those memories. Nostalgic, unforgettable memories embedded into our very core of existence. We believe, we are richer having had this opportunity to undergo such pleasant and vibrant sharing times and experiences. Onam, Athapookkalam, Poovada, Onakodi all have a "pride of place" in the making of what we are today. I feel sad the younger generation is missing all these. Why only the younger generation, I wonder how much of all these are alive in Kerala, which I left behind more than 50 years. I wonder how much of "Thummalu plants" are surviving in Kerala today. ■



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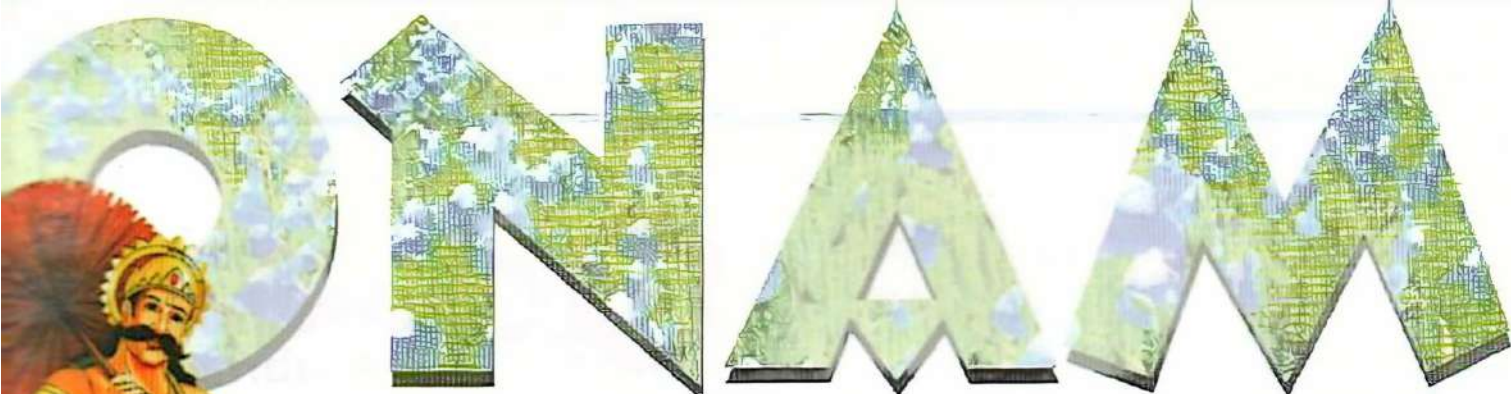
ONAM Nostalgic



Upendra Menon

We celebrate Onam in Mumbai not once but many times in several ways, Onasadya being an essential ingredient in all of them. In spite of this Onam strikes in me a different tune and a plethora of pleasant memories. As children we got up early in the morning and with a basket in our hands, we all - Chechiyum Chettanum, Radhayum, Geethayum, Kuttettanum, pinne Narayanettanum - moved around in a group chatting. There was always a lot of things to talk about. Our group consisted of our cousins and close friends. Mr.Nair and his family lived close to our tharavadu compound. Nair was manager to our properties those days. The main Tharavadu we were told, was with several courtyards and was partly demolished repeatedly after each partition. But nearby families all used to take bath in the tharavadu kulum (pond). There was a room and kitchen at the kulam where travelers coming from outside used to stay and have bath at the pond. We reached up to the fencing of bamboo thorn bushes while gathering flowers. There were plenty of flowers like, mulla, chemparathy, thumba poo, roses, pichakam, kolambi, shankupushpam, chendumalli, thechi and sometimes ambal pookal. Apart from the colours and fragrance, gathering

flowers consolidated our love and attach towards one another. We talked about various subjects ranging from installation of electricity in the new house constructed by Menon up to "Wonderful ! Lights and fans that work when you just press a button" we exclaimed in wonder. We talked about the roaring bike, Royal Enfield that my father bought, a housemaid in my grandparent's house who became pregnant by a lower caste agricultural labourer and confidential matters of exchange of love letters between nearby student and school teacher. Many times our elders tried to stop these discussions and divert our attention to less complicated matters like theft in cheriamma's house or fresh arrival of the newly opened shop. The elders' group was more powerful and our protest against their prejudiced behaviour was crushed. They did not want the bad influence of exchanging love letters on us when we grow up. However none of us did cross that barrier. Then there were thorns also when we collected the flowers. More interesting activities were yet to see. The common tharavadu kulum was a witness to our swimming, sitting below the water and walking head down. We rushed back home to get our Pavumundu with the beautiful gold lining. On Onam day there would be pooja to Mahabali - vertical four sided clay shalukam tapering upwards- symbolising Mahabali before breakfast. Our breakfast included puttu, with tasty steamed nenthrapazha, papadam and fried chips as accompaniment. After breakfast we were let free to play. Thalama panthu - Tennis ball or other ball made of coconut leaves filled with cotton. All these activities that molded our generations have vanished now in Kerala. However the saga continues, but with a difference. The exchange of love letters at school level has now developed to serial publication of Sarita, Salu Menon and their near Tharavattu Kulathile Neenthal Kuli Kallushappile Kudichu Koothathu and Thalamapanthu to Thalavettu/ Supari and political games. ■



Pravasi Malayalees celebrate Onam well

The festival of Onam fills me with enthusiasm. In my childhood days, we used to celebrate Onam from Uthradam day onwards with varieties of dishes and payasams. We got onakodi from our elders. Today families in Kerala do not celebrate Onam in the traditional grand manner as their fathers did. When I was a lad, all our relatives, uncles, aunts, cousins etc gathered together on the day of



Rajan V Nair and his family

Onasamsakal

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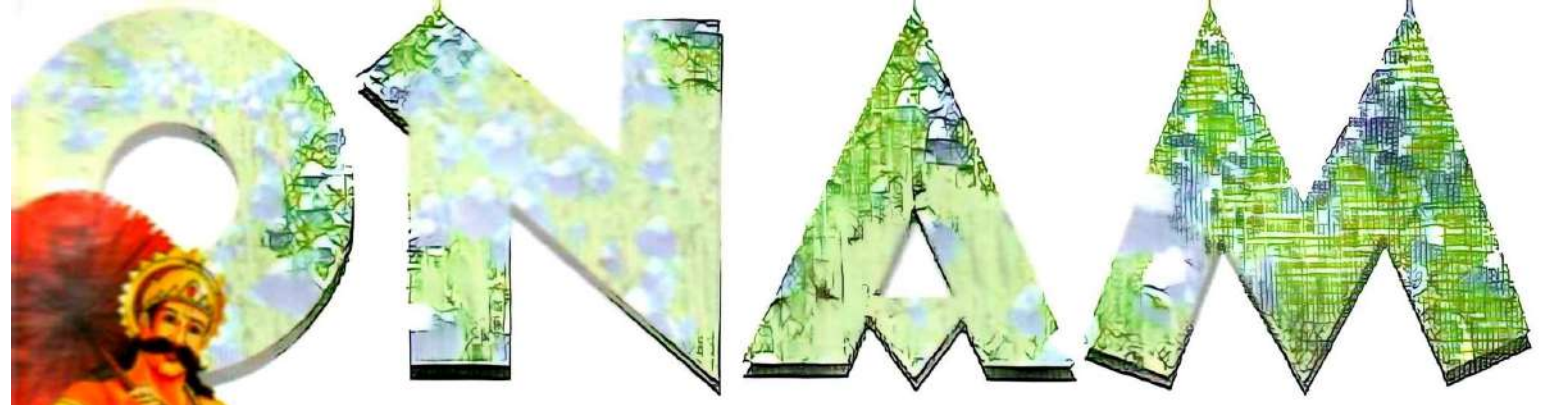
ഇന്ത്യയിലെ മികച്ച ഭക്ഷണശാലകളിലൊന്നായി തിരഞ്ഞെടുക്കപ്പെട്ട മണിസ് ലന്ച്ച് ഹോം

Thiruvonam and had a sumptuous lunch. Generally families gathered at the place where their mother lived and had their Onasadya with her. But today though Onam day is a Government holiday several Malayalees consider it like another holiday. Pravasi Malayalees celebrate Onam well.

During Onam, we invite our non Malayalee neighbours and serve lunch to them and tell about this festival. This year Onam falls on the last day of Chingam. Avittam and Chathayam fall on the next month, Kanni. This happens rarely.

Mrs Rajan Nair: This year Onam is very special for me because my mother who just completed 80 years of age is coming to our house from Chennai and I am looking forward to celebrating Onam with her. We invite our non Malayalee friends and serve them Onasadya. I make all the food items in the house and everyone appreciates them. Thiruvonam day friends and relatives come to our place and we return their call on Chathayam day.

Vivekraj (Rajan's son): Onam is celebration time in our house, Some of my close non- Malayalee friends have been having Onasadya with me since childhood and our friendship has only strengthened. I have a strong desire to go to Kerala during Onam so that I can experience the festival there. I have not yet been able to do this. I like Onam because it is the time when we meet our relatives and friends. ■



ഓണാഘോഷം അന്നും ഇന്നും



വർദ്ധി ബാലചന്ദ്രൻ
(എ.ജി. ഓഫീസ് മുൻസിപ്പൽ
കൗൺസിലർ, മുംബൈ)

മഹത്തായ ഒരു സംസ്കാരത്തിന്റെ ഓർമ്മപ്പെടുത്തലുമായി ഓണം വീണ്ടും വന്നെത്തുകയാണ്. നമ്മുടെ ദേശീയോത്സവമായ ഓണത്തിന്റെ ഐതിഹ്യവും സങ്കല്പവുമൊന്നും മാറിയിട്ടില്ലെങ്കിലും ആഘോഷരീതികളിൽ കാലികമായ പല വ്യതിയാനങ്ങളും സംഭവിച്ചുകഴിഞ്ഞു. അതിൽ അത്ഭുതപ്പെടേണ്ട കാര്യമില്ല. മാറ്റങ്ങൾ പ്രകൃതിനിയമം മാത്രം. ഈശ്വരനു മാത്രമാണ് മാറ്റമില്ലാത്തത്. മനുഷ്യന്റെ രീതികളും പ്രകൃതവുമൊക്കെ മാറിയേ മതിയാകൂ.

ആഘോഷങ്ങളെല്ലാം ഇന്ന് കച്ചവടവൽക്കരിക്കപ്പെട്ടു കഴിഞ്ഞിരിക്കുന്നു. ഓണവും അതിൽനിന്ന് മുക്തമല്ല. ഒരുപടി മുന്നിലാണെന്ന് വേണമെങ്കിൽ പറയാം. നമ്മുടെ ആഘോഷങ്ങളുടെ മാത്രം കാര്യമല്ല ഇത്. ഗണേശോത്സവമായാലും ദീപാവലിയായാലും കച്ചവടവൽക്കരണം അവയെ എല്ലാ അർത്ഥത്തിലും വിഴുങ്ങിക്കഴിഞ്ഞു. നമ്മുടെ ആഘോഷങ്ങൾ നമുക്കു വേണ്ടിയെന്ന മട്ടിൽ മറ്റുള്ളവർ ഏറ്റെടുക്കുമ്പോൾ നാം കാഴ്ചക്കാരായി നിന്നുകൊടുക്കുന്നു. കച്ചവടവൽക്കരണത്തിന്റെ നിഷേധിക്കാനാവാത്ത തീരാളിപ്പിടുത്തത്തിൽ നാം അമർന്നു പോകുന്നു.

പഴയ തറവാട്, നാലുകെട്ട്, പു പരിക്കൽ, പുക്കളം, തൃക്കാക്കരയപ്പൻ, ഉപ്പേരി വറുക്കൽ, തറവാട്ടിലെ എല്ലാവരും ഒത്തു ചേർന്നുള്ള സദ്യ, ഊഞ്ഞാലാട്ടം, എന്നിങ്ങനെ നിരവധി ഗതകാല സ്മൃതികൾ ഓണവുമായി ബന്ധപ്പെട്ട് മനസ്സിലേക്ക് ഇരമ്പിയെത്തുന്നു. ഇന്നു നാം ഓണമാഘോഷിക്കുമ്പോൾ അതിനെ പറ്റിയൊന്നും ഓർത്ത് വ്യാകുലപ്പെട്ടിട്ട് കാര്യമില്ല. കാലം മാറുന്നതിനനുസരിച്ച് നമ്മളും മാറേണ്ടതുണ്ട്. എന്നാൽ, നമ്മുടെ സംസ്കാരത്തേയും പാരമ്പര്യത്തേയും പറ്റി പുതുതലമുറയെ ബോധവൽക്കരിക്കേണ്ടത്

അനുഭവസമ്പന്നരായ പഴയ തലമുറയുടെ കടമയാണ്.

ഇന്നിപ്പോൾ സദുദ്ദിഷ്ടങ്ങളാക്കാൻ കഷ്ടപ്പെടേണ്ട കാര്യമില്ല. എല്ലാം പായ്ക്കറ്റിൽ കിട്ടും. പായസമടക്കമുള്ള റെഡിമെയ്ഡ് സദ്യ. എത്രയാൾക്ക് വേണമെന്ന് പറഞ്ഞാൽ മതി, വീട്ടിലെത്തിച്ചുതരും. അതും കഴിച്ച് ടി വി ക്കു മുന്നിൽ വെറുതെ ഇരുന്നുകൊടുത്താൽ മതി. ആഘോഷങ്ങളുടെ കച്ചവടവൽക്കരണം കൊഴുക്കുന്നത് ഇങ്ങനെയാണ്.

കുട്ടികുടുംബങ്ങൾ അണുകുടുംബങ്ങൾക്കു വഴി മാറിയ കാലികാവസ്ഥയിൽ പഴയതൊക്കെ തിരിച്ചു പിടിക്കുക സാധ്യമായ കാര്യമല്ല. അതിന്റെ ആവശ്യവുമുണ്ടെന്നു തോന്നുന്നില്ല. അണുകുടുംബവ്യവസ്ഥയിൽ വ്യത്യസ്ത ജീവിതശൈലികളാണ്. അച്ഛന്റെ ഇഷ്ടമല്ല അമ്മയ്ക്ക്. അവരുടെ ഇഷ്ടമല്ല മക്കൾക്ക്. നാലുപേർ വീട്ടിലുണ്ടെങ്കിൽ നാലുതരം ഭക്ഷണം. വസ്ത്രധാരണത്തിലും ഈ വ്യത്യസ്തത സാധാരണം. എല്ലാവർക്കും തിരക്കാണ്. പരസ്പരം മനസ്സു തുറന്ന് സംസാരിക്കാൻ കൂടി സമയമില്ല. എല്ലായിടത്തും ഒളിമിന്നുന്നത് ഒരുതരം സാർത്ഥചിന്തയാണ്. കുട്ടായ്മയ്ക്കവിടെ ഒട്ടും സ്ഥാനമില്ല.

മലയാളികൾ ജാതിഭേദമന്യേ കൊണ്ടാടിയിരുന്ന ആഘോഷമാണ് ഓണം. മതമൈത്രിയുടെ ഉദാത്തമായ ഉദാഹരണം. എന്നാൽ ഇന്നത്തെ അവസ്ഥ നോക്കൂ. ഓണാഘോഷം പൂർണമായും സമുദായവൽക്കരിക്കപ്പെട്ടിരിക്കുന്നു. നായർ ഓണം, ഈഴവ ഓണം, വിശ്വകർമ്മ ഓണം, സമാജം ഓണം, സംഘടനാ ഓണം തുടങ്ങി കൂസ്തൂൻ അസോസിയേഷനുകൾക്കുവരെ വെറുതെ ഓണാഘോഷങ്ങളുണ്ട്. മറുനാടുകളിലാണ് ഈ വേർതിരിവ് കൂടുതൽ. സ്വന്തം ജാതിയുടേയും മതത്തിന്റേയുമൊക്കെ ശക്തിപ്രകടനമായും ഓണാഘോഷം മാറുന്ന അവസ്ഥയുണ്ട്.

ഓണത്തിനുമുമ്പേ തുടങ്ങുന്ന ഓണാഘോഷം മറുനാടുകളിൽ മൂന്നു മാസത്തോളം നീണ്ടുനിൽക്കും. എല്ലായിടത്തും ഒരേ പരിപാടികൾ തന്നെയായിരിക്കും. മാവേലിമനന്റെ എഴുന്നള്ളത്ത്, പൂക്കളം, ഉന്നതവിജയം നേടിയ വിദ്യാർത്ഥികളെ ആദരിക്കൽ, കുട്ടികളുടെ കലാപരിപാടി, സദ്യ...

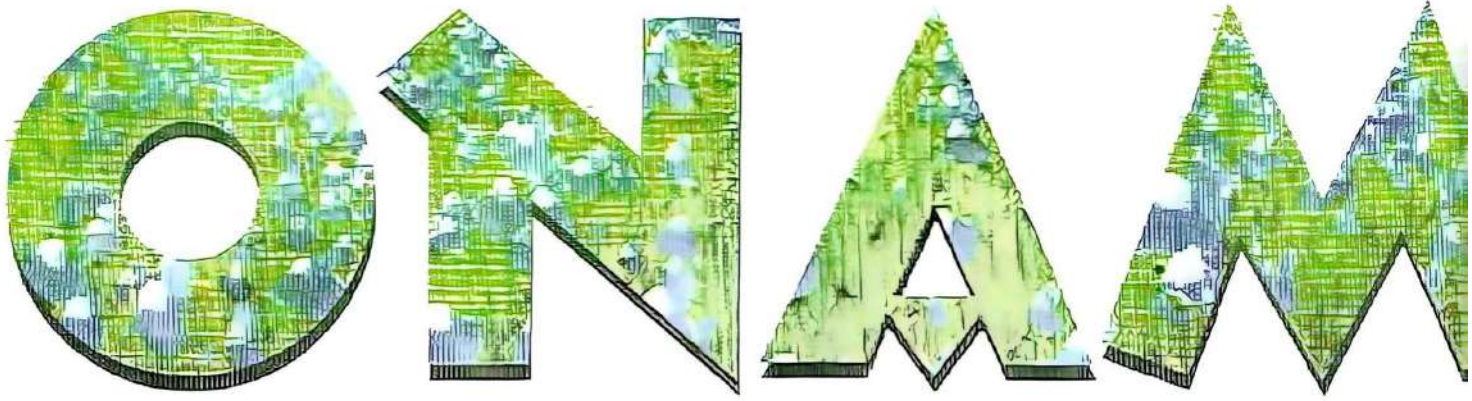
പാശ്ചാത്യസംസ്കാരത്തിന്റെ കടന്നുകയറ്റവും മിശ്രവിവാഹവും നമ്മുടെ തനതായ ആഘോഷരീതികളെ തകർത്തുകളഞ്ഞിരിക്കുന്നു. എല്ലാം ഒരു 'ഷോ'യാണ് ഇപ്പോൾ. ആത്മാർത്ഥമായി യാതൊന്നുമില്ല. എവിടെ നോക്കിയാലും പൊങ്ങച്ചത്തിന്റെയും വേഷം കെട്ടലിന്റെയും അതിപ്രസരം.

സദ്യയുടെ കാര്യം തന്നെയെടുക്കാം. ആരോഗ്യപോഷണത്തിന് അത്യുത്തമമായ സമീകൃത

എല്ലാ മുംബയ് മലയാളികൾക്കും ഹൃദയം നിറഞ്ഞ

ഓണാഘോഷങ്ങൾ

Numar Das & Family
Marol, Mumbai



ഹാരമാണ് നമ്മുടെ സദ്യവട്ടങ്ങൾ. എന്നാൽ ആ ചിന്താഗതിയൊക്കെ മാറി. ഇലയിൽ വിളമ്പുന്ന പലവിധ വിഭവങ്ങളെ പുതുതലമുറ കാണുന്നത് പരിഹാസ്യതയോടെയാണ്. അറപ്പും വെറുപ്പുമാണ് അവരുടെ മുഖഭാവങ്ങളിൽ ദൃശ്യമാകുക. ഏറെ പ്രശസ്തനായ ഒരു മലയാളിപ്രമുഖന്റെ വീട്ടിൽ ക്ഷണിക്കപ്പെട്ട് ഓണസദ്യയുണ്ണാനെത്തിയപ്പോൾ ഉണ്ടായ അനുഭവം ഓർമ്മയിലുണ്ട്. ഇലയിൽ വിളമ്പിയ സദ്യവട്ടങ്ങൾ കണ്ട് അദ്ദേഹത്തിന്റെ മകന്റെ ഭാര്യ (മറാഠിയാണ്) കളിയാക്കിയത് അല്പം അശ്ലീലച്ചുവയുള്ള ഭാഷയിലാണ്.

പഞ്ചനക്ഷത്രഹോട്ടലിൽ ഒരു സംഘടനയുടെ ആർഭാടമായ ഓണാഘോഷത്തിൽ പങ്കുകൊള്ളാനും അവസരമുണ്ടായി. മദ്യവും മാംസാഹാരവുമായിരുന്നു മുഖ്യധമനം. മേമ്പാടിക്ക് സിനി മാറ്റിക്ക് ഡാൻസും. 'ഇവന്റ് മാനേജ്മെന്റ്' സംഘടനയ്ക്കുവേണ്ടി ഓണാഘോഷമൊരുക്കിയത്. അവരിൽനിന്ന് ഇതിൽക്കൂടുതൽ എന്തു പ്രതീക്ഷിക്കാൻ?

മറുനാടുകളിലും വിദേശങ്ങളിലും മാത്രമല്ല കേരളത്തിലും ഇങ്ങനെയൊക്കെത്തന്നെയാണ് ഏറെക്കുറെ കാര്യങ്ങൾ. മദ്യമില്ലാതെ എന്താ ഘോഷം എന്ന മട്ടാണ് കേരളത്തിൽ! ആഘോഷ ദിനത്തിലെ കോടിക്കണക്കിനു രൂപയുടെ മദ്യ

വില്പന 'അടിമാനചിഹ്ന'മായി മാറുന്നു.

കുറഞ്ഞ നിരക്കിൽ സാധനങ്ങൾ ലഭ്യമാകുന്ന ഓണച്ചന്തയിലാണോ പാചോരകൾ മറ്റുമായി അനന്തമായ ക്യൂവിൽ പണ്ട് ഉറപ്പാക്കാനിരുന്ന പോലെയൊണ് ഇന്ന് ബീവറേജ് കോർപ്പറേഷന്റെ മദ്യവില്പനശാലയ്ക്കു മുന്നിലെ അവസാനിക്യൂയിൽ വരുമാനവർദ്ധനവ് സർക്കാരിന് ആനന്ദം. മാധ്യമങ്ങളാകട്ടെ, ഓരോ ആഘോഷത്തിന് മദ്യവില്പനയിലെ കോടികളുടെ വലിപ്പം എടുത്തുകൊടുക്കുന്ന മലയാളികളെ പുള്ളകിതരാക്കുന്നു.

ഇതൊന്നും ആരുടേയും കുറ്റമല്ല. മാറ്റങ്ങൾ അനിവാര്യമാണെങ്കിൽ നല്ലതും ചീത്തയും തിരിച്ചറിയാനുള്ള ആർജ്ജവമുണ്ടാകണമെന്നേയുള്ളൂ. യാഥാർത്ഥ്യത്തെ സ്വീകരിക്കുകയും മാറ്റത്തെ അംഗീകരിക്കുകയും ചെയ്യുകയേ നിർവാഹമുള്ളൂ.

എന്നാൽ ഓർത്തിരിക്കേണ്ട സുപ്രധാനമായ കാര്യം ഇതാണെന്ന് ഘോഷങ്ങൾക്ക് മനസ്സുകളെ ഒരുമിപ്പിക്കാൻ കഴിയുന്ന രാജ്യത്തെ ശക്തിപ്പെടുത്താൻ സാധിക്കണം. അത്തരം ആഘോഷങ്ങൾക്കേ ശാശ്വതമായ നിലനില്പുള്ളൂ. അതിനുവേണ്ടിയുള്ള കുട്ടായ്മ ശക്തി പ്രാപിക്കാൻ മാവേലി മനസ്സു അനുഗ്രഹിക്കട്ടെ! 'മാവേലി നാടു വാണീട്ടും കാലമാനുഷരല്ലാരുമൊന്നുപോലെ' എന്ന മനോഹരമായ സങ്കല്പം യാഥാർത്ഥ്യമാകട്ടെ! ■

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Mary Paul

Heroine of Bombay Malayalam Theatre

- Asl

Mary Paul was a popular drama actress of Bombay and the audience loved her for her performance. The trophies and awards once filled her drawing room but now many of them were lost. But she vividly remembers the first Nrityasindhu Award presented to her along with V V Achuthan, by K D Chandran's Fine Arts organization Nrityasindhu.

Mary, a chirpy student of Std IX, returning home along with her classmates after the school hours, reminiscing and discussing the events of the day and the day to come, met a neighbor on the way. He asked her to rush home as someone has come there to meet her. Thinking who it could be and why, she rushed

only to see so many pairs of foot wear but one in the living room. There were several voices of serious discussions, laughter coming from upstairs. She could hear the voice of her father too among several other strange voices. She was about to go up when her father came down and asked her to remain downstairs. She wondered if her father brought the boy with him as he had promised to bring him so that both the boy and girl could see each other. Then a young man came down and sat on a chair. As Mary was curious to see the boy, she did not pay much attention to him. After a few minutes, that man went away. Mary was disappointed.

After some time all of them came down then her father asked if she did like him. She said she did not see him so could not give a definite answer. Then one of the relatives said that the man who sat with her for some time was indeed the 'boy.' Mary threw a glance towards that person and quietly went inside.

Mary's father Anthony was employed in a Bombay textile mill. She spent her childhood in Bombay but as her brother could not adjust with the climate, they were compelled to return to Kerala. Thus Mary, Annamma, Mary and her younger siblings Ammini, Annie and Baby were sent to Kerala. This was a matter of great concern as Anthony had to send money to his family while managing his own affairs in the city. Out of the pittance of salary, Anthony used to send home Rs.500 a month.

Mary and her siblings joined a school at Ollurkara. Vatsala Marar (after marriage, became Vatsala Menon, now a well known character actress in Malayalam films) was her close friend and neighbour.

Anthony was worried about his six children (five girls and a son) and wanted to see them settled before his time. Those days, girls were married off quite early and his social connections helped him in identifying a promising bridegroom for his eldest daughter Mary



informed his relatives accordingly. He promised his wife Annamma that he would bring the prospective bridegroom so that they could see each other.

Their marriage was fixed then and there and no one sought Mary's opinion. It was to take place within one week. After making the nitty gritty arrangements essential for a wedding, Anthony proceeded to the town to buy the necessary jewellery and bride's wedding clothes. On his return, a single bullock cart hit him on his abdomen and he started bleeding. The doctors expressed their fear that he would not survive. When the close relatives and the bridegroom Varkey Paul suggested that the wedding could be postponed, Anthony insisted that everything should take place as decided earlier. Without seeing his elder daughter married, Anthony departed away. On the seventh day, Mary married Paul but told him that she preferred to stay back with her mother until she completed her education. He as his wont, agreed to it and left for Bombay. He took over the responsibility of looking after

Mary's mother and siblings. As Anthony did, Paul used to send Rs.500 every month. After completing her SSLC, Mary came to Bombay and she was then in the family way.

Even after settling down in Bombay, Paul continued to support Mary's kin. Despite their poor financial conditions, the couple was happy. When she was only sixteen, Mary gave birth to Ammini.

Anthony was a keen arts lover and had acted in a few Malayalam dramas. He had acted in

'Misiha Charithram', the first play in Malayalam with Jesus Christ as its main character. During the Onam celebrations of Bombay Keraleeya Samajam, one female singer was suddenly unavailable and Anthappan, one of the organisers, approached Paul to get Mary as a replacement. During her school days, Mary was attending classical vocal music lessons along with Vatsala Marar and her training came handy in drawing the appreciation of the audience. Soon she was approached by other Malayalee organizers for singing during their festivities.

Koliwada Malayali Samajam was planning to present a Malayalam drama for their Onam celebrations but their main female artist was forced to withdraw from participation as her son died in an accident. Desperately, they approached Paul seeking Mary's co-operation in carrying their drama forward and Paul consented. It was a tough task. Paul was having second shift and the rehearsals were held far away from their residence in Bhandup. Nanappan, considered the father of Malayalam drama in Bombay, used to send a boy to accompany Mary and her two children to the rehearsal camp and Paul would bring them back after he completed his shift. It was total devotion to the art. Mary with a heavy heart acknowledges that without his support it was impossible to manage the house and looking after the children while attending the rehearsal camps.

Soon Mary's presence in Malayalam theatre was recognized and Samajams and other drama troupes started approaching her for participation. During those days, former Mayor M Madhavan came into contact with Mary through her acting. When he realized that she was the daughter of Anthony, whom he knew well, he took her under his wings. He called her and Paul to his office and asked her if she decided to remain a home maker. During his inquisitive questioning, she revealed that she liked to be a nurse (because of their neat white uniform and their benign persona). Madhavan wrote to the Lokmanya Tilak Hospital



Mary Paul as nurse



Biju V. Nair & Family, Panvel

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Wedding photo of Mary and Paul

authorities and asked them to take her as an apprentice, train her as a nurse in their nursing school and pay her during her training period. Normally trainee nurses were required to remain in the nurses' hostel attached to the hospital yet the matron allowed her to stay at home sympathetic to her situation as a mother of two daughters.

After training, Mary was appointed in the same hospital and she continued till her

retirement after 30 years. She was very popular as a nurse and every nook and corner of Lokmanya Tilak Hospital in Sion was familiar to her. She worked practically in all departments and earned respect of her superiors, colleagues and patients.

Though Mary was residing in Bombay, her heart was beating for her mother and siblings. Once she started earning her salary, every month without fail, she used to send money to her mother so that they could lead a normal living and take care of the education of the children.

During these days Mary and family found it very difficult to stay in Bhandup and travel long distances to reach the hospital, school, Paul's workplace etc but were somehow managing the routine. Then she learned that Mayor Madhavan had made a deal with the Housing Board for providing three buildings for the nurses working in Municipal hospitals. She and Paul managed to raise some money and went to Madhavan's residence and requested him for a flat for them in one of the buildings. Madhavan expressed his helplessness as the time had run out for submitting the application. Their pleading had no effect on him. Then Mary moved forward and kept the paper packet containing money before him and said, "Whatever you could raise is in this packet. You may c

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whatever you like." They then walked out. When the allotments were declared, Mary was one of the proud owners of a flat in one building in Kanjurmarg. Mary's entire family thereafter stayed there till they sold it to raise money for their son's emigration plans for Canada.

Mary accepted invitations from the stage not because of her untiring love for the theatre but to support her kin. Her mother, on hearing that Mary was acting on stage, disowned her, as a career on stage was not acceptable for girls from a respected family. Her mother feared that Mary's stage appearance would adversely affect the matrimonial prospects of her younger sisters. Those days, artistes were not paid any remuneration for their services but often get some clothes as gift, souvenirs and rarely some cash. Mary said that she never bargained for a stipulated remuneration but slowly a practice was developed that female artistes should be paid something in cash to meet their family needs and also to supplement the men's income. Even after her mother's renouncement, Mary continued to send money to her mother and she was happy that all her sisters were well settled in life.

Mary's entry to the theatre started with 'Pathicha Bharya' (Educated wife) and till she retired from the stage in 1989, she acted in about 70 plays on approximately 350 stages in Bombay and other cities of Maharashtra.. Today she does not remember the titles of the plays she participated as she never thought of the need to remember them. According to her, she acted with most of the actors, both male and female, of her time and worked under all prominent directors. She also directed one play, *Manalkkattu*. A few names she mentioned were of P N Nanappan, M Chandran and Anthappan (all three of Films Division), V V Achuthan, Augustine Fernandes, Captain Raju and Vatsala Menon.

About her experiences on stage, she distinctly remembered two incidences. In one play, she had to slap Achuthan and she was just going through the symbolic act and the director asked her why did she not realistically do it. She asked Achuthan if she could do so and he consented. When they were on the stage, at that particular scene, she forcefully slapped him on his cheek and pain was visible on his face. After the scene, Achuthan asked her why did she slap him so forcefully. She said she did so after getting his consent and

both of them laughed.

When Augustine informed her about booking an auditorium for their yet to start rehearsal of 'Katalpalam', she was aghast. Mary was into her sixth month of pregnancy and the drama would be staged after one month. When she told him about her predicament, he was also a little confused but later said that she could wear a bigger traditional Muslim blouse and a long shoulder piece to cover her bulging belly. Luckily nobody noticed the pregnant appearance of the old Muslim woman.

Mary was proud to say that she never used glycerine or any other aid to shed tears on stage.

Her well known plays were *Ummachu* (play based on Uroob's novel of the same title), Ponkunnam Varkey's *Kathirukanakkili*, *Iniyum bhakkiyaanu*, *Agniparvatham*, P J Antony's *Mannu*, *Raagam*, K T Mohammed's *Katalpalam*, *Sandhyakkoru Sooryodayam*, *Thoovalum thoombayum*, *Kaakkapponnu*, *Manalkkadu*, *Akkaldama*, *Daivam marichu*, *Yaagasala* and many more.

Mary has four children, Varghese, Sheela, Vatsa and Antony. Varghese is married and settled in Canada. He wanted to take his youngest brother Antony to Canada but somehow that plan did not materialise. When Antony got a job with the Railways, Paul was sick and bedridden. When the son showed his father the letter of appointment, the latter kissed the letter and told his son that it would be his bread and butter and so he should give all his dedication to it. Soon Paul departed to the ether world. Now Mary is staying with Antony and his family, consisting of wife and two daughters.

Of her children, Sheela and Vatsa are settled down with their families in Palarivattam, Ernakulam and in Dubai respectively. Mary is a proud grandmother of 8, five girls and three boys.

When turning back, Mary feels that her life so far has seen many twists and turns, some tragic moments at unexpected moments and some feelings that she could cherish for a long time. "But if that is not life, what it is?" she avers. Every tragic moment has made her stronger and prepared her to face challenges. It was God's grace that she had a wonderful husband and loving children to share the ups and downs of their lives. Her colleagues in the hospital and on the drama stages always extended their hands in support. What more one could expect from life, she asks herself. According to Mary, she never planned her life and accepted all that came her way without remorse and regrets. Mary is content now as she gets her pension, a part of her husband's pension and the social security allowance from the Canadian government. ■



Mary Paul



SREE NARAYANA MANDIRA SAMITI FIFTY GOLDEN YEARS

Sree Narayana Mandira Samiti (SNMS), established in Mumbai in 1963 to remember and propagate the teachings of the great visionary saint and social reformer of Kerala Sree Narayana Guru, completes 50 years of social service. Inaugurating the Golden Jubilee Celebrations, along with the Samiti's 49th Anniversary celebrations on February 24, 2013, Samiti has projects and plans lined up during the Golden Jubilee Year that will culminate in grand manner in April 2014.

In 1963, a group of devotees of Sree Narayana Guru in Mumbai met and decided to start an organization in Mumbai that will perpetuate their Guru's teachings. The first meeting was held at the residence of P. Suchendran in Chembur on August 23 and attended by 11 participants. They decided to form an organization that will propagate the teachings of Sree Narayana Guru. They also decided to embark on educational and social service programmes mainly to benefit the poor. By November 1963, the first official



meeting was held at P. College and it was presided over by Muliylil Karuvan, who was elected as Fourth President. About 100 people participated in the meeting. The main objectives of this meeting were: establish

educational institutions, community hall, Gurumandiram. The organization was officially named Sree Narayana Mandira Samiti and it was decided to establish regional units in and around Mumbai. The set of office bearers, unit secretaries



SNMS Youth Wing members and Office-bearers escorting Chief Guest T.K.A. Nair to the dais.



Inauguration of the Golden Jubilee Celebrations at the Samiti's 49th Anniversary Meeting.

Council members were also unanimously appointed. Dr. K.K. Damodaran was elected the founder chairman. He later went on to become the President and led the organisation for more than 40 years.

Today the Sree Narayana Mandira Samiti (SNMS) is one of the largest and most organised Malayalee organizations in Mumbai with its headquarters at Chembur and 28 Regional Units (grouped into five zones) having territorial jurisdiction at Ambernath, Ulhasnagar, Kalyan, Dombivili, Thane, Bhandup, Powai, Sakinaka, Ghatkopar, Chembur I, Chembur II, Dadar, Anushakti Nagar, Mumbai Central, Goregaon, Malad (Kurar), Mira Road, Vasai, Virar, Tarapur, Airoli, Vashi, Nerul, CBD-Belapur, Kalamboli, Karghar, Kamothe and Ghodbunder. Currently, the SNMS has about 14000 life members and 900 patrons, schools, colleges, temple complexes, etc. and provides a host of

services to all the general public.

The Samiti got registered as an educational and charitable Trust in 1965 and its first office space was purchased at Navin Asha Building in Dadar in 1966. The first Guru Mandiram was established within the office premises. Most importantly, the Samiti decided to acquire a plot of land to start an English medium school and support facilities in a backward area to benefit the children from poor families. In 1972 a marshy land at Chembur (P.L. Lokhande Marg) was purchased for starting the educational complex and in 1973 the foundation stone for the school building was laid.

From such humble beginnings the Sree Narayana Mandira Samiti has grown into what it is today and 2013-14 is being celebrated as its Golden Jubilee year.

Golden Jubilee Celebrations

During the 49th Anniversary celebration on February 24, 2013, the Golden Jubilee celebrations (completing 50 years), of the Samiti was inaugurated. T.K.A. Nair, Principal Advisor to the Prime Minister of India, was the Chief guest and L. Radhakrishnan, Chairman of Jawaharlal Nehru Port Trust was the guest of Honour. A Golden Jubilee Celebration Committee consisting of members from different walks of life who have been associated with the Samiti at various stages and representing various interests has been formed to organize programmes that will reflect the Samiti's Vision and Mission as well as promote its core values. Arts and cultural festivals, sports competitions, seminars and conferences, of general interest to the members and public at large are being organized. Efforts are made to include programmes that will benefit the youth and children. The concluding event will be held on the 50th Anniversary of the Samiti in April 2014. As the President of the Samiti, N Sasidharan says, "50 years is not the end of the growth story. The celebrations should also mark the beginning of a new era by opening up fresh activities in social responsibility areas while sustaining the existing programmes."

With this objective the Council has prepared a blueprint for the Samiti's activities in the next five years. Its ambitious plans include starting high-profile job-oriented courses in the Chembur Complex, setting up more courses and institutions within Maharashtra, so that they can all come together under the umbrella of a deemed University in the name of Sree Narayana Guru. Creating facilities for senior citizens, instituting health care programmes, emergency services, and a group health insurance scheme are on their plan of action. Several initiatives that focus on integrating



School and College building at the Chembur Complex.

divergent cultures and using the Samiti's platform to bring about an egalitarian and casteless society that Sree Narayana Guru envisioned is also on their agenda. The global initiative for spreading the teachings of the Guru to the world was started in Srilanka in 2010, followed by one in Kochi in 2011, in

Varkala in 2012 and recently in Kochi this year. As part of their year long celebrations the Samiti observed Marathi day, organized women's conference, health seminar, free uniform distribution to school children, marriage alliance meet, Patron's meet, legal awareness Seminar, RTI seminar, etc. They have plans to conduct more medical camps, several seminars on Guru's teaching, entrepreneurs day, etc. Sports and Cultural Meets will be first held at the various zones and then at central level in the course of the golden jubilee year. A "Laksharchana" programme is scheduled on March 16, 2014. Golden Jubilee Memorial building is also planned as part of the celebrations. Textbook for students on the Guru's life and teachings is also ready for release shortly. The women's wing and youth wing of SNMS are very active and provide support in organizing the programmes.

SNMS Today

The Sree Narayana Mandira Samiti has a sprawling complex comprising about 5 acres of land at Sree Narayana Nagar, P.L.Lokhande Marg in Chembur, which houses its headquarters and the educational complex.

Sree Narayana Guru's Philosophy

One caste, one religion and one God for man. This is the well known philosophy of the great visionary saint and social reformer of Kerala, Sree Narayana Guru (1855-1928). Born at a time when the caste system was at its worst, Sree Narayana Guru strove to instill in his fellow human beings a sense of their worth and self-respect. Sree Narayana Guru was born on Chathayam day in the month of Chingam two days after Thiruvonam.

All through his life Sree Narayana Guru worked relentlessly to provide the invaluable gift of education to the downtrodden so that they can move forward in life. "Educate to be free", "gain prosperity through industry", "organise to be strong", "love and compassion for fellow beings" were the essence of Sree Narayana Guru's teachings.

According to this enlightened soul, all religions enable man to relate himself to the one Reality that we call GOD. "One in kind, one in faith, one in God is Man. Whatever be the religion, it is enough if it makes man virtuous."

The consecration of a Siva Temple at Aruvippuram, popularly known as 'Aruvippuram Prathishta', by Sree Narayana Guru in 1888 marked the beginning of his social reformation programme span over the next forty years.



Later he established the Ashram at Sivagiri which became the focal point of his activities spread over the whole Kerala.

The Guru was a Jnanin in action. He touched on the spiritual sensitivity of people and made the temple atmosphere as the unifying factor for the intellectual, cultural and social awakening.

He advocated an eight-fold path to follow that will make an ideal society. They include education, cleanliness, piety (ishwarabhakti), organization (Sanghatana), agriculture, trade and industry including scientific and technical training, path dharma (ethical values), that are ahimsa, nonviolence and truth. This is also the theme of Sivagiri pilgrimage held every year in the month of December.

The greatness of the Guru's philosophy lies in its practical wisdom to have a balanced approach in leading our lives both material and spiritual welfare. In his own words: "Materialism and Spiritualism are not two entities. These are both sides of a coin or both wings of the same bird. They

two actually work for the same purpose. When all organs in a body work together, the body experiences happiness. Similarly to achieve mankind's ultimate aim, happiness material as well as spiritual institutions need to work together."



Women's Conference in progress.



A view of the audience.

of schools and colleges catering to about 5000 students. Apart from the Samiti office and a Guru Mandiram, It has a five storeyed school building and a five storeyed college building, Community Hall. It also has a Marathi Medium school building and open grounds at Chembur.

Another important complex is at Nerul (Gurudevagiri) which is named as "International Center for Sree Narayana Guru Studies". The five storey building at Gurudevagiri, Nerul houses temples, public halls and a library of large collection of religious and philosophical books.

SNMS also owns 3 acres of land at Tarapur where it plans to start new education facilities. Apart from all the above, it has its own Unit Offices and Guru centers at 17 locations.

Some of the Samiti's establishments are Sree Narayana Guru College of Commerce (Aided college & Self Financing section), SNG Junior College of Commerce & Science (Aided section & Self Financing), SNG College of Education (BEd and DTEd), SNG Law College, SNG High School and Primary School (English Medium), SNG High School and Primary School (Marathi Medium), Kumaran Asan Pre-primary School (English and Marathi medium), KAN KIDZ Nursery school,

International Center & Library for Sree Narayana Guru studies (Gurudevagiri), three Temple complexes (Gurudevagiri, Sakinaka, Kurar), Marriage Alliance Bureau and a Career Guidance and Skill development center.

Their social services include Mid-day meal program for school children, Free uniforms for school children, Freeship granted to poor children, Employment guidance and assistance, Marriage alliance meets (once in six months), Pre-marriage Counseling, study classes on the Guru's teachings and philosophy, discourses and seminars on the Guru's philosophy and teachings, Malayalam Mission classes, coaching classes for children in arts and culture, cultural programs and competitions, global and national conferences on universal brotherhood and religious harmony, sports competitions, children's camps, Ayurveda dispensaries, medical camps and medical aid programs, women's programs, youth programs and above all miscellaneous services of humanitarian nature.

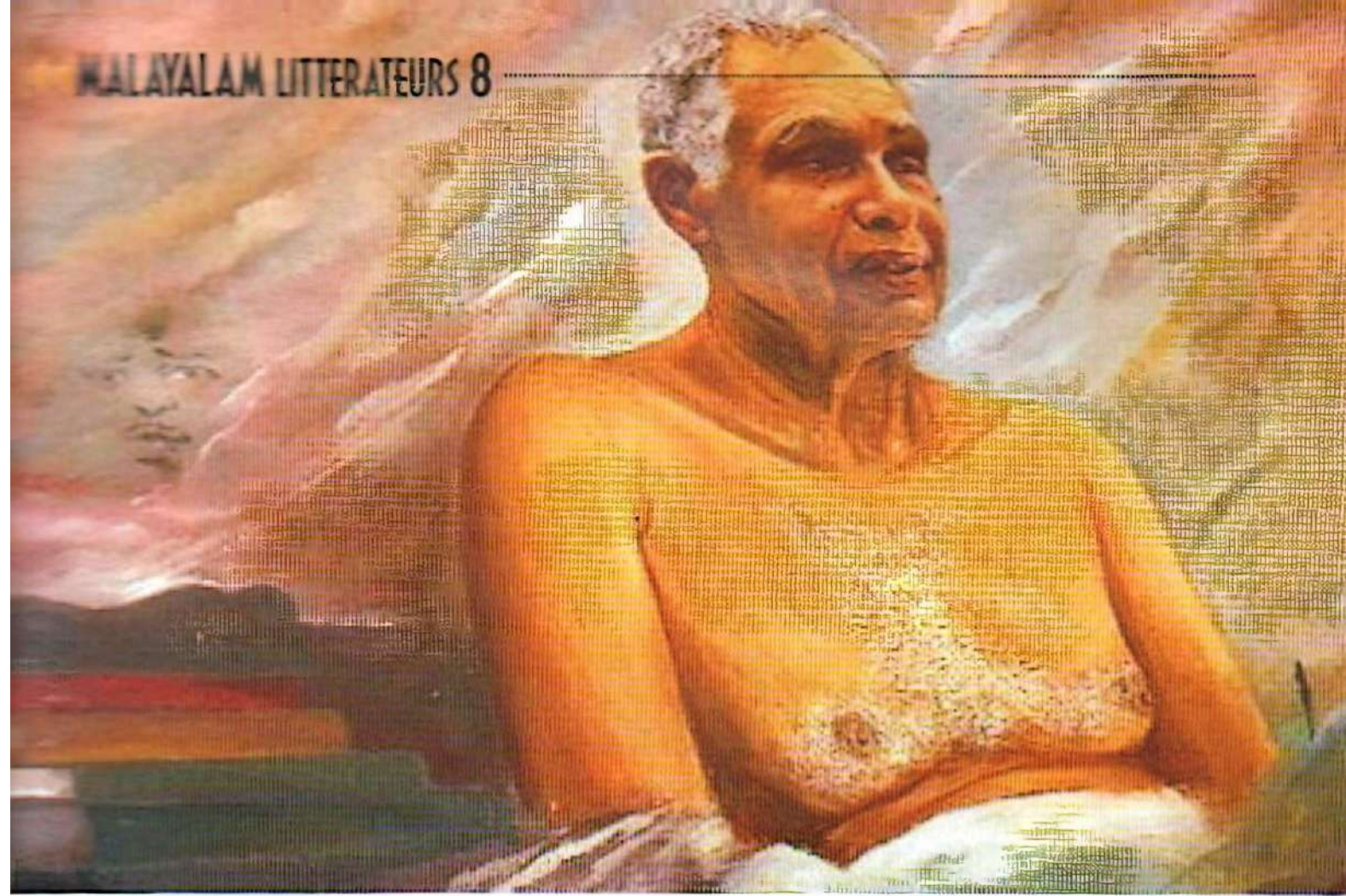
Office bearers of SNMS

Dr K K Damodaran President EMERITUS, N Sasidharan President, M I Damodaran Chairman, N Mohandas Vice-Chairman, N S Salimkumar General Secretary, O K Prasad Asst Secretary, V V Chandran Treasurer, V K Hiralal Asst Treasurer, M G Raghavan Zonal Secretary I, K K Susmeeran Zonal Secretary II, P K Venu Zonal Secretary III, A K Venugopal Zonal Secretary IV, Sasi Damodaran Zonal Secretary V.

G J C Committee

A Golden Jubilee Celebrations Committee comprising 251 members who have been associated with SNMS at various stages and representing varied interests has been set up to plan and execute the celebrations. Several Committees like finance, arts and culture, etc. for co-ordinating different activities in connection with the Golden Jubilee celebrations were also formed and members elected to them.

The core committee consists of M I Damodaran (Chairman), N Sasidharan (Convenor), N Mohandas (Vice-chairman), N S Salimkumar (General Secretary), O K. Prasad (Secretary), V V Chandran (Treasurer), N. Kumaran Nair (Chairman, Finance Committee), P P Sadasivan (Chairman, Arts and Cultural Committee), K. Nadarajan (Chairman, Sports Committee), Harilal Pottath (Chairman, History Committee), Anish Damodaran (Chairman, Documentary Committee), Sriratnan Nanu (Chairman, Publicity Committee) and T K Mohan (Programmes Committee). ♦



Thakazhi Sivasankara Pillai

HIS CONTRIBUTIONS TO LITERATURE

-Satyanath

Thakazhi, as Sivasankara Pillai was known in the literary world, wrote his stories with his village and its surroundings in the background. He essayed the lives of ordinary people as he had seen from close quarters without any exaggeration. He carved out very powerful characters, both male and female, with all their complexities during the transition from the pre-independent to post independent India, with Kerala and within it his village, as a symbol of India. Though he did not know English or any other foreign language, he still took his journey through their translations in Malayalam.

In his early days, he was known as a writer belonging to the progressive literary movement that was led by a leftist political

party. Being a person whose childhood was spent during the decline of matrilineal system and witnessing the emergence of nuclear families headed by the father, Thakazhi could write only in the mould which he belonged to. Unlike Kesava Dev, he did not write about the labour problems or workers' unions eulogizing them but by what he saw and experienced. Nevertheless, both Thakazhi and Kesava Dev were criticized by the leftists for straying away from the path of the progressive literary movement.

Thakazhi, being a part of a peasant family, did not enjoy the power of money and spent his school and pleadership days with the have-nots, staying with them and often sharing their food. He had the first hand knowledge of the



Thakazhi memorial



farm workers, fisher men and other men of the lower strata of the society. Only during his professional days as a Vakeel, he could interact with the upper class and during the end of his literary career, he could mingle with the real rich. This social background limited his writings to a story teller of the poor and the deprived, instead of the rich and the powerful. He once stated, "Had I to write about the rich or their life style, I would have failed miserably and my writings would have been artificial."

Thakazhi did not write to make money but he was rather impulsive. He could not breathe without writing and he knew only about the deprived. So his writing was evolved around the scavengers, prostitutes, fishermen, parhayas and pulayas, or lower division clerks in the government offices.

Literary work

Thakazhi Sivasankara Pillai, as a novelist and short story writer, focused on the oppressed classes as the subject of his works, and none among his contemporaries could write with such precision and detail. He has written about 40 novels and over 600 short stories. His most famous works are *Rantitangazhi* (Two Measures, 1948), *Chemmeen* (Prawns, 1956), *Aenipadikal* (Rungs of the Ladder, 1964) and *Kayar* (The Rope, 1978).

Some of his novels and short stories were adapted into successful movies not only in Malayalam but in Hindi and in some European languages also. Many of his works were translated into foreign languages. *Chemmeen* was translated into 19 languages including Russian, German, Italian, Arabic and French.

When Ramu Kariat was busy *Chemmeen* in Malayalam, Thakazhi in negotiation with MGM of Hollywood. After the Malayalam film was abroad, before its Indian release abandoned their project.

Rantitangazhi, *Thottiyute* (Scavenger's Son, 1947) and *Kayar* also similarly translated. Many works were compared with the from other languages but his efforts to belittle him did not succeed. *Thottiyute Makan* (1945) was compared with Mulk Raj Anand's 'Untouchables' English novel published from 1930. Except that both the books scavengers as their characters were no similarities but dissimilarities and contradictions were present. *Chemmeen* was compared with Hemingway's 'The old man and the sea'. For Thakazhi, life could not be separated from society, politics and economics. Their contradictions, within and without

always reflected in his writings. When we look through his writings, we do not find that he is intrinsically discussing their problems on the society. His female characters are stronger than the male characters. Each of them is fighting to survive and save themselves while allowing themselves to be in the hands of destiny. Chirutha, Karuthi Valli and others are no exception.

His methods

For Thakazhi, writing was not a laborious process but rather a culmination of a long process. His first novel was *Thyapra Prathiphalam* (1934) in which he presented a poor woman who secretly engaged in prostitution to finance the education of her younger brother. After his education, the brother came to know about her immorality and abandoned her, leaving her to die of tuberculosis. This was followed by *Patitapankajam* (The fallen lotus, 1935) a collection of short stories *Puthumala* (Lotus flowers). *Thottiyute makan* is considered a pioneer realistic novel in Malayalam. Thakazhi's most popular novel *Chemmeen* said to have been written in one go within a week.

Thakazhi was a fast writer. Once a thought crystallized in his mind, he carried it forth in a matter of time, a month, a year or a few years to be around in his mind. The next step was to decide where to start from and when to stop. He did not plan the matter for each chapter since it would flow incessantly once the story started.

About his mode of writing, Thakazhi



Thakazhi receives
the award of
Sahitya
Akademi

says: "I do not make notes. Even the theme is incomplete. The characters are in my mind. All of them fall in place once I start writing. Characters may come and go after completing the assignments given to them. I intentionally do not make them intense or dull. In my mind

they are just human beings, like all of us. I do not claim to be a creator of my characters." *Aenippattikal*, serialized in *Mathrubhumi Weekly*, was written in a serial manner. It was written because of the persistence of N V Krishna Warriar, the Editor of *Mathrubhumi Weekly*. Thakazhi first wrote three chapters in one sitting and sent them to Warriar. Afterwards, he wrote one chapter per week and the last fifteen chapters were written in one week. The seed of his masterpiece of epic proportion, *Kayar*, was formed in 1952 when Thakazhi for the first time found a land record in Ambalapuzha taluk office. The seed continued to grow in his mind till 1970 when the Land Reforms Act of Kerala was passed. He started writing the story in the same year though he made public of his intention of writing a novel by name *Kayar* much earlier. (In the movie *Kavyamela*, the fake writer, enacted by Adoor Bhasi, took on Thakazhi when that character declared that his work 'Thondu' would be his masterpiece and afterwards none would dare to write a novel.) In fact that Land Reforms Act acted as an impetus to start writing. The book was completed on May 8, 1978. Thus *Kayar* became a record making novel for Thakazhi, covering a time span of 250

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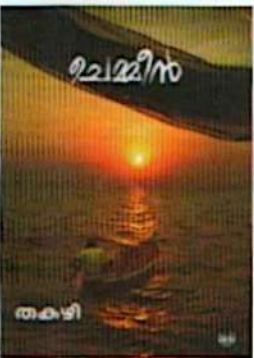


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years and hundreds of characters, some of them etched well while some were not.

Thakazhi was in a dilemma to decide the format of Kayar as it spanned over more than two and a half centuries. One night, as he lay sleepless in bed, the Mahabharata epic with its episodic structure drifted to his mind as a possibility. The next day he started work on Kayar.

Thakazhi wrote all his stories with pencils and once finished he never read them to make corrections. He rarely used words that common man avoided in their conversations. The dialect was always the established ones among the tribes to which his characters belonged.

Downtrodden provided him with themes for his stories and people always expected from him to portray the victory of the depressed. In none of his stories, Thakazhi allowed his reader to anticipate the tract of the story. All his stories are of twists and turns like Kayar.

Prof Joseph Mundasseri expected Chemmeen to follow a path similar to that of Rantitangazhi. When he found it different, he not only severely criticized it but mocked at it. After Chemmeen, wherever Thakazhi went, the communists hooted him for not following the Marxist path. The Communists accused him of promoting a superstition (The man in the sea would perish if his woman deviated from her chastity). They wanted Palani to return to the shore after capturing the shark. C Rajagopalachari after reading Chemmeen, wrote a review in Swaraj, asking the critics what harm would be done if the superstition was good for the society.

In *Anubhavgal Palichakal* (Experiences and Failures, 1967), the labourers organize into a union but even the leaders of it do not trust Chellappan who believes in Marxism but is not ready to embrace its shackles. Thakazhi's characters are not idealistic but etched out of realism. In all his earlier or even later works, the main characters are always striving to achieve success but they have their own doubts about the Marxian philosophy. In *Thottiyute Makan*, Chutala Muthhu is instrumental in forming the union but when heard the new leaders talking about retaining the scavengers, he started suspecting their intentions and became a betrayer of the cause. He joined the exploiters against his own group and finally got cheated by those

whom he trusted. His son Mohanan became his education, realized that the son scavenger would always be a scavenger revolted against it.

In Chemmeen, Pareekutty is a dreamer, I is content but Chemban Kunju is ambitious and wanted to become rich to be the head of the fishermen. Ultimately he loses everything and roamed on the sea shore losing his senses. In Aenipatikal, Kesava Pillai is driven by his ambition of becoming rich and powerful to achieve his objectives, he was willing to do anything. Even while agreeing to marriage of his daughter to Viswanath Communist, he was driven by his selfish interest of climbing the ladders. While tracing the history of Kerala during the time span from pre-independence to post-independence India (1930-57), Thakazhi seemed to state that the Punnapra-Vayalar agitation was staged to create some martyrs for the Party on their way to capture power in the state. In



his autobiography Thakazhi noted: "Sir C P Ramaswami Iyer was determined to suppress the agitation by all means. I also heard that thousands of bomb spheres were also being prepared. I used to see some Communist leaders working behind the scenes. The picture was almost completely black. Somehow I could feel that some prominent energetic young man would be sacrificed. Would the Travancore state then be saved? I had my own doubts." Thak

also remembered another worker whom he could get acquitted from court, being one of the twenty eight whom the government accused of being burnt down on the third day. Thakazhi was a self confessed Marxist but often he tried to paint his characters to be things just opposite. While discussing Kayar, Thakazhi said, "Individual reality is seldom taken into consideration by political ideology. It may not be totally advisable or possible to take it into account. But it must be born in mind that the individual makes up society and that without the individual, social life is impossible.

"The land laws were aimed at pushing up productivity. What the law framers did not foresee was the stagnation that eventually resulted in following the legislation. One reason for reduced productivity was the fragmentation of land." However it would be grossly immature to perceive these explorations as an onslaught on the communist establishment. "I res

Marxism as a system of social analysis and a yardstick to assess social change. My stand is definitely Marxist. But I am not a slogan-shouting party member," Thakazhi said.

Till his last day, Thakazhi felt that the much touted Land Reforms Act did not meet the expected end. Today people are craving for a piece of land. There was a time when individuals approached the courts to take away the land government allotted to them as the allotment was an act of vengeance by some official. He found several case papers of this genre while searching land records in Alapuzha tehsil office.

During the land lord-farmer era, Thakazhi witnessed a bond between them as in the case of a master and a domesticated animal existing but after the Act, that bond vanished and a new relationship of competition and revenge emerged between them. He often felt sad when the capitalism and industrialism vanquished the earlier system. Selfishness and mercilessness appeared in their place. He was attracted towards the humanism preached by the Marxism but was aghast to observe the political leaders across party lines competing with each other in amassing wealth and land for self and relatives. Aenippadikal was a result of this observation. In 'Dharmaneethiyo alla jeevitham', Thakazhi portrays the hurried life of a contractor in amassing wealth. To favour him, the officials accepted not only favours in the form of wine and women but even asked for the wife of the contractor himself. He then hired some prostitute well attired and presented her as his wife to the official in a hotel. While explaining his problems to his real wife, the contractor told her how he manipulated him. Soon the official visited the contractor's house when he was away and the wife submitted herself without any coercion and saved Rs.200

of her husband, which he would have otherwise spent in procuring a prostitute.

After his writing of *Punnapra Vayalarinnu Sesham* (Afetr Punnapra Vayalar Agitation), Thakazhi experienced the revulsion of some of his earlier friends from the party. This book was criticised heavily by E K Nayanar and he even wrote a bitter criticism about the book. But after reading the book, A K Gopalan was said to have commented, "Was it not true what he wrote?"

When some Communists remarked that



Deepti Naval in *Chirutha*

Punnapra Vayalarinnu Sesham motivated the young Communists to join the Naxal movement, Thakazhi rubbished it saying that his little book was unnecessarily credited with so much of power that is nonexistent.

Foray into movies

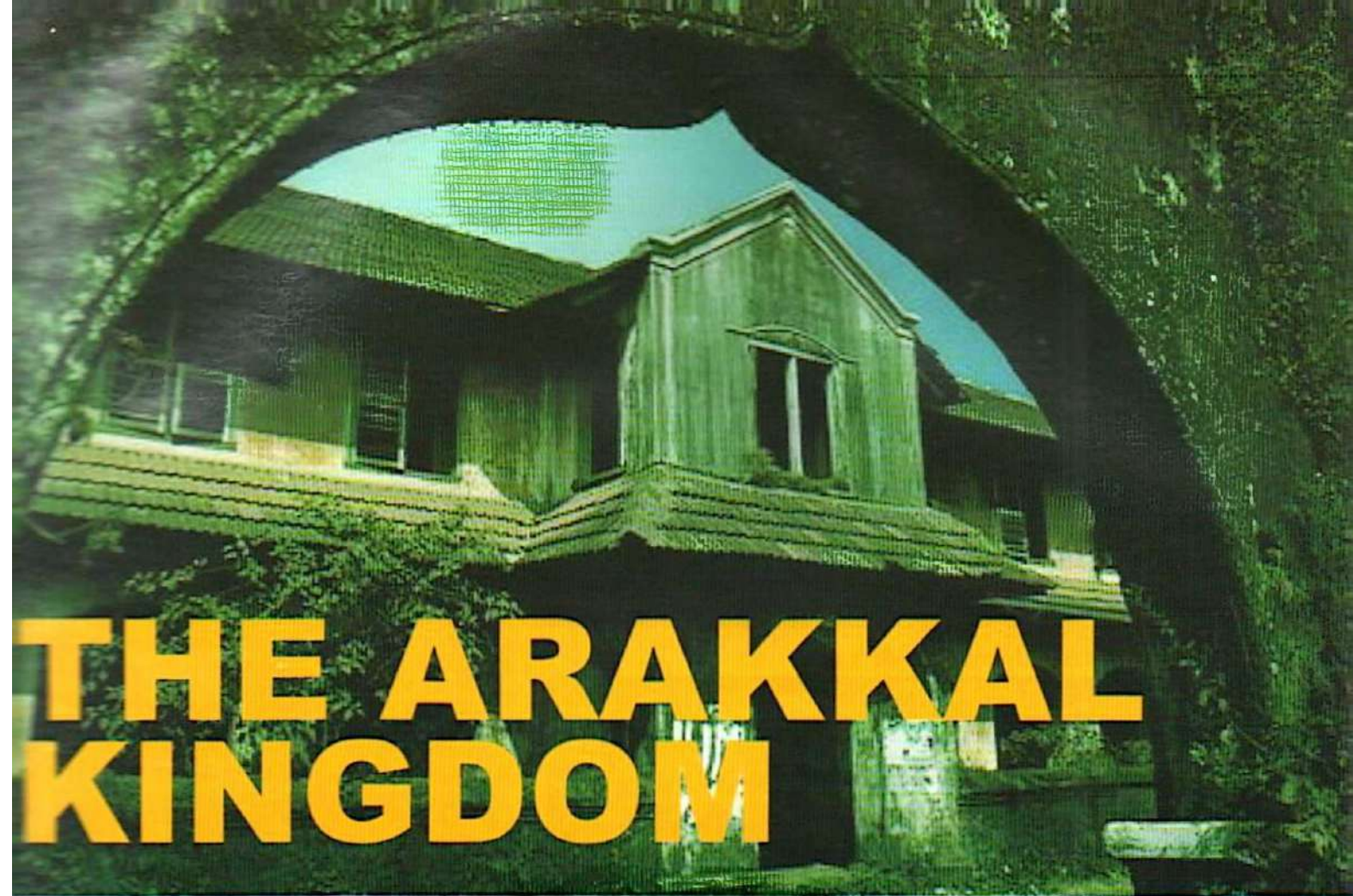
When Thakazhi started writing stories, movies were never an option before him. The credit of bringing him into the film fold goes to P Subrahmaniam of Merryland Studios. He found a lot of merit in the social theme of *Rantitangazhi* and wanted to make a film out of it. He wanted a new but tried face as hero Koren and thus P J Antony was roped in. This film had a successful run in Kerala. This film secured the award for the best Malayalam film of that year, 1958. However when NFDC made 'Chirutha' out of *Rantitangazhi* in 1981, with Deepti Naval in the title role, it did not find the same success.

Chemmeen, *Chukku*, *Anubhavangal palichakal*, *Aenippadikal*, *Omanakkuttan*, and *Naalu pennungal* all made people to turn heads and take note. The last mentioned was using four short stories of Thakazhi who depicted four dissimilar strong female characters from four short stories. ■

ഘൃതം നിറഞ്ഞ ഭരണശാസകൾ



Komalan & Family
CBD Belapur



Old Arakkal Palace



P. R. NARAYANAN

All the kingdoms and principalities of Kerala were ruled by Hindu kings and queens, ever since the last emperor of the second Chera Empire abdicated, accepted Islam and sailed on a Hajj. But, there was a little known small kingdom ruled by a Muslim royal family in this region and that was the Sultanate of Lakshadweep and Cannanore or the Arakkal Kingdom. Located in Kannur district, the Arakkal Kingdom once ruled Lakshadweep islands and the coastal areas of Malabar. Like the Hindu rulers of the good old Kerala, this kingdom also followed the matriarchal system of succession to the throne. The male rulers were known as the Arakkal Rajas and the female rulers were the Arakkal Beewis. There are very many interesting stories and legends about the origin and the history of this unique principality of yore.

One of the kings of the Wodeyar Dynasty of Mysore - Krishna Raya - was overthrown by his own army chief - Hyder Ali Khan - based at Dindigal. Later, Hyder Ali declared himself the Sultan of Mysore with Srirangapatnam as his capital in 1761. Many wars were waged by Hyder Ali Khan in many regions of the south

India, including Malabar. These wars, the historians say, were more for spreading Islam rather than for expanding his kingdom. In 1766, he attacked the Malabar Coast with his huge army.

There were a number of small kingdoms in Malabar in those days, like those of Kottayam (Pazhassi) Raja, Kolathiri (Chirackal) Raja, Kadathanad Raja, and the Zamorin in South Malabar. The Arakkal Muslim kingdom under Kolathiri Raja was also one among them. The Arakkal royal family is said to have originated from the Hindu royal family of the Kolathiri of Chirackal. Though converted to Islam long back, the Arakkal family followed their original matriarchal system, as prevalent in Kerala. And though Ali Raja was a subordinate chieftain under Kolathiri Raja, he used to disobey the authority of Kolathiri quite often.

There are many stories prevalent among the people about the origin of this Islamic kingdom. One view is that one of the Pada Nairs (Generals) of the Kolathiri, by name Arayankulangara Nair, converted to Islam. His wife was the daughter of Kolathiri, and they later came to be known as Arakkal Royal family. During their time, many Muslim merchant families became financially influential in the



Located in Kannur district, the Arakkal Kingdom once ruled Lakshadweep islands and the coastal areas of Malabar. Like the Hindu rulers of the good old Kerala, this kingdom also followed the matriarchal system of succession to the throne.



Arakkal Museum



Inside the Museum

Muslims of Kerala believe that their origin could be traced back to the 7th century CE, at the time of the origin of Islam in Arabia. The history of Muslims in Kerala is closely intertwined with the history of Muslims in the nearby Laccadives islands.

Malabar region. Subsequently, as the Arakkal family took control of Lakshadweep, they achieved the near-royal status.

There is another story as well about the origin of this Islamic kingdom. It is said that, centuries ago, a daughter of the ruler of Kolathu Nadu was about to drown while bathing in the Chirakkal pond. A Muslim boy, who was passing by, recognized the girl, rescued her and gave her his mundu (dothi) to cover her nakedness. In those days, giving a pudava - cloth to wear - to a woman was symbolic of marrying her. (This tradition was known as



Present Arakkal Beevi

A list of rulers of the Arakkal Kingdom

Period	Name of the Ruler
1545 - 1591	Ali Raja Ali
1591 - 1607	Ali Raja Abubakar I
1607 - 1610	Ali Raja Abubakar II
1610 - 1647	Ali Raja Muhammad Ali I
1647 - 1655	Ali Raja Muhammad Ali II
1655 - 1656	Ali Raja Kamal
1656 - 1691	Ali Raja Muhammad Ali III
1691 - 1704	Ali Raja Ali II
1704 - 1720	Ali Raja Kunhi Amsa I
1720 - 1728	Ali Raja Muhammad Ali IV
1728 - 1732	Ali Raja Bibi Harrabichi Kadavub
1732 - 1745	Ali Raja Bibi Junumabe
1745 - 1777	Ali Raja Kunhi Amsa II
1777 - 1819	Ali Raja Bibi Junumabe II
1819 - 1838	Ali Raja Bibi Mariambe
1838 - 1852	Ali Raja Bibi Hayashabe
1852 - 1870	Ali Raja Abdul Rahman I
1870 - 1899	Ali Raja Musa Ali
1899 - 1907	Ali Raja Muhammad Ali
1907 - 1911	Ali Raja Bibi Imbichi
1911 - 1921	Ali Raja Ahmad Ali
1921 - 1931	Ali Raja Bibi Ayesha
1931 - 1946	Ali Raja Abdul Rahman II
1946 - 1947	Ali Raja Bibi Arakkal Mariumma
1947 - 1987 (?)	Ali Raja Sultana Hamza
1987 (?) - 2006	Ali Raja Sultana Aysha
2006 - Onwards	Ali Raja Sultana Zainaba Aysha E

Puda Muri). As the princess was 'polluted' Muslim, she could no longer be allowed to enter the palace and, to add to the problem, she had accepted the Pudava too from him.

The Raja was unhappy on two counts: the boy was a Muslim and he was again too poor to marry the princess. Therefore, he gave a portion of the kingdom to him and named him the ruler of that part of the country.

The territory given to the boy was known as Arakkal and his family was known as the Arakkal family. The ruler's daughter was then onwards known as the Arakkal Beevi. The ruler of this dynasty, Sultana Aysha Aliraja, passed away on September 27, 2006.

Muslims of Kerala believe that their origin could be traced back to the 7th century CE, at the time of the origin of Islam

in Arabia. The history of Muslims in Kerala is closely intertwined with the history of Muslims in the nearby Laccadives islands. Kerala's first Muslim kingdom was the Arakkal kingdom. Historians feel that the Arakkal kings came

BACK TO SCIENCE WRITING

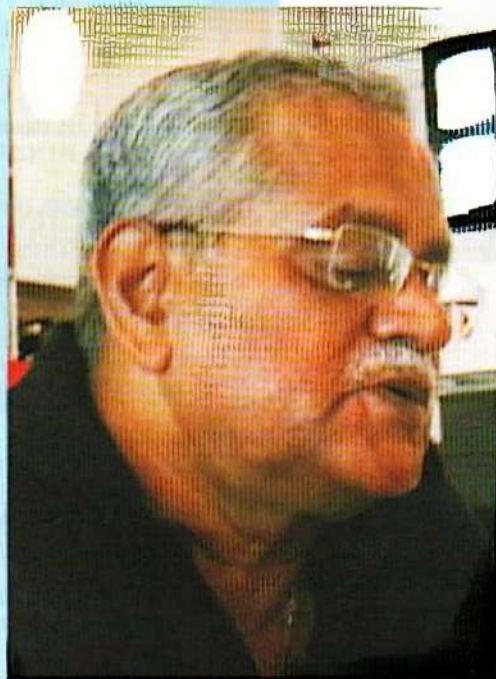
Our feature writer, K.R.Narayanan, bagged a project for writing a scientific document in Malayalam, on the oceans and the marine animals, for a reputed publisher of Kerala. The document is reported to contain about fifteen chapters, dealing mainly with the physical and chemical aspects of the oceans and the economically and scientifically important marine animals living therein.

A Marine Zoologist and Fisheries person by profession, Narayanan was a well-known science journalist and used to write for many scientific journals published in India and abroad. He entered the field of Malayalam science writing in 1969. His first article on the pearls and

pearl oysters, was accepted by the then Editor of Mathrubhoomi Weekly Shri.M.T.Vasudevan Nair and was published under the title Muthu, in the February issue of 1969. This article became very popular and was selected as one of the best fifteen articles published in the year 1969. It was republished by the Institute of Languages, Trivandrum, in their annual volume titled "Science-1969", edited by N V Krishna Warriar. Narayanan continued to write on the seas and marine animals for Mathrubhoomi till about 1980. He could not write further in the vernacular though he was writing intensively in English till he retired from all Government assignments and settled down in Mumbai in 2007.

Back in Mumbai, he revived his Malayalam writing and published many popular and scientific articles. During 2011-12, he wrote a series of stories and articles about his home-town in Central Kerala and about forty five of them were compiled into a book titled "Kudayoor Kathakal". This book is presently under publication.

His interest and intense reading in the history of the erstwhile princely states of Travancore and Cochin and the British territory of Malabar enabled him to contribute innumerable articles on the antiquity, history and legends of the present day Kerala. Many of them have been continuously published in Kerala-in-Mumbai.



K R Narayanan

power in the 16th or 17th century.

During the time of the Samoothiries the Muslims of Malabar played a major role in the local army, navy and the admiralty. Also, they used to be ambassadors to Arabia and China. They forged alliances with the Muslim rulers of Gujarat and Bijapur. Muslims from Pandi Desham migrated to trade with Erattupetta, Kanjirappalli, Mundakayam, Peruvanthanam and Vandiperiyar in Kerala. In the 17th

century, trade links were established with places like Kayamkulam and Alappuzha. It was during this time that Samoothiris created the title of Marakkar and honored some of the powerful Muslim heroes. Muslim influence reached its peak at the time of Kunjali Marakkar. After Kunjali Marakkar, however, Samoothiri parted their company and the prominence and influence of Muslims waned here.

During the time of Hyderali and Tippu Sultan, there was a revival of Muslim prominence and influence in Malabar. The then Arakkal king signed a treaty with Hyderali and gained great importance. Thereafter, many Ali Rajas of this

dynasty ruled this principality.

By 1909, Arakkal rulers lost Kannur and the Cannanore Cantonment. By 1911, there was a further decline with the loss of Chenkol (the scepter) and Udaval (the royal sword). They allied and clashed with the Portuguese, the Dutch, the French and the British. The British played the biggest part in removing all vestiges of titles and power from the Arakkal rulers. ■



N Sasidharan Passion For Social Work

-Lakshmi V

N Sasidharan, IRS (Retd), who was Chief Commissioner of Customs, Mumbai, believes in simple living and has passion for doing a job well wherever he is. He is President of Sree Narayana Mandira Samiti.



Neelambaran Sasidharan has been associated with the Samiti for several years, but never took any active part earlier due to his official commitments as a senior officer of the Government of India. A down to earth person and dedicated social worker, he is now actively involved with the various activities of the Samiti as its President and Chairman of various committees. He has the reputation of being an able administrator and is presently, in his own words, 'learning the ways of working in a social organization'.

SNMS is well-known for its meticulous planning and organization of several social and educational, spiritual and charitable activities held at regular intervals. Sasidharan attributes this seamless working of the Samiti to the team of dedicated individuals who are part of the Samiti and put in their united efforts to run the organization successfully. Presently they are busily engaged in the Golden Jubilee celebrations of the Samiti packed with a number of programs for the full year. The Office Bearers and Members do

their social work on honorary basis.

Sasidharan hails from Anchal in Kollam District. An officer of the Indian Revenue Service (1975 Batch), Sasidharan retired in 2009 as Chief Commissioner of Customs Mumbai. He was managing the work of Mumbai Customs zone, which is the biggest in India in terms of volume of traffic (imports, exports and passengers) and revenue. After retirement till 2011, he was Member, Settlement Commission (Finance, Government of India) a judicial body for settlement of indirect tax disputes. Presently he is a Consultant.

With his technical expertise and skill, Sasidharan was earlier Commissioner of Customs & Central Excise, managing the Customs/Central Excise/Service Tax Administration in Madurai and Mumbai. From 1990 to 1999, he was posted in Brussels (Europe) as Deputy Director, World Customs Organization, which is an international



Sasidharan with wife Roshini and sons Nikhil and Rinosh.

As an administrator he has monitored the revenue collection from Customs zones, worked for the prevention of economic frauds and smuggling and introduced incentives and award schemes for better productivity.

organization co-ordinating Customs work among the nations of the world and related matters.

An expert in his field, Sasidharan during the course of his career in the Revenue Service has several credits due to him. He has handled the development and administration of bilateral and international trade agreements, the development and implementation of several instruments and procedures for the smooth flow of international trade and reduction of transaction costs. He has conducted training programmes on modern Customs procedures, provided Technical Assistance Programmes in about 25 countries and participated in

international trade negotiations conferences. As an administrator he monitored the revenue collection from Customs zones, worked for the prevention of economic frauds and smuggling and introduced incentives and award schemes for better productivity.

Sasidharan says that he owes his success to his parents the late Kochukunju Neelam and the late Parvathy Gowri who taught him human values and the virtue of being sincere.

He studied at the Government High School at Anchal. His favourite teacher was 'Isaiah' who was a terror with a cane in his hand. His mother was a teacher in the same school. He confesses that it gave him a 'sense of special'. His father belonged to a prominent agricultural family and was a disciplinarian.

He was the youngest of three brothers. His eldest brother Kavirajan was a PWD worker and is no more, and the second brother Sreedharan, who is a civil contractor and an activist, lives in Kerala.

Sasidharan completed his Post graduate degree in Chemistry in 1971 from S N College in Thiruvananthapuram. Before joining the Civil Services, he worked as a Scientist for some time at the Vikram Sarabhai Space Centre in Thiruvananthapuram.



ever he worked, he had been able to stamp with his commitment, his approach and leadership qualities working as Commissioner General in Mumbai. He took the initiative to revive the building of Mumbai Custom House to improve the flow of international trade. He also secured a huge plot of 53 acres of Government land in Wadala where a new Customs complex is being built. In

Whenever he worked, he had been able to make a stamp with his commitment, humane approach and leadership qualities. While working as Commissioner General in Mumbai, he took the initiative to revive the heritage building of Mumbai Custom House to its glory. He also secured a huge plot of 53 acres of Government land in Wadala where a modern Customs complex is being built. In Nhava Sheva Customs, he introduced a system of incentives for the staff and Awards for the trade partners, which substantially increased the trade flow and productivity.

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Everybody is born only once. Sasidharan says he was born thrice. First rebirth was at the age of two narrated by his parents. He was having some serious ailment and was declared dead by the doctor. The parents were returning with the 'dead body' from the hospital. When they were nearing home, the boy opened his eyes and started moving. He was rushed back to the hospital and nursed back to life.

The second incident happened in 1998 August when he was posted abroad. The whole family was on a visit to Scotland by car. He was driving on the expressway from Glasgow to Edinburgh at a speed of about 160 km/hr. Another car coming very fast from the opposite direction hit the divider and flew in flames above his car and fell on to their left killing the occupants. They had a miraculous



Sasidharan and Roshini on their wedding day

escape by a fraction of a second. These incidents have deeply influenced his life in being pious and doing humanitarian services. Apart from doing social work, Sasidharan's

other passion is playing golf.

Sasidharan's wife, Roshini hails from Chirayinkeezhu in Thiruvananthapuram and belongs to a business family which has interests in Mumbai. Her parents were the late K G Shanmughan and late V J Leela. She has an elder brother Roshan married to Geetha and they live

in Mumbai. Another brother Pravin, who also joined the family business in Mumbai, died at a young age. His wife Sheeba lives in Mumbai with her family.

Roshini's uncle, late K P Balan of Capital Tyres, was one of the co-founders of Sree Narayana Mandira Samiti and was its Chairman. He along with Dr. K K Damodaran had done a lot of initial work in establishing the Samiti's educational complex at Chembur. He also donated the marble statue of Sree Narayana Guru installed at the Gurumandiram in the complex. Sasidharan and Roshini got married in 1978 in Kerala. They have two sons. Their eldest son Rinosh is a computer engineer who studied in Georgia Tech, Atlanta and is currently working as software engineer in Bangalore. Their second son Nikhil is a PhD in Biomedicine from Max Plank Research Institute (Germany) and is currently working as post-doctoral fellow at the Harvard University Medical School in Boston. ■

എല്ലാവർക്കും ഹൃദയം നിറഞ്ഞ

കാണാൻ സകലർ



ഉപേന്ദ്ര മേനോൻ

William Hammad Abdur Rahiman

Freedom Fighter who stood for Religious Amity

William Hammad Abdur Rahiman popularly known as Abdur Rahiman Sahib was a freedom fighter and member of the Indian National Congress. He is one among the few Malayalees who carved a niche in the national freedom movement and was the leader of the Muslims in Kerala. He was opposed to the Two-Nation Theory of the Muslim League. He was an excellent orator and was a source of strength to the freedom fighters.



Portrait of Gopalakrishnan

An admirer of Subhash Chandra Bose, Abdur Rahiman was associated with the Forward Block. When World War II broke out, he was arrested and put in jail as a detinue from 1940 to 1945. After his release from jail, he returned to Calicut and involved himself actively in the activities of the Indian National Congress.

Following the Moplah Revolt of 1921, Abdur Rahiman worked towards establishing peace in the riot-hit areas but was arrested by the British authorities and sentenced to two years imprisonment in October 1921. During the Salt Satyagraha in 1930, he was brutally lathi-charged by the police for breaking Salt law on Calicut beach and sentenced to nine months rigorous imprisonment and lodged in the Kannur Central Jail.

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Abdur Rahiman started Al-Ameen, a Malayalam daily published from Kozhikode during 1929-1939 and was its editor and publisher. The daily was started with the aim of strengthening the freedom movement and fostering nationalism among the Muslim community of Malabar. However, conservatives in the community opposed to his progressive views and conspired with the colonial authorities to disrupt its publication repeatedly. In 1930 the government confiscated the press and in 1939 the daily was closed down due to the repressive measures of the British authorities. After independence Al Ameen was re-launched by Moidu Maulavi, a close associate of Abdul Rahiman and it continued for a long time.

Abdur Rahiman was born at Azhikode, Kodungallur in 1898, in the erstwhile Cochin State. He had his primary education from Veniyambadi and secondary education from Calicut. He continued his collegiate education from Madras and Aligarh



universities. However, he discontinued his studies at the Aligarh University in order to participate in the Non-cooperation movement and Khilafat movement in Malabar.

He was a member of Calicut Municipal Council from 1931 to 1934 and the Malabar District Board of the Madras Presidency from 1932. He was elected to the Madras Presidency in 1937 and became the President of the Kerala Pradesh Congress Committee (KPCC) and a member of the All India Congress Committee (AICC) in 1939. Along with E.M.S. Nampoothiripad, he strived for the growth of the Left group while still being part of Pradesh Congress.

His last political activity was to convene meetings and create awareness among Muslims against the partition of India. For this, he suffered a lot from the Muslim League Party in Malabar. This fighter lived for only for fifty years and the end came on



November 23, 1945 at Pottashery village near Chennamangallur just after addressing a public meeting at Kodyathur. The Kerala government took over Abdur Rahiman's house at Eriad village near Kodungallore and has been converted into a 'Museum of the Freedom Struggle' to celebrate the sacrifices and achievements of the unsung heroes of the Freedom Movement.

In 1998, the Department of Posts and Telegraph, Government of India issued a commemorative stamp in his honour. The Muhammed Abdur Rahiman Memorial Orphanage College and the Indianness Muhammed Abdur Rahiman Sahib Academy, Kozhikode have been named after him. Akkitham Achutan Namboodiri has written a poem titled *Maranamillatha*

Manushyan in memory of Abdur Rahiman which focuses on religious amity and the need to imbibe his spirit.

In 2011, a Malayalam film titled *Veera* based on N.P. Mohammed's book title *Muhammed Abdur Rahiman Oru Novel*, was released. It was directed by P.K. Kunju Muhammed. The film is based on the achievement of Muhammed Abdur Rahiman which covers the period in Malabar his starting with the arrival of Abdur Rahiman Kerala at the age of 23, after discontinuing his education in Aligarh, up to his death. The film highlights Abdur Rahiman's contribution to the freedom movement and major events in Kerala history such as Moplah Revolt, Pookkottur Battle and the Salt Satyagrah recreated in the film. ■

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Kalamandalam Krishnankutty Varriar

Veteran Senior Artiste

At the age of 93, senior kathakali and Bharatanatyam guru Kalamandalam Krishnankutty Varriar though retired but not tired, is passionate about his art and wants to pass on his knowledge to young genuine artistes.



KALAMANDALAM VISHNU

Many of today's great artistes are creations more of publicity than talents. The media can make a mountain out of a mole hill, and throw highly talented ones into ignominy. Some of them remain in the dark corners far away from lime light only because they were either shy or reluctant of publicity. Here is a person among us, very much in the midst of the crowded city of Mumbai, who should have been a bright star of Mumbai's art horizon, but for his inability to brag Kalamandalam Krishnankutty Varriar. I do wonder as to how many artistes and art lovers of Mumbai know about him or have discovered his greatness. At the age of 93, though retired but not tired, he still aspires to pass over his unfathomable knowledge to deserving talents. The nostalgia rejuvenates him and the spirit keeps him still young enough to live life normally and happily.

He was born into a poor 'ambalavasi' family (a family designated to do temple rituals), way back in 1920. In those days, the world was still reeling from the shortages created by First World War. His family lived in a remote village called Perumangod near Sreekrishnapuram, the land of several great artistes. His childhood was one of poverty, but he was blessed with a streak of art, as many members in his family were proficient in rhythm and music. At the proper age he was put in a nearby school, where he learned to read and write Malayalam. At the age of six he was sent to learn 'Krishnattam', a ritual dance form of Guruvayoor, which guaranteed his daily food. After a rigorous course of training, he had his Arangettam (debut appearance) in the character of Lord Krishna. It was a dream come true for his mother. His



mother who had consecutively given birth to three girls was praying for a boy and she had vowed that if she delivered a boy he would be offered to learn Krishnattam and appear as Krishna in the debut performance.

Later Krishnankutty Varriar joined his old school for further studies. One day when he was 12, the patriarch of Kalluvazhi school of Kathakali, Shri Pattikkamthodi Ravunni Menon happened to notice him. His highly expressive eyes and the handsome face aptly befitting a dancer instantly attracted the 'guru'. Let us call it a natural gravitation. When he further came to know that the boy Krishnankutty had already been trained in Krishnattam, which is considered to be the predecessor of Kathakali, he did not have



Standing (L-R): Neelakanth Nambishan , Achutha Marar, Govindankutty Nair.
Sitting (L-R): Krishnankutty Varriar, Balakrishnan Nair, Appu Namboodiri,
Appukutty Puduval, Ramankutty Nair.

After retirement, he still continued to teach Bharatanatyam, till very recently. At the age of 93, he claims that he still has enough energy in him to teach a few talented and willing students. As a dance teacher he can be proud to have disciples of the stature of Kalamandalam Satyabhama and the globally famous Mohiniattam dancer Sunanda Nair, to name a few.

second thoughts in selecting the boy to join Kalamandalam, the prime institute of Kathakali.

The selection process was also very tough in those days. Initially the boy had to satisfy both Mahakavi Vallathol and Mukunda Raja, the founders of that prime institution. Then he had to clear through the tough tests before a panel of teachers. But for Krishnankutty, it was a cakewalk. Thus he became a student of the first batch of Kathakali of Kalamandalam, which was at a very infant stage.

There he was initially trained under Ambu Panicker and later for advanced training he was put under the eminent Guru Shri Pattikkamthodi Ravunni Menon himself. Kalamandalam Ramankutty Nair, who later became the last word in Kathakali and who was awarded Padmabhushan (the only Padmabhushan awardee yet in Kathakali), was his co-ed in the same batch. He was thus fortunate enough to be a disciple of the Kulaguru Shri Pattikkamthodi Ravunni Menon and an equal to Padmabhushan Kalamandalam Ramankutty Nair.

After completion of the course (or say graduating) from Kalamandalam, he stepped out as a professional artiste. He was soon appointed as a teacher in the same institute. It was during this period he got under his tutelage several students who would become great artistes in the future. One of his disciples is the ever-green hero of Kathakali, Padmashri Kalamandalam Gopi. During this

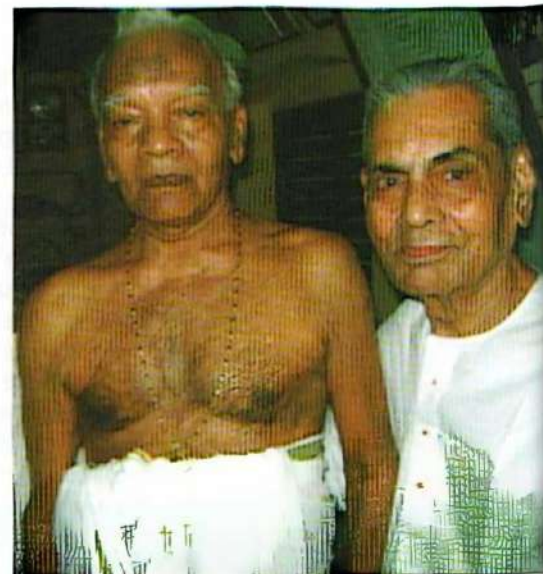
period he had plenty of stage performances across Kerala as a professional artist, but the remuneration was paltry and pathetic. Very soon he became famous for his female and Krishna characters.

In 1942, the greatest poet of the century Rabindranath Tagore requested Mahakavi Vallathol to send a good teacher to teach Kathakali at Shalini Niketan. Thus on the recommendation of Mahakavi Vallathol, young and enthusiastic Krishnankutty was sent to Calcutta. During the days at Shalini Niketan, nostalgia and homesickness haunted him. He remained there only for a few days. When he returned, he was posted once again as a teacher at Kalamandalam, thanks to his reputation as a devoted teacher, his talents and passion for teaching. But by that time the bitter taste of bureaucracy had already engulfed Kalamandalam. The remuneration and the system were disgusting. He left Kalamandalam and

pursued his professional career. Once again he found it difficult to make both ends meet with his income that he learnt as a Kathakali artiste.

Dancer Krishnankutty Varriar

In those days Kalamandalam Madhavan who had learnt Kathakali in Kalamandalam the same batch as that of Kalamandalam Ramankutty Nair and Krishnankutty Varriar had left Kerala and had joined the dance troupe of the legendary dancer Udayasankar of the then Madras. Madhavan invited



With friend Padmabhushan
Kalamandalam Ramankutty Nair.



Krishnankutty Varriar
with his wife

Krishnankutty Varriar to come to Madras where he could easily make a far better way of living. Young and aspiring Krishnankutty did not hesitate. And then he concentrated on dance styles other than Kathakali for a comfortable living.

On reaching Madras, the present day Chennai, he joined as a student of Bharatanatyam under Guru Muthuswami Pillai. His basic knowledge of dances,

rhythms, and grace gained from Kathakali, turned out to be of great help. Within three-four months he earned sufficient knowledge of that style of dance too. Then he was invited as a member of group dances in films. Even though, the return was not that bad, his presence and contribution was negligible. Filmdom is considered to be a glamorous world, but the existence of the 'extras' and 'also-ran-people' is pathetic. Krishnankutty could not stand this dishonor, and he left Cinema. He started teaching Bharatanatyam.

The Dance Teacher


One day, the philanthropist and founder of the popular education centre 'Shreyas Foundation' at Ahmedabad, Leena Mangaldas requested Mahakavi Vallathol to suggest a dependable dance teacher for his institution. The first name that came to the mind of Mahakavi was of Krishnankutty Varriar. On his instruction Krishnankutty Varriar proceeded to Ahmedabad where he remained as a teacher of repute for nearly a decade.

Then he left Ahmedabad and came to Bombay, looking for greener pastures, since Bombay was the financial capital of India. This move was good for him. After settling down in Mumbai, he started dance classes across the

Onasamsakal

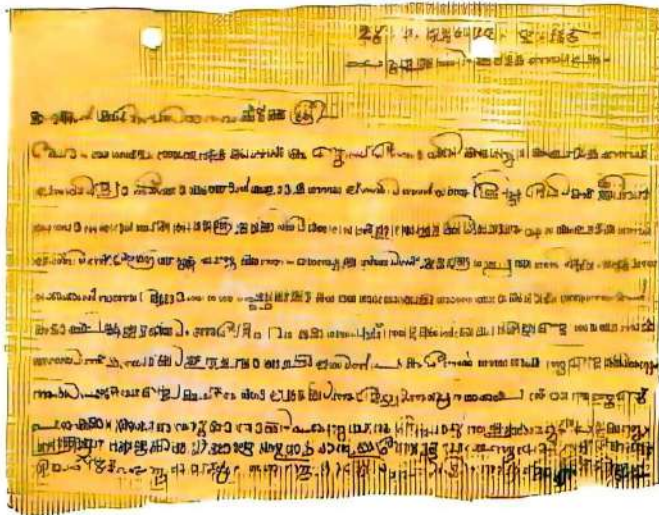
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Onasamsakal



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A copy of letter written by Pattikkamthodi Ravunni Menon, written to Guru Krishnankutty Varriar way back in 1940.

city at Kerala Samajam, Matunga, Goregaon, Borivali, Malad, et al. Then he was invited to join Padmashri Dr. (Mrs.) Kanak Rele's 'Nalanda Nritya Mahavidyala' of Juhu. Till superannuation he continued there.

As a Kathakali artiste, he has made elaborate world tours along with Kalamandalam Ramankutty Nair, Krishnankutty Poduval, Appukutty Poduval, Neelakantan Nambisan, and others. A few

Awards have been showered on him by various institutions.

After retirement, he still continued to Bharatanatyam, till very recently. At the age of 93, he claims that he still has enough energy in him to teach a few talented and gifted students. As a dance teacher he can be said to have disciples of the stature of Kalamandalam Satyabhama and the globally famous Mohiniattam dancer Sunanda Nair. Name a few.

Kalamandalam Krishnankutty Varriar is a dance phenomenon by himself. In spite of having the qualifications to be a world famous dancer, he is contented both in Kathakali and Bharatanatyam. He deserves to be noted in golden letters in the chronicles of art history of India, if he is not contented at heart. Judging by his numerous awards, he is overdue to win an award from Padmashri. But like a genuine artiste, he has no complaints and instead he is thankful to Almighty for having blessed him with the given gifted talents and proficiency in the field of dance to par excellence.

Today he lives happily with his heart full of pleasant reminiscences along with his son Dr. Dinesh Varriar and daughter Smt. V. Varriar and all the grand children. ■



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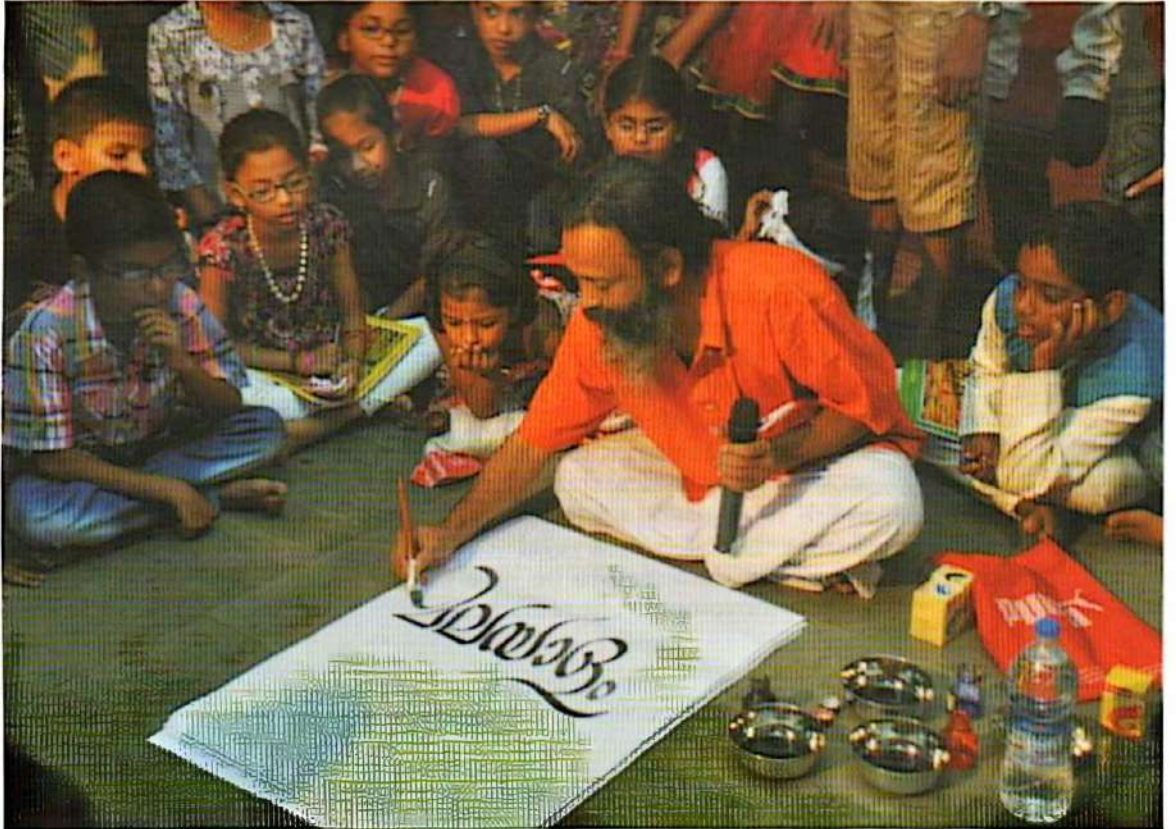
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Evergreen Initiative for Malayalam



Srijith Menon

Mumbai based organisation Open Space have planned a series of literary festival 'Pacha Malayalam'. The first edition of this festival was launched by renowned Dalit writer Laxman Gaikwad .



Bhattathiri leads the workshop for children



Riyas Komu inaugurates the Calligraphy Exhibition of Bhattathiri.

A language however classical it may be, should be evergreen and reach out the present generation. Open Space with several literary, cultural and innovative activities is keen to generate interest in Malayalam and its associated art and performing traditions.

Hundreds of well wishers of Malayalam language had gathered recently at the Adarsha Vidyalaya at Tilak Nagar, Chembur to "celebrate the classical status accorded to Malayalam language" by the union government.

Mumbai based organisation Open Space have planned a series of literary festival 'Pacha Malayalam'. The first edition of this festival was launched by renowned Dalit writer Laxman Gaikwad on August 24, 2013.

Speaking on the occasion, Gaikwad said "like Sant Tukaram, Thunchan was revered in Kerala and my visit to Thunchan Parambu in Kerala was enriching. He said noted film maker cum writer / novelist M T Vasudevan Nair and poet Sachidanandan were his friends". He



Laxman Gaikwad and novelist Balakrishnan inaugurate pacha Malayalam.

compared Mumbai as a garden with flowers representing every state of India in that garden. These flowers not only spread fragrance but add diversity and beauty to this garden, he quipped.

Balakrishnan said that with Malayalam attaining the classical status it has ushered 'an era of renaissance for the language' despite Kerala mired in several controversies. "However, I am glad to be involved in such literary movements", he remarked.

Three year old Open Space con cultural activists, art lovers, sci performing artists, documentary film besides media personnels. Open Spa been organising seminars, lectures, film and other related shows.

Malayalam Mission Head in M novelist Balakrishnan, presided over the Malayalam function and wrote th alphabet in Malayalam earlier writt Gaikwad in Marathi to symbolically lau literary initiative. For the first time in N the calligraphy exhibition by famous Bhattathiri was held which was oper noted painter, sculptor and art show on Riyas Komu.

Former programming head of N (Subhas Chandran and Chief Aca Coordinator of Malayalam Mission R Sagar were the guests of honour. Fam critic Kavitha Balakrishnan gave a lecture demonstration on the evolutio development of art and illustrations in t eight decades in the context of print focussing on Malayalam periodicals presentation through the slide show nostalgic journey and was very educative

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Prasad Ponnani and team was the highlight of the evening. Keli Ramachandran of Open Space said several organisations including Malayala Bhasha Pracharana Sangham, New Bombay, Keraleeya Samajam, Nerul, Keli, Bassein Kerala Samajam Vasai, Malayali Samajam Kharghar, Janasakthi Takurli, M B PS Kalyan-Dombivli, were supportive of this literary event. A calligraphy workshop for children had good participation by kids from all over Mumbai, on a weekend, he pointed out.

Forthcoming "Pacha Malayalam" series

1. Rhythm of Letters (In association with N.B.K.S Nerul) Date: Sunday 1st Sept at 4pm
Venue : NBKS Hall, Nerul.

Rhythm in the Poems of Kadammanitta Ramakrishna Pillai Presented by Prof: Kadammanitta Vasudeva Pillai.

2. Frames of a Village (In association with N B K S Nerul and Bassein Kerala Samajam, Vasai): a) Screening of one film of Sudevan, a rural film maker. Date: Saturday 28th Sept at 4pm. Venue : Malayali samajam Hall Vasai.

b) Screening of the 2 films of Sudevan. Date:

Sunday 29th Sept at 4pm. Venue: N B K S Hall Nerul.

Talk by Prof: Kalpatta Narayanan(In association with Janasakthi Takurli and M B P S Kalyan-Dombivli)

1. Subject: Identity of the Malayalam Language

Date: Saturday 5th Oct at 4pm

Venue: Model English school, Baji Prabhu Chawk, Dombivli East. Subject: The revolutionary thoughts of the Thunchath Ezhuthassan-a 16th century poet, Sreenarayana Guru 19th Century reformist, Kumaran Asan a 20th century poet. By Prof: Kalpatta Narayanan. Date: Sunday 6th Oct at 4pm. Date : Sunday 6th October. Venue: Malayali Samajam Kharghar.

4. Dialogues through Celluloid (In association with NBKS Nerul.): Date: Sunday 8th December at 4pm. Venue : N.B.K.S. Hall Nerul.

A discourse on the evolution of dialogues through cinema By Dr.C.S.Venkiteswaran.

A lecture demonstration of the songs of late P. Bhaskaran, the celebrated lyricist of Malayalam cinema By the film critic Ravi Menon. For details contact : 9820835737 ■

ഉറുണാർശംസകൾ



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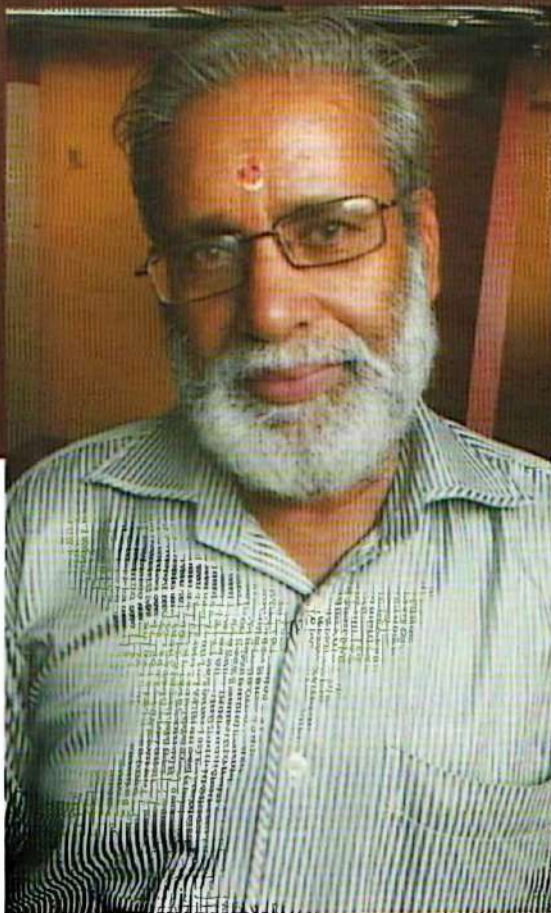
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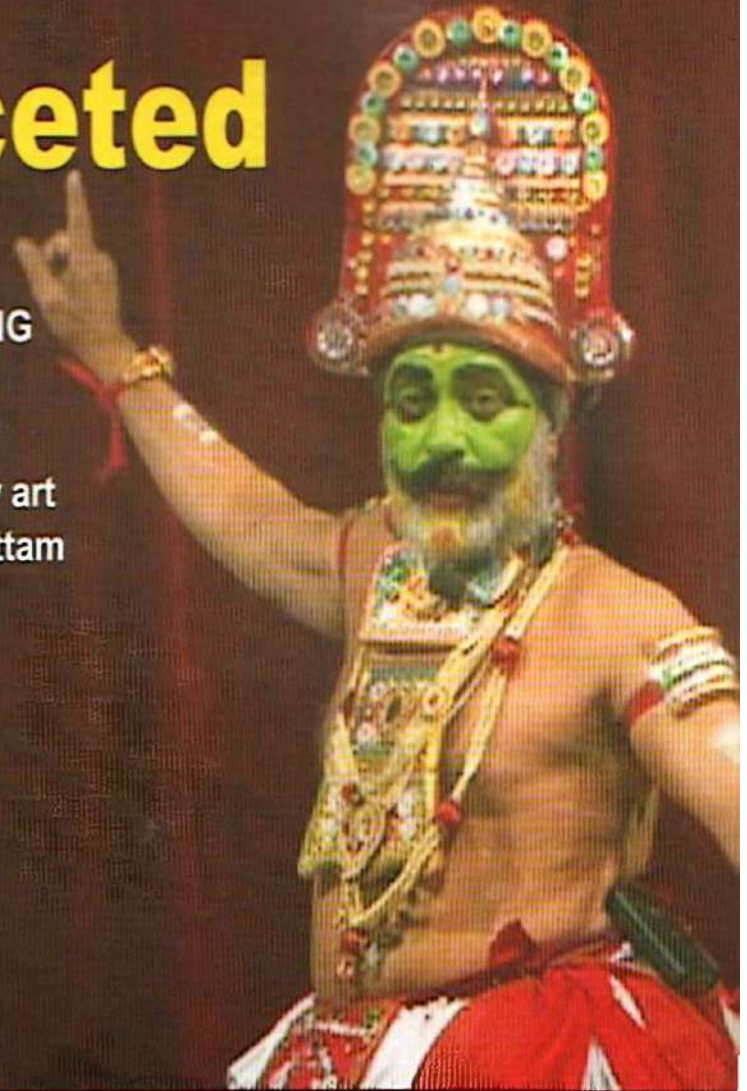
Mavelikara Radhakrishnan is popular among Mumbai Malayalees for his performance of Thullal Koothu, a new art form developed by him, combining Ottam Thullal and Chakyar Koothu



Mavelikara Radhakrishnan is known among Ayyappa devotees in Mumbai, pilgrims to Sabarimala, members of socio-cultural groups and above all lovers of Thullal Koothu. Thullal Koothu is a new art form developed by him combining Ottam Thullal and Chakyar

Koothu. Soon after shifting his base to Airoli from Kanjur Marg in 1989, he along with a few Ayyappa devotees constituted a committee and started conducting Bhajans in the homes of the members. In due course, an Ayyappa temple came up under the aegis of the Shree Ayyappa Seva Samithi, Airoli. He composed Bhajans for reciting at the temple which has been brought out as a cassette in 1996 titled Pavithradhaara. Playback singers Jayachandran, Unni Menon and Radhika

Tilak sang for this cassette which was adjudged one of the four best cassette among more than 100 brought out in 1996. Music critic Ayiloor Ramanathan appreciated this in Chithrabhumi (February 1997). Getting encouragement from Swami Uchaitanya, Radhakrishnan published the first edition of his poems in 2005 and a revised second edition in 2008 titled Pavithradhaara. Based on the songs, he organized stage programmes in many places under the banner of Pavithradhaara Bhakti Ganas. During a programme at the Guruvayoor temple, Vashi (known as Vashi Vaikunth) on January 27, 2010 on the occasion of its consecration, he recited a poem about the temple composed by him. As per the instruction of the Temple Tantri, Brahmashree Pottakuzhi Narayanan Namboothiri, a granite plaque inscribed with the poem was installed in front of the Sree temple and formally unveiled by Dr. K.M. Venkatesh, Director, SIWS, Wadala on the auspicious occasion of Vishu in 2010. It is indeed a rare and everlasting honour for him! Besides devotional songs, he has composed



Radhakrishnan's dream is to revive Villu Pattu with a modern touch. He is hopeful that this art form also will be brought to the stage very soon.



Radhakrishnan with his family.

several Thullal songs such as Guruvayoor Darshanam, Thalayana Mantram, Kaliyuga Vaibhavam, Mahishee Mardhanam, Gajendra Moksham and Santhana Gopalam. Guruvayoor Darshanam and Thalayana Mantram are being presented as Thullal Koothu. Though not qualified or trained, he presented this art form at the Mulund Nair

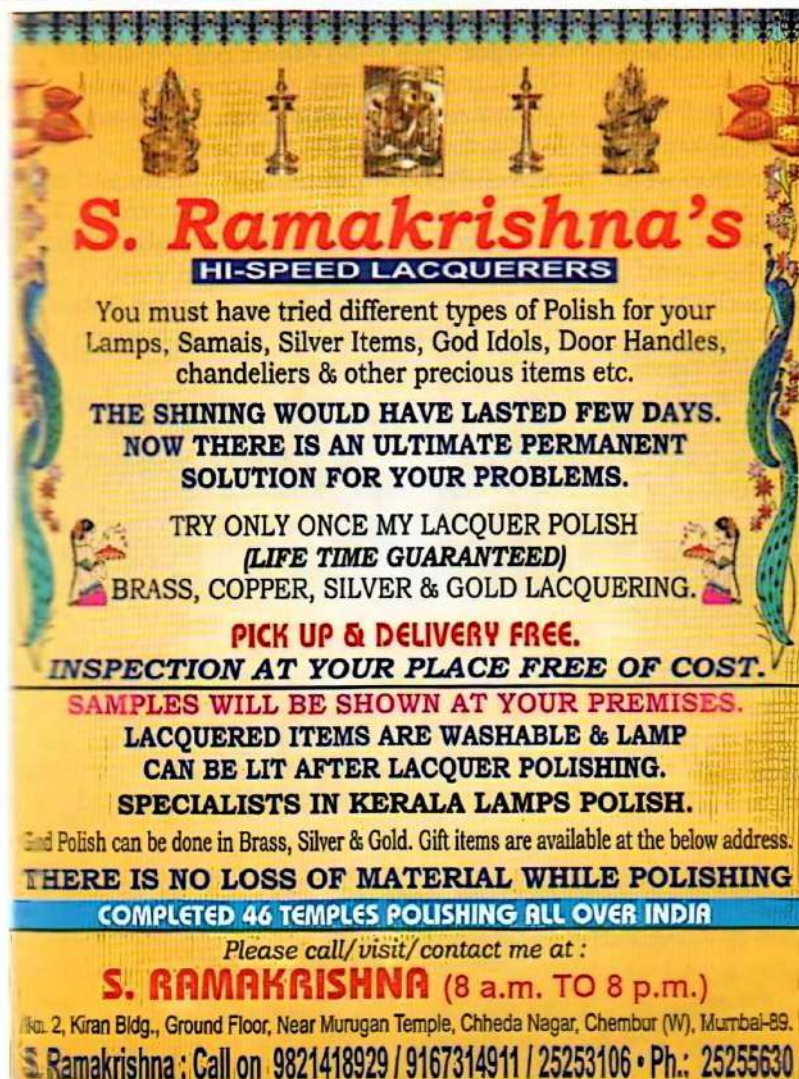
Samajam on the occasion of its Onam celebrations in 2008 and got appreciation from well-wishers. Subsequently, he performed Thullal Koothu in 28 stages including Melpathur Auditorium, Guruvayur, Kuttamperoor Devi Temple and other places in Kerala.

The third edition of Pavithradhaara incorporating over 30 new entries is slated to be published with the blessings of Swami Udit Chaitanya under the auspices of Bhagavatha Grammam Trust. A new CD of eight Guruvayoorappan devotional songs is also being released at the Shree Ayyappa-Vishnu Temple, Powai in September this year.

When asked about his multitude of activities, Radhakrishnan stated that he is currently engaged in the composition of Bhajans, devotional songs and poems; teaching Bhajans at Vartak Nagar, Vashi and Airoli; conducting devotional orchestra under the banner of Pavithradhaara Bhakti Ganasudha; staging Thullal Koothu programmes; organising pilgrimage to Sabarimala; assisting Ayyappa devotees during Mandala season; leading Laksharchanas at temples; performing Ayyappa pujas at the residences of devotees as well as giving discourses on spiritual topics.

Radhakrishnan hails from Mavelikara and was born to Narayana Pillai and Gauri Amma. After passing S.S.L.C, he joined Raja Ravi Varma School of Painting and completed a 4-year course. But his search for a livelihood landed him in Mumbai in 1965. For a livelihood, he had to do many odd jobs as typist, stenographer and self correspondent. He gained training in commercial art simultaneously. The turning point came when he met Anand, a schoolmate at the Ravi Varma School of Painting who was the Art Director of an advertising agency and involved Radhakrishnan in his art section where he continued till 1975.

After his marriage with Valsala in 1976, he started a designing and printing unit in 1977. In 1980, he acquired a shop in Kanjur Marg and two years later, he expanded his business. He has three daughters; all of them are married and settled in Mumbai. He and his wife take special care in grooming their grandchildren in character building and communication skills in their mother tongue. Radhakrishnan has started taking more interest in spiritual matters and finds pleasure in it. His dream is to revive Villu Pattu with a modern touch. He is hopeful that this art form also will be brought to the stage very soon. Through his passion for Thullal Koothu, Mumbai Malayalees can expect more from this multi-talented personality in the years to come. ■



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Malayalotsavam



Leela Sarkar addressing the gathering.

Spreading one's language is the most important cultural activity in a society, said chief guest Leela Sarkar at the inauguration of the Malayalotsavam at Adarsha Vidyalaya School in Chembur. Malayala Bhasha Pracharana Sangham President T K Baburaj

presided over the event. Malayalam Mission Chief Co-Ordinator Rukmini Sagar was the Guest of Honour. In association with Kerala Peoples' Education Society, rank holders of SSC and HSC students who chose Malayalam as their special language and meritorious students

of Kanikonna Malayalam examination were felicitated. KP Ramachandran, Leena Nair, Adv. Prema Menon, Sameera Nasser and other dignitaries spoke during the event. With the intention of creating teachers to train students in theatre, a workshop for them was conducted at Adarsh Vidyalaya, Chembur under the guidance of Raghunath N Babu and A V Santhosh Kumar.

On Aug 18, a symposium on the subject 'The status of women as leaders of Malayalee Samajams' was conducted.

Well known female Malayalam writer Manasi spoke strongly against the male superiority in the social ladder. An approach paper on this subject was presented by Rajalakshmi Haridas. The approach paper provided ten guidelines to secure equality for women on the social ladder. Prominent among them were to avoid exhibiting women and girls as show pieces to bring flowers, garlands and

gift items to be presented to special guests by male officials, carrying Thalappoli in festivities, enrolling only males as members of organizations, special sub-committees for women, etc. The need of the hour is equality among women and men in all fora without distinction.

Preethi Sekhar, Adv Prema Menon, Bijili Bharathan, Simi Lalju, G Viswanathan, Valsan Moorkoth, Dr Jose George, Usha John, Geetha Damodaran, P I Jayaprakash, Asokan Nerul, K K Prakasan, Deepak Pacha and others participated in the discussion. V M Riyaz welcomed the audience while Bindu Jayan proposed a vote of thanks. During September-

November, competitions in literary and arts sections will be held for various zones. There are 11 zones namely South Mumbai, Western Suburb, Mira Bhayandar, Vasai Virar, Sakinaka Powai, Chembur, Eastern Suburb, Thane, Kalyan Dombivli, Ulhas Nagar Badlapur and Navi Mumbai.

Folk dances, Oppana, Margam Kali, Light Music, Folk songs, Carol singing, Poem recitation, reading, elocution, essay writing quiz, short plays, Mohiniattam and ottanthullal are the main groups in which competitions will be held. For each group, the contestants will be divided into five sections based on their age. Cultural conferences, seminars and drama workshops etc will be conducted in each zone and the culmination will be held in December. The winners of each zone will compete among themselves for the All Mumbai Festival. For details contact on 9892451900, 9970164635



Malayalee Samajams and Organisations / temples/churches/ other religious institutions etc can email/post to us about their events/ photos for publication in our Mumbai News Digest Section. The matter may be sent in Malayalam or English. The Malayalam matter would be translated by us and published. E mail id: keralainmumbai@gmail.com. Address: B/105, Twin Arcade, Marol Military Road, Andheri (East), Mumbai 400 059. Tele No : 022 29209959/5641.

Sree Narayana Guru Jayanti Celebrations



Justice K S Radhakrishnan, Supreme Court Judge, speaks at the Sree Narayana Guru Jayanti Celebrations of SNMS.

■ Sree Narayana Guru Jayanti Celebrations were held at Sree Narayana Guru Complex Chembur in which all the Units participated. Justice K S Radhakrishnan of the Supreme Court was the Chief guest and Dr N Gopalakrishnan was the chief speaker. As part of the Golden Jubilee Celebrations of SNMS, a text book for students on the life and teachings of Sree Narayana Guru in English was released. Another book Vision and Mission of Guru by Premraj Vaneri was also released during the event.

Independence day Celebrations

■ Malayalee Samajam Vikhroli celebrated Independence Day on August 15. Samajam President KK Ramachandran hoisted the national flag. In his speech, Vice president V P Unni paid homage to the freedom martyrs who laid down their lives. K V Pillai, Murugan Pappanamcode, K S Chandran, CM Sekharan, K K Sukumaran and several others spoke during the event.

All India Dance Competition

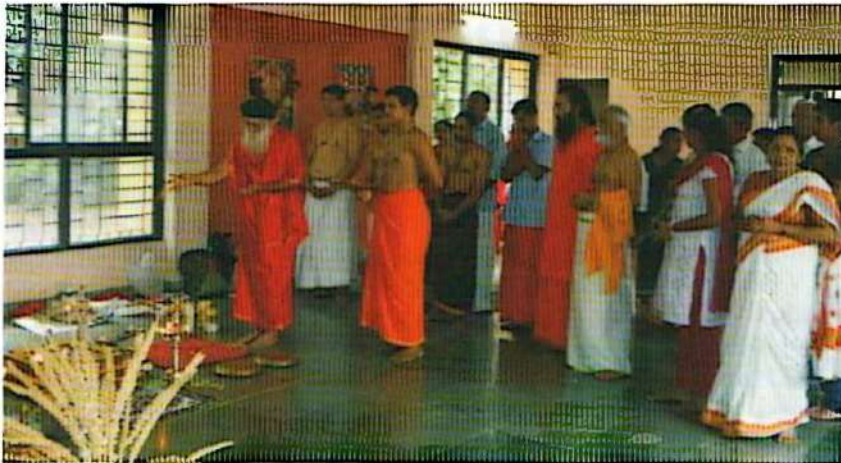
■ All India Artiste Association in association with Nrityasri Kalakshetra (Bhilai) is organising its 58th All India Dance competition in Bharatanatyam, Kathak, Kuchipudi, Folk dance (group) and freestyle at Chattisgarh from October 15 to 18. The first round of the All India Artiste Association competition was held at Shimla in June 2013. Further details and application forms for participation can be obtained from Tru Indian Information & Guidance Society Dombivili. Phone : 09320986322.



Goodwin Jewellers opened their 9th customer service Centre at Malad (west), which was inaugurated by Aslam Sheikh (MD, Malad). Also present were Ajit Bhandari (Corporator), Cyril D'souza (Corporator), Adv. Padma Divakar, Dr. Anuradha. B. Shrivastava (MD), and Sudheesh Kumar (MD) of Goodwin Jewellers



Balitarpanam at the banks of Barvi river- Badlapur Ramagiri Ashram on the occasion of Karkidavavu organized by Hill Garden Ayyappa Bhakta Sangham.



Sampoorna Ramayana Parayanam conducted by Hill Garden Ayyappa Bhakta Sangam- Thane at Hill Garden Complex under the guidance of Swami Krishnanda Saraswati of Badlapur Ramagiri Ashram.

Articles for Souvenir

■ Features, poems, stories or any other pi relating to Thiruvathira are invited for the Souvenir that will be released at the Thiruvathira Aghosham 2013 on December 15 at Sarvesh Hall Dombivili according to Indian Information and Guidance Society's Creative wing Director Ambika Warasier. T entries must reach their office before Octo 30, 2013. Postal address : Ambika warasier D/08, Vijay Smrithi Housing Society, Road 4, Phendse Nagar, Dombivili East, PIN 421 201 or email: truindian@gmail.com. Phone 09320986322.

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Superspeciality Hospital in Vasai



Kerala Health Minister Shivakumar inaugurating the IASIS Superspeciality Hospital

■ IASIS Superspeciality Hospital was inaugurated at Evershine Nagar in Vasai by Kerala Health minister Shivakumar. Hospital MD Dr Sylvie John welcomed the audience CEO John Varghese proposed a vote of thanks. Lok Nethe Hitendra Thakur, Ritesh

Thakur, MLA, Vasai Mayor Narayan Mankar, Bishops Dr Thomas Mar Thimothias and Thomas Mar Alexandrois, Alexander Prince Vaidyan, Samajwadi President Joe Anthony, Shrikant Nair and other dignitaries attended the inauguration.

Devdutt Patnaik's book on Ganesha in Malayalam

■ Noted Mumbai Malayalee poet Lakshmyanarayanan has translated Devdutt Patnaik's "99 Thoughts on Ganesha" into Malayalam titled "99 Ganesa chinthanangal" and it has been published by Jaico Publishers. Apart from her own creative writings and translations of Poems stories from other languages into Malayalam, this is her first book of translation on a popular Hindu deity.

Viswanathan Pallur's Navathi to be celebrated

■ Noted Mumbai Malayalam director, actor and writer Viswanathan Palloor's 90th birthday celebrations will be organised by Pampungal Publications at Kerala Bhavan Matunga on October 22. A Committee that includes Girija Vallabhan, Mundoor Rajan, V V Achuthan, K D Chandran, Premarajan Nambiar, Rajendran Padiyur, Balaji, Unni Variath, Benny Abraham, Adv Padma Divakar and Suma Mukundan has been formed to organise the navathi celebrations.

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Sarvaiswarya Pooja organised by SNMS at Gurudevagiri, Nerul as part of Ramayanamasacharam

Literary Contest

■ Vile Parle Malayali Samajam is conducting a literary contest in Essay, short story and poetry as a part of their sixtieth annual celebrations. There are restrictions of length in each one of them. Essays cannot exceed 25 pages on the subject 'Malayala bhash pathanathil shreshtabhasha padaviyute prasakti' (Applicability of classical status in the learning of Malayalam language) while there are no subject given for short stories or poems. However short stories should not exceed 25 pages and poem should not exceed 60 lines. Writing should be only on one side of the paper.

Contestants should not give their names or address on the entries but should provide their name, address, telephone number, e-mail address on a separate sheet attached to the entry. Entries should be original and not be imitations or translations. The decision of the jury appointed by the Samajam shall be final and irreversible. The awards to the winners will be presented on October 28 during the 60th year celebrations. The award will consist of Rs.5,000, Rs.3,000 for first and second winners respectively besides certificates and Diamond Jubilee trophies. Entries should be sent to Secretary, Vile Parle Malayali Samajam, Shop No.3, Shanti Kunj, Prarthana Samaj Road, Vile Parle (E), Mumbai 400 057. For further details, contact on 98924 51900.

ODAKKUZHA AGM

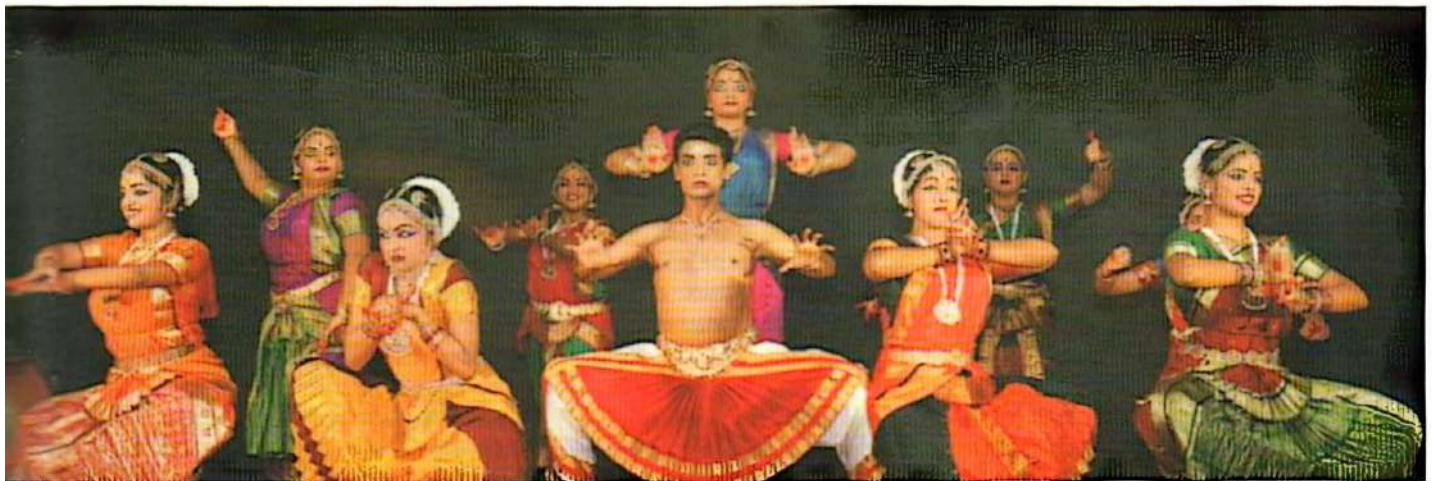
■ The AGM of 'Odakkuzhal', an association of Mumbai Marol Malayalee residents was held at Marol Education Academy on August 4 and new committee members for the current year were elected. They are: John Mathew (President), K V Satyanath (Chairman), A S Sukumaran (Vice Chairman), R Rajkumar (Secretary), K Venugopal, NRC Nair (Jt. Secretaries), P G Venunath (Treasurer), C Ravikumar Nair (Jt. Treasurer) K R Raghupalan, S K Venugopal, K C Menon, Ramakrishnan Komath, T R Nambiar, Damodaran Nair, KS S Nair, K T Ajaykumar committee members and M A Razak (Internal Auditor). It has also been decided to celebrate ONAM festival in a grand scale on October 6 at Marol Education Academy premises.

New Fortnightly



■ A fortnightly publication promoting Kerala Culture and arts for Malayalees of Pune, Pravasi Rekha, was launched at a function held at the National Institute of Naturopathy Conference Hall in Pune recently. Maher Sneha Bhavan Founder Chairman Sister Lucy Kurien inaugurated the event by lighting the lamp. Malayalam literary critic Saji Abraham handed over the first copy of the publication to World Malayalee Council Pune Province President K Harinarayanan. M V Parameswaran is the publisher of the fortnightly. He is also Chairman of Kairali Charitable Foundation. The Chief Editor is Cee Gee Warriar.

At the inauguration of Pravasi Rekha.



On the occasion of Gokulashtami, students of Navarasa Academy of Indian Classical Dance, Nerul performed Dashavataram and Krishnaleela ballet at Kharghar ISKCON temple and Nerul Ayyappa temple.

Srimad Bhagavatha Saptaha Mahayagnam

■ Shree Ayyappa Seva Sangham, Powai will be organizing the 13th Srimad Bhagavatha Saptaha Mahayagnam at the Shree Ayyappa Vishnu Temple, Hari Om Nagar, Powai from September 9-15, 2013. The seven-day Saptaham will be based on Srimad Bhagavat by Veda Vyasa, a major text in the Bhakti movement. Swami Udit Chaitanyaji will be the Yagnacharyan and will be assisted by Saha Acharyas Shri. Unnikrishnan Namboothiri and Shri. Narayana Murthy.



Obituary



Adv Pulliyil Rajeshwari R Menon, wife of late Kaithalayil Rajan Menon, of Mumbai expired on August 17 and sanchayanam was held on Aug 28. She is survived by her children Suvama, Pradeep and Sandeep, their spouses Rajendran, Shailaja and Asha besides grand children Nishita, Venu, Nihal, Priyanka, Arjun and Sasha.

Onam Celebrations

Bharatiya Janata Party South Indian Cell will celebrate Onam on September 22 at Swami Narayan Mandir Auditorium with variety entertainment programmes. For further details phone: 9323528197/9833002674.

Bombay Malayalee Samajam, Kashmirira will celebrate Onam on September 29 from 10 am onwards with various cultural programmes followed by Onasadya. Those who are interested in participating may contact 022 28457758 / 09323728610.

SNDP Branch No 4986 Bhandup will celebrate Onam on October 6 from 9 am at Matoshri Hall in Janata Market Bhandup East. Those wishing to participate in the variety entertainment programmes may contact the Secretary Babu Kuttan on 9892650379/9324595020.

Surat - Hajira Malayalee Samajam will celebrate Onam on September 8 at Kribhco Heavy Water Township Community Hall, Kavas. President B.K. Mohanan Nair will inaugurate the event at 10.00am. Prize distribution will be done by Fegma President J.K. Nair. FEGMA Committee members Tomy Joseph & Biju Xavier will address the audience.

Bombay Pushpaka Samajam will conduct 'Onaghosham' and family meet of Samajam members on September 29 at Mulund Udhaseen Asram Hall. For more details contact 09833894509.

Bassein Kerala Samajam is organizing various events, as part of Onam celebrations on September 8, 9 and 29. On September 8 there will be badminton (doubles), carom (doubles), for boys and girls upto 16 years and Batminton (doubles) and cards (56) for seniors on September 9. On September 29 there will be pookalamalsaram, kaikottikal malsaram, Onapattu, prize distribution and Onasadya. Those wishing to participate in the games must register their names before September 7. Those wishing to participate in the Kaikottikali and pookalam competitions must give their names to the Samajam before September 15. Phone : 2382068/99870061

Vikhroli Malayalee Samajam is conducting 59th Onam Celebrations on September 29 with Pookalam competitions, cultural programme and onasadya at Vikas College Hall in Vikhroli (E). A souvenir will also be released during the event.

Lodha Heaven Thanima Samskarika Vedit Dombivili will celebrate ONAM on September 29 at Chandresh Lodha Memorial School. Pookkala Malsaram, Cultural Programmes, Onasadhya, etc will be the highlight of celebrations. For more details contact 09223546635

Keraleeya Samiti, Vartak Nagar, Thane will celebrate ONAM on September 8. Pookkala Malsaram, Dance, Onasadhya, Sports events etc are being planned. For more details Contact 09819401656/ 09820704861.

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Progressive Arts Club of Sakinaka conducted drawing and handwriting competitions recently for children as a part of Onam celebrations.

Onam celebration of Tarapur Malayalee Samajam

■ Tarapur Malayalee Samajam is celebrating Onam in a grand scale from September 22 to October 6 at TIMA Hall. The entire programme is designed to have two parts viz., sports and culture. In sports, cricket match will be on 22nd Sept, chess tournament from 23rd Sept to 30th Sept (evening 7pm to 8.30pm) at Samajam Office, shuttle tournament from 23rd Sept to 30th Sept (evening 7pm to 8.30pm) at TIMA Hall, General Sports and other games like running, musical chair, Vadamvali (Tug of War), etc. will be on 2nd Oct 2013 from 1.30 pm onwards while drawing competition for students up to X STD will be on 2nd Oct 2013 from 10 am to 11 am at TIMA Hall. Prizes for sports will be distributed on 2nd October after sports event. Venue for cultural programme is TIMA Hall, Near Tanki Naka, Boisar (W) on 6th September. Onasadya will be from 12.00 noon followed by cultural programme from 1.30 pm onwards

East Kalyan Kerala Samajam

■ The Annual General Meeting of the East Kalyan Kerala Samajam elected the office bearers. They are Roi J Kottaram (President), Rajam R (Vice President), Radhakrishnan K K (Secretary), Jayaraj P Menon (Jt. Secretary), Madhu P R (Treasurer), Vijayakumar T R (Jt. Treasurer), Soman Pillai K, Omanakuttan K, Manoj G Nair, Mohandas M and Chacko T C (Committee members) besides Chacko Thomas and Rajeev Varier (nominated members).



Roi J Kottaram
President



Radhakrishnan K K
Secretary



Madhu P R
Treasurer

Vichara Vedi Seminar

■ Vichara Vedi, the Literary Wing of the Powai Kerala Samajam will be organizing a Seminar in Malayalam titled Sthree Saaktheekaranam-Oru Visakalanam (Women Empowerment: A Review) on September 8, at Powai English High School between 4.00 p.m and 6.00 p.m.

Ms. Manasai will be the Keynote speaker. She will speak on Sthree Saaktheekaranathinu Thadayidunna Ghatakangal (Obstacles for Women Empowerment). For details, contact: 9819363533

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TRADITIONAL ONAM FEAST RECIPES

We guide our readers to prepare the traditional Onam dishes within the confines of your home and have a sumptuous Onasadya on Thiruvonam day. Recipes for 20-25 people

PALADAPRADHAMAN

Ingredients

- Milk :3 Lits
- Sugar :750 gms.
- Raw Rice :250 gms.

To make Ada (Rice flakes)



Preparation of Ada:

Soak the raw rice in warm water for an hour and strain the water completely. Grind the rice to a fine powder and sieve. Add water little by little to the rice powder and mix smoothly like fine paste. Add ghee and mix it well till it reaches pouring consistency. Cut the plantain leaves to the size of a handkerchief and wilt it over boiling water to become soft. Pour little batter into each leaf, spread and rollup. Place altogether all rolled leaves on boiling water or steam in a cooker. When cooked removed the plantain leaves and cut into very small square pieces. Wash in water thoroughly well and strain. Ada is ready for your Payasam.

Now at market in consumer stores readymade ada is available and can be used instead of making ada at home. Buy 1 packet of Ada.

Preparation of Pal Adapradhaman:-

Melt the Sugar with a little water and strain to remove impurities. Boil the milk in a wide bottomed non-stick pan and add the cooked ada pieces in it. Keeping on boiling by stirring well. Add the sugar syrup stir well and continue boiling till it reaches sandal colour. Remove from fire. Your Pal Adapradhaman is fully ready to serve either hot or cold.

PARIPPUPRADHAMAN

Ingredients:

- Moong Dal :400 gms.
- Jaggery :1.200 kgs.
- Coconut :4 Nos.
- Coconut pieces :few
- Cardamon Powder :Spoon
- Ghee :25 gms.
- Cashew nuts :50 gms.



Preparation:

1) Grate the coconut and extract the milk 3 times. The procedure though looks a bit tedious tastes better than the readymade coconut milk available in the market. Roast the moong dal to light pink colour. Wash the moong dal and cook in the third milk.

Melt the jaggery with a little water and strain to remove impurities. Boil the jaggery syrup in a wide bottomed non-stick pan and add the cooked moong dal. Boil until the mixture is thick. Add the second coconut milk and boil again to reduce the water content. Stir well, until well blended. Remove from heat. Add the first milk and stir constantly. After adding the first milk, the pradhaman should not be boiled. Cut coconut pieces into small pieces roast the same along with cashew nuts on ghee to light brown colour and pour the same on Pradhaman. Parippu Pradhaman is ready to serve.

Photo and Text Courtesy: Mani's Lunch Home, Matunga

ONAM FEAST MENU

Parippu: pulp of split red gram

Koottukari: this is a prominent dish, yellow in colour consisting of vegetables yam, ash gourd cooked with bengal gram dal (channa dal) and coconut

Erissery: consists of vegetables yam and raw banana cooked with channa dal and coconut.

Pachadi: boiled fresh pineapple and pumpkin added with curd with coconut.

Kichadi: made of curd and cucumber in raw form.

Kurukku kalan: prepared by thickening beaten curds with boiling with boiled raw banana and yam.

Olan: the simplest watery ash gourd and pumpkin dish.

Avial: very popular semi dry preparation of all vegetables cooked with curd and coconut.

Injikkari: mixture of curd and ginger

Inji puli (puleenji): dark brown in colour made of tamarind pulp, ginger, green chillies and jaggery.

Thoran: this dish of sliced small pieces of vegetables

Sambar: most popular dish relished by the whole of India prepared on split red grams and variety of vegetables with tamarind pulp.

Rasam: prepared from tomatoes treated with tamarind juice and split red gram pulp. it has high medicinal value.

Banana chips: (salty)

Sarkarapuratty: sweet banana chips

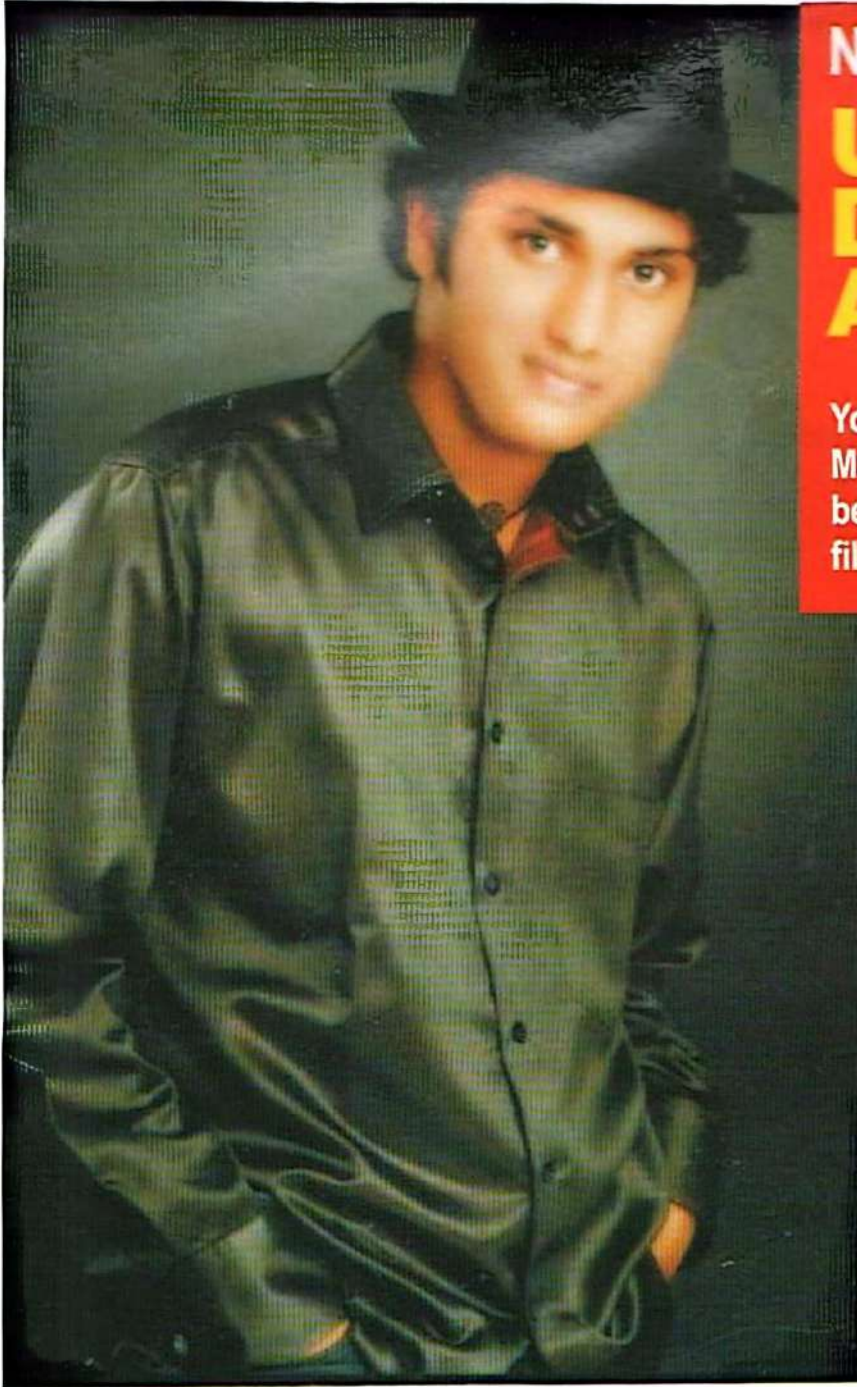
Pazhanurukku: cooked ripe banana.

Pickles

Pappad

Payasam pal-ada-pradhaman: made of fresh milk and cooked rice flakes.





Niranj Menon

UPCOMING DIRECTOR AND ACTOR

-KIM BUREAU

Young Niranj Menon, acting in a Malayalam TV serial has ambitions to become a director producing quality films and plays.

Niranj Menon is familiar to viewers of the Malayalam TV serial Paraspam on Asianet where he plays the role of Subhash. In fact Niranj has been acting since he was a child in several Malayalam theatre plays. His first stage performance as an actor was at the age of five in Edasseri "Pootha Pattu" with his mother as 'Nangeli' and himself as 'Unni.' He recently acted in Kalanjali Theatres' Priya Manasam, Prathibha Theatres' Avan Adukkalayilekku, - Rhythmic Arts' Padanilam and Akshara Kalasamskari VEDI's Slatha Bimbangal. He has performed and been part of Stage India's programmes.

However, Niranj's first passion is directing and he has ambitions of becoming a Director producing quality film and plays.

He has produced and directed public service advertisement on a socially concerning issue, (child abuse) for Ivolunt NGO. He has also written and directed several short films and commercial advertisements and directed street plays for Godrej, Indian Railway, Mumbai Police,



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Niranj Menon

We the Paraspam family are angels with only one wing. And we can only fly while embracing each other. True indeed. Thank you Asianet & Ross Petals for fabricating such a wonderful family off & on screen. And the most valuable and unforgettable element of it all, i.e...You The VIEWERS. We appreciate and thank you all for watching n promoting our serial. You all are an extended branch of the PARASPARAM FAMILY..!





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alknesses."

Microsoft, Facebook Google, etc. Currently he is directing a Malayalam theatre play Ramayana katha a musical comedy. He is also founder member of Eklavyans a street play group for social change. Currently he is part of a short film that will be screened at the 16th Mumbai international film festival.

Niranj enjoys all kind of films and has not bifurcated movies as Award/ offbeat cinema, commercial cinema, old generation, new generation so on and so forth.

"For me there is only good cinema and

bad cinema. Like music, cinema too has no language. Be it French, Italian, Korean, Indian or no languages at all (silent films), it is all the same for me," he says.

His inspirational directors are Vishal Baradhvaj, Dibakar Banerjee, Shimit Amin, Rajkumar Irani, Syamaprasad, David Fincher, Balachandra Menon, Charlie Chaplin, Akira Kurasawa.

Niranj has won several awards for his directorial ventures at several film festivals. He has won awards and recognitions at film festivals conducted in cities across India. Niranj did his schooling from MEWA's Vidyaniketan English School at Vartak Nagar, Thane. He is currently pursuing final year BMM from Somaiyya College Ghatkopar.

His parents are Adv Prema Menon and Ramdas Menon. His mother hails from Kottapadi near Guruvayur and his father from Nariparambu, Ponnani in Malappuram district. He has a younger brother Sreeranj Menon who is pursuing First Year B.Sc (Zoology) at V.K Krishna Menon College, Bhandup. He is also a singer and won the first prize at the Raagalaya Music Competition held in January, 2013 and several other awards. ■



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**Ashwathi
Radhakrishnan**

BORN TO DANCE

Ashwathi Radhakrishnan is a young talented Bharatanatyam and Kuchipudi classical dancer.

Ashwathi Radhakrishnan has started learning dance from the age of four. Now, studying in Std X at Century Rayon High School, Shahad, Kalyan, Ashwathi is a talented Bharatanatyam and Kuchipudi classical dancer who has won several prizes at various dance competitions, the most prestigious being the Chemmannur Jeweller's Gold Medal Award for Solo performance in Classical dance Kuchupudi at Mumbai in 2008.

Ashwathi was an invited performer and



"Learning classic dance has helped me gain confidence in performing any kind of dance"



performed few Bharatanatyam dances at the cultural session of the third International Symposium on Sediment Management organized by Association Of Environmental Analytical Chemistry of India (AEACI) jointly with Mines de Douai, France in 2012 at Alibaug.

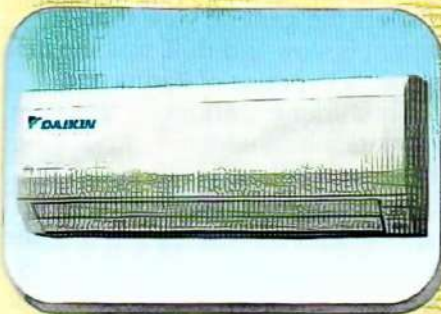
She has learnt classical dance from several teachers including Geetha Mohan of Thane.

Currently she is learning Bharatanatyam under the guidance of Mr and Mrs. Shanthini Sasikumar of "Ardha Nareeshwara Nrutha Kalalayam" Kalyan and has performed their latest presentation Saptha Thandavam, a group dance of 35 minutes, in praise of Lord Shiva at Kalyan Ayyappa Temple in 2012.

According to Ashwathi "Learning classical dance has helped me gain confidence in performing any kind of dance". Her role model is Malayalam film actor and dancer Shobhana.

Ashwathi was born and brought up in Mumbai. Her father M K Radhakrishnan belongs to Kalady and works as Executive Assistant in an Export firm and her mother Beena Radhakrishnan belongs to Malayattoor, both in Ernakulam District. Her elder sister Revathi Radhakrishnan is now doing her Final year MBA (Finance) at Pillai's Institute of Management Studies and Research, New Panvel. ■

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Enchanting Dance Recital

In spite of the rains, a good crowd gathered at the Prabodhan Thackeray auditorium, Borivli, to witness a scintillating programme of pure Mohiniattam, by the students of renowned danseuse Geeta Radhakrishna, on Saturday, 17th August



2013. The programme was conducted under the aegis of Mohiniatta Nriya Kalakshetra, a registered charitable Trust.

The programme began with the traditional invocatory number 'Cholkettu' in ragam Chakravakam set to Adhi talam, performed by the star pupil of Geeta Radhakrishna - Ankita Menon. Ankita who performed her Arangettam in December 2012, endeared herself to the audience with her graceful Adavus and well practised torso movements the 'Lolana' and the swaying and swinging patterns of 'Andolana', the highlight of the style of Mohiniattam. Later, her rendering of

the Swathi Thirunal composition 'Panimal mukhi bale' full of Sringara Rasa, was performed with exquisite expressions of 'Virahot khanditha nayika' in love with her Lord Padmanabha.

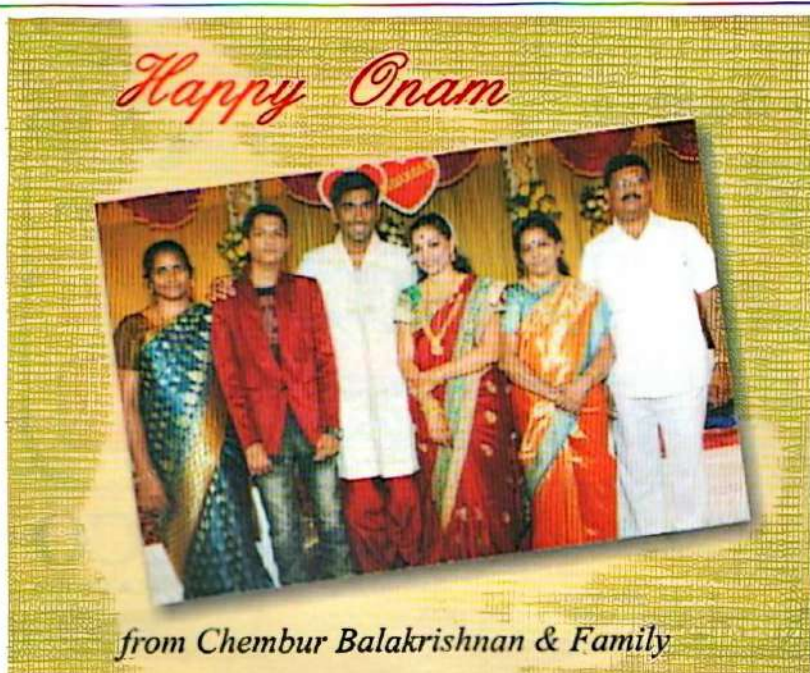
The youngest of Geeta's students, the 10 year old, Devahuti Prabhakar, became the cynosure of all eyes, as she performed her solo piece "Jathiswaram", another composition of Swathi Thirunal in ragam Chenchurutti. Devahuti with her charming smile captured the hearts of the entire audience. Preeti Maity, another ten year old child, charmed the spectators with her beautiful smile too, in addition to the graceful movements of Mohiniattam.

A danseuse who made her mark as a budding Mohiniattam talent was Shruthi Menon. She performed Nritta Swara Manj a noteworthy choreographic work in Mohiniattam of Geeta Radhakrishna, with exceptional grace and subtle expressions. Her rendering of "Karuna cheyvanentu tamasam Krishna", a composition of Irayimman Thampi, attracted the Malayal crowd particularly, as it depicted a bhakta yearning for refuge at the lotus feet of Lord Guruvayurappa.

An outstanding choreography of Geeta, which dispels the general view that Mohiniattam is slow and dull, was the item "Radheshyam", in praise of Radha and Krishna. Six students performed this item namely Ankita, Shruthi Menon, Arya, Preeti Pooja and Shruti Pillai. This item was the most attractive item of the evening as it enhanced the group presentation with the linear, circular and spiralling movements of Mohiniattam, its undulating flow of Adavus and its intricate pattern of footwork in various Laya of vilambit, madhya and dhruva Kaal. It was performed with absolute coordination and gusto by all the six dancers.

The chief guest of the evening, Padmash Darshana Jhaveri, renowned Manipuri exponent, praised Geeta Radhakrishna for her contribution to Mohiniattam and her relentless perseverance to propagate this dance of the enchantress. The guests of honour Smt Malini Sivasankaran and AKG Nair gave wonderful speeches. They spoke of Geeta's contribution of 'Bhakti' into Mohiniattam, through her masterpieces "Narayaneeyam" which she has performed over 105 times and "Swamiye Saranam Ayyappa" which is performed over 40 times as a solo danseuse.

For the art loving public of Borivli, it was a well spent evening of aesthetic joy. ■



Twin Musical Treat



Shanmukhapriya. Her hindolam kriti reached ecstatic heights while she evinced her musical genius and the characteristics she inherited from her master M L Vasanthakumari in the ragasudha composition kirtana in kalynai raga. Her short pieces bhagyada lakshmi baramma, kurai onrum illai as usual evoked appreciative applause from the audience.



Padmashri Sudha will be receiving Sangeetha kalanidhi shortly for which she is a deserving recipient. The accompanists for the concert were Patri Satish Kumar Mrindagam, Girdhar Udupa Ghatam and B V Raghavendra Rao Violin. G J R Krishnan, son of Lagudi Jayaraman, whose lineage can be traced to the great music composer

SMP Namsankirtan organised two musical performance of Carnatic vocal concert of Padma Sri Sudha Raghunathan and violin recital of Kalaimamani Lalgudi Krishnan. Both the recitals were a treat to listeners. Sudha with her clear melodious voice filled the hall with her soul-stirring music while Krishnan's soft lilting strokes of the violin soothed the audience and took them to another world. Sudha started her performance with a varnam and later proceeded to a kirti dedicated to Siddhinvinayakam in

Tyagaraja gave a good performance and showed how a concert of two hours with this instrument alone can sustain audience attention. His Thyagaraja composition mokshamodaka in saramati ragam, Saramati ragam, Shama Sastri's Sankari sankuru chandramuki in saveri were excellent renditions carrying his own individualistic style groomed under his father's guidance. He was accompanied by Smt Vijayalakshmi and both of them carried the recital forward in melodious harmony. Their detailed rendition of Muthuswamy Sikshtar's Rangapura in Brindavansaranga was noteworthy. They were accompanied by K V Gopalakrishnan Kanjira and B Harikumar Mrindgam. Both the concerts took place at the IIT Convocation Hall auditorium in Powai. K Ganesh Kumar of Namsankirtan and Chairman of Chembur Fine Arts was the co-ordinator of this programme. ■

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THE KERALALEEYA MAHILA SAMAJ

A Tharawad for Malayalee women

70 year old Keraleeya Mahila Samajam is a beautiful one-storied building situated near the Mayor's residence in the prestigious Shivaji Park area amidst high rise buildings all around and the vast expanse of Shivaji Park in front.

Keraleeya Mahila Samaj is one of the oldest Malayalee Organisations of Mumbai and owes its roots to the womens' wing of Bombay Kerala Samaj that was formed in 1943. Within a few months of its inception, the Keraleeya Mahila Samaj was inaugurated as a separate organisation on April 23 in 1943 by Smt Kamala Chathopadhyaya at the Asthika Samaj Hall. Initially about a hundred members were enrolled at a nominal subscription of Rs 3/. In July 1944 the first General Body Meeting was held at King George English School.

The first Managing Committee elected Mrs M K Vellodi as President, Dr Pankajam Karunakaran as Vice - President, Mrs N J Nair as Treasurer and Mrs Yasoda Karuvan as Secretary. Mrs Ammini Varma, Mrs P C Kutty, Mrs C G Thomas, Mrs G P Nair, Mrs Joseph, Mrs Saraswathi Iyer, Miss Varkey, Miss John, Mrs Ganapati, Mrs Pankajam Ambi Iyer, Mrs Poduval, Mrs Nalini B Menon, were the

Committee members. In its earlier days the meetings were held at members' houses or a classroom at Podar College as they did not have a place of their own.

In order to raise funds and build a strong financial base, the Samaj conducted a variety entertainment programme in September 1944, the senior members of the Samaj recall. They succeeded in collecting Rs 800 as their first capital.

Several current members say that that their mothers or mothers in law had been members of the Samaj before they joined it. Some senior and older Samaj members recall its earlier activities with nostalgia.

"It was like a second home to us. When I came to Mumbai after marriage from Kerala, the Samaj members were like my relatives."

Tara Ravindranath, wife of the veteran journalist, the late P K Ravindranath, acknowledges that the Samaj treated her like their own and helped her to learn speak



Malayalam more proficiently. She recalls that during a programme of the Samaj she, being the Secretary, was asked to propose a vote of thanks. Being a non-Malayalee she was worried about her accent etc, but the Samaj members encouraged her of her capability and when she went ahead and gave her speech, it was appreciated by stalwarts of Malayalam of the time like Ezhikkara Ambujakshan and Pamman (P R Menon). She also remembers senior members Smt Ammini Varma and Mrs Devi K G Menon who taught her kaikottikali.

Another senior member says that as a young mother she had been happy that the Samaj conducted Malayalam dance and music classes and thus her children and other Malayalee children could become aware of their native place and their roots and above all learn Malayalam.

During my meeting with the members, the current members fondly remembered and emphasised the senior members some of whom are unfortunately no more now. They had put in efforts and built the organization into what it is today, they declare.

They remembered their oldest member, 96 year old Mrs Joseph who is now staying in Bangalore. Sara Samuel now residing in Bangalore, Rajam Menon, Ammini Varma who are in Cochin and Lili Varkey who is also mostly in Kochi and Indu Menon, Sarah Phillip who are in Mumbai are still in touch with them and take an interest in Samaj activities.

The President and Samaj members recalled

the late Sarala Rama Varma, late Mrs P C late Ammini S Nair, late Karthi Nair, late Guptan, late S R Nair, late Shalini Chac several others who helped the Samaj in the early days. Senior members Ravindranath, Lily George, Baby Thankam Menon, Thankam Rajagopal, Nair, Devayani Nair, Malini Menon and others are still active in the Samaj activities along with other young members. The members acknowledge the unstinted support received from the late veteran journalist K Ravindranath, at various times when they were in some problem or other.

Today there are about 300 members in the Keraleeya Mahila Samaj.

"We want the younger generation to move forward and bring more energy into this 70 year old institution", the current members say. "Unlike most of us who did not go to school those days and so had time to attend meetings and participate in the Samaj functions, today a majority of women are working and have no time to attend the meetings. We send our children to school and involved ourselves in Samaj functions, Today's children have several classes to attend, school timings are late and the members generally hesitate to join the Samaj. Another reason is the presence of other Samajams in other parts of Mumbai where women prefer to become members of the 'convenience' sake and because of their proximity," they reason.

Current Activities

In spite of all this the Keraleeya Mahila Samaj is still involved in several social and cultural activities and does its mite at all times to help the society and people with no distinction of caste or region.

Onam is a major festival celebrated annually. Earlier members used to prepare it at home and bring it to the Samaj, today it is done as contract to a catering service. In earlier times pickles and snacks used to prepare for





Office bearers and Committee members of The Keraleeya Mahila Samaj

Samaj members. But they are now things of the past.

But some things never change and Onam celebrations are one of them. Onam has pookalam competition, variety entertainment programmes and grand Masadya. Sales of fabric and other household items are regularly organised, picnics and tours are arranged and conducted. The members have a relaxing time visiting tourist places outside Mumbai and a holiday from family responsibilities. The tours are conducted by reputed tourist operators. The Members used to stage Malayalam dramas earlier, polishing their acting skills and women used to don male roles.

The activities at the Samaj are varied. There are Yoga


classes conducted by Sanghvi Harilal Durlabhdas Trust at 7 am. Soon after this Daffodils The play school is on till 2.00 PM. These two activities are 6 days and 5 days of the week respectively. The time after this is used for Music, Tabla and Sitar classes conducted by Guru Jerry Phadke and also Dance classes by Ms. Sulekha Mehta and Aditi Mehta. Tuesday afternoons are usually set aside for Samaj programs like Talks by eminent people, Musical evenings, Cooking demonstrations etc. or for practising items for any festival coming up. Onam, Christmas, Dussera and the Building anniversary are celebrated by the members with enthusiasm.

The Keraleeya Mahila Samaj does a lot of charity work. It has been taking care of a disabled child of one of its servants ever since he was a school boy. Since his care-taker passed away he is being looked after by a church known for taking care of destitutes. The Samaj office bearers are in regular touch with them. The Samaj contributes money towards 20 cataract surgeries for poor elderly people. Financial help towards treatment of underprivileged and contribution towards education of deserving children are also done as and when the requests come.

Mahila Samaj is in the forefront when the country or Maharashtra faces any calamity. For instance during the war in Kuwait when a lot of Indians returned to India, The Samaj members distributed food packets for them for several days. During the heavy floods of Mumbai in 2005, the Samaj helped in whatever way it could. Recently when disaster struck in Uttarakand, the Samaj raised funds for rehabilitation of the affected victims.

The current Managing Committee that came into effect from August 1, this year has elected the following members: Usha Nair (President), Krishna B Nair Chairperson, Vijaya Nair Treasurer, Jalaja Sriram It Treasurer, Malini Menon Secretary, Thankam Menon It Secretary and Tara Ravindranath, Lalitha Menon, Devyani Nair, Indira Shanker, Sunanda Sivaram and Leela Menon are Committee Members. ■

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OUR MOTHER TONGUE IS OUR WEALTH

- Adv. Prema Me



Keralites residing outside the State is hospitable gesture. The dream of Mumbai Malayalees has come true by the inception of Malayalam Mission in Mumbai two years ago. Mumbai and its suburbs are divided into 20 zones to prop up the move taken by Malayalam Mission, Mumbai and make it a success. The Malayalees whole heartedly welcomed and supported the need of the time and now more than 7000 students are learning Malayalam through training teachers who voluntarily took up this venture without any monetary benefit.

To strengthen the functions of Malayalam mission in Thane, Zonal Committee constituted comprising of Malayalam Mission Co-ordinator Adv. Prema Menon, President Shri. Sasikumar Nair, Secretary Smt. Suma Mukundan, Expert Shri. K Raj and other committee members being the representatives of study centres and teachers. Such co-ordinate efforts can make fruitful results which in the long run may be identified as the best contribution to our Language and Culture.

At present in Thane Zone there are 630 students wherein 630 students are learning Malayalam language, our culture and heritage through well structured and specially designed syllabus for the cause is a matter of pride and appreciation for Malayalam Mission, Thane Zone has secured cent percent result in the "Kanikonna" Certificate exam conducted by Government of Kerala and bagged first, second and third rank respectively by Master Jino Joy, Anuranjini and Rohan Nair. On 11th August, 2013 Pravesanotsavam was conducted in a fabulous manner with socially renowned personalities, student teachers, centre representatives and parents. The students of Malayalam mission made it colourful by their outstanding performances by way of Poem Recitation, Folk Songs, Prayer Songs, Film Songs etc.

Thane zonal committee is committed to open new horizons of language learning through various measures by taking the parents in confidence and has formulated many projects to be endeavored in coming days. To build up the confidence and to enhance the personality of the students of Malayalam Mission, Thane Zone, two days camp will be conducted on the second week of

Our Mother Tongue Malayalam has got remarkable significance for each Malayalee who resides outside their home state. Any Malayalee living in any corner of the world needs to know Malayalam atleast to communicate with family members and relatives. Language is more than just a means of communication. It influences our culture and our thought process. Language helps us to get the right perception of reality. Only through our mother tongue we can closely know the cultural heritage of our land. The initiative by the Government of Kerala to promote Malayalam language learning among



Adv. Prema Menon

November 2013 by Smart Wing, Calicut, Kerala under the leadership of Shri. Anil Parappanangadi who is the Govt. Teacher Trainer, BRC, Vengara. S.S.A, Malappuram, Kerala, Motivational Trainer and National Trainer Malayalam Mission Kerala.

It is very difficult to inculcate and retain the indigenous cultural

values in the lifestyle of present generation in a globalised world where western cultural values and lifestyle gained an upper hand. When we are proud of our children speaking English well, we must be ashamed of their inability to communicate in their mother tongue properly. They should be prepared to reach a level of standard in the usage of words and sentences without any hesitation. We should encourage, support and promote each and every endeavor of Malayalam Mission, Mumbai in learning Malayalam language by our young generation and thus inculcate the indigenous cultural values in their lifestyle. ■



Happy Onam



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HISTORY OF ADDICTIVE SUBSTANCES

Usage of alcohol and drugs probably predates even language. Alcoholic drinks were first made in the form of wine in the Black Sea Caspian area about 10,000 years ago. Drugs and alcohol have been used always for religious and medicinal purposes.



Dr Sujatha Nair

The Dravidians were familiar with tapping the Palm tree and consumed toddy as a beverage. The Rig-Veda mentions the use of intoxicating beverages such as Soma and Sura, indicating that during the Vedic period (2000-800 BC) people used fermentation and distillation to make their drinks. The great epics of Ramayana and Mahabharata make references to drinking. Drinking was a socially accepted phenomenon amongst the ruling classes. Ancient Indian medical treatises by the great physicians Charak and Shushruta dating from around 300 AD make distinctions between normal and excessive drinking and even mention the good effects of moderate drinking. [Do we today use alcohol/drugs as they were advised or do we abuse it?]

Archaeological records indicate the presence of psychotropic plants and drug use in ancient civilizations as far back as about 200 million years ago. Roughly 13,000 years ago, the inhabitants of Timor commonly used betel nut (Areca catechu), as did those in Thailand around 10,700 years ago. Australian aborigines used nicotine from two different indigenous sources: pituri plant (*Duboisia hopwoodii*) and *Nicotiana glauca*. North and South Americans also used nicotine from their indigenous plants *N. tabacum* and *N. rustica*. Ethiopians & northern Africans were documented as having used an ephedrine-analogue, khat (*Catha edulis*). Cocaine (*Erythroxylum coca*) was taken by Ecuadorians about 5,000 years ago and by the indigenous people of the western Andes almost 7,000 years ago. The substances were administered through the buccal cavity within the cheek.

Nicotine, cocaine & ephedrine sources were first mixed with an alkali substance, most often wood or lime ash, creating a free base to facilitate diffusion of the drug into the bloodstream.

Alcoholic beverages were widely used in all segments of Chinese society, were used as a source of inspiration, hospitality, antidote to fatigue, were sometimes misused (Samuelson, 1878, pp. 19-20, 22, 26-27; Feng Peng, 1982, p. 137; Simons, 1990, pp. 448-459). Laws against making wine were enacted and repealed forty-one times between 1,100 B.C. - A.D. 1,400. (Alcoholism Drug Addiction Research Foundation Ontario, 1961, P5).

In the early Middle Ages, mead made from honey (hence honey mead/ honeymoon) rustic beers, and wild fruit wines became increasingly popular, especially among Celts, Anglo-Saxons, Germans, and Scandinavians. The Old Testament (Genesis 9:20) asserts that Noah planted a vineyard on Mt. Ararat in what is now eastern Turkey. In Sumer, beer and wine were used for medicinal purposes as early as 2,000 B.C. (Babor, 1986, p. 1)

Thus, though society and civilizations have evolved & the usage of alcohol and drugs has increased... the tendency to addiction has remained the same. However, the treatment methodologies have evolved and today Anatta Humaniversity takes you beyond Addiction towards Life and living!

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AN EVENT TO REMEMBER

The people of Kerala have got an honor among those who have achieved Indian cultural heritage. The culture of Kerala is a part of Indian culture. Kerala's culture has persisted due to the reasons of unity, continuity and universality. Its inmates possess a unique talent to adapt to the world outside without losing their cultural values and tradition. An exemplary display of this was seen when owner of Bright Studios Mr.Appachan & Mrs. Latha decided to celebrate their 25

th wedding anniversary in their traditional style of event being the 'Kerala Theme'. It was really lovely to see the couple relive their wedding Vows in the amidst of decorations which represented the coastal beauty of Kerala with the venue being Gorai beach.



The highlights of the event were the traditional folk dances of Christian and Hindu culture, called the 'Margamkali' and 'Kaikottikali' put up by young girls. The visual treat that the event had was really mesmerizing and when it came to food; it was extravagant with the 'Sadhya'; a Kerala meal served during occasions like weddings, Onam festival with various types of delicacies. The event was organized and made picture perfect under the logo of event management company AJoyfull Events and was conducted by Mr. John Joy and Mr. Albert Manjaly, owners of AJoyfull Events. These dynamic entrepreneurs have displayed their creativity in every event they take up to showcase Kerala in its best form.

Wish you all a Happy Onam



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*from S. S. Nair & Family
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Show me my place, please!

- Rohini

Recently in a group discussion in Mumbai, several leading women deplored the chauvinistic mentality displayed in social circles in which the women were given only secondary status when men were surging important positions for themselves. Most of the speakers who were deprecating the low status level were of the opinion that women and young girls were (ab)used only as exhibition items as they are deputed to carry flowers to the stage so that the male office bearers can receive it and hand over to the selected VIP guests as a gesture of felicitation. In Kerala as well as in Mumbai, adolescent girls are decorated and asked to hold their pallets containing the so called auspicious materials during religious processions or to welcome political or cultural leaders as a show respect to them.

I cannot blame those daring ladies who demonstrated their courage by talking openly against the system. Out of the thirteen speakers on the subject, only six were women while the remaining were men who were manly (chivalrous) to sympathise with their female counterparts. It is deplorable that even in our protestations were denied a better representation. I strongly feel that this attitude of men needed to be exposed. This is quite Kamaraj-like. (I sometime back happened to read an old piece of news wherein former Chief Minister of Madras, K Kamaraj (1954-'63), chided the representatives of Malabar district, who presented to him a memorandum complaining their lack of representation in his cabinet. Kamaraj chided them saying that when he himself was representing them, why they needed a mere minister to represent them).

My dear friends who spoke on behalf of us women folk, were not even allowed to carry their maiden names or the age old traditional female surnames such as Amma, Mangiar, Panickyathiar, Kovilamma, Antharjanam, Thankachi, Chothi etc. Instead they had to carry their husbands' surnames such as Nair, Menon, Kurup, Ramboothiri, Thampi etc or if they did not have a caste-wise surname, their first names themselves. Shame on them! If you ask me, I refuse to carry my husband's surname or name (Sorry, I'm still a spinster as I refuse to get married to a man).

Though the topic of discussion was primarily important for women-folk, there were more men than women and most of the women present there, reached the venue accompanied by their men. Considering the topic of discussion, they should have avoided their male companions at least on that day. Though I have my own insecurities, I always avoid male chaperons as I go only to familiar places.

I firmly believe that nothing comes in this world free. If I need protection from the male, I need to give up some of the things that I enjoy, like my power of persuasion, my skills as a bargainer, my money and often am forced to pretend as a loser, irrational, stupid and as they said, my possibility of holding a higher position on the

organizational ladder of a Samajam. I may do so but not in my corporate office where I boss over a score of young male technocrats.

One of the main complaints they raised was that women are not allowed to be members of social organizations. No one prevents a woman from becoming a member of a Malayali Samajam if she really wants. I am yet to come across any bylaw of any Samajam that prevents women from becoming its members. I cannot be a member of a Samajam if I don't fill in a membership form and pay the requisite fee.

If I really want to be an office bearer and also have an all female managing committee, all I have to do is to check the attendance register to find out how many male members are present in each Annual General Meeting. I am certain not more than thirty members would be present. Since most of the Samajams are struggling to get a quorum, it would be easy to gather about twenty five likeminded female members and corner all the positions of the office bearers. I cannot expect to become the President, Chairman, Secretary or Treasurer if I do not attend the meeting and then weep for being neglected. How do we conduct the affairs of the Samajam during our



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Shahbano



Indira Gandhi



Sheils Dikshit

Legislative assemblies, councils and parliament and I am sure, even the men would vote for us. It is a fact that we do not vote en bloc for a female candidate but willingly (ballot is secret) obey to diktaks of our men-folk and later wail for our miseries.

term is an altogether different matter. If we fail on that count, our administration would be thrown out in the next AGM, no doubt.

I refuse to become a decorative piece in any organization and when I politely decline the duty of carrying bouquets, who could force me to change my mind?

In the entire scenario, our major problem is not the position in the rank and file of the leadership, but our desire to be treated as an equal while expecting preferential treatment. It is a contradiction. Are we ready to go out like men and sweat out in hot sun and brown dust? Are we prepared attend these meetings without our facials and jewellery, like the men?

We can occupy most of the seats of power without much difficulty. Remember, we form 49% of the entire population and if we together strive, we can easily occupy 51% of the seats of power. Now we are better educated but many among us prefer to sit at home idling our time waiting for our men to bring our comforts home. When we are educated, well employed and call the shots at home, why should we fall prey to the designs of men outside our homes? I still remember a man declaring in a meeting that he has the permission of his wife to tell that he is the master of the house.

It is not only in Malayalee Samajams but on the entire scenario of the nation, that women are neglected. It is because we allow the men to take advantage of us. If the entire women-folk, 49% of the Indian population stand together, we can win more than 51% of the seats in all the

called the guiding spirits and makers of home but we should realize that even our own husbands and sons do not support us in our endeavour of rising above the average. We have not taught our sons to respect women. Often we find ourselves behind most of the domestic violence cases. Have we ever supported the daughter-in-law against our son? It is said that 'woman's worst enemy is woman herself.' Remember the case of Shabano, who fought against her husband for proper maintenance after an illegal divorce. She did not even get the alimony granted by the Supreme Court as the then Rajiv Government amended the Muslim Personal Law to deprive her, her legitimate dues. She was 75 when she won her case but neither her sons or the women, except a symbolic few, supported her and soon she was forgotten. What happened to the Women's Reservation Bill in Parliament? Could the women influence their own husbands, brothers, uncles and sons to vote for the bill? A defeated lot, are we going to be content with a few important positions in Samjams?

Our late Prime Minister Smt Indira Gandhi was once famously complimented as the "Only man in her cabinet." Now Sonia Gandhi shows us how to wield power without occupying important chairs. Even Shiela Diskshit, winning her last three elections on her own strength, has to pay obeisance. But remember, all of them had some godfather behind their positions.

Let us wake up and show ourselves the place in the ranks of leadership of the entire nation. When you can have the entire nation, why to have only imagination? ■

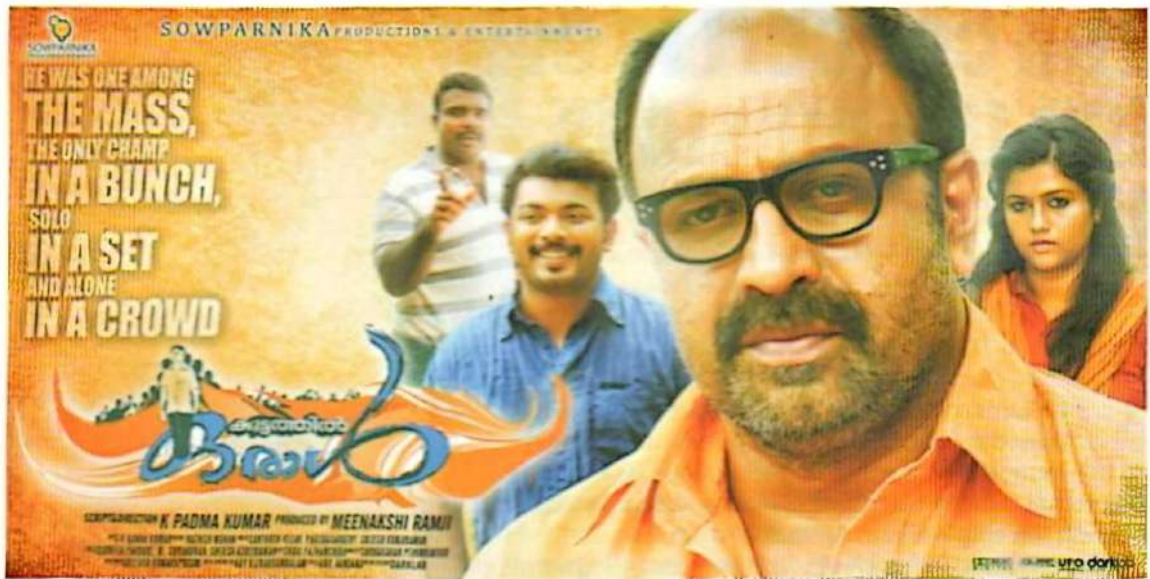


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Koottathil Oral



Koottathil oral is telling the story of changes happening in the life of common man from 1991 to 2013. The movie tells the story of changes taking place in a typical Malyalee's life. The drastic changes taking place in the life of contemporary youth as a result of mobile phones and face book are also depicted in the movie.

Viswanathan (Siddique) is a driver living in a village with his only daughter Vismaya (Soja Jolly), a college student, and a well known poetess in Malayalam. Viswam is not like a common man that he is spending most of his money and time for helping poor people. In

1991, one of the leading news papers in Malayalam published an article about Viswanathan titled- Koottathil Veritoral. This article was written by a trainee journalist by name Tessa (Rajasree Nair). Currently Tessa is working in a news channel and is planning to start a talk show for her channel. The subject for her first episode was a tragedy happened in Viswanathan's life. For her talk show she collected the details about Viswam and Vismaya from people around them. With the help of Darsan (Divya Darsan), a channel camera man, Tessa collected all the details for her programme but then

Viswam tells her the truth leading to the climax of the movie.

Other actors are Balachandran Chullikkad, Sadiq, Chali Pala, Nisha Sarang etc..

Shooting of this film is over and the post production work is going on.

K Padma Kumar directs the film from his own screenplay. Meenakshi Ramji produces the film under the banner Sowparnika Productions & Entertainment. For the lyrics written by Sudheer Paroore, M . Surandran and Shijesh Kunjiraman, Santhosh Kesav, Parthasarathy and Shijesh Kunjiraman score the music. The songs are rendered by Yesudas, Vijay Yesudas, Ranjith and Susmitha. ■



Dakshinamoorthy

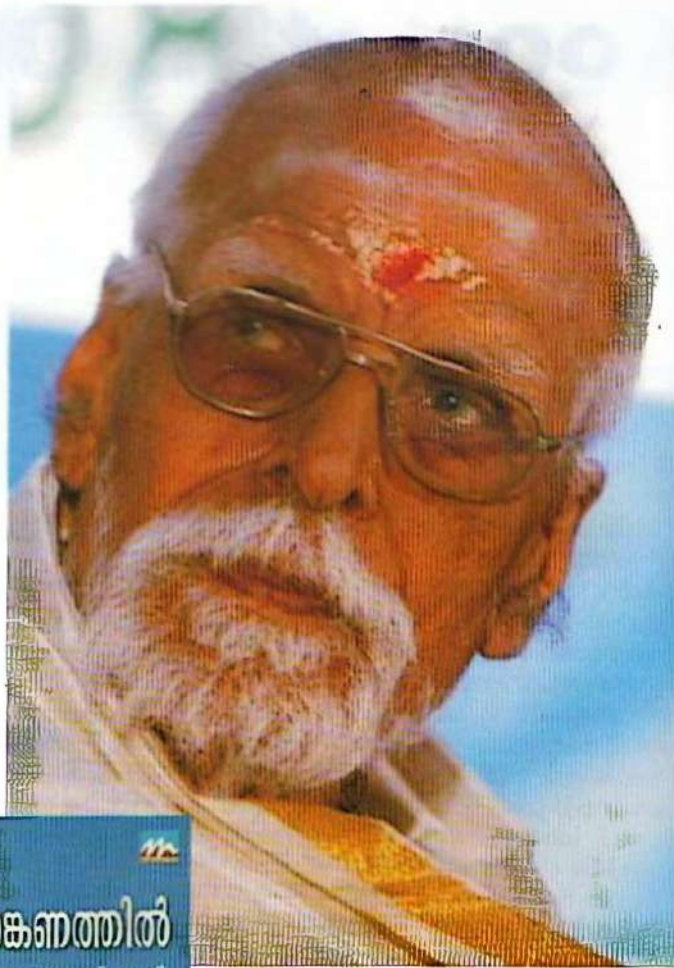
The concert is over but the music is lingering

- Sathyan

Venkatesan Dakshinamoorthy, the classical musician who contributed nearly a thousand immortal film songs to Malayalees, is no more. Dakshinamoorthy breathed his last unknown to his nearest kin wife Kalyani Ammal and son D Venkateswaran, in his sleep. The 94 year old 'Swami', as his admirers addressed him, had no health problems except a mild stomach ache two days ago but he went to bed for rest around 6.30 pm on August 2 but within half an hour he was no more. The end came in his Mylapore residence in Chennai. His body was cremated next day afternoon, with full state honours. He is survived by his children Venkateswaran, Vijaya and Gomathisri besides wife Kalyani Ammal.

Swami who is credited with the evolution of Malayalam film songs from the clutches of Tamil and Hindi movies and provided it with a classical touch that often mislead the uninitiated as light music, was born on December 9, 1919 in Thekke Matham, Mullakkal, Alapuzha as the eldest child to D Venkatesa Iyer and Parvathi Ammal. He had two brothers and four sisters. His mother and five uncles were fond of music (no films songs then, only classical) and his mother learned music after listening to a Bhagavathar who taught children in the neighbourhood. By the time he became 6 years, young Swami learned 27 keerthanas from her. When he was studying in Fourth Form, he started taking lessons from Venkatesan Potti of Thiruvananthapuram and next year he presented his debut concert at Ambalapuzha Sri Krishna Temple, in the presence of actor singer M K Thyagaraja Bhagavathar and the koel of Carnatic music M S Subbhalakshmi. Soon he started getting invitations for concerts and music tuitions from Vaikkom and thus shifted there.

Bhakti was toxic to Swami. Once he started the vow to Sabarimala, he said to have immersed in eternal bliss, forgetting all pleasures and miseries of life, no worries



or sickness, no bitterness in mind or edges in words spoken. When he starts talking about his experiences emanated from bhakti, even an atheist would be compelled to believe in him, such was the power of his conviction.

Swami used to provide music tuition to even established singers such as Kaviyoor C K Revamma (retired as Additional director of education), N C Vasanthakokilam (used to charge Rs 3000 per concert when Swami was teaching her) and P Leela. It was during his tuitions to Leela, Koshy and Kunchacko came to Madras for recording of their film *Nallathanka* and suddenly they wanted a *virutham*

incorporated in a crucial scene and they did not have a composer to set tune that piece. It was then Leela suggested Swami for that job. In the movie, Leela rendered that song and it became popular. Thus the credit of giving a break to Swami into movie went to them. In fact, Swami gave music to a part of a song for a Tamil/Telugu/Hindi film titled (in Tamil) 'Iru Sagothargal' produced by Gemini's S S Vasana. The lyric was written by P Bhaskaran and it was rendered by the versatile artiste P Bhanumathi (story, dialogue writer, director, producer, actress and singer of famed multi-lingual film 'Chandirani'). This film was released in 1949 whereas *Nallathanka* was released in 1950. The lines of the song



Vijaykumar presents Raagalaya's first 'Life Time Achievement Award 2004' to Dakshinamoorthy, on his first visit to Mumbai.

are given below:

കടക്കണ്ണിൻ തലപ്പത്ത് കറങ്ങും വണ്ടേ
 കളിച്ചുകൊണ്ട് പറക്കുന്നതെന്തിനോ വണ്ടേ
 പുതി എഴുന്നൊരു കരിവരി വണ്ടേ
 കനിവറ്റ കരിമിഴി ചതിച്ചു പൊന്നേ
 കടമിഴി വലവീശൽ വലച്ചിടൊല്ലെന്നേ
 എന്തിനാണ് പുക്കരളേ പന്തിരണ്ടിലാക്കേ...
 എപ്പഴാണീ പുമരം വിരിഞ്ഞു തേൻ കുടിക്കേ?

Thus Iru Sagothargal happened to be the first film for both Bhaskaran and Swami (Swami was not given credit for his work in this film). Soon Bhaskaran became a busy lyric writer for Malayalam films and for his first five films, Swami provided music and the poet later disclosed that he learned a lot from Swami about music and this helped him to be a better song writer. He always treated Swami as his teacher and acknowledged the fact in his following poem:

ദക്ഷിണാമൂർത്തിക്കു ദക്ഷിണയുകൊണ്ടു
 ശിക്ഷണമില്ലാത്ത ശിഷ്യനാമോ ഭാസ്കരൻ
 വന്നു നമിക്കുന്നു വന്ദ്യമാപ്പാദത്തിൽ
 എന്തെന്തലോടുന്നു സംഗീതദേവത!
 രാഗവും താളവും മേളവും താനവും
 ആഗമിച്ചൊത്തു ചേർന്നീടുന്നു ചിന്തയിൽ.
 മണ്ണിതെൻ കണ്ണിലെ വിണ്ണായി മാറുന്നു
 ദണ്ഡനമസ്കാരമെൻ പുരസ്കാരമായ്
 കാഴ്ചവയ്ക്കുന്നു ഞാൻ, ആക്കാലടികളിൽ
 താഴ്ചയോടെ വീണിടുന്നു പുമാലയായ്.
 വാടാത്ത പുമാല കാലിലും, മറ്റാരും
 ചൂടാത്ത കോടീര,മാശ്ശിരസ്സികളും
 അർപ്പിക്കുവാനായടുക്കവേ, യെന്നുള്ളിൽ
 കല്പനാകോടികൾ താലമെടുക്കുന്നു;
 പുഷ്പങ്ങളാൽ വൃഷ്ടിച്ചെയ്യുന്നു മാതസം;
 അർപ്പണം ചെയ്യുന്നു ബാഷ്പപഹിരങ്ങൾ; ഞാൻ!
 കാലമാം ദേവത കയ്യടിച്ചിടുന്നു;
 ബാലനാമോ ഭാസ്കരൻ ഉജ്ജ്വലിച്ചിടുന്നു!

Swami's first entry to movies was not through music but as an assistant to his father who entered into film exhibition after retirement from bank. This venture helped him to some well known Tamil films and drama. But soon the film business folded up and his father

shifted to Madras with family but Swami remained in Vaikkam. After six years, due to pressure from his friends and peers he went to Madras and started managing his affairs by giving music lessons.

Swami, because of his plous nature, was very humble to all and everyone who was in contact with him also treated him with equal measure. He was friendly with eminent producers, directors, actors, music directors in the film world. Chembai used to address him as 'Vaikkathappa.' M S Viswanathan, Ilayaraja, K V Mahadevan, Kannadasan, Vali, Bhaskaran, Sreekumaran Thampy, ONV Kurup, Vayalar, Baburaj, K Raghavan, R K Sekhar, P Suseela, Janaki, M G R, Gemini Ganesan, Sathyan, Nazir, N S Krishnan, T S Balaiah, B R Panthalu, A P Nagarajan and many like them always treated him with utmost respect. It was him who gave break to Suseela and Sekhar in Malayalam music

world. Under his baton, more than 60 singers rendered his music. He wrote more than 100 devotional prayers, composed more than 1000 songs for about 125 films. Among them were some Tamil films also.

Dakshinamoorthy has written two books on music viz. Aatmadeepam (Tamil) and Satyamitram (Malayalam) besides more than 100 keerthanas in Sanskrit, Tamil and Malayalam. He received innumerable awards from the State government, Union government, academies, individuals for services rendered to the music world. When the general public knows him as a film music director, the discerning classical music fans know him as an excellent classic singer. No wonder he received titels such as Sangeethasasthra Ratnakara, Sangeetha Ratnam, Ganacharya and J C Daniel award. What he reserved most but eluded him was a Padma award. But Saint Thyagaraja also did not receive it.

Dakshinamoorthy came to Mumbai for the first time in 2005 to receive Raagalaya Academy of Music and dance Award 2004. He spent two days with the emerging music buds of Mumbai and encouraged them. It was the association of Dakshinamoorthy and Bhaskaran that provided the first Onam song of Malayalam films, through Amma (1952).

പൊൻതിരുവോണം വരവായ് പൊൻതിരുവോണം
 സുമസുന്ദരിയായ് വന്നണഞ്ഞു പൊൻതിരുവോണം
 മാബലിതൻ മോഹനമാം പൊൻകൊടിപോലെ
 ചാഞ്ചൊടിടുന്നു പാടങ്ങളിൽ ചെങ്കുതിർ ചാലേ
 മലയാളമിതിന്നുസവമാം പൊൻതിരുവോണം
 പുകുട ചൂടി പുകുളംതോറും വന്ന മാവേലിമന്നൻ
 നീ പാടുക പൈങ്കിളി നീ പാടുക പൈങ്കിളി
 ആനന്ദക്കിരീർ ചൂടി ആഹാ വരികയായ്
 ആഹാ വരികയായ്
 ഉണരു, തുമുല്ലമലരേ, ഉണരു, തുമുല്ലമലരേ,
 ഹാ വന്നു പോയ് തിരുവോണം
 നാം പാടുക മോഹനഗാനം
 മാവേലി മന്നനു സാഗതമോതിടും
 ഗാനം പാടാം, പാടാം, മനോഹരഗാനം!
 (പൊൻതിരുവോണം...)

Uthrata poonilave (1983)



Lyrics: Sreekuamaran Thampy **Music:** Ravindran
Album: Utsava Ganangal **Singer:** K J Yesudas

Rohini

ഉത്രാടപ്പൂനിലാവേ... വാ...
 മുറ്റത്തെ പൂക്കളത്തിൽ വാടിയ പൂവണിയിൽ
 ഇത്തിരിപ്പാൽ ചുരത്താൻ വാ... വാ... ! (ഉത്രാടപ്പൂ...)



Sreekuamaran Thampy

കൊണ്ടൽവഞ്ചി മിഥുനക്കാറ്റിൽ
 കൊണ്ടുവന്ന മുത്താരങ്ങൾ (കൊണ്ടൽ...)
 മണിച്ചിങ്ങും മാലയാക്കി അണിഞ്ഞുവല്ലോ
 പുലരുന്ന പൊന്നോണത്തെ
 പുകഴ്ത്തുന്ന പൂവനങ്ങൾ
 പുതയ്ക്കും പൊന്നാടയായ് നീ വാ... വാ... വാ! (ഉത്രാടപ്പൂ...)

തിരുവോണത്തിൻ കോടിയുടുക്കാൻ
 കൊതിക്കുന്നു തെരുവിൻ മക്കൾ (തിരുവോണ...)
 അവർക്കില്ല പൂമുറ്റങ്ങൾ പൂ നിരത്തുവാൻ
 വയറിന്റെ രാഗം കേട്ടേ മയങ്ങുന്ന വാമനന്മാർ
 അവർക്കോണക്കോടിയായ് നീ വാ... വാ... വാ! (ഉത്രാടപ്പൂ...)



Ravindran

Transliteration:
 Ṭ, ṭ = ത, ā = ഓ, ū = ു, ē = ങ, ṭ = റ, ṭ = മ, í = ഉ,
 ṇ = ണ, ṅ = ണ, c = ച, ṅ = ണ, õ = ങ-ഓ, ī = ഴ, ē = ങ

Uṭrāṭappūnilāvē ... vā...
 Muṭaṭṭe pūkkalaṭṭil vāṭiya pūvaṇiyil
 Iṭṭirippāl curaṭṭāṇ vā... vā... (Uṭrāṭappū...)



Yesudas

Koṇṭalvanci miṭunakkāṭil
 Koṇṭuvanna muṭṭāraṅṅāḷ (Koṇṭal...)
 Maṇicciṅṅam mālayākki aṇiṅṅuvallō
 Pularunna ponnōṇaṭṭe
 Pukazhṭṭunna pūvanaṅṅāḷ
 Puṭaykkum ponnatayay nī vā... vā... vā... (Uṭrāṭappū...)

Ṭiruvōṇaṭṭin kōṭiyutukkān
 Koṭikkunnu ṭeruvīn makkaḷ (Ṭiruvōṇa...)
 Avarkkilla pūmuṭaṅṅāḷ pū niraṭṭuvān
 Vayarhinte rāgam kēṭē
 Mayaṅṅunnā vāmananmār
 Avarkkoṇakkōṭiyāy nī vā... vā... vā... (Uṭrāṭappū...)



This song is a very popular one among the album category though it was never used in a movie.

Salala Mobiles



Aezhamathe varavu

The fourteenth collaboration between M T Vasudevan Nair and Director Hariharan has hit the silver screen. This has crest at its background. Prominent actors are Ardrajit, Vineeth, Bhavana, Mohana, Kavitha, Mamu Koya, Suresh Krishna and Capt Raju. As there is a ban on wild animals to take part in shooting, the parts involving a leopard were shot in Australia. The film is produced by Hariharan himself under the banner of Sayatri Cinema. He also wrote the lyrics and composed music. The story revolves around the situation when leopards are coming down to the valley following deforestation.



Salala Mobiles is a new movie under production in Kozhikode. Sarath A Haridas writes its story and screenplay besides directing it for Ann Mega Media of Anto Joseph. A galaxy of celebrities was present at the switch on ceremony. Elamaram Karim MLA switched on the camera while M K Raghavan MP, Mayor M K Premajam, A Pradeepkumar MLA, Deputy Mayor P T Abdul Latheef, District Collector C A Latha, C D A Chairman N C Abubacker, P V Gangadharan, BJP District President P Raghunath, KSFDC Managing Director Deepa Nair, Chairman Sabu Cherian, Dist. Co-op. Bank President Manayath Chandran, Chief Public Relations Manager of Mathrubhumi K R Pramod and many others were present. DulKhar Salman and Nazria are the lead actors. Siddique, Mamu Koya, Tini Tom, Janardhanan and Sayana are also in the movie.

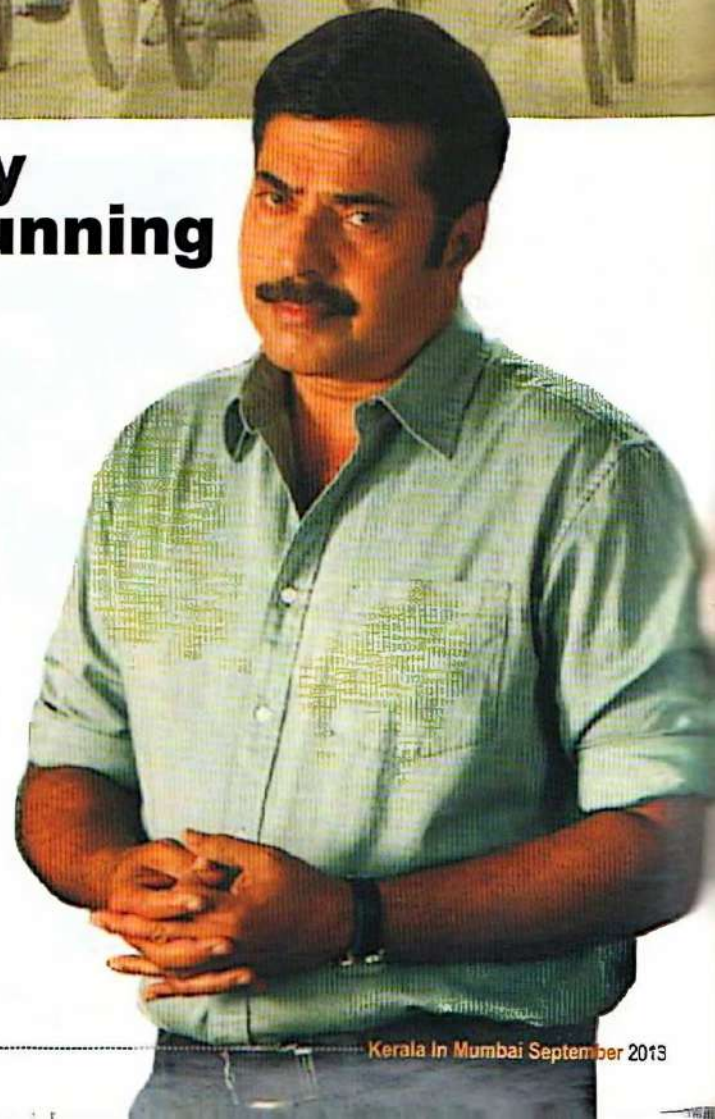
Nivin Pauly and Anoop Menon joining together in 1983



Nivin Pauly is the hero of the film 1983 and Anoop Menon is acting as the cricket coach. Nicki Gil Rani is the heroine. The film has Jacob Grigary, Joy Mathew, Saiju Kurup, Sanju, Nandan, Dinesh Nair, Prajod and Seema G Nair in important roles. T.R. Sahmsudhin produces the film under the banner of Shamus Films. Photographer Abrid Shine is debuting as director with the film 1983. The film is about the upswing that a small village in Kerala witnessed after India won the 1983 Cricket World Cup.

Mammootty back as stunning lawyer

Mammootty is once again getting ready to be in the black coats and talk for his clients in the new movie by V K Prakash. Y V Rajesh will script the dialogues. The movie will have interesting duel between characters played by Mammootty and Rahman. Prakash who is waiting for a big hit for a year after his last in 'Trivandrum Lodge' will be finding this project an easy opportunity for the same. Mammootty has been exceptional whenever he donned the real life job of a barrister on screen. He had created quite a number of hits being in this role.



Kamal starts the shooting for Nadan

With the blockbuster hit of the film "Celluloid" which displays the life of father of Malayalam Cinema - KC Daniel, Director Kamal is ready with his next movie Nadan. The film has started shooting at Kollam. The film is based on the drama troupes in Kollam. Jayaram is the lead actor in the movie and Ramya Nambesan and Sajitha Madathil are the heroines. Nadan's shooting was recently held at the KSRTC bus stand in Kollam. S Suresh Babu has written the script and Anil Ambalakkara is producing it.



Mamta Mohandas obtains divorce

The family court of Ernakulam granted divorce to Malayalam actress Mamta Mohandas and her husband Prajith, a business man in Bahrain. The divorce was granted as they mutually agreed to it and parents of both

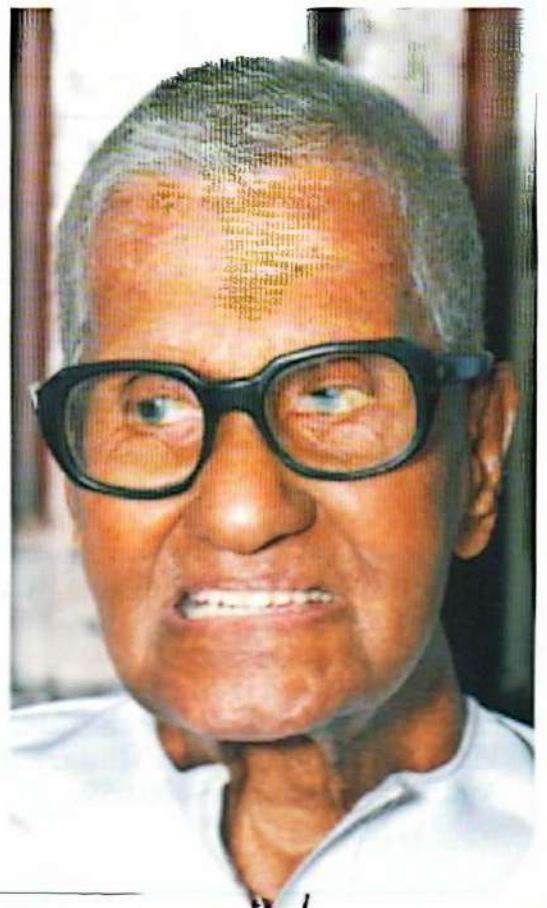
were present in the court. Even after three councilings, the couple stuck to their earlier stand. Their engagement ceremony was held on 2011 November 11 at 11.11.11.

They got married on December 28, 2012. Both of them were childhood friends. Health and professional issues were cited as the reasons for divorce. Mamta was suffering from cancer and it was after getting cured, she married Prajith. It is reported that cancer relapsed and hence the divorce so that the other partner would not be put on inconvenience.



Kannur University conferred doctorate on K Raghavan

The seniormost music director of India K Raghavan was conferred a degree of D Litt by the University of Kannur. It was presented by the Chancellor of all State Universities, Governor Nihilkumar. On receiving the doctorate, Raghavan read out an acceptance speech lasting six minutes. In the speech, he remembered All India Radio, P Bhaskaran and his guru P S Narayana Panicker. Whatever he could achieve was due to blessings of those individual, he said.



AMMA's Pookkalam and traditional attire contest

■ All Mumbai Malayali Association (AMMA) in association with Nehru Science Centre is organizing contests of Pookkalam and Kerala Traditional Attire, in connection with Onam celebrations, on September 15. The celebration is meant to spread the messages of Onam and that Science is for the benefit of human beings. The contests will be held at Nehru Science Centre, said Jijo Thomas, President of AMMA. The theme of Pookkalam will be

based on scientific theories. The benefits of Science are now abused as in the case of increasing chemical warfare, hostility among nations and in agriculture. A photograph of the winning pookkalam will be handed over to the Science Centre, as a tribute to the memory of the thousands of human beings including children killed in chemical warfare in Syria. Free entry passes to the Science Centre on the above day, will be

given to all Malayalees who inform in advance. People coming from other states to Nehru Centre on that day, will be briefed about Onam. Winners will be awarded prizes and certificates by Nehru Centre. The first 15 entrants will be allowed to participate in the contests. Interested parties can contact on 9969637573 or by e-mail to mumbaiamma@gmail.com.

Daman Malayali Samajam

■ The Onam Celebrations of Daman Malayali Samajam starting from Sept 8 to Sept 22 will be inaugurated by the President of the Samajam Santhosh at 10.30 a m on Sept 8. Competitions in drawing, chess, Caroms, quiz and elocution will be held in the Samajam office. On Sept 15, picking sweets, lemon teaspoon, musical chair, shot-put throw, discuss throw, sack race, eating, cycle race and bike race contests will be held at Our Lady of Sea Church premises from 10 a m onwards. Cultural programmes will be held at Patel Community Hall of Dunetta from 7 p m onwards. Cultural meet starting at 6.30 p m will be presided over by Santhosh Nair.

Contests in folk arts

■ Navi Mumbai Keraleeya Samajam is holding competitions for children in folk music and Thumbi Thullal on October 6 at 3 p m. Last day for applying is on Sept 20 and can be contacted on 9619893054.

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Panvel Nair Samskarika Samiti

■ New office bearers of Panvel Nair Samskarika Samiti are Manjandan Nair (President), Jaiprakash Nair (Vice President), Suresh Gopakumar Kartha (Secretary), Santhosh Krishnan Nair (Jt. Secretary), K G M Nair, Balakrishnan Nair, Rajesh Menon, Ramesh Menon, Ravindran Nair and Haridas Pillai (Members), Raghu Nair, Sasikumar Nair, Gopakumar, M S Pillai, A V K Nair and Rajendran Pillai (Members of Advisory Board).

FEGMA's one day meet of delegates

■ Fegma, Federation of Gujarat Malayali Association, will hold a one day conference for the delegates on September 9 in Navasarjan Trust Hall, near Mahavir Hospital on the Ring Road. President J K Nair will inaugurate the meet at 10 a.m. Besides routine matters like reports on activities and financial report, the meet will discuss Malayalam Mission, Railway, Norka and Keralotsavam.



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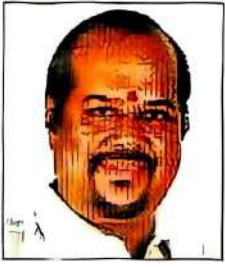
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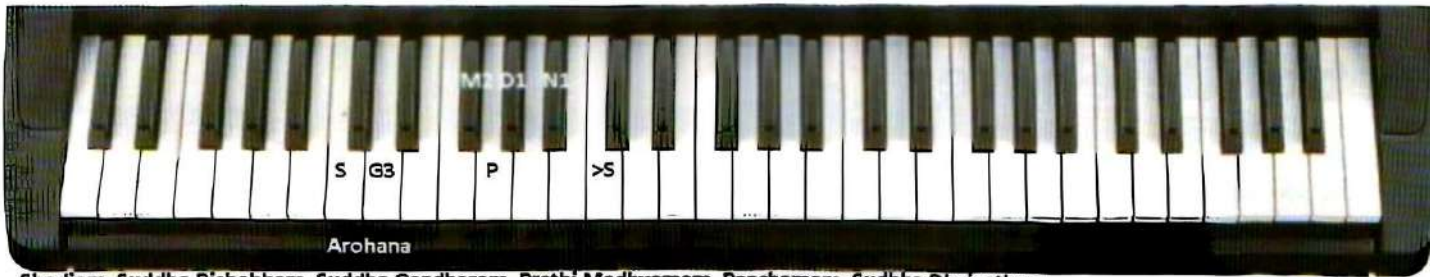


Prof K A Sivaramakrishnan

EASY STEPS To Learn Carnatic Music through keyboard -5

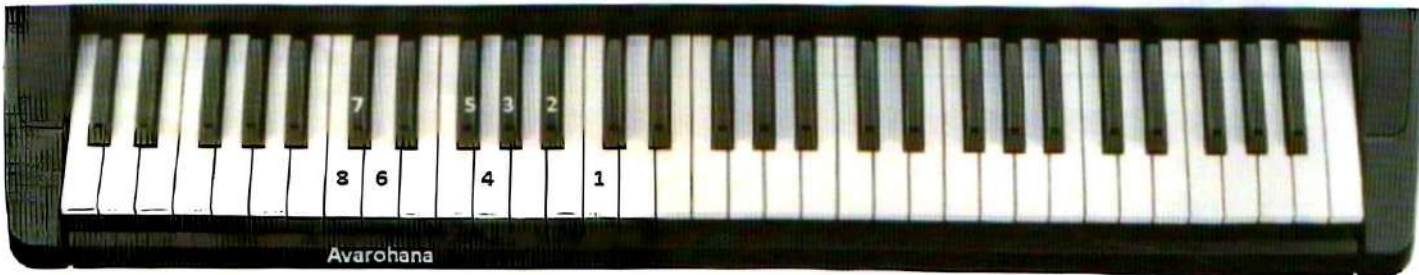
Raags: Jaganmohana and Kathanakuthuhalam can also be learnt to be played on the keyboard.

Raag: JAGANMOHANA. This is Janya raaga derived from 38th melakartha. Ga and Ni is jeeva swaras. Old name of this raaga is 38th melakartha Jalarnavam. According to Dikshitar school the name for 38th mela is Jaganmohana. Arohana: S G3 M2 P D1 N1 >S Avarohana: >S N1 D1 P M2 G3 R1 S

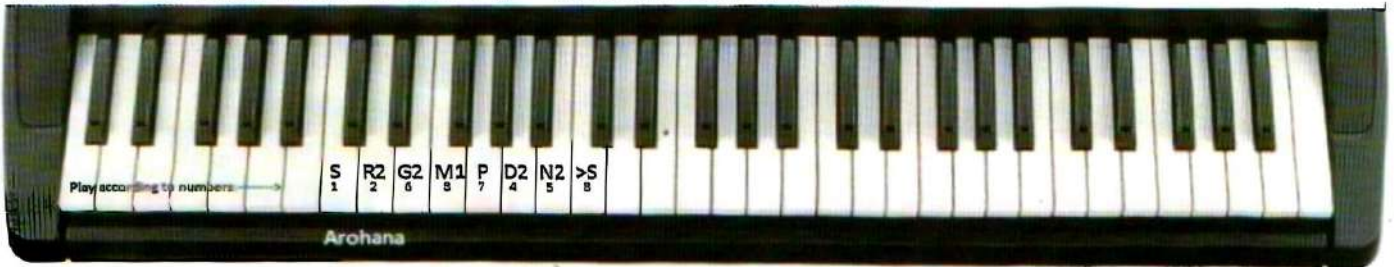


Shadjam, Suddha Rishabham, Suddha Gandharam, Prathi Madhyamam, Panchamam, Suddha Dhaivatham, kaishiki Nishadham

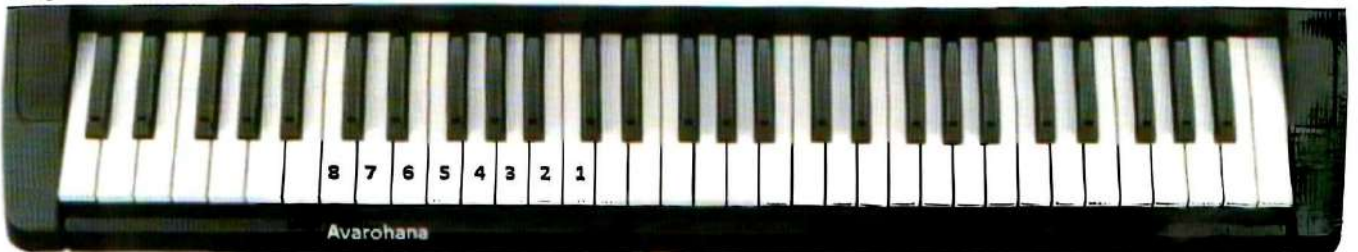
Raag: JAGANMOHANA.



Raag: KATHANAKUTHUHALAM. 29th melakartha janya. RMD & MDN these prayogas gives a western tinge sothat, It is Ideally suited for fusion music. Sri Pattanam Subramanaia Iyer created this raaga out of Raag Kuthuhalam. Arohana: S R2 M1 D2 N2 G2 P >S Avarohana: >S N2 D2 P M1 G2 R2 S



Raag: KATHANAKUTHUHAKAM.



പതിത

Guy de Maupassant (ഗ്യൂ ദ് മാപ്പസാന്റ്) എന്ന വിശ്വപ്രശസ്തനായ ഫ്രഞ്ച് കാഥികൻ എഴുതിയ *Madame Baptiste* എന്ന ചെറുകഥയുടെ സ്വതന്ത്രപരിഭാഷയാണ് ഇത്. അടുത്ത കാലത്തായി ഭാരതത്തിൽ, കേരളത്തിൽ, നടക്കുന്നതായി നാം വായിച്ചും കേട്ടും അറിയുന്ന വാർത്തകൾ ഈ ചെറുകഥയെ കാലികപ്രസക്തി ഉള്ളതാക്കി തീർക്കുന്നു. മുംബയിലെ അറിയപ്പെടുന്ന സാഹിത്യകാരൻ ഡോ. സി എൻ എൻ നായരുടെതാണ് പരിഭാഷ



Dr CNN Nair

ലുബൈൻ റയിൽവേ സ്റ്റേഷനിലെ വെയിറ്റിംഗ് റൂമിലേക്ക് കയറിയ നിമിഷം ഞാൻ കണ്ണോടിച്ച് അവിടെത്തെ ഭിത്തിയിലെ ക്ലോക്കിലേക്കായിരുന്നു. എനിക്കാവശ്യമുള്ള പാർസി എക്സ്പ്രസ് വരാൻ ഇനിയും രണ്ടു മണിക്കൂർ പത്തു മിനുട്ട് ബാക്കി.

ഒരു ഇരുപതു നാഴിക നടന്നപോലെയുള്ള ക്ഷീണം അനുഭവപ്പെട്ടു. ഞാൻ ചുറ്റിലും മുകളിലുമൊക്കെ നോക്കി. എങ്ങനെയെങ്കിലും ഇത്രയധികം നേരം ചെലവഴിക്കണമല്ലോ. അതിനു പഴുതൊന്നും കാണാതെ അത്യന്തം അലസതയോടെ സ്റ്റേഷന്റെ പുറത്തിറങ്ങി. ഗെയ്റ്റിൽ ചാരിനിന്ന് സമയം കൊല്ലാൻ എന്തെങ്കിലും ഒരു ഉപാധി കണ്ടെത്താൻ ശ്രമിച്ചു. ആ തെരുവിന്റെ ഇരുവശങ്ങളിലും അക്കേഷിയാസ് മരങ്ങൾ നട്ടു വളർത്തിയിട്ടുണ്ടായിരുന്നു. വിവിധതരത്തിലും വലിപ്പത്തിലും ഉള്ള കെട്ടിടങ്ങൾ തെരുവിന്റെ ഇരുവശങ്ങളിലുണ്ട്. ചെറിയ പട്ടണങ്ങളിൻ്റെ മാതൃക സാധാരണ ഇങ്ങനത്തെ കെട്ടിടങ്ങൾ കാണാറുള്ളൂ. ഒരു തെരുവ് കുറച്ചുകലെ ഒരു കൂമ്പിന്റെ

മുകളിലേക്കാണ് നയിക്കുന്നത്. അതിന്റെ അവസാനം കുറച്ചു മരങ്ങളുടെ തലപ്പ് ഇവിടെനിന്നു നോക്കിയാൽ കാണാം. ഇടയ്ക്കു വല്ലപ്പോഴും ഒരു കാറ്റ് തെരുവിന്റെ കൂണ്ടിലും കൂഴിയിലുമൊക്കെ ചാടി സാവകാശം ശ്രദ്ധിച്ചു കടന്നുപോകും. ഒരു തെരുവുനായ എല്ലാ മരങ്ങളുടെ ചുവട്ടിലും എന്തെങ്കിലും ഭക്ഷണശകലങ്ങളുണ്ടോ എന്നന്വേഷിച്ച് മണത്തു നടന്നു. പക്ഷെ ഒരൊറ്റ മനുഷ്യനെപ്പോലും കാണാനില്ലായിരുന്നു. എനിക്കു വല്ലാത്ത വിരസതയും നിരാശയും തോന്നി. ഇനി ഞാൻ എന്തു ചെയ്യണം? രണ്ടു മണിക്കൂറിലധികം ഇനിയും കാത്തിരിക്കണമല്ലോ. പതിവുപോലെ ഇന്നും സ്റ്റേഷന്റെ അകത്തുള്ള ബാറിൽ പോയി ഒരു ബിയർ വാങ്ങി കുടിക്കണോ അതോ വായിക്കാനാവത്ത വിധം ചെളി പുരണ്ട ന്യൂസ് പേപ്പർ നോക്കണോ? ഈ വിധം വിധിയെ പഴിക്കാൻ തുടങ്ങിയപ്പോൾ, ഞാൻ നിൽക്കുന്ന തെരുവിലേക്ക് ഇടവഴിയിൽനിന്നും ഒരു ശവമഞ്ചവും വഹിച്ച് ഒരു വിലാപയാത്ര കടന്നുവരുന്നത് കാണാനിടയായി. കുറഞ്ഞപക്ഷം അടുത്ത കുറെ നിമിഷങ്ങൾ ഇതു കണ്ടു ചെലവഴിക്കാമല്ലോ എന്നായി എന്റെ ചിന്ത. പെട്ടെന്ന് എന്റെ ജിജ്ഞാസ



Guy de Maupassant

തട്ടിയുണർത്തപ്പെട്ടു. ആ വിലാപയാത്രയിൽ മൃതദേഹത്തെ അനുഗമിച്ചത് ആകെ എട്ടു പേർ മാത്രം! അതിലൊരാൾ വിങ്ങിക്കരയുന്നുമുണ്ടായിരുന്നു. മറ്റുള്ളവർ തമ്മിൽ പരസ്പരം എന്തോ 'കുശുകുശുക്കുന്നു' താനും. എന്നാൽ വൈദികനെമാത്രം അക്കൂട്ടത്തിൽ കണ്ടില്ല.



അപ്പോൾ ഇതൊരു 'തെമ്മാടിക്കുഴി' കേസായിരിക്കാം. ഈ ലുബൈൻ പട്ടണത്തിൽ ഒരു നൂറുപേരെങ്കിലും സ്വതന്ത്രചിന്തകരും നൂതനാദർശവാദികളും ആയില്ലയോ എന്നു ഞാൻ വിചാരിച്ചുപോയി. പിന്നെന്തു പറിക്കാണു? അവരുടെ ദ്രുതപദചലനം, പള്ളിയും പട്ടിക്കാരനും ഇടപെടാത്ത ഈ സംസ്കാരകർമ്മം കഴിയുന്നത്ര വേഗം ചെയ്തുതീർക്കാൻ അവർക്കും ധൃതിയാണെന്നു വെളിവാക്കി.

എനിക്കു പ്രത്യേകിച്ച് താല്പര്യമില്ലാത്തതാണെങ്കിൽക്കൂടി ആലോചിച്ചപ്പോൾ എന്റെ ഭ്രാന്തൻ ചിന്തകൾ ഒരു നൂറു ദിശകളിലേക്ക് തിരിഞ്ഞു. അതിലൊന്ന്, 'എന്തുകൊണ്ട് ഈ ശവമടക്കിന് ഞാനും പങ്ക് ചേർന്നുകൂടാ?' എന്നതായിരുന്നു. ഒരുപക്ഷെ ഒരു മണിക്കൂറോ മറ്റോ വേണ്ടിവരുമായിരിക്കും. ഏതായാലും എന്റെ കാലുകൾ എന്നെ അങ്ങോട്ടേക്കാണ് നയിച്ചത്. ദുഃഖത്തിന്റെ മുഖമുടിയുമണിഞ്ഞ് ഞാനും അവരുടെ പിന്നിൽ കൂടി. അപ്രതീക്ഷിതമായ എന്റെ ആ ചലനം അതിന്റെ പിന്നിലുണ്ടായിരുന്ന രണ്ടുപേർ സംശയത്തോടെയാണ് വീക്ഷിച്ചത്. അവർ തമ്മിലെന്തൊക്കെയോ പിറുപിറുക്കുകയും ചെയ്തു. ഞാൻ ആ പട്ടണവാസിതന്നെയോണോ എന്നു മറ്റുമായിരിക്കാം അവർ തമ്മിൽ പറഞ്ഞത്. പിന്നീട് അവർ മുന്നിൽപോകുന്നവരുമായും എന്തൊക്കെയോ പറഞ്ഞപ്പോൾ അവരും തിരിഞ്ഞുനിന്ന് എന്നെ സംശയത്തോടെ വീക്ഷിച്ചു. അവരുടെ ആഴത്തിലുള്ള നോട്ടത്തിൽ എനിക്കെല്ലാം അസാരസ്യം തോന്നാതിരുന്നില്ല. ഞാൻ ഉടനെ മുന്നോട്ട് നടന്ന് അവരെ പൊതുവെ ഉപചാരപൂർവ്വം ഒന്നു വണങ്ങിയിട്ട് ചോദിച്ചു, "സുഹൃത്തുക്കളേ, നിങ്ങളുടെ സംഭാഷണത്തിന് ഞാൻമൂലം വിഘ്നം വന്നെങ്കിൽ ക്ഷമിക്കണം. പള്ളിയും പട്ടിക്കാരനുമൊന്നുമില്ലാതെ തികച്ചും

അക്രൈസ്തവമായ ഈ ശവസംസ്കാരയാത്ര കണ്ടപ്പോഴുണ്ടായ ജീജ്ഞാസ കാരണം ഞാൻ കൂടെ വന്നു എന്നേയുള്ളൂ. ദിവംഗതനായ ഈ മാനുനെ പറ്റി എനിക്കു വ്യക്തിപരമായി യാതൊരു അറിവുമില്ല."

"ഇതൊരു സ്ത്രീയാണ്." അവരിലൊരാൾ പറഞ്ഞു. അതല്ലമായ ആകാംക്ഷമൂലം ഞാൻ വീണ്ടും ചോദിച്ചുപോയി. "പക്ഷെ പള്ളിക്ക് പുറത്ത്? അതെങ്ങനെ?"

എന്നോട് അല്പം വിശദീകരിക്കണമെന്നു സന്തതസ്സ് തോന്നിയ അയാൾ അപ്പോൾ പറഞ്ഞു, "അതെ, എന്നാൽ അല്പ താനും! പള്ളി സിമന്തത്തിൽ അടക്കം ചെയ്യാൻ വികാരി വിസമ്മതിച്ചു."

എന്നിടത്തുനിന്നും ഒരു ദീർഘമായ 'ആങ്ഹോ' പ്രതികരണമാണ് ഉണ്ടായത്; എനിക്കൊന്നും മനസ്സിലായില്ലെങ്കിലും. ആ സുഹൃത്ത് തുടർന്നു. "അതൊരു നീണ്ട കഥയാണ്. ഈ സ്ത്രീ ആത്മഹത്യ ചെയ്തതാണ്. തന്മൂലം സാധാരണ

മരിച്ചവരെപ്പോലെ പള്ളിയിലടക്കാൻ അനുവാദമില്ല. ഇതാ, ഈ മുമ്പിൽനടക്കുന്ന മനുഷ്യൻ അവരുടെ ഭർത്താവാണ്."

അതു കേട്ടപ്പോൾ അല്പം സന്ദേഹത്തോടെ ഞാൻ ചോദിച്ചു, "താങ്കൾ പറഞ്ഞത് കേട്ടപ്പോൾ എനിക്ക് ആശ്ചര്യം വർദ്ധിക്കുന്നു. അപമര്യാദയാകില്ലെങ്കിൽ ഇതെങ്ങനെ സംഭവിച്ചു എന്നറിയാൻ താല്പര്യമുണ്ട്. എന്നിൽ തെറ്റുണ്ടെങ്കിൽ പറയണമെന്നില്ല."

അയാൾ ചിരപരിചിതനെപ്പോലെ എന്റെ കൈ കോർത്തുപിടിച്ചു. "ഒരു തെറ്റുമില്ല, സുഹൃത്തേ! നമുക്ക് ഇവരുടെ പിന്നിലായി നടക്കാം. ദുഃഖകരമായ ആ കഥ ഞാൻ പറഞ്ഞുതരാം."

അയാൾ കഥ പറഞ്ഞുതുടങ്ങി. "മാഡം പോൾ ഹാമോട്ട് എന്ന പരേതയായ ഈ സ്ത്രീ, ഈ പരിസരത്തുള്ള ഒരു സമ്പന്ന വ്യാപാരിയായിരുന്ന മോൺസിയർ ഹോൺടെലിന്റെ പുത്രിയായിരുന്നു. നന്നെ ചെറുപ്പത്തിൽ, അവൾക്കു കഷ്ടിച്ചു പതിനൊന്നു വയസ്സായപ്പോൾ, ക്രൂരബലാൽക്കാരത്തിനു ഇരയായി. ആ വീട്ടിലെ കുതിരവണ്ടിക്കാരനായിരുന്ന

ബാപ്റ്റിസ്റ്റ് തുടർച്ചയായി മൂന്നു മാസം അവളെ ലൈംഗികമായി പീഡിപ്പിച്ചുകൊണ്ടിരുന്നു. ഫലമോ? അവൾ മരണത്തിന്റെ വരക്കാളുമെത്തിയിരുന്നു. കുറ്റം തെളിഞ്ഞപ്പോൾ ബാപ്റ്റിസ്റ്റിന്റെ ജീവാവസാനംവരെയുള്ള കഠിനശിക്ഷ കിട്ടി. ആ പെൺകുട്ടിക്കാവട്ടെ ജീവൻ തിരിച്ചു കിട്ടിയെങ്കിലും ആത്മാവും തന്മൂലം ജീവിതവും എന്നനേയ്ക്കുമായി കളങ്ക പങ്കിലവുമായി.

"അവൾ കാലപ്രവാഹത്തിൽ വളർന്നു. പക്ഷെ അതോടൊപ്പം മായ്ക്കപ്പെടാൻ വയ്യാത്തവിധം ആ കളങ്കവും അവളെ പിന്തുടർന്നു. അവൾ എല്ലാവരിൽനിന്നും ഒറ്റപ്പെട്ടു. അവളുമായി സൗഹൃദത്തിനു മറ്റുള്ളവർ ആഗ്രഹിച്ചാലും അവരുടെ അച്ഛനമ്മമാർ അതിൽനിന്നും അവരെ നിരോധിച്ചു. പ്രായമുള്ളവർ അവളുടെ നെറ്റിയിൽ ഒരു സ്നേഹചുംബനം അർപ്പിക്കാൻപോലും വിസമ്മതിച്ചു; അവരുടെ ചൊടികളെങ്ങാനും അതുമൂലം കളങ്കപ്പെട്ടാലോ! ഈ ചെറുപട്ടണത്തിലങ്ങോളമിങ്ങോളം അവൾ ഒരു ഭീകരസത്വമായി അറിയപ്പെട്ടു.



അവളെ കാണുമ്പോൾ എല്ലാവരും 'ദാ പോണു ആ ഹോൺടെലി പെൺ' എന്നു പിറുപിറുത്തു. അവൾ എതിരെ കടന്നുപോകുമ്പോൾ എല്ലാവരും മുഖം തിരിച്ചു. അവളെ പരിചരിക്കാൻ ഒരു നേഴ്സിനെ കിട്ടാൻപോലും അവളുടെ അച്ഛനമ്മമാർ ഏറെ ബുദ്ധിമുട്ടി. മറ്റുള്ളവരുടെ പരിചാരികമാർപോലും അവളിൽനിന്ന് അകന്നുമാറി. അവളുമായി സഹവർത്തിച്ചാൽ വല്ല വിഷബാധയുമുണ്ടാകുമെന്നു ശങ്കിച്ചപ്പോലെ.

"മറ്റു വികൃതികളെല്ലാം കളിച്ചുല്ലസി കുമ്പോൾ അവൾമാത്രം ഒറ്റയ്ക്കിരിക്കുന്നത് ഒരു ദയനീയദൃശ്യം തന്നെയായിരുന്നു. ക്രമേണ തന്റെ ഒരേയൊരു നേഴ്സിനോടൊപ്പിച്ചേർന്ന് മറ്റു കുട്ടികൾ വിനോദിച്ച് ആഹ്ലാദിക്കുന്നത്

ദൂരെ മാറിനിന്നു കണ്ടു. അപൂർവ്വം ചിലപ്പോൾ അവരൊത്തുചേർന്നു കളിക്കാനുള്ള മാനസിക സമ്മർദ്ദം മുറുകുമ്പോൾ, തന്റെ ദുഷ്പ്രതിഭന്റെ ഭാരവുമേന്തി, ഏറെ സന്ദേഹിച്ച് അവൾ അവരുടെ സമീപത്തേക്ക് മന്ദമന്ദം നീങ്ങും. അപ്പോഴെല്ലാം എവിടെനിന്നോ ആ കുട്ടികളുടെ അമ്മമാർ, അമ്മായിമാർ, ആയമാർ പെട്ടെന്നു പ്രത്യക്ഷപ്പെട്ടു താന്താങ്ങളുടെ ഉത്തരവാദത്തിൽപ്പെട്ട കുട്ടികളെ ബലമായി വലിച്ചിഴച്ചു കൊണ്ടുപോകും. അപ്പോഴൊക്കെ താൻ ചെയ്ത അപരാധം എന്തെന്നറിയാതെ, ഗത്യന്തരമില്ലാതെ, ആ സാധുപെൺകുട്ടി ഓടി തന്റെ ആയയുടെ മടിയിൽ മുഖം അമർത്തിക്കിടന്ന് ഹൃദയം പൊട്ടി കരയുമായിരുന്നു.

“അവൾക്കു പ്രായപൂർത്തി ആയപ്പോൾ ജീവിതം കൂടുതൽ ഭയാനകവും വൈഷമ്യപൂർണ്ണവുമായി. മറ്റുള്ളവർ അവളുടെ സമപ്രായക്കാരെ അവളിൽനിന്നും ഏറെ അകറ്റി നിർത്തി; അവൾക്കെന്തോ മാറാവുവായി ഉള്ളപോലെ. മറ്റു മാതാക്കൾ തങ്ങളുടെ പുത്രിമാരെ അവർക്കുജ്ഞാതമായ ദാമ്പത്യജീവിതത്തിലെ രഹസ്യങ്ങളുടെ താക്കോൽ ഏല്പിക്കുമ്പോൾ, അവൾക്ക് ആ ദയനീയവിജ്ഞാനം മുമ്പേ ബലാൽ കൈവന്നുപോയി!

“അപൂർവ്വം ചിലപ്പോൾ അവൾക്ക് പെരുവഴിയിലൂടെ സഞ്ചരിക്കേണ്ടിവരുമ്പോൾ ഇനിയും ഒരു അപകടം ഉണ്ടാകരുതെന്ന മുൻകരുതലോടെ ആരെയെങ്കിലും കൂട്ടിനയക്കുമായിരുന്നു. അവളാകട്ടെ, തന്റെ മനസ്സിൽ ക്ഷണിക്കാതെ വന്നു പ്രതിഷ്ഠിക്കപ്പെട്ട കദനശിലയുടെ ഭാരം മുഖം, ആരുടേയും നേരെ നോക്കാൻ ധൈര്യപ്പെടാതെ മുഖം കുനിച്ചുമാത്രം നടന്നു. അവൾ അങ്ങനെ പോകുമ്പോൾ മറ്റു പെൺകുട്ടികൾ, അവരെല്ലാം പൊതുജനസമക്ഷം അഭിനയിക്കുന്നതുപോലെ നിഷ്കളങ്കകൾ അല്ലെങ്കിൽപ്പോലും, അവളെ നോക്കി പരസ്പരം സ്വകാര്യം പറഞ്ഞു കളിയാക്കി ചിരിക്കയും അഥവാ അവൾ ഒന്നു നോക്കിയാൽ അതു കാണാത്തതുപോലെ തല വെട്ടിച്ചു നടക്കയും ചെയ്യും. അവരുടെ അമ്മമാർ അവളെ കാണാതിരിക്കാൻ പ്രത്യേകം ശ്രദ്ധിച്ചു. ആരും അവളെ നോക്കി സ്നേഹപൂർവ്വം



ഉപചാരപൂർവ്വം ഒരു വാക്കും ഉച്ചരിച്ചില്ല. അപൂർവ്വം ചില യുവാക്കൾമാത്രം കടന്നുപോകുമ്പോൾ അവളെ നമിച്ചിരുന്നു. ചില കുസൃതിക്കൂട്ടന്മാർ അവൾ കേൾക്കേ ‘ബാപ്റ്റിസ്റ്റേയുടെ പെണ്ണേ’ എന്നു വിളിച്ച് അപഹസിച്ചിരുന്നു.

“അവൾ അനുഭവിച്ച മാനസിക ദണ്ഡനങ്ങൾ മറ്റാരും അറിഞ്ഞതേയില്ല. അവയെപ്പറ്റി അവൾ ആരോടും പറഞ്ഞതുമില്ല. അവൾ ചിരിക്കാറുമില്ല. ക്രമേണ അവളുടെ സാന്നിധ്യം സ്വന്തം ജനയിതാക്കൾക്കുപോലും അരോചകമായി തുടങ്ങി; അവൾ മനഃപൂർവ്വം വരുത്തിവച്ച വിനയാത്മ്യം ഇതെല്ലാം എന്നു തോന്നിക്കത്തക്കവിധം. ആ പെൺകുട്ടി കൊലുകൊലുത്ത് മെലിഞ്ഞ നല്ല ഐശ്വര്യമുള്ള ഒരു യുവസുന്ദരി തന്നെയായിരുന്നു. അല്പം

സെക്സുവിയായി പോൾ ഹാമോട്ട് എന്ന യുവാവിനെ അദ്ദേഹം കൊണ്ടുവന്നു. അയാൾ വിദ്യാഭ്യാസകാലത്ത് സ്വതന്ത്രചിന്തകനായി വിഹരിച്ച ഒരു പുരോഗമനവാദിയായിരുന്നു. പോൾ ഹാമോട്ട് ഒരിക്കൽ യാദൃച്ഛികമായി ഫോൺടെലിയെ കാണുവാൻ ഇടയായി. അയാൾക്ക് അവളെ ഒറ്റനോട്ടത്തിൽത്തന്നെ വളരെ ഇഷ്ടമായി. അവളുടെ പൂർവ്വകാല കഥകൾ വിവരിക്കാൻ ശ്രമിച്ചവരോട് അയാൾ പറഞ്ഞു, അവളുടെ അനുഭവം വിവാഹത്തിനുമുമ്പ് എന്തുതന്നെയായാലും അയാൾക്കതിൽ താല്പര്യമില്ലെന്ന്.

“തന്നെപ്പറ്റിയുള്ള സകല വിവരങ്ങളും പറഞ്ഞശേഷം അയാൾ അവളോട് വിവാഹാഭ്യർത്ഥന നടത്തി. ദൈവഗത്യം കൈവന്ന ഭാഗ്യത്തിൽ ആനന്ദിച്ച് അവൾ അവനെ ജീവിതപങ്കാളിയായി സ്വീകരിച്ചു. വിവാഹശേഷം നാട്ടുകാർ കാലക്രമേണ പഴയ കഥകൾ മറന്നു. അവൾക്ക് സമുദായമദ്ധ്യത്തിൽ മാന്യമായ അംഗീകാരം ലഭിക്കുകയും ചെയ്തു.

“ചേറ്റുകുഴിയിൽനിന്നു കൈ തന്നു കര കയറ്റിയ ഭർത്താവിനെ അവൾ ദൈവദൂതനായല്ല, ദൈവമായിത്തന്നെ കരുതി ആരാധിച്ചു, ബഹുമാനിച്ചു. അപ്പോഴത്തെ നിലയ്ക്ക് അവളെ മാന്യമായ രീതിയിൽ സമുദായത്തിൽ അവരോധിക്കാൻ ക്ഷമിച്ച



Culprits in a gang rape case

യുവാവായിരുന്നു പോൾ ഹാമോട്ട്. അയാൾക്ക് ഏറെ അപവാദങ്ങൾ കേൾക്കേണ്ടിവന്നു, അപമാനങ്ങൾ സഹിക്കേണ്ടിവന്നു. ആ മാന്യതയ്ക്കും ധൈര്യത്തിനും പകരമായി നിരങ്കുശമായ പ്രേമാദരങ്ങൾ അവൾ അയാൾക്ക് സമ്മാനിക്കുകയും ചെയ്തു.

“അവൾ ഗർഭിണിയായതോടെ അവൾക്കു സമൂഹത്തിൽ അനുവരന നിരസിക്കപ്പെട്ടിരുന്ന മാന്യതയും അംഗീകാരവും തിരിച്ചുകിട്ടി. അതുവരെ നിന്ദിച്ചവർപോലും അവൾക്ക് സ്നേഹാദരങ്ങൾ നൽകാൻ തുടങ്ങി. അങ്ങനെ സന്തോഷം നിറഞ്ഞുയിൽക്കുമ്പോഴാണ് പട്ടണത്തിന്റെ രക്ഷകപുണ്യവാളന്റെ തിരുനാളാഘോഷം വന്നെത്തിയത്. സമാപനദിനത്തിൽ നഗരാധികാരി നൽകുന്ന സമ്മാനങ്ങൾ പോൾ ഹാമോട്ട് ആയിരുന്നു സമ്മാനർഹർക്ക്

യുവാവായിരുന്നു പോൾ ഹാമോട്ട്. അയാൾക്ക് ഏറെ അപവാദങ്ങൾ കേൾക്കേണ്ടിവന്നു, അപമാനങ്ങൾ സഹിക്കേണ്ടിവന്നു. ആ മാന്യതയ്ക്കും ധൈര്യത്തിനും പകരമായി നിരങ്കുശമായ പ്രേമാദരങ്ങൾ അവൾ അയാൾക്ക് സമ്മാനിക്കുകയും ചെയ്തു.

“അവൾ ഗർഭിണിയായതോടെ അവൾക്കു സമൂഹത്തിൽ അനുവരന നിരസിക്കപ്പെട്ടിരുന്ന മാന്യതയും അംഗീകാരവും തിരിച്ചുകിട്ടി. അതുവരെ നിന്ദിച്ചവർപോലും അവൾക്ക് സ്നേഹാദരങ്ങൾ നൽകാൻ തുടങ്ങി. അങ്ങനെ സന്തോഷം നിറഞ്ഞുയിൽക്കുമ്പോഴാണ് പട്ടണത്തിന്റെ രക്ഷകപുണ്യവാളന്റെ തിരുനാളാഘോഷം വന്നെത്തിയത്. സമാപനദിനത്തിൽ നഗരാധികാരി നൽകുന്ന സമ്മാനങ്ങൾ പോൾ ഹാമോട്ട് ആയിരുന്നു സമ്മാനർഹർക്ക്

കൈമാറിയിരുന്നത്. പട്ടണത്തിലെ സകല മാനുഷികകൃത്യം സദസ്സിലിരിക്കുമ്പോഴാണ്, മോർമില്ലൻ കരയിലെ ബാൻ്റ് മാസ്റ്ററുടെ പേർ സമ്മാനസമീകരണത്തിന് വിളിച്ചത്. രണ്ടാം സമ്മാനമായിരുന്നു അയാൾക്ക്. മനസ്സിൽ ഈർഷ്യയും അസുയയും നീറിക്കൊണ്ടിരിക്കുന്നതു കൊണ്ടാകണം അത് വാങ്ങിച്ചശേഷം ബാൻ്റ് മാസ്റ്റർ ഹാമോട്ടിന്റെ മുഖത്തേക്കുതന്നെ വലിച്ചെറിഞ്ഞ് ആക്രോശിച്ചു, 'എനിക്ക് കിട്ടേണ്ടത് ഒന്നാം സമ്മാനമാണ്. ഈ രണ്ടാംസമ്മാനം നീ നിന്റെ പെണ്ണിന്റെ ബാപ്റ്റിക്കിക്ക് കൊണ്ടുകൊടുക്ക്.

"സദസ്സിൽനിന്നും ഒരു അമർന്നപൊട്ടിച്ചിരി ഉയർന്നു. സാധാരണക്കാർക്ക് അനുകമ്പയോ മനുഷ്യത്വമോ ഇല്ല. എല്ലാ കണ്ണുകളും അപ്പോൾ ആ പാവപ്പെട്ട സ്ത്രീയുടെ നേർക്ക് തിരിഞ്ഞു. ഒരു സ്ത്രീ ഭ്രാന്തിയായി മാറുന്നത് നിങ്ങളെപ്പോഴെങ്കിലും നേരിട്ടു കണ്ടിട്ടുണ്ടോ? ആ സമയത്ത് അവിടെ ഉണ്ടായിരുന്ന ഞാൻ കണ്ട രംഗം അതായിരുന്നു. അവൾ മൂന്നു തവണ ഇരുന്ന കസേരയിൽനിന്നും എഴുന്നേൽക്കാൻ ശ്രമിച്ചെങ്കിലും അതിനാകാതെ വീണുപോയി. അവിടെനിന്നും എങ്ങനെയെങ്കിലും ഓടി രക്ഷപ്പെടാനായിരുന്നു അവരുടെ ശ്രമം. പക്ഷെ തന്റെ മുന്നിലുള്ള മനുഷ്യമതിൽ ഭേദിച്ച് അങ്ങനെ പായാൻ സാധിക്കില്ല എന്നവൾക്ക് മനസ്സിലായി. അപ്പോളാണ് ആൾക്കൂട്ടത്തിൽനിന്നും ആരോ വിളിച്ചു കൂവിയത്.

"ഓഹോ! ഇതാ ബാപ്റ്റിസ്റ്റാ പെണ്ണാ, അല്ലേ!!"
 "ജനക്കൂട്ടമാകെ ഇളകിമറിയുന്ന വിധം പൊട്ടിച്ചിരിച്ചിലറി. ആ വാക്കുകൾ ഓരോരുത്തരും ഏറ്റുപിടിച്ച് ആവർത്തിച്ചു. ആരെ പറ്റിയാണ് ഈ പറയുന്നത് എന്ന് നേരിൽ ആളുകൾ പെരുവിരലിൽ കുത്തിനിന്ന് ശ്രമിച്ചു. ആ ദുർഭഗ സ്ത്രീയുടെ മുഖം വ്യക്തമായി കാണാൻ ഭർത്താക്കന്മാർ തങ്ങളുടെ ഭാര്യമാരെ എടുത്തുപൊക്കി കാട്ടിക്കൊടുത്തു. ചിലർ ചോദിച്ചു, "അവൾ ഏതാ? ആ നില ഡ്രസ്സുകാരിയാണോ?"

"കുസൃതികൾ കൂക്കി വിളിച്ചു. പരിഹാസഗർജ്ജനം എങ്ങും മാറ്റൊലി കൊണ്ടു.

"ഇരുന്ന കസേരയിൽനിന്ന് ഫോൺടെലി പിന്നീട് അനങ്ങിയില്ല. ജനക്കൂട്ടത്തിന് ഒരു

പ്രദർശനവസ്തുവെന്നപോലെ അവിടെ ഇരുന്നുകൊടുക്കുവാനേ അവൾക്കു കഴിഞ്ഞുള്ളൂ. അനങ്ങാനോ മുഖം മറക്കാനോ കഴിവില്ലാതെ ഒരു പ്രതിമപോലെ നിശ്ലേഷയായി അവൾ ഇരുന്നു. ഇടയ്ക്കിടയ്ക്ക് അവളുടെ കണ്ണിമകൾ മാത്രം ഇളകി. കുത്തനെയുള്ള ഒരു കൂന്ന് വലിഞ്ഞുകയറുന്ന ഒരു കുതിരയെപ്പോലെ അവൾ കിതച്ചുകൊണ്ടിരുന്നു. ഇയിയിടയ്ക്ക് അവളുടെ ഭർത്താവ് പോൾ ഹാമോട്ട് ആ ബാൻ്റ് മാസ്റ്ററുടെ കഴുത്തിൽ കുത്തിപ്പിടിച്ചുകൊണ്ട് ഇരുവരും നിലത്ത് കിടന്നുരുളുകയായിരുന്നു.

"അങ്ങനെ ആ ഉത്സവരംഗം അലങ്കോലപ്പെട്ടു.

* * * *



A victim of rape

ദേവതകൾ ഒരുമിച്ച് കുതിരവണ്ടിയിൽ വീട്ടിലേക്ക് മടങ്ങി. സ്റ്റേഷിൽ നടന്ന സംഭവത്തിനുശേഷം അവൾ ഒരക്ഷരം ഉരിയാടിയിരുന്നില്ല. എന്നാൽ അവളുടെ ഓരോ അണുവും ആലിലപോലെ വിറയ്ക്കുകയായിരുന്നു. പെട്ടെന്ന് ഓർക്കാപ്പുറത്ത്, കുതിരവണ്ടി ഒരു പാലത്തിന്മേൽ കയറിയപ്പോൾ ഞെട്ടിത്തരിച്ചെന്നപോലെ വണ്ടിയിൽനിന്ന് പാലത്തിന്റേ മതിലിലേക്കും അവിടെനിന്ന് കിഴ്പ്പോട്ട് നദിയിലേക്കും കുതിച്ചു ചാടി. അവളുടെ ഭർത്താവിന് ഒന്നുംതന്നെ ചെയ്യാൻ കഴിഞ്ഞില്ല. രണ്ടു മണിക്കൂർനേരത്തെ കഠിനമായ തിരച്ചിലിനുശേഷം കിട്ടിയത് അവളുടെ മൃതദേഹമായിരുന്നു."

അയാൾ ഒന്നു നിർത്തിയശേഷം വീണ്ടും തുടർന്നു.

"ആ സ്ഥിതിയിൽ അവൾക്ക് ചെയ്യാവുന്നത് അതു മാത്രമായിരുന്നു. ജീവിതത്തിൽ, ഭൂതകാലത്തിലെ ചില കാര്യങ്ങൾ ഒരിക്കലും തുടച്ചു മാറ്റാനാവില്ല. ഇപ്പോൾ നിങ്ങൾക്ക് മനസ്സിലായോ പാതിരി അവളെ പള്ളിയിലടക്കാൻ വിസമ്മതിച്ചതെന്തിനാണെന്ന്? മറിച്ച് സംസ്കാരം പള്ളി സിമത്തേരിയിൽ ആയിരുന്നെങ്കിൽ ഈ പട്ടണത്തിലെ എല്ലാവരും പങ്കെടുത്തേനേ! പക്ഷെ മറ്റേ പശ്ചാത്തലത്തിനു പുറമെ ആത്മഹത്യകൂടി ആയതിനാൽ ഇവിടുത്തെ തറവാട്ടുകാരെല്ലാം പങ്കെടുക്കാൻ വൈമുഖ്യം കാണിച്ചു. ഇവയ്ക്കു പുറമെ മതപരമല്ലാത്ത ഒരു സംസ്കാരകർമ്മത്തിൽ പങ്കെടുക്കുന്നതിന് മറ്റു ബുദ്ധിമുട്ടുകളുമുണ്ട്."

അപ്പോഴേക്കും ഞങ്ങൾ ആ സിമത്തേരി വാതിൽക്കൽ എത്തിയിരുന്നു. പരേതയുടെ മൃതദേഹം അടങ്ങുന്ന ശവമഞ്ചം അന്ത്യവിശ്രമസ്ഥാനത്തേയ്ക്ക് താഴ്ത്തുന്നതുവരെ ഞാൻ അവിടെത്തന്നെ നിന്നു. അതിനുശേഷം ദുഃഖാർത്തരായി ആശ്വസിപ്പിക്കാനാകാതെ വിലപിച്ചു കൊണ്ടിരുന്ന ഭർത്താവിനെ സമീപിച്ച് ഞാൻ അയാളുടെ കൈത്തലം സാന്ത്വനപൂർവ്വം ഗ്രഹിച്ച് അമർത്തി. തീർത്തും അപരിചിതനായ എന്റെ ആ പെരുമാറ്റത്തിൽ അയാൾ വികാരഭരിതനായി കണ്ണിരിനിടയിലൂടെ രണ്ടു വാക്കുകൾ മാത്രം പറഞ്ഞു: "നന്ദി, സുഹൃത്തേ! "

ആ ശവമഞ്ചം അനുഗമിച്ചതിൽ എനിക്ക് യാതൊരു പശ്ചാത്താപവും തോന്നിയില്ല. ■

Tenses (കാലം)

-Guruji

In Malayalam the verb takes different forms to indicate the time when the verb occur. The simple verbal form is rarely indicated as they take the form according the time it occurred. The basic verb in Malayalam is called ക്രിയാധാതു.

Given below are the various verbs along with their basic forms indicating the time of occurrence.

Basic verb (ക്രിയാധാതു)	English	Present (വർത്തമാനകാലം)	Past (ഭൂതകാലം)	Future (ഭാവിക്കാലം)
നീന്ത്	swim	നീന്തുന്നു	നീന്തി	നീന്തും
കാൺ	see	കാണുന്നു	കണ്ടു	കാണും
ഇടി	pound	ഇടിക്കുന്നു	ഇടിച്ചു	ഇടിക്കും
തോൽ	fail	തോൽക്കുന്നു	തോറ്റു	തോൽക്കും
തട്ട്	touch	തട്ടുന്നു	തട്ടി	തട്ടും
വിലസ്	shine	വിലസുന്നു	വിലസി	വിലസും
മറ	vanish	മറയുന്നു	മറഞ്ഞു	മറയും

You may observe that in present tense, most verbal form end with 'ന്നു' and the penultimate consonant also has a 'ഉ' sound but in the past tense, they end with a 'ഇ' or 'ഉ' sound while in future tense, it ends with 'ഉം'. However, the last consonant would change according to the word. The order by which each word changes, would be difficult to point out but by continuous usage, one would learn.

To indicate perpetual time, as we see in proverb, 'ഉൗ' sound is used.

Example:

താനെ നിലത്തേ നീരോടു; പാവപ്പെട്ടവനെ വിശപ്പരിയു etc. In this, തേ of നിലത്തേ is a colloquial substitution for 'ത്തു മാത്രമെ'. Other forms also may be used for this time frame. Eg.: മിന്നുന്നതെല്ലാം പൊന്നല്ല'.

അല്പൻ അർദ്ധരാത്രിക്കു കൂട പിടിക്കും'.

All the verbs used in the examples are of active voice. While used in passive voice, there will be further transformations about which we shall discuss later.

Answer to Quiz No.14

In Maharashtra and north India, the word for village is गाँव and while writing, they write it as 'gaon' by which we understand that for व, the spelling used by them is 'on'. Eg.: Goregaon, Talegaon etc. Sometimes, it is simply written as 'o'. Eg.: Tardeo. It is hence to be concluded that the locals used 'Sion' for गाँव. Without going into the reasons, South Indians must have read it as 'സയോൺ' or 'സയൺ', misled by their pronunciation of 'ion'. (extremely small particles). With a prefix 'S', the word came to be known as സയൺ or സയോൺ, as in the case of Tri+van+drum = ത്രി+ വാൻ + ഡ്രം, and blamed it on Britishers. You may also note the incoming sound of the consonant 'യ' into it, a peculiarity of Dravidian languages. One simple rule is that for proper names, the words do not change from language to language.

Quiz No.15

A board found in front of the dormitory at Shornur Rly junction : വിശ്രമിക്കുന്ന സ്ഥലം. What is wrong with it?

We invite readers to send us real quotes from print media and/or public notices, which contain erratic usages. Accepted contributions will be published in this column, with due



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