

Kerala in Mumbai

The Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

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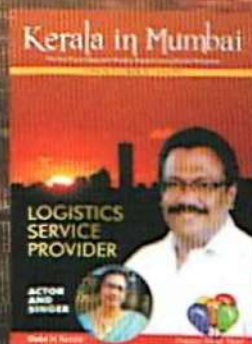
**ACTOR
AND
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Make in Kerala

Happy New Year

Happy New Year 2015



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Do not debar the bars but bar the drunkards

Oflate the 'God's own country' occupies the space in the media, print as well as visual, only because of controversies and corruptions issues. There is hardly any wellness news from our natural state. The latest controversy that refuses to fade is about the bars and prohibition.

Since the struggle by the late Prof M P Manmadhan and associates failed to evoke any response, the prohibition issue was having only a theoretical relevance. Since V M Sudheeran became the KPCC President, he made it his 'do or die' issue. A few months ago, he found an opportunity to raise the issue again when the authorities found 418 licensed bars were below the prescribed hygiene standard. The KPCC President wanted the state government to bar those bars from functioning. In their race in one-up manship, the Chief Minister declared that the government's policy was to bring in total prohibition in a phased manner say, ten percent reduction every year until the last bar to be shut. Only 5-star hotels were allowed to open their bars in view of tourists. As there are exceptions for every rule, churches were exempted from the rule. Luckily none quoted lines from Ramayana, that gandharvas and kings were habituated of drinking or Omar Khayyam's praise for wine. Only the loss of jobs for thousands of people working in the bars seemed important as if they were suddenly caught up by this crisis though this issue was in the air for the last several decades.

To add insult to injury, one prominent person alleged that the State's minister for finance asked for and took crores of rupees in bribe. As expected, the concerned minister denied and the CM certified him as innocent while another MLA from the ruling group certified otherwise. All these affairs are happening when the state is facing acute financial crunch.

In our opinion drinking, smoking etc are private habits and government should desist from interfering in private matters. Let people freely drink or smoke if they feel so, provided they have money. The government in their sincerity has already announced the side effects of such killer habits. If the government is really serious and sincere about banning the liquor or tobacco products, they can ban the production, legal or otherwise, of such products and impose heavy unbearable penalties to the perpetrators.

The old prohibition force has to be re-introduced to oversee the matter of non-production (more jobs are generated). It can also bring a small change in its health policy by prohibiting all free medical treatments of ailments caused by alcohol and tobacco products. Further, if any individual is found an alcoholic, withdraw the ration card of the family since the members of the family failed to control that person's addiction.

Kerala is known as the state of pensions, subsidies and other welfare schemes. All types of pensions are available to the masses under different categories. All these direct or indirect financial assistances should be denied to such individuals and their families. Welfare schemes, subsidies and pensions should be granted only to those who really need them and that too if they are certified as teetotaler by a doctor employed by the government and those issue bogus certificates should be dismissed forthwith.

When the government can save a lot of money by avoiding unnecessary spending, it could turn the state to a financially independent state and Kerala can earn the name of the No.1 state in health and wealth, erasing the present dubious title of No.1 liquor consuming state. When the citizens are self dependent, the state will undoubtedly be independent. Let the drunkards enjoy consuming alcohol bought with their own money and not with the money indirectly given by the state. Make every citizen responsible for the entire family healthy, wealthy and ethical.

Let's stop paying lip service to the great son of Kerala, Sree Narayana Guru who said, "Liquor is poison; let us not produce it, drink it or sell it." Let's be a true follower of him. In that case, the people employed in the bars will find alternate jobs. Anyway, the government has not asked them to take up jobs there. If the leaders and the government feel otherwise, we should allow other professionals such as thieves, robbers, prostitutes etc who happened to pick up their respective jobs to feed themselves and their families, to go unhindered and should not hunt them when they sincerely follow their chosen profession.

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MODI HAS IGNORED "GOD'S OWN COUNTRY"

Ever since Narendra Modi took charge, he has been globe-trotting, so much so that people are wondering whether he is the prime minister or the foreign minister. In his eagerness to shake hands with as much foreign dignitaries as possible, he has forgotten that there exists a State called Kerala on the political map of India. In all these months, out of the 3.50 crore Malayalis, not a single person has been appointed as Union minister, or governor, or chairperson of any statutory body.

Biju Cherian
Vasai

MEANINGFUL EDITORIAL

I read with interest your editorial titled *A Question Of Relevance* in your December 2014 issue.

You are right in your assessment of the irrelevance of numerous Malayalee organisations that have sprouted over the last many years due to lack of clarity of purpose of such organisations. More often, many of them have been in existence just to bring together Malayalees belonging to certain caste, religion, region or maybe to satisfy some one's ego.

However such organisations can have relevance only if it meets the needs and aspirations of not only the Malayalee Community but also other communities in the area.

In this regard, The Borivli Malayali Samajam took a bold initiative way back in 1982, when it started Inter-School Competitions for school students residing between Virar and Bandra. The competitions were conducted for Painting, Elocution, Athletic events and

Indian Folk Dances.

In due course these competitions became popular yearly events for many of the schools, its students, parents and soon the Borivli Malayali Samajam was seen as an organisation with a difference. The Borivli Diagnostic Centre established in 1989 and managed by the Borivli Malayali Samajam is another service vehicle open to all communities.

Seeing the diverse activities of The Borivli Malayali Samajam that encompassed other communities as well and through the consistent efforts of our Members and the well-wishers of the Samajam, the Municipal Corporation of Greater Mumbai allotted a reserved plot of land at Gorai in Borivli (W) to the Samajam, for a school and a play ground. The school is now functioning.

While I do concede that there are a few other Malayali organisations which have established schools and temples, majority of them exist only for celebrating Onam or an Annual Day Programme. These will soon become irrelevant.

What is required is building institutions that will remain useful for all the communities.

N Gangadharan
Borivli

MALAYALAM MOVIES THAT INVADED MUMBAI

One of my favourite films in Malayalam, *Manichitrathazhu*, was remade in Hindi called *Bhool Bhulaiyya*. The original starred National Award winning actors Shobana, Suresh Gopi and Mohan Lal. It is one of the most underrated films as it would make

for one of the world's great cinema. However, there are also other remake movies. Here is a list of them:

- * Anokha Rishta : Kanamarayathu
 - * Beti No. 1 : Aadyathe Kanmani
 - * Bhagam Bhag : Mannar Mathai Speaking
 - * Bhool Bhulayya : Manichitrathazhu
 - * Billu Barber : Katha Parayumbol
 - * Body Guard : Body Guard
 - * Boss : Pokkiri Raja
 - * Chup Chup Ke : Punjabi House
 - * De Dana Dan : Vettam
 - * Dhol : In Harihar Nagar
 - * Doli Saja Ke Rakhna : Aniyathipravu
 - * Garam Masala : Boeing Boeing
 - * Gardish : Kireedam
 - * Golmaal : Fun Unlimited : Kakkakuyi
 - * Har Dil Jo Pyar Karega : Chandralekh
 - * Hera Pheri : Ramji Rao Speaking
 - * Hulchul : Godfather
 - * Hungama : Poochakkoru Mookkuthi
 - * Julie : Chattakari
 - * Khatta Meeta : Vellanakalude Naadu
 - * Krodh : Hitler
 - * Kyun Ki : Thalavatam
 - * Mere Baap Pehle Aap : Ishtam
 - * Muskurahat : Kilukkam
 - * New Delhi : New Delhi
 - * Police Public : Oru CBI Diary Kurippu
 - * Saat Rang Ke Sapne : Thenmavin Kombathu
 - * Shabd : Rachana
 - * Tujhe Meri Kasam : Niram
 - * Yeh Tera Ghar Yeh Mera Ghar : Sanmanassullavarkku Samadhana
- Incidentally, the majority of these movies are directed by Priyadarshan. Except *Malamaal Weekly* and duds like *Akrosh* and *Tezz*, every Priyadarshan movie in Hindi is a remake of his Malayalam movies. In fact, he is an expert in introducing Mollywood into Bollywood.

Biju Cherian
Vasai

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

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RAJAN NAIR

LOGISTICS SERVICE PROVIDER WITH A HEART

VS Rajendra Prasad, popularly known as Rajan Nair Mulund is one of those personalities who believe that actions speak more than words and extends his helping hands to the less fortunate around him.



Lakshmi Venkatachalam

An active business personality who heads a logistics business group, Rajan Nair has come up the hard way in life. In his early days in Mumbai he ran small errands for a few companies in Mumbai. Today, with hard work, determination and dedication, he is an eminent Mumbai Malayalee personality well known in Mumbai's social field. He is founder and CEO of Shree Logistics.

"There was a time when I yearned for a branded quality watch. Today I can buy the most expensive watch, but I have crossed the age to show it off," he says.

"Your left hand should not know what your right hand is giving is a saying in Kerala. I believe in this principle. I do not like announcing the deeds I am doing. I am a member of many Malayalee and other social organizations like Rotary International etc. But I do not want to be President or high ranking office bearer in any of them. My assistance is always there for all of them in all their ventures. I offer financial assistance to the poor who are in need for medical treatments /

operations, educational help to deserving children, temple activities, marriage of poor girls, etc. But I keep a low profile and do not make an exhibition of it," he says.

Rajan Nair Mulund is founder member of Nair Welfare Association Thane, life member of Wagle Estate Malayalee Association and patron of WEMA School. He is also member of Mulund Nair Samajam and Mulund Rotary Club.

Business Career

After completing his schooling in Alappuzha, Rajan Nair did his Mechanical draughtsman Diploma course in Alappuzha. He came to Mumbai in the late 70's and looked for a means of livelihood. In 1984, he joined as a peon in a transport company.



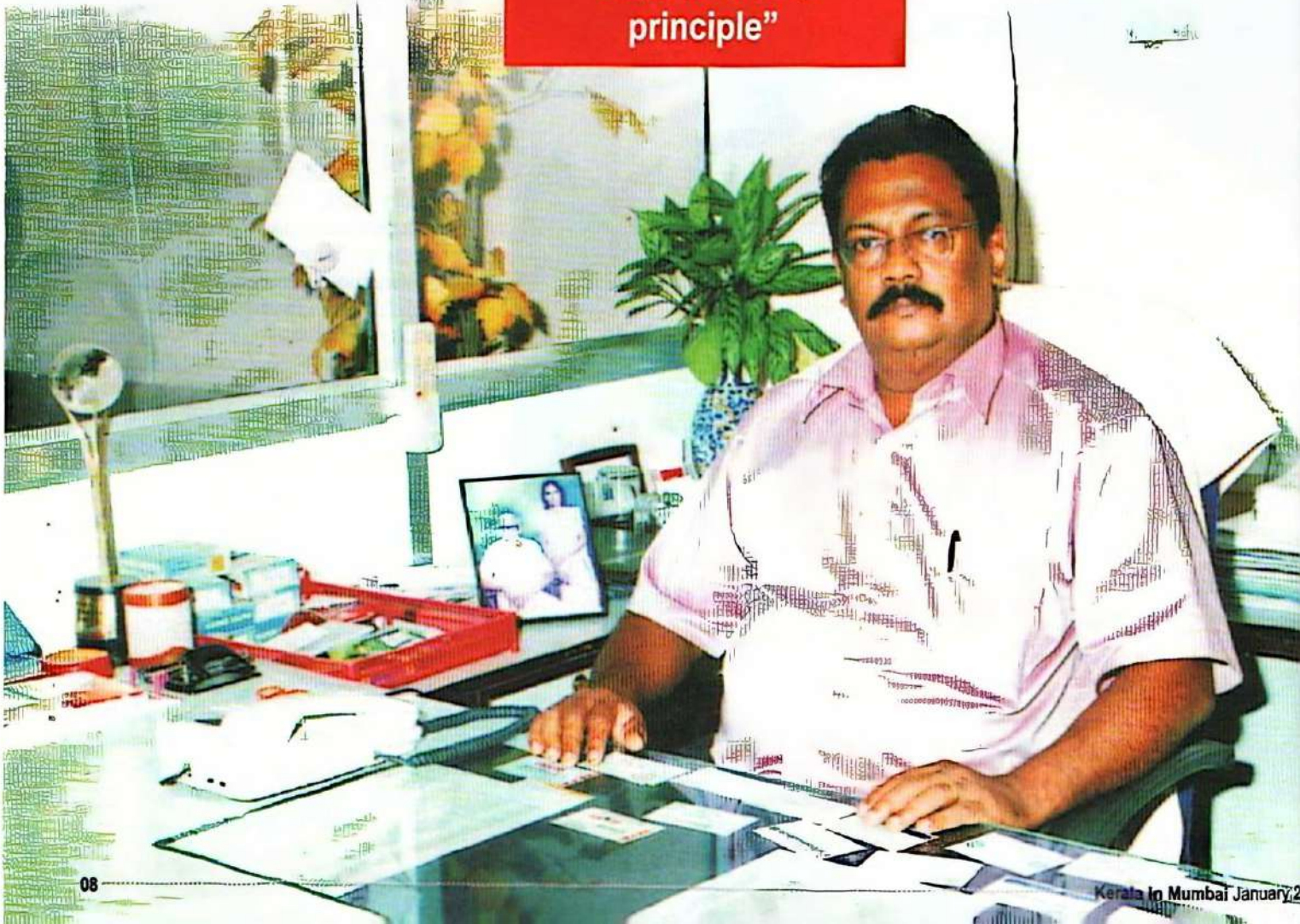
Rajan Nair honouring his customer from abroad.

"Your left hand should not know what your right hand is giving - there is a saying in Kerala. I believe in this principle"

Within a year R Nair became Ar Manager of that company. After or three years, v he was employe a few other transport compa as well, Rajan N started his own logistics compar Shree Krishna C in 1992, providi warehousing and logistics solution for its first customer, Sando India Ltd. The company grew i size, and today t Shree Logistics Group of companies is a z

debt one.

A professionally managed leading & F Group in the industry in Bhiwan Shree Group has an excellent track record of about 22 years. It has sufficient infrastructure to provide services in the field of logistics soluti to the satisfaction of their principals a cover an area of approximately 3 Lak Sq ft with all modern amenities that





Rajan Nair's son Vishnu Prasad

maintain international standards. The company has more than 150 people working for them.

The Shree Group includes Shree Logistics, AV Logistics, Aarvee Logistics, and Shree Krishna Enterprises dealing with Warehousing, and a few other companies in distribution and construction.

Some of their esteemed clients include Novartis India Ltd, for whom the Group is providing total logistics solutions for a period of 18 years, Zoetis Animal Healthcare Ltd, Akzentus Healthcare Ltd, Novartis Healthcare (P) Ltd, Vilco Laboratories, Welkill & Sons, and Stryker India Pvt Ltd etc. It also runs its own transport company Vishnu Road Carriers for its logistics support. Novartis India has judged the company and bestowed it 'Best Business Support to Distribution' Award.

Family Roots

Rajan Nair's parents are the late



Rajan Nair and his wife Sheena

“There was a time when I yearned for a branded quality watch. Today I can buy the most expensive watch, but I have crossed the age to show it off”

during his time in Kerala.

Rajan Nair's wife Sheena R Prasad is a native of Thakazhy and her parents are the late Ramakrishna Kurup and Saraswathy Amma. Her 87 year old mother is now staying with her. She completed her education at Thakazhy and has done a Teachers Training Course. Sheena is a dynamic lady who is equally enthusiastic about helping those in need and supports her husband in his philanthropic deeds. She reaches out to help those in genuine need.

Rajan Nair and Sheena have a son Vishnu Prasad who is an M Com, pursuing C A and is also studying a Management Course at NM College, Vile Parle. Vishnu is currently CEO (Operations) of Shree Group and works alongside his father in his business. Born in Thakazhy, brought up in Mumbai, he studied at Vani Vidyalaya Mulund and did his graduation at Ketkar College. He does mimicry and stand up comedies on stage as an amateur artiste.

Sankara Pillai and the late Ammini Amma and he is a native of Kalavur in Alappuzha district. Sankara Pillai was an agriculturist and had small scale business ventures. Rajan did his school in Kalavur and Pre-Degree at S N College in Cherthala. Rajan Nair used to be a mimicry artiste and has performed on more than 1000 stages



Minister Eknath Shinde



Rajan Nair being felicitated at a social function

PROF JOSEPH MUNDASSERI

- Satyanath

Prof Joseph Mundasseri was a multifaceted personality who rose from a lowly state to be a colossus. He could turn every adversity into an advantage in life. Kerala has never before seen such a personality and very unlikely in future also.

After standing under the morning sun for several hours, I moved out of the banks of River Nila and I noticed a well known personality walking alone under the shade of an umbrella, without any one to give him company. Prof Joseph Mundasseri was returning after paying his respects to the recently departed Indian Prime Minister Jawaharlal Nehru after his ashes were immersed. It was the first week of June 1964, before the colleges were reopened after summer vacation. I was moving around the river bank since the previous midnight and could find among the crowd neither any non-Congress politician nor any well known teachers except Prof A Balakrishna Variar visiting the site. Being a former minister in the first ministry of Kerala, Mundasseri could have had a gunman with him. But he did not need anyone to walk behind him. His thoughtful, humble and quite ordinary disposition was strong enough to turn the head of a teenaged student.

Prof. Joseph Mundasseri, lovingly addressed 'Mundasseri Maash' by his admirers and friends, was a highly reputed Malayalam professor, educationist, orator, editor, literary critic as well as a creative writer, recognized by people all over Kerala belonging to all hues and colours. After 'Kesari' Balakrishna Pillai and M P Paul, he along with Kuttikrishna Marar and Prof S Guptan Nair ruled the world of Malayalam literary criticism. What held him higher than them was that he became the first minister for education in the state and later became a vice chancellor of a University.

Hailing from a moderate Christian Catholic family, Mundasseri (as journalists called him) rose from a very low social position to the highest positions in the educational field that every teacher or educationist ardently coveted for. He embraced controversies one after the other throughout his life. It started with the criticism of Poet Ulloor Parameswara Iyer's *Karnabhooshanam*. His speeches and writings distanced the priesthood of local Christianity. Finally his sense of justice for teachers and passion for betterment of the educational system led



him to introduce a revolutionary education bill that became a visible cause of the fall of the first Kerala government. Whatever he did was with complete conviction and nothing could deter him to deviate from the chosen path.

Mundasseri the man

Joseph Mundasseri was born as the only child on July 17, 1903 to Kunhuveered and Elachar at Kandassamkadav, near Thrissur. His father belonged to a traditionally rich landlord family but due to an extravagant life style, the family was reduced to penury and his parents shifted to a rented house just before his birth. The house belonged to a Namboothiri and Joseph acquired his prefix from the name of that house.

Kunhuveered earned his living by doing an illegal business of opium and used to go to Thrissur by walking up and down so that he could save the money of the bus ticket.

Joseph was enrolled in the local school of Kandassamkadav. The school had classes upto VII Std. The state used to conduct the examinations for seventh standard and that was the end of education to most of the local children. Mundasseri had to face several adversities to continue his education. As a student he was far ahead of his class mates and often donned the mantle of the teacher when the regular teacher was absent. His latent talent was recognised quite early by his teachers and elders. Soon after his examination, the news came that VIII Std would be opened next year if 50 students got enrolled. To meet the criterion, the teachers forced many old students to join and some of the students were even married. Mundasseri was not sure if his father would allow him to pursue further education on account of poverty. Further Kunhuveered was not very particular that Joseph should become a learned man but help him in his illegal business.

Just before the summer vacation his headmaster was transferred to another place but before leaving he secretly handed over some money to the boy and insisted that he should continue studies even if father did not agree.

When the school reopened Joseph joined for VIII Std. One day when he was passing the house of one of his rich relatives, he heard rude comments about his going to school. Then Joseph promised to himself that irrespective of circumstances, he would strive his best to get as much education as available.

When Joseph passed his matriculation, St Thomas College, Thrissur started Intermediate class with mathematics and science streams. Without seeking permission from his father Joseph joined the college for Intermediate Science stream without knowing how to meet the expenses. His survival instincts helped him to tide over the crises as he borrowed the books from his rich classmates and in return he prepared the synopsis for his friends. He also explained to them the tough points in simple language. He later reminisced that this habit probably made him a good speaker. After Intermediate class, there was no college available in Cochin state for degree classes.



The first ministry of Kerala. Prof Mundasseri is seen second from the left.

The nearest college was at Trichy but the financial position did not allow him to go there. Therefore he joined a neighbouring school as teacher. After a few months, he left for St Joseph's College in Trichy for higher studies. His talent for writing helped him to tide over the expenses needed for fee and hostel accommodation. He was a freelance writer for a journal published from Thiruvananthapuram and also of *Samatvavadi*, published from Thrissur.

After passing B Sc in Physics in 1928, Mundasseri returned to Thrissur and joined St Thomas College as demonstrator in Physics. Simultaneously he accepted the editorship of a Catholic journal *Preshitan*. This position helped him to nourish his writing skills. He was secretly cherishing a desire to do an MA in his favourite subject Physics but there were no college in Kerala offering that course. In the meanwhile his college principal who was fond of Mundasseri advised him that if he could pass MA in Malayalam and Sanskrit, he could be appointed as head of department of oriental languages. So he privately pursued MA in Sanskrit and Malayalam of University of Madras. As soon as he passed its examination with good marks, he was elevated by the college management to the post of Head of Department of Oriental Languages. Prof M P Paul was also there as English professor and they became intimate friends.

Mundasseri continued as professor till 1952 when he was dismissed by the management on account of his alleged anti-management and anti-church writings. Most of his literary pursuits happened during the period in which he worked in St Thomas College. During this period of 24 years, Mundasseri rose like a colossus, bringing the finer points of both eastern and western worlds of literature into Malayalam, supporting the progressive literary movement initiated by communist oriented men though he did not agree with all that they said. He criticized

Ulloor and Vallathol while praising Asan since the other two poets were not giving Asan his due. He felt that Asan was a victim of casteism like his predecessors. He encouraged young poets like Changampuzha Krishna Pillai. His introduction to *Ramanan* of Changampuzha is a classical example. He transformed himself into an orator *par excellence*. Nevertheless, his close proximity to M P Paul and criticism of college management for the unhealthy educational practices and biased treatment towards staff, made the management see him with suspicion. The high status Mundasseri enjoyed among the discerning public made the management restless. This forced them to dismiss him from the college.

When Joseph was in Trichy, a girl from the neighbourhood of his home in Kandassamkadav wrote a letter to him asking him to marry her. Though he liked her, he was hesitant to marry her for fear of hurting his parents. When he joined St Thomas College as a demonstrator, his parents wanted him to marry a girl named Katrina and he obliged. When the bridegroom was leaving for the Church for marriage, he saw that girl leaving her home to become 'the bride of Christ.'

The Mundasseri couple had three sons and four daughters, namely George, Mary, Thomas, Rosy, Salomy, Jose and Tecilla.

The permission granted by the government to private school/college teachers to indulge in politics helped Mundasseri to try his luck in it. He successfully contested elections to the legislative assemblies of Cochin, Travancore-Cochin and Kerala. After leaving St Thomas College, within five years, Mundasseri became the first Education Minister of Kerala. His ideas about bringing revolutionary changes in the field of education could be seen in the Education Bill he presented in the legislative assembly. There were many points that the party did not like in his bill

but could not overrule him because of his knowledge of the field and personal stature. The tragedy was that the managements of the schools and colleges by the casteist and religious organizations opposed the bill and the state government was dismissed after the enormous pressure from this powerful lobby.

When Cochin University was established in 1972, Mundasseri, an MLA then, told Chief Minister C Achutha Menon his desire to be its Vice Chancellor. Menon was his student in St Thomas College during his college days and later his colleague in the EMS Namboothiripad ministry. Menon had no hesitation in approving his desire as there was no other person more eminent than Mundasseri for the post.

Joseph Mundasseri was honoured by various institutions in the state as well as at the national level. Kendra Sahitya Akademi and Kerala Sahitya Akademi honoured him with fellowships. The second leftist government headed by EMS appointed him a member of the state planning commission in 1968. He also received the Soviet Land Award. The Maharaja of Cochin honoured him with two titles: *Sahitya Nipunan* and *Sahitya Kusalan*.

Mundasseri left this world on October 25, 1977.

Mundasseri the journalist

Mundasseri's contribution to journalism was by no means less. Penchant to write helped Mundasseri to find additional source of income when he had no income at all or to supplement the salary received as a college teacher. After *Preshitan*, he was associated with *Kairali*, a periodical devoted to cultural and literary interests. His review of *Keralasimham* was published in it. When Appan Thampuran suddenly died, his friends decided to restart *Mangalodayam* and Mundasseri was made its editor. *Mangalodayam* had a publication and book selling sections. Once Mundasseri became friendly with K M

Panicker, the latter gave him a series of articles on his travels to publish in *Mangalodayam*. This book, 'Apalkkaramaya yatra' (Dangerous journey) was the first travelogue published in Malayalam. The Mangalodayam link helped him to be friendly with Kuttikrishna Marar and Nalapat Narayana Menon. Mangalodayam took a lead in publishing reviews of latest books of established and new writers. Soon the authors themselves were keen to know what Mangalodayam had to tell about their work. Nevertheless this column also earned several enemies and there were conspiracies to force him out from the magazine and other important positions he held elsewhere. Often he found Ulloor behind such moves.

After leaving his job at St Thomas College, he edited Navajeevan and Mangalodayam. While Navajeevan fed to the ideals of socialism, Mangalodayam was solely linked to literature. In the latter, he had the company of AKTKM Vasudevan Namboothiripad, Attoor Krishna Pisharody, V M Kuttikrishna Menon, P C Kuttikrishnan, S K Pottekkat etc at various times. Often he did not have enough material for every issue and Mundasseri himself wrote pieces like short story, poem, novel etc under various pennames.

Experiments with education

When Mundasseri joined St Thomas College as a teacher, he came to know about the real situation existing in Cochin state. University of Madras was responsible for conducting all university level examinations in the regions that later became Kerala. The examination fee

collected from this region was much more than that collected from the remaining parts of Madras state but the teachers of Kerala region had no say in the administration of the university. Selections to the Board of Studies and Examination Board were controlled by a coterie of Trichy and Chennai professors. Teachers from Kerala were upset at this and decided to work for change. Mundasseri and a few Keralite professors approached Vice Chancellor Little Hailes. The VC made it compulsory to have senior most professors in these bodies. It was the Board of Studies that had to nominate professors to the other body and it was controlled by a coterie of old hands. However the consistent efforts of Mundasseri finally found him in Board of Studies. Soon he was appointed as an examiner. These appointments enabled him to earn more. As a teacher he was earning Rs.75 a month. The new positions enabled him earn more than a thousand rupees above the salary. This new economic freedom enabled him to acquire a few pieces of land in Kandassamkadav and Thrissur.

When Mundasseri became a member of Board of Studies, he could control the fate of Malayalam in the university but he lost his voice in the Sanskrit section. But the sudden demise of Punnasseri Nambi, a member of the University Sanskrit Board, propelled him to the vacant seat in the university. A Christian in the Sanskrit Board did annoy the Brahmin lobby but they have to surrender their ego before the knowledge of the Professor. Mundasseri scored over them because of his knowledge of Devanagari script that was unknown to them.

The continuous submission of

petitions requesting increase in salary by college teachers was about to find some sort of a solution for the grievances when an enquiry commission headed by the Vice Chancellor visited the college. Yet, none was prepared to meet the commission anticipating management's ire if done so. With the permission of the Principal, Mundasseri met the commission and discussed the problems faced by the teachers. Later many of the demands were accepted and the management was compelled to implement them. Considering it was Mundasseri behind this action, the Principal turned against him.

Mundasseri the orator

Mundasseri had claimed that his poverty and habit of borrowing text books from rich classmates indirectly helped him become a good public speaker. When he became the head of department of oriental languages, he was invited to address meetings held in school campuses. He acknowledged that his language classes made him a good speaker as it provided him chance to read widely and speak to the children in the class concisely and later give notes extempore. This had a negative aspect in later years as he was dependent on a person to take down his dictations.

Initially he was invited only to Christian meetings. When he started speaking on subjects of literature and cultural matters, he started getting calls from other communities also. Engaging students in hour-long classes made him conscious of precautions to be taken to make the audience attentive by making humourous and informative references. His speeches were always penetrative and there was never a dull moment for the audience. Often his addresses were lasting more than an hour, a practice he gained from his college classes.

When he was in the legislative assembly, his repertoire often went above the heads of stalwarts like Pattom Thanu Pillai, P T Chacko et al. There was hardly anyone who dared to challenge him in the assembly about his decisions in his ministry.

Mundasseri happened to be present in Thiruvananthapuram when Sahithya Parishathu met there. Though he was not invited to it, he agreed to speak for a few minutes when P Anathan Pillai, a towering literary figure of that time, invited him. The attendees were few and in the absence of public addressing system it was tough to speak longer. Many stalwarts like Ulloor, Malloor etc were seated on the dais and Mundasseri was allotted to speak for 15 minutes on 'The Violations of Rules in Literature.' Soon after he started more people gathered and the organizers felt he might speak against Diwan C P Ramaswami Iyer and so announced that he had only five minutes more. Mundasseri felt hurt as he

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John Mathai



M P Paul

fit enough to create deep changes in people's life. The greatest use of an assembly is to create such laws" - A sentence from his maiden speech in Kerala Assembly.

There is a usage from Mundasseri which he used to repeat while speaking about literary works. We used it as jest by saying: If it is a novel it should be well-knit from the beginning, through the middle to the end (*Aadyamadhyantha sughatitham*). Mundasseri made such usages in assembly also. He didn't use the language of the street, but he brought the enlightened language to the streets. To uplift the streets to heaven what you need is not to take the language of the street to heaven but to bring the language of heaven to the streets. That is revolution, and that is what Mundasseri enacted. His assembly life from Cochin MLA to the Minister was "aadyamadhyantha sughatitham".

He is a man of strong sarcasm and strong protests. But he has a gentle side also. While opposing someone, with his language proficiency and the depth of knowledge he shined as a great teacher who could make everyone in the assembly his disciples. He spoke there with the immensity of his intellect. When P.T.Chacko opposed Education bill Mundasseri ridiculed him as

'Yanjavalkyan of Kothazhath'. P.T. Chacko mocked Mundasseri by calling him 'Manalur Manu'.

When Basheer's '*Nteppoopakkoranadarnnu*' was prescribed as text book for Standard X, many legislatures objected saying that it contained some vulgar words and the book as a whole would not benefit the students, P T Chacko wanted to know who recommended the book to be included. Immediately Mundasseri got up and declared, "I did." Then Chacko did not say anything and the entire debate fizzled out.

The late Sukumar Azhikode remembered him thus: "Nowadays, the three topics for

discussion in the education sector is Fee, Entrance and Minority status. Mundasseri had thought about all these very early. He gave a wonderful idea about fees. "The fees collected from the student is part of the national wealth". It is clearly a thought that could come from an educationist. I too was a principal of a training college and had many thoughts about education. But I haven't heard of such an idea before. The fee collected from the students should not be deposited in the private bank accounts of the managements, but the balance amount should be returned to the people. That is the meaning of it. I don't think you can ever find any management that have such a magnanimous perspective to consider the capitation fee from the students as part of the national wealth. Mundasseri has deep rooted love for mankind. Before presenting education bill in Thiru- Kochi assembly he quoted an American writer: "The lowest paid teacher in the world is in India". It deeply touched him."

Once there were no ministers in Assembly while Mundasseri was speaking. One member pointed out this to the Speaker. Mundasseri's response on hearing this was: "Ministers have a feeling that they know everything. If there is no minister while I speak, let the walls hear". A lot of meaning is hidden under this proclamation."

When Congress MLA A A Rahim approached him on behalf of Thangal Kunhu Mussiliar to start an Arts College near Kollam, Mundasseri persuaded him to establish an engineering college instead. Thus Kerala got its first Engineering College in the private sector. Though the Communists opposed it in the initial stage, Chief Minister E M S Namboothiripad was in its favour. Similarly he could upgrade a polytechnic institute in Trichur into a first grade Engineering College. He was also insistent to appoint Dr John Mathai as the first Vice Chancellor of University of Kerala against all odds. Together they strived to start several post graduate centres at various prominent cities so that they could be converted into regular universities later. Thus the seeds of Kottayam, Cochin and Calicut universities were sowed.

It was a paradox that Communist Party took full credit when Mundasseri introduced his Education Bill but blamed him for the same when the EMS ministry was dismissed. ■



Sukumar Azhikode

just entered into the subject. "In that case you take your five minutes, I am stopping this instant." Mundasseri got down from the dais and the young audience booed the organizers. The very next day some of his young audience organized a parallel meet and invited Mundasseri to complete his speech. This was an insult to the organizers and boosted Mundasseri's image. Next day Sanskrit scholar I C Chacko lauded Mundasseri's courage and Sanjayan wrote in his magazine that the prohibition imposed on Mundasseri was an insult to Malayalam literature.

Mundasseri in State Assembly

"The aim of a legislative assembly is complete only when the laws made by it is

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JUSTICE V.R. KRISHNA IYER

GUARDIAN OF JUSTICE

A legendary jurist par excellence, Justice V R Krishna Iyer, who passed away on December 4, 2014, topped all scales of brilliance and delivered unprecedented and trendsetting judgements during his illustrious lifetime.



P.R. Krishnan

■ Justice V.R. Krishna Iyer who passed away on 4th December 2014 was invariably described in the legal world as the RED STAR of Indian judiciary. Many of the judgments he delivered while being a judge of the Supreme Court were unprecedented and trend setting. He showed that the role of judiciary is not only to interpret the law but to give justice to the people. The tears and miseries of the common man were uppermost in his mind. This had ample reflections in many of his judgements. His verdicts on civic affairs, civil liberty, democratic rights, social justice, economic offences, environment violations, taxation laws, criminal matters, human rights issues, election matters, working class problems, industrial disputes and fundamental rights were epochmaking. They created precedents not only in India but impacted jurisprudence abroad. Mostly it occurred to be so, because, he could pass through and see for himself different stages of Indian situations right from freedom struggle to the period after Independence. The most powerful instrument he used effectively in analyzing the problems narrated in the petitions before him was the Preamble to the Constitution which proclaims social justice, economic justice and political justice. These declarations as well as the words "democratic, secular and socialist" contained in the caption of the Constitution as well as the Directive Principles concerning the governance of the state are based in and stems from the resolution of the historic 1930 session of the Indian National Congress Party. Mahatma Gandhi, Jawaharlal Nehru, Abdul Gaffer Khan, (Frontier Gandhi) Abdul Kalam Azad, Subhash Chandra Bose, Jaya Prakash Narayan, Mohamad Ali Jinnah, Liaquat Ali Khan, Rajendra Prasad, Ram Manohar Lohia, P. Krishna Pillai, A.K. Gopalan, EMS Namboodiripad, Abdul Rahman Saheb



and K. Kelappan were amongst other stalwarts who had attended this session. Proclamations of these words in the title, preamble, and the Directive Principles in the Constitution are supreme. These words, if interpreted and implemented in true sense and spirit will go a long way in rendering relief to the common man in every sphere. They are proclamations of pledges for fulfillment of basic needs such as eradication of poverty, jobs to all, education, housing and health service to the people apart from freedom of expression and right to organize and agitate. It goes to the credit of Krishna Iyer that it is he who and he alone has taken a firm stand in giving true meaning to the constitutional goals in the judicial

performance. Krishna Iyer was a legendary jurist par excellence. He topped all scales of brilliance.

Born to Narayani Ammal and Vaidyanathapuram Rama Iyer on 15th November 1915, Krishna Iyer had primary education in Palghat, now Palakkad. After intermediate examination from Victoria College in Palghat, he had graduation from Annamalai University and took law from Madras University. His father was a famous lawyer. That helped him a lot in moulding his young mind as a lawyer and he started practice in Tellicherry in north Malabar which that time was a part of Madras Presidency. However what distinguished him from the father was that Rama Iyer was mainly appearing for big



Justice V.R. Krishna Iyer, P. R. Krishnan and others

and wealthy clients but Krishna Iyer began taking up the cause of common people such as workers, peasants and other oppressed and down trodden in the society. They included communist functionaries and leaders. It is on record that for taking up the cases of communists he had to under go arrest and detention in jail. This brought him closer to the communist movement and made him popular amongst the people. The freedom struggle he witnessed and went through, the history he learnt, the books he read during the school, college and university days and the conditions and miseries of the people he saw around while practicing law, made him to think beyond the court rooms. By this time his mindset had changed and he became a leftist. He stood as a Communist supported independent candidate from Koothuparamba Assembly Constituency in the 1952 first general elections in independent India and got elected to the Madras Legislative Assembly. His legal and social background helped him immensely in his legislative work as an MLA in the Madras legislative assembly. His voice and work in the Madras assembly were different from others because they directly pointed to peoples' issues. After formation of Kerala state he got elected to the first Kerala legislative Assembly in 1957 from Tellichery constituency. He was made a Cabinet minister in the first Communist ministry headed by EMS Namboodiripad. He was entrusted with 7 portfolios in that ministry such as law, home, irrigation, energy, village development and jail. He distinguished himself in all these responsibilities. It was during this period that he brought reforms in jail administration which gave many facilities and benefits to the jail mates. It

was during the period he chaired division benches and constitution benches of the Supreme Court that the Indian Constitution came to be interpreted in manifold dimensions which gave relief to a vast number of people. He treated letters sent to the Supreme Court by prisoners from jails as writ petitions. This helped large number of prisoners in getting relief. Being a jailmate himself in 1948, he had realized that innumerable prisoners could get no justice because they were poor and could not engage a lawyer for want of money. This first time judgment in the history of Indian Judiciary was in Sunil Batra case in 1977 and arose because of his visit to a jail in Punjab. Krishna Iyer was consistent in taking firm stand on societal problems. He took judicial notice of news paper reports of miseries arising from official negligence of duties and treated such

reports as Writ Petitions and sought explanations from concerned authorities and directed remedial measures. His judgment in Ratlam Municipality V/S state of Madhya Pradesh case is historic in this regard. It was during his tenure that the door of Supreme Court and high courts came to be opened for entry of public interest litigations in the country.

My social political and personal relations with Krishna Iyer are of more than 50 years. I first met Krishna Iyer together with Prof. Joseph Mundassery in Mumbai when they had come for a meeting after dismissal of EMS ministry in 1959. My contact with Krishna Iyer grew closer when he was in the Supreme Court and after his retirement. There may be hardly any occasion when I was not there with him when Krishna Iyer came to Mumbai for any function while he was a judge in Kerala High Court, a member in Law Commission or in Supreme Court bench, and after retirement. Though the protocol officer would be there on such occasions, he would be happy if I was there with him. I used to be in the airport to receive him and accompany him to the programmes he participated. In the journey to and from, he used to make inquiries regarding many things about Mumbai, about Malayalees and their organizations as well as his old acquaintances and friends. He was very intimate with the first generation Communist leaders and lawyers of Bombay. Amongst them were leaders like S.A. Dange, B.T. Ranadive, S.S. Mirajkar, G. Adhikari and lawyers A.S.R. Chary, and T. Godiwala. Sometimes, the noted lawyer Majeed Memon, (Now Member of Parliament), N.C.P. leader Bhupesh Babu and Vishala Keralam editor Dr. T.R.



Nihal Ahemad, V.R. Krishna Iyer and P.R. Krishnan



Justice V.R. Krishna Iyer, P. R. Krishnan

Raghavan would join us in the programme. The former chief justice of Bombay High Court M.C. Chagla and Rajani Patel, the B.P.C.C. president, were close friends of Krishna Iyer. Once I accompanied him to Rajani Patel's house when he was undergoing treatment. On another occasion Krishna Iyer called me to the airport and handed over a bottle of Ayurvedic medicine for giving to Rajani Pâtel. On few occasions Ramrao Adik, the former advocate general, would join Krishna Iyer for discussions. In the year 1987, I had the privilege of working as the election campaign committee co-ordinator for Krishna Iyer when he stood as the presidential candidate against R. Venkitaraman. The first statement he made to the newsmen in the press conference in Mumbai in that connection was "I am on a political pilgrimage to this great city". He met leaders of all political parties in the state during that visit, seeking support. He also addressed a meeting of Maharashtra state MLA's in the Legislative Council hall. During the two days of his stay in Mumbai at that time, Nihal Ahamed, the leader of opposition, had hosted a lunch for him in his official residence. A day's dinner was in poet Krishnan Parappally's house. Krishna Iyer had special love for Krishnan Parappally and his family. On many occasions while in Mumbai Krishna Iyer used to stay with Capt. Krishnan Nair in Leela Penta. Justice Krishna Iyer and Capt. Krishnan Nair were friends. On several occasions when Krishna Iyer was in Mumbai I used to put medicine drops in his eyes, which he always carried. He never used to lock the suitcase he carried while travelling. There

would be 3 pair of dress that is, three mundooos, three shirts and equal number of undergarments and handkerchieves, one or two books, few magazines and medicines and nothings else in the suitcase. I was instrumental in organizing for Krishna Iyer several meetings in Mumbai. To mention few amongst them were held in the Bombay University Convocation hall in the year 1974, in the Government Law College at Churchgate, in 1976, Abhyudaya Bank Auditoriums at Vashi in 1979, labour law practitioners hall at Tardeo in 1980, Tata Institute of Social Science in 1981, Borivli Malayalee Samajam in 1991, Sree

Narayana Mandira Samiti at Chembur in 1990, Airport Employees Conference at Marol in 1992 and Lawyers Association meeting at Juhu in 1994. Apart from all such meetings in Mumbai, I had shared with Krishna Iyer a platform of a huge election rally at Ernakulum in support of Prof. M.K. Sanu who was an L.D.F. candidate. The INA heroin Captain Laxmi Sehgal was another speaker in that rally. It is Justice Krishna Iyer who has written Forewords to my 2 books 'Milestones Revisited' and 'Flames from Battle Fronts'. I also had the privilege of Krishna Iyer releasing one of my books in his house at Ernakulam. The prominent Communist leader M.M. Lawrence and Darushilpi Elavally Nandan were present among others on that occasion. Whenever I went to Kerala I always made it a point to visit him at Ernakulum. Apart from authorizing 73 books, Krishna Iyer has published Karl Marx's famous book 'The Capital' in Malayalam. Amongst the innumerable awards he has received are Padma Vibhooshan and the Soviet Land Nehru awards.

An unusual feature one would notice in his poetic judgments are the mention of great names like Swami Vivekananda, Kalidasa, Rabindranath Tagore, Mahatma Gandhi, Jawaharlal Nehru, Dr. B.R. Ambedkar, Buddha, Mohammed Nabi, Jesus Christ, as well as Bible, Quran, Bhagawad Gita, the National Anthem, the Himalayas, rivers Brahmaputra, Ganga, Jamuna, Kaveri, ancient culture, civilizations, forests and environment. ■

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KERALA TOO HAS A DA VINCI

Much has been written and heard about Leonardo di ser Piero da Vinci (1452-1519) of Florence (Italy) and his High Renaissance Style of Art.



K. R. NARAYANAN

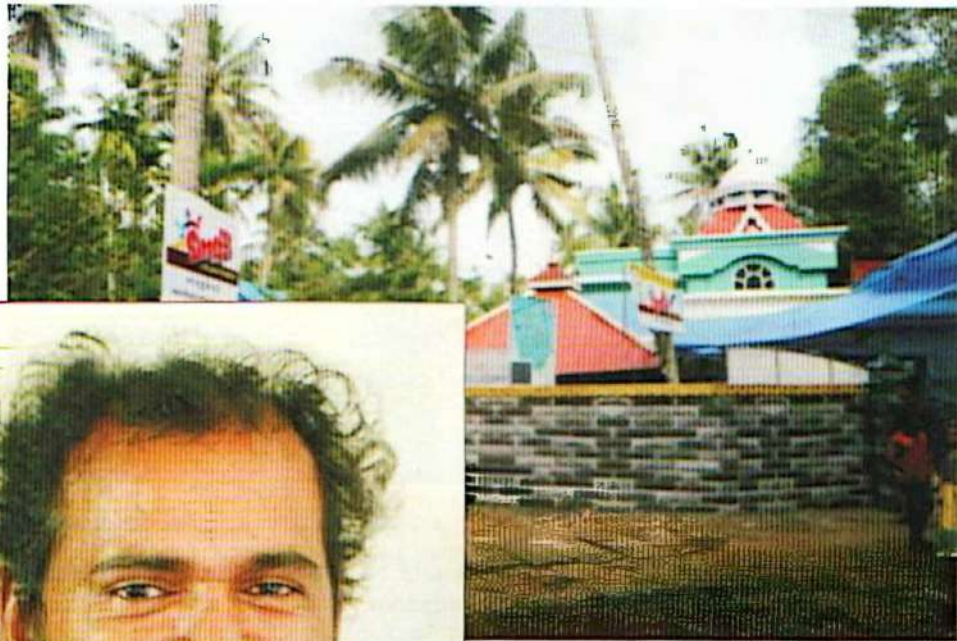
■ The creator of the great art works like Monalisa, the Last Supper, the Viruvian Man and the like, da Vinci was a man of

multiple talents and creativity. He was a painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist and a writer- all clubbed into one. His multi-dimensional interests brought out some immortal creations, sculptures, paintings and the like and the entire human race is proud of them.

Such prodigies may be rare. But, we cannot rule out the chances of coming across many such unknown and unheard of da Vincis in the remote corners of the world. I happened to bump into such a person during my recent trip to the ancient historical town of Kodungallur in central Kerala. This person is not Leonardo da Vinci but a Davinchi Suresh of the Puthiyelathu House in the western Kodungallur. The media has many



stories to talk about Davinchi Suresh and his brothers and their popular "Moving Miracles" and their wonderful world of three dimensional drawings, sketches, paintings, moving/performing animals and the gods and goddesses. Life-like structures, sketches and paintings of popular leaders, film personalities and the men and women



of the street all adorn his studio and the museum attached to his house.

I was very curious to know as to why was he known as Davinchi Suresh and posed my doubt to him. The smiling artist laughed and said that his family was already engaged in the art and sculpture works under the institutional banner of Davinchi, when he joined the family trade. This brought him the coveted name of Davinchi Suresh.

A Malayalam Writers' Forum, by name "Manassu," organized their annual Sangamam (get-together) at Kodungallur on 2nd November, 2014, and I was an invitee to this. Davinchi Suresh, his

brothers and their families insisted on being the hosts and took up the responsibility of organizing and conducting the function at their place.

The function was presided over by the Malayalam movie actor, Salim Kumar, and many writers and literary personalities of Kodungallur and nearby areas (like Sippy Pallippuram, Bekker Methala and the like) participated in the function. This gave all the members of



Lord Ayyappan made for Kodungalloor Temple



Suresh with the sculpture of Lohithadas

Manassu an opportunity to visit the studio, workshop and exhibition of the creations of the Davinchi family. It was, in fact, an opportunity for everyone to experience the courtesy, talents and workmanship of Davinchi Suresh and his large joint family.

A Turning point

Born in 1974, as the tenth of eleven children of Shri Puthiyelathu Karthikeyan and Smt Kalyani Karthikeyan, in the village of Madavala in Kodungallur, Suresh could study only upto 10th standard, though he was very keen to go for higher studies in arts, architecture, sculpturing and the like. His desire was not fulfilled, and hence he started his career as a mimicry artist and continued in that field for about eight years. His desire was to get into the film world.

But, his life took a big turn unexpectedly. Suresh talks about this change rather emotionally. "The turning



Davinchi's 3-D Lamborghini

point in my life came after seeing a film scripted by the late Lohithadas titled "Veendum chila veettukaryangal", in which the writer urges the youth to take up new avenues of activities suiting

their own talents and skill, instead of going after the world of cinema". After imbibing the message of late Lohithadas, Suresh realized that he should go in his own path of art related activities, as the



With Dr. K. J. Yesudas



With Film Director Kamal



Some sketches by Suresh

family was already engaged in such activities. Suresh left mimicry and his desire to join the movie world, and took up his art work seriously and this has stood him in good stead now. He graduated in his profession through his own experience and could visualize great things and bring them to us through his creations. Suresh considers Lohithadas as his Guru, who showed the path to his future. Though Suresh tried to meet this Guru of his many a time, he could not meet him during the latter's life time. After the demise of Lohithadas, however, Suresh made his sculpture in fiber-glass and placed it in the late Guru's house as his Guru Dakshina.

Some Milestones

Suresh is a talented and blessed Indian artist. He is known for his realistic crayon portrait drawings and 3D wall paintings. Portrait drawings using this medium and color pencils is a challenging task for many. But, Suresh was a real exception! Each stroke of his blended perfectly on the paper to showcase the realistic effect. What made him different from others was the rich use of colors in a normal way to create something unique on the canvas. With great imagination and rich aesthetic sense, Suresh created the sequence of realism on paper.

During the festivals like Onam, Ramzan, Christmas, and Literary and Civic celebrations, Suresh is much sought after by many religious institutions, temples, churches, mosques, jewelry, textile and other commercial establishments for their exhibitions and show rooms. The film world now seeks the support of Suresh for creating sets of magical worlds and performing animals.

There may be art directors who



A Wooden Carving of Suresh by his younger brother

create beautiful pieces of art. But Suresh is different. The peculiarity of Suresh's "Poorakazhcha", is that his elephants move their trunks, head and ears and the persons seated and standing on the elephants hold the parasols and fan with the "Venchamaram". "It is these movements which ensure demand for my works," says Suresh. Normally, he does a single work in a year, but he finished the works of three Poorakazhcha and also the Dasavatharam within a year. His projects usually cost around Rs. 5 to 6 lakhs. They can also be rented by the

interested parties at very reasonable rates.

Suresh never had intentions to pose any competition to anyone. Others make small works, while Suresh goes for mega works of large size. His *Dasavatharam* was 60-feet long and was displayed during Onam at the *Kummatti Festivities* in Thrissur. *Poorakazhcha* was also about 23-feet tall. His *King Kong* and *the Tiger* were about 25-feet tall and were displayed in the textile showroom in Kochi. His earlier works included a dinosaur, a large-sized twelve footer elephant and an anaconda. His *Marvel* work, used for Oman, is sometimes converted into a Chimpanzee and that of a Santa Claus, during Christmas with some modifications. The *Poorakazhcha* was displayed at the Nehru Trophy Boat Race venue.

Suresh points out that he used to display his work in the Gulf countries as well. The *King Kong*, which was taken to Qatar, for the inauguration of a hyper market, was held up for four months in a ship, due to loss of some transit documents.

Davinchi Suresh has been showered with many awards by different organizations, industries, commercial agencies and the like. But, the awards and rewards have never made him an extraordinary and unapproachable person. He continues to be the simple Suresh of Kodungallur. The very best recognition comes to him from his own Kodungallur and its people, who are proud of him and are all praise for him while talking about him.

It is a matter of great surprise how the Governments and their promotional agencies could not notice such talented people, who could add glamour and glory to our traditions, festivals and heritage. Their talents need to be taken advantage of for the promotion of national benefits. ■

PANAMPILLY GOVINDA MENON

INTELLECTUAL GIANT AND STATESMAN OF RARE STATURE



V.N. Gopalakrishnan

■ Panampilly Govinda Menon was an accomplished administrator, a distinguished lawyer, a

brilliant orator and a statesman of rare stature. He was an outstanding leader who made lasting contributions to our Parliament and the polity. A multi-faceted personality, he was endowed with a pan-Indian outlook and a national vision. His critical and analytical approach to issues and events enabled him to provide new dimensions and perspectives on subjects of national concern.

Govinda Menon plunged himself into the freedom movement and had been imprisoned for his stand against the British government. Many called him 'intellectual giant' for his exuberance of intellect and others just called him 'giant'. He was respected by the people for the manner in which he used his intelligence for the welfare of the masses. He was an acclaimed legislator, commencing his legislative career at a young age.

An orator *par excellence*, he made his speeches memorable with literary references, quotes from poems, jokes and mockeries. His powerful speeches attracted massive crowds and are quite often quoted by eminent Parliamentarians. His legal acumen and oratorical skill came handy when he served as a member of the Constituent Assembly and many of its Committees representing State of Cochin. His tenure in the Constituent Assembly, Provincial Parliament and the Third and the Fourth Lok Sabha was well recognized at the national level. He had left an indelible imprint of his personality in these varied roles.

Govinda Menon was singularly



PANAMPILLY GOVINDA MENON

responsible for giving a noble status to the language teachers. He has brought about the first legal reforms in the field of education. A champion for the working class, he strove to introduce pro-labour legislations which reflected in his efforts as member of the Third Finance Commission. As a member of the Finance Commission, he led the Indian delegations to several foreign countries. In 1953, he led the India delegation to the International Parliamentary meet held in Belgrade. In 1964, he was selected as the Chairman of the Public Undertakings Committee. His contribution as member of the Kerala Pradesh Congress Committee as well as the All India Congress Committee is worth noting.

Prajamandalam was formed in Cochin State with the objective of ushering in responsible Government and he was one of its pioneers and he served as one of its chief activists for a long time. After *Prajamandalam*, he

joined Indian National Congress and became an active politician with a national outlook.

Govinda Menon was born in Kakkad village near Chalakudy in Thrissur district, Kerala on October 1, 1908 as the son of Kumara Pillai and Madhavi Amma. He completed his school education from Chalakudy and Ernakulam Government High Schools. He had his collegiate education at St. Thomas College, Thrissur and St. Joseph's College, Trichy. After obtaining Honours degree in Physics at the age of 22, he took M.A. and B.L. degrees. He started his legal practice as a junior to rationalist Adv. M. C. Joseph at Irinjalakuda. He was the first Treasurer of Kerala Yuktivadi Sangham. Later, he moved his practice to Ernakulam in 1938. He had worked as an advocate in High Court for a short term. He was an active participant in the Vaikom and Guruvayur Satyagrahas. He was inspired to participate in the Quit India Movement and in the campaign for the boycott of foreign clothes. He also took part in the Temperance Movement.

In the 1930s, he became well-known in the politics of the Kingdom of Cochin and served briefly as the Prime Minister of Cochin State in 1947. After the formation of the Union of Travancore and Cochin, he served as Minister for Education under Paravur T. K. Narayana Pillai and Minister for Finance under A. J. John. As the Labour Minister, he was responsible for introducing much much pro-labour legislation in Kerala. He also made lasting contributions to improve the status of education when he was the Education Minister. He was also one of the pioneers of the Library movement in Kerala. During 1955-1956, he was the Chief Minister of Travancore-Cochin.

After the resignation of the Pattom Thanu Pillai ministry, Govinda Menon became the Chief Minister of Travancore-Cochin on December 14,

1955 but resigned on March 23, 1956 when five ministers withdrew their support to the ministry at the instigation of Mannathu Padmanabhan. As a result of this, when Kerala State was reorganised on November 1, 1956, there was no elected government and the state came under the President's rule. with B Ramakrishna Rao as Governor.

From 1962 till his death in 1970, Govinda Menon represented Mukundapuram Lok Sabha constituency in Kerala. During the Lok Sabha election in 1967, he was the lone Congress candidate elected from Kerala. In 1966, he joined the Union Cabinet as Minister of State for Food, Agriculture, Community Development and Cooperation and in 1967 he was elevated as the Cabinet Minister for Law and in 1968 as Minister for Social Welfare. For a brief tenure, he handled the portfolio of Railways in 1969. As a Union Minister, he initiated and saw through the enactment of various important legislations including the withdrawal of Privy Purse and Banking Companies Nationalisation Bill. The nationalization of 14 commercial banks in July 1969 represented a watershed in



the history of Indian economy. Logical thinking and reasoning combined with erudition made him brilliant lawyer and his legal proficiency helped him greatly in these ventures.

His legal expertise earned name and fame not only in Kerala, but nationally as well.

Govinda Menon strongly opposed defections from political parties, which was one of the worst banes of the politics of the county in the sixties and the seventies. It was because of this conviction that he underscored the need for curbing the tendency of elected members of Parliament and the State Assemblies to switch their allegiance from one party to another motivated by the lust for power and money.

He was a man of paramount

integrity and was deeply committed to ethical and moral values in public and personal life. He had shown interest in varied fields including literature. He was also a connoisseur of arts particularly music and Kathakali. He also served as the Editor of the Law Journal for some time. He was the personification of integrity, social and intellectual sensitivity and respectability besides an institution builder. He left an indelible imprint wherever he trod and that remains even today for others to follow.

The life of Govinda Menon was an inspiring saga of service and sacrifice to the cause of the nation and its people. L.V.Harikumar published his biography titled *Panampilly Govinda Menon: Charithravazhiyile Deepashikha* brought out by Kerala State Institute of Languages. Panampilly Memorial Government College, Chalakudy is named after him. His wife, Madhavi Amma was a source of strength for him but after the tragic death of his son in an accident in New Delhi, he lost his will power and he succumbed to death at the Wellington Hospital on May 23, 1970 at the age of 62.

Somnath Chatterjee, former Lok Sabha Speaker described Panampilly as "an outstanding leader, accomplished administrator, distinguished lawyer and a brilliant orator" on the eve of his birth centenary celebrations held on March 2, 2009. "His knowledge of parliamentary affairs and constitutional matters was profound. He dealt with many serious problems such as having special provisions in the Constitution to Jammu and Kashmir," he said.



Panampilly with Smt. Indira Gandhi

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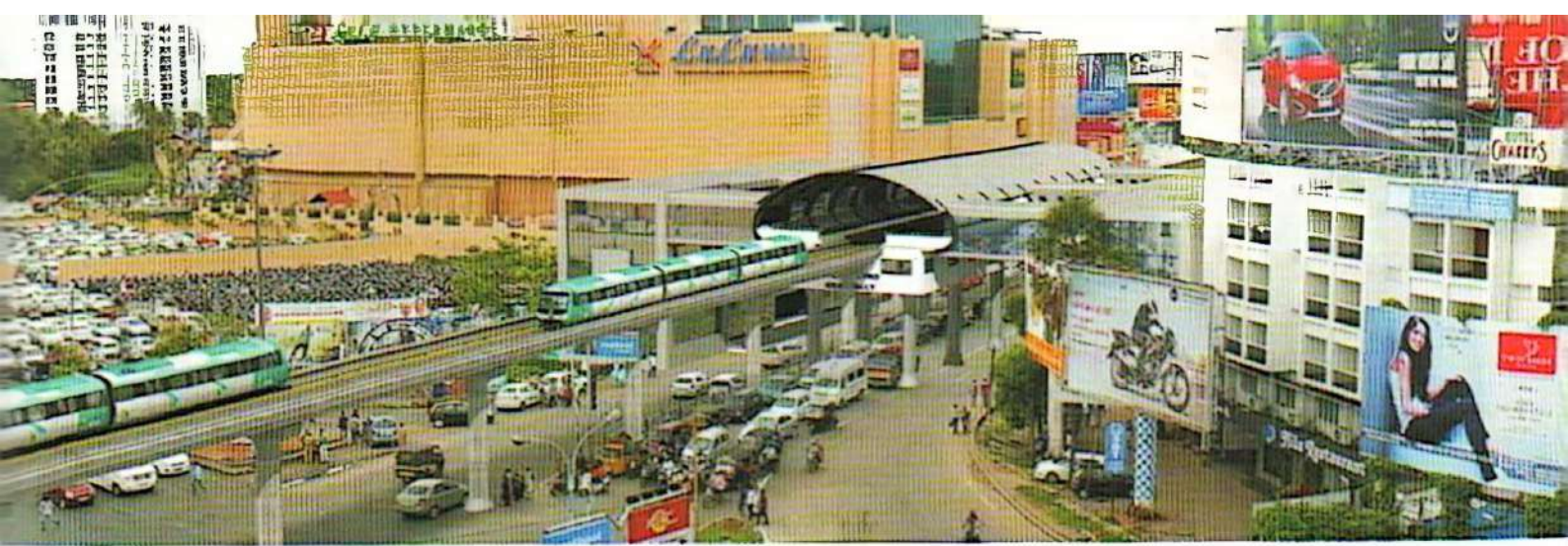
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MAKE IN KERALA should be the new year mantra



Sriprakash Menon

■ New Year brings a lot of hope, keeping with the seasonal optimism, Malayalees have a greater role to play in the development of their country irrespective of where

ever they are living. As far as non resident Keralites (NRKs) are concerned they have only a few choices as they are trying to making a living (may be a respectable one) and are bound by the limitations of their countries where they are employed and living.

The political class especially the government of the day in Kerala have a momentous task of making development a

"working mantra" in the otherwise 'hartal friendly state'. Kerala with its rich natural resources, rain blessed region, high literacy level, good life expectancy, clean and hygienic environment backed by laudable social indicators are so inspiring that the government has to be "single pointedly determined" to turn around the state with good investment in non polluting and agro based industries in

every district thus both revenue and employment opportunities are generated.

The political parties should have a vision to transform the state in to a truly employable state for its teeming youths aspiring to work who have to otherwise depend for a livelihood traditionally outside the state . Politicians should stop entertaining the people by making slanderous allegations against each other and should work together to provide solutions to various challenges facing the state. They should come out of their liquor, solar, corruption and sex scam mode to more evolved national issues to better the conditions of the people within the state who may not be struggling for basics like food, clothing and shelter.

Of course, steady remittances within and outside the country keep the domestic economy going. Whether it is agro or other wise, state government has little or no role to provide the enormous rural population with jobs or revenue. It is sad that a cultured and highly literate population have no avenue for generating money in their own state. Every five years people expect progress and change but they get used to the not so "poverty oriented" lifestyle of 'god's own country'.

Government is hardly concerned about the standard of education in the state. It is the individual merits of the students which are bringing shining examples in both academic and sports activities where as the educational and higher studies system lacks both

expertise and innovations even in comparison to Tamil Nadu and Karnataka. Where are the nationally famous institutions in Kerala ? With its love for strikes, bandhs and hartals the government at least should have set up a national level research and global college to study this "disruptive tendencies".

NRKs have done well as traders, businessmen, corporate honchos and industrialists nationally





and internationally yet the state is struggling to get big ticket investment in comparison to other states in India. Even in businesses like gold, micro finance, construction industry, hospitality, travel and in tourism Malayalees are doing considerable well. The Congress led UDF should seize the opportunity to bring together the successful Malayali brains from different fields across the country and outside together to chart the state's success story.

All the past congregation for development and investments in the state were good academic shows with high expectations. But people want result. When will the railway coach factory see the light of the day? Where

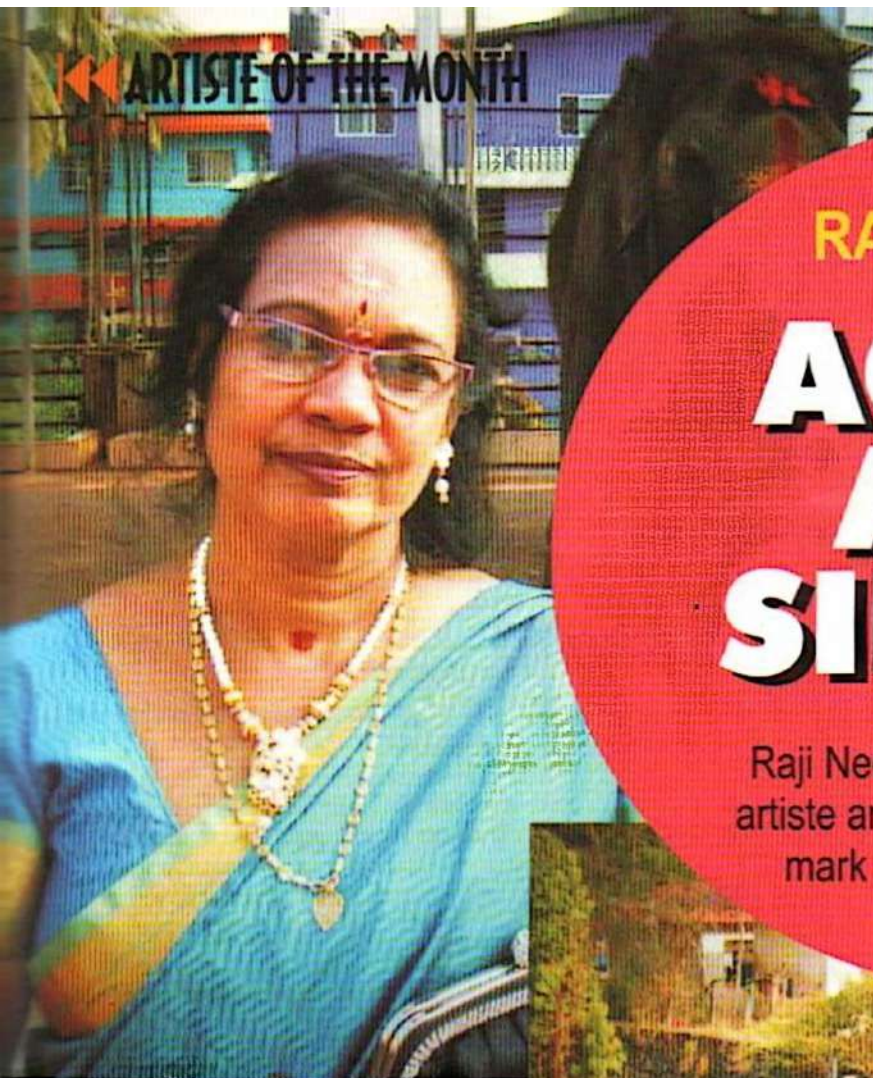
is the IIT being set up? Why is Kannur airport delayed? Will the tourism friendly state ever have a four lane (if not six lane) express highway connecting Kasargod to Kanya Kumari? What is happening to the Palakkad Palani broad gauge railway line which is also a link to Rameswaram? These are numerous questions which even the pravasi Malayalees who will be in India for Pravasi Bharatiya Divas (Jan 7 to 9, 2015) would like to know.

Kerala government need to move faster on these and other issues with the support of the union government. Despite Congress government being at the centre - the UDF moved at a snail's pace on the above projects the only exception being the Vallarpadam

Container Terminal and the Kochi Metro. One of the biggest art show Kochi Muziris biennale held in Kerala facing financial crunch in 'a cultural gold rich Kerala'. Whether jobs are raising revenue, the dictum should be raise in Kerala, don't always depend outside help. A paradise for consumerism, the state should seriously think about manufacturing and infrastructure based industry. The new year mantra for Kerala government should be "make in Kerala", even if a bicycle. All car models from Rolls Royce to BMW rolls on the narrow roads of Kerala yet not even a screw these vehicles are produced in the state.

Finally in 2015, Malayalees should learn to cheer and applaud the achievements and legends who have made great contribution to the state and the country. Mumbai based Keraleeya Kendra Sangathana organised a low key public function to pay tribute to the eminent humanist and jurist Justice V R Krishna Iyer but city Malayalees were either unaware or overlooked the event. The younger generation might not have even heard about such a big legal lumina. It is the older generation which is responsible for the "intellectual drought" among the present generation. While reveling in criticism and cynicism, we have hardly oriented the young ones about our heroes, role models and their contribution to the society. No wonder all our organisations are crowded with grey haired people (whether it is political, social or spiritual) who are reluctant to groom the younger generation to take even micro level activities. This problem and challenge is more Malayalee specific.

In another interesting event in Mumbai a 14 year old Malavika Deodhar a 7th std., student from Kendriya Vidyalaya, Ottapalam became the National Spell Bee Champion wading through 2.75 lakh students across 8000 schools. Kudos Malavika, we hope in the new year Malayalee politicians will also be able to "pronounce and spell their projects with ease and success" with the central government. We hope the new year Malayalees and the Kerala government will motivate, support and applaud their little heroes besides other achievers in various fields within and outside Kerala. Let's provide role models and promote younger generation for bigger roles in the society. "Youngsters are not useless, they are used less", as noted Vedanta philosopher and thinker Swami Chinmayananda. ■



RAJI NEDIYATH

ACTOR AND SINGER

-Lakshmi V

Raji Nedyath is a veteran drama artiste and singer who has made a mark in Mumbai Malayalee's cultural field.

Director of 'Abhinaya Theatres' and Aalapana Orchestra, Raji Nedyath has performed on more than 800 stages. As wife, sister, mother etc she has essayed different roles with the ease and sensitivity of a born actor.

Her musical performances have won her several prizes, including First Prize at SNMS competitions at the zonal and centre levels in 2013.

Raji Nedyath is a native of Mavelikkara in Alappuzha district and her parents are the late Raman Bhagavathar and the late Janaki Raman. Raman Bhagavathar was a great Carnatic musician who had hundreds of disciples in South Kerala. Since she lost her father when she was small, she learnt Carnatic music from her father's students and her mother also continued to teach her music. Later she learnt dance from noted classical

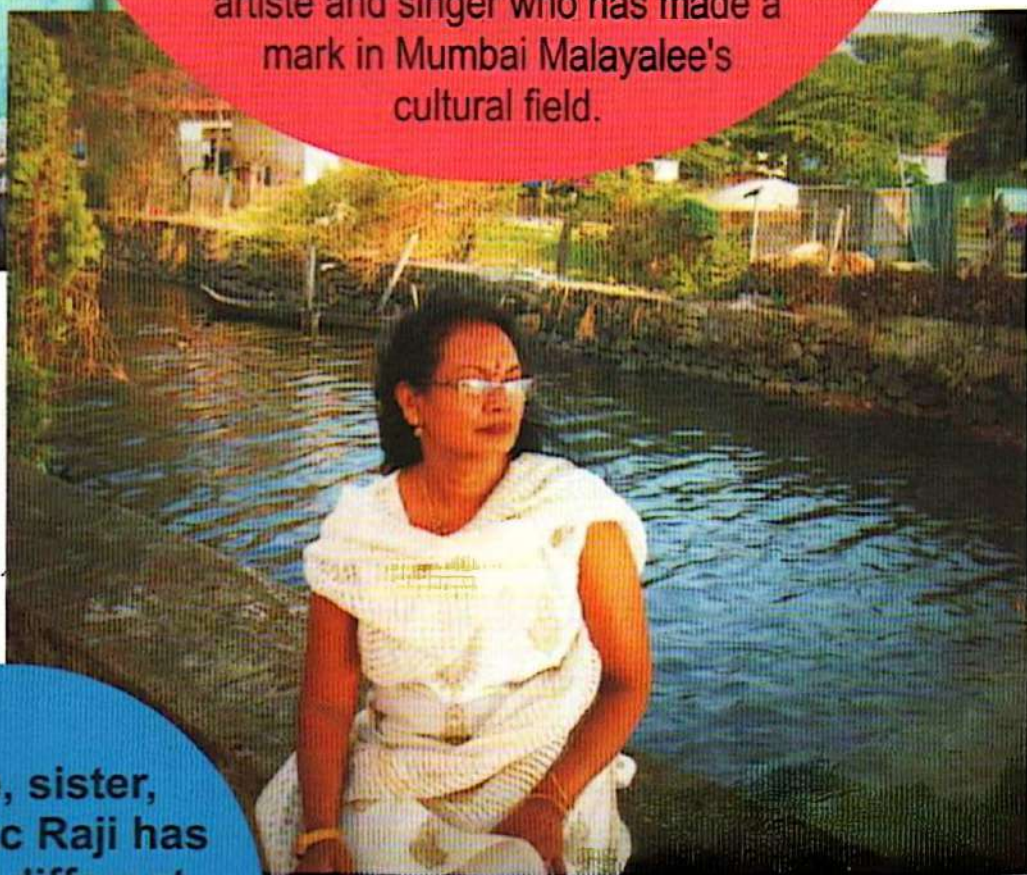
As wife, sister, mother etc Raji has essayed different roles with the ease and sensitivity of a born actor.

dancer Ennakkadu Narayanankutty who she says has been her guide and advisor since her childhood and even today.

Artiste as Singer

With music in her genes, Raji became a professional singer at the age

of twelve with the troupe of the well known playback singer Brahmanandan. She joined this troupe after winning the State Award in the Jr Group State School Festival. She was a part of All India Tour four times with different troupes during her school and college days. She has participated in many light music programmes in Kerala and later when she came to Mumbai she continued her light music programmes on stages. She also learnt music at Shanmukhanada





Raji Nedyath in different roles on stage. Raji giving a musical performance (below)



Sangeetha Sabha in Mumbai. She started her orchestra troupe Aalapana in 1984 and has been singing devotional and filmy songs at various functions organised by Malayalee Samajams in and around Mumbai. Raji has been part of other orchestra troupes and has given performances on several stages for various occasions. She is a playback singer and sings for Malayalam plays while enacting roles in them. She has sung for music directors M K Arjunan, P R Varma, Vidyadharan Master, Kannu Rajan Master, Kalesan KPAC, M G Radhakrishnan and several others for Malayalam drama productions. She sings Malayalam, Tamil, Hindi and Marathi songs in her programmes.

Drama Artiste

From being a singer to an actor was the next step.

Raji Nedyath entered the professional drama troupe 'The National Theatres Kottayam' at the age of 14 for the play 'Niyamam' written and directed by P J Anthony in

Raji Nedyath entered the professional drama troupe 'The National Theatres Kottayam' at the age of 14 for the play 'Niyamam' written and directed by P J Anthony in 1974 which was performed on 300 stages.

1974 which was performed in 300 stages. She has worked with many other professional theatres and legends like M G Soman, Aravindaksha Menon, K P A C Sunny, Changanachery Natarajan, Alumoodan, Mala Aravindan, K P A C Khan, G K Pilla Kollam, Ezhurathri Kamalam, Cherthala Lalitha, Biyatri Kalanilayam Vijayamma, K P A C Sulochana Pankajavally to name a few.

In 1977 Raji came to Mumbai where her two sisters were staying. The same year her first Malayalam drama was performed in Mumbai at Shanmukhananda Hall, which was directed by Brahmakulam with Mary Paul and Kasturi in 1977 for the Matunga Labour Camp Association.

She has also worked with noted Directors in Mumbai like Thiroor, Anthappan, V V Achuthan, Augustine, P.C.Cherian, Rajendran Padiyoor and many others. She remembers her role in dramas Gopura nadayil, Nikumbhila, Sangha ganam, Ammini Travels Pvt Ltd, Divyabali, and many other plays.

Currently she is directing and acting



Raji Nedyath with her husband Kuttappan Nedyath, son Vineet and daughter Veena

in 'Nisha Sandhi' (her own Abhinaya Theatres), and doing practice regearsals for a play produced by P C Cherian, and another one of Aadam Theatres (Anthappan's). Her plays will be part of the forthcoming Kerala Sangeeta Nataka Akademi drama competitions.

Raji Nedyath is married to Kuttappan Nedyath who retired from Central Government Quality Assurance

Department and till his retirement they were staying a CGS Quarters Antop Hill. They are presently staying at Vasai, the greenery there reminding them of Kerala. They have a son Vineet Nedyath, who is working in Wipro and a daughter Veena who has just completed her MBA and is working as HR Executive in Whistling Woods International.

Both of them are artistically inclined. While Vineet plays the guitar, sings and acts on the stage, Veena has studied all the classical styles of dancing including, kuchipudi and kathak. They have also performed on stage and are active in Aalapana orchestra programmes. Raji Nedyath is an active member of Mumbai Malayali Associations and is a Committee member of Bassein Kerala Samajam. ■

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Nostalgia unlimited

Nostalgia is one attribute that everyone enjoys, especially in old age. Even the memory of the saddest event of the past returns years later to remind you that you survived those difficult times. In a way it gives hope to one when there is nothing to look forward to.

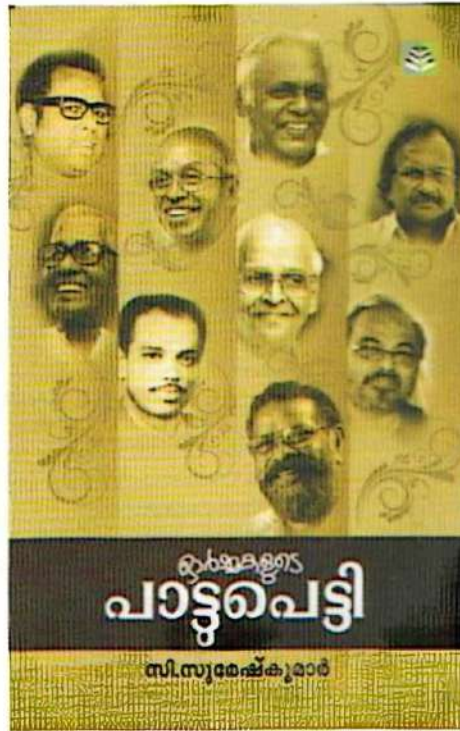
Ormakalute Pattupetti (Music box of memories), written by C Sureshkumar, is an anthology of such nostalgia, if not his but of people known to him. It is all the more cherishable for those who love music, film music of the old days in particular, when cinema reigned supreme, as the cheapest entertainment available to the common people.

First the negative aspects: The book is termed as essays but what we read are not essays but nostalgia as the articles do not follow the grammar of essays. They are simply lovable anecdotes gathered from others as well as of the author's.

Pattupetti is the Malayalam equivalent of Gramophone, the most revolutionary invention of the music world, in the absence of which the sound of those who departed years ago would not have been recalled now.

Nevertheless, the author is known as 'Pattupetti Suresh', after his famous television programme on Asianet. His program mostly comprised of black and white movies. This writer does not recollect if songs of Malayalam's earlier full length or partially coloured films aired in it. *Sabarimala Sri Ayyappan* of Pakshiraja's and *Kantam bechha kotu* of Modern Theatres (both full length colour films from Coimbatore) and partly coloured films such as *Visappinte Vili*, *Christmas Rathri* etc had songs picturised in colour.

While recalling the story of



Neelakkuyil, Sureshkumar mentions about that film missing the Gold medal in the sympathy wave towards Indra and mentioned *Teesri Kasam* as the top winner. This Hindi film was released in the sixties and definitely not in 1954. He must have misread *Teesri Kasam* for *Mirza Galib* directed by Sohrab Modi.

There is no mention of V Dakshinamoorthy in this book.

Now the better aspects: The book before me is well written and really enthralls the reader if he or she is a lover of film music. The style is intimate and informal (hence I do not want to call it essay). Many of the anecdotes are heart rendering and we could only empathise with the people involved. Since you have seen many of them in reality or at

least in pictures, you can well connect with them.

There is an anecdote related to K P Chandramohan, younger brother of Udayabhanu. In 1964, Chandramohan was a student of Palakkad Music Academy and both of them came to Victoria College to participate in Old Boys Meet. Chandramohan rendered a song first "Anuraganatakathin antiama: rangam theernu.." and returned to the green room. Without realising that the microphone was on, Udayabhanu shout at his brother, "What did you do? I wanted to sing that song." Finally Udayabhanu had to be content with "Thamarathumbi.." and "Anjanakannezhuthi..", originally sung by Janaki in the then unreleased film 'Thacholi Othenan.'

When there was no Malayali singer the early sixties, Udayabhanu was at his peak and was generous to allow Yesud: to sing in Kalpatukul and soon Bhanu II his place in movie world. Ditto with P Leela who made way for P Suseela (Kanavane Kankanta Daivam) and S Janaki (Konchumchilankai) because of overconfidence.

K Jayakumar has written a well thought out Introduction and Sreekumaran Thampy also wrote a note wishing success.

Sureshkumar has done a yeomen service to the lovers of Malayalam Mo: songs and it is on par with the books of Ravi Menon and V R Sudheesh on similar kind.

[*Ormakalute Pattupetti* written by Sureshkumar, published by Lipi Publications, B-12 Vikas Building, Rly Station Link Road, Kozhikode-673 002 Pages 127. Price: Rs.115/-]



Book Release

Ormakalute Pattupetti written by C Sureshkumar, well known presenter of Pattupetti on Asianet Channel, was released by music director M K Arjunan, by presenting a copy to young music director M Jayachandran in a recent event in Kerala. Poet Mukhathala Sreekumar introduced the book. The sale of the book was inaugurated by lyricist Poovachal Khader by giving a copy to Satish Babu Payannur, Secretary of Bharat Bhavan. Twenty five copies of the book were freely distributed to various schools.

Director Rajeev Kumar, K3A Patron Joseph Chavara, Ravi Menon T P Sasthamangalam, Vinod Mankara, Rajiv ONV, Mohamed Roshan and Sreeram also spoke on the occasion.

A CELEBRATION THROUGH DANCE



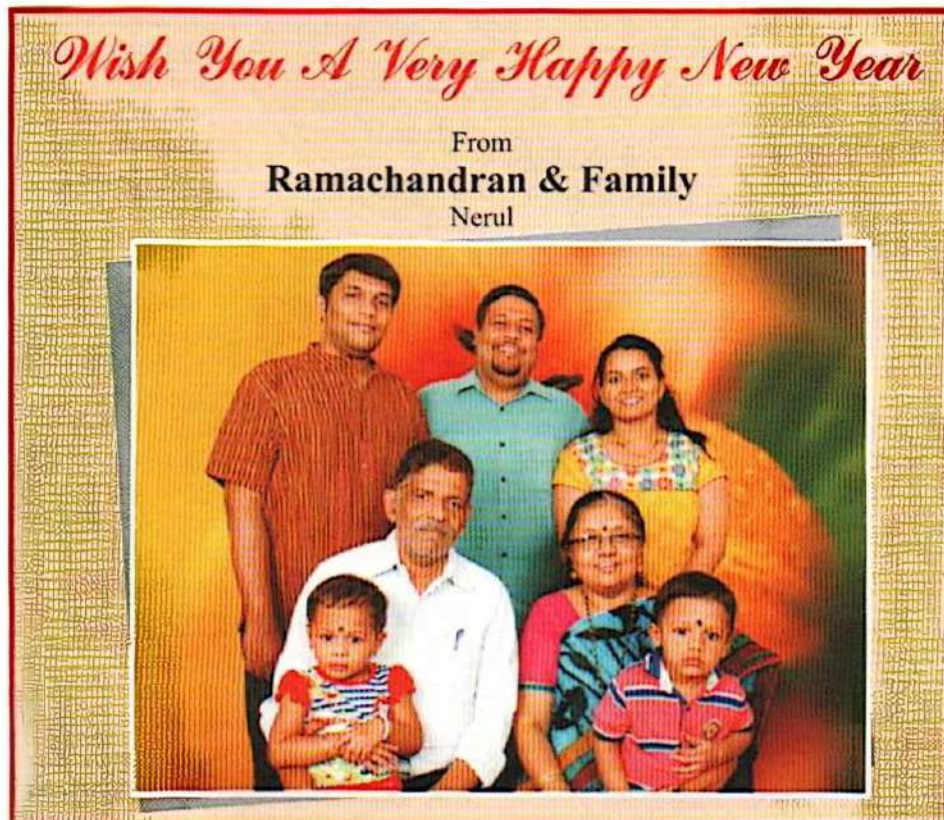
An energized evening of dance, set the prelude to the Celebrate Bandra Dance section of the Times Celebrate Bandra Festival 2014 at Bandstand venue, Bandra. Curated by exponent, teacher, choreographer Kalashri Lata Surendra, on Nov 22, the evening set off with the thought provoking dance-theatre production, Soul Cages by renowned Bharatanatyam exponent Savitha Shastri. It was truly a blend of innovation and traditional classicism using the threads of vachika, aharya, angika sathvika in the most skillful way.

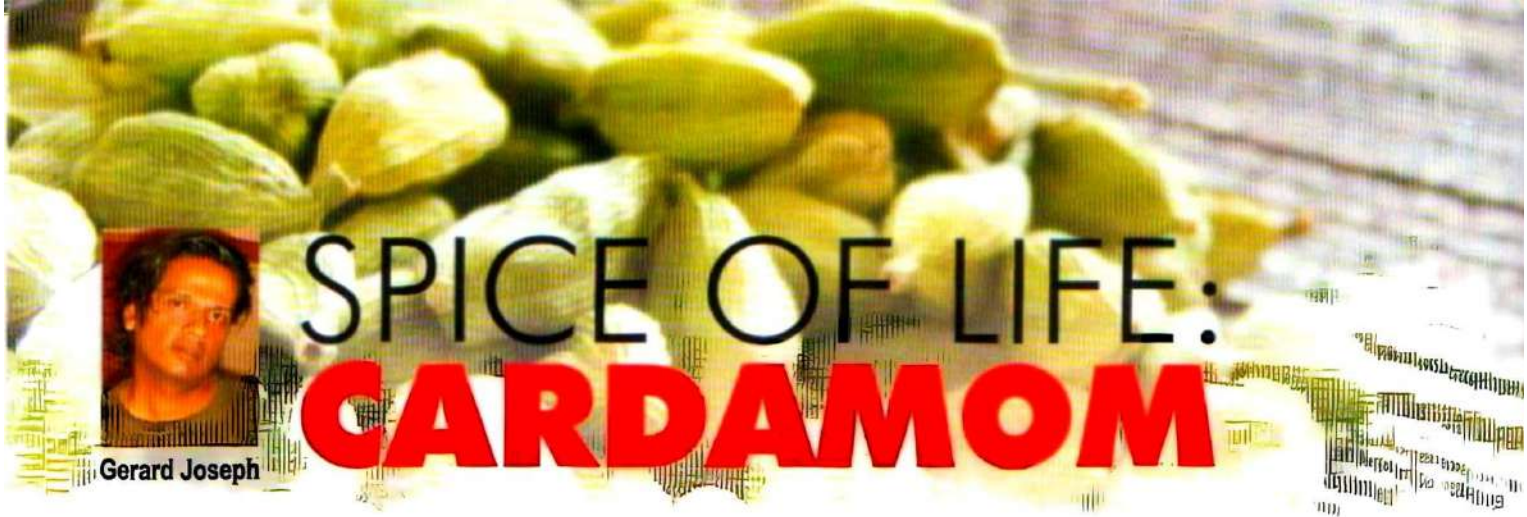
The orchestration proceeded to the blending of two styles in the dance ballet- Four Seasons conceptualized by Lata Surendra and presented by herself and Mohiniattam exponent Sujatha Nair and other disciples of Jayashri Nair. The two dancers complimented each other bringing to life the duality of summer, rain, winter and spring. The evening gathered momentum in Prathispandan a medley of classical dance set to innovative melodies highlighting the five manifestations of energy again conceptualized by Lata Surendra and presented by disciples of Geetha

Venkateshwar, Jyothi Mohan, Padmini Radhakrishnan, Sushama Gopinath and Rohit Gopinath, Jayashri Nair and Lata Surendra. The evening concluded with the performance by Danceworx Performing Arts Academy of the well-known teacher, choreographer Ashley Lobo.

A power-packed beginning that truly gathered the spirit of the Festival that featured distinguished artistes and Gurus in different styles including renowned disciple of Padmashri Darshana Jhaveri-Latasanadevi with Anusua Roy and Meera Unadkot, established Odissi Exponents Swapnokalpa Dasgupta (Director programme- NCPA, Mumbai), Samidha by noted Guru Daksha Mashruvalla and disciples, Guru Jhelum Paranjpe with her son Bunkim presenting a dance-pop music fusion in 'Maeri', beautiful Shubhada Varadkar with heart-stirring Mayurpankh and among Kathak exponents charismatic Gauri Sharma Tripathi who carried the audience with Nissar, Ayan Banerjee with his absorbing duet with Rachit Tiwari in the exploration of the self in Quest, disciples of Vijayashree Choudhuri, innovative Aditi Bhagwat and Harshada Jambekar in a Kathak-Lavani Duet, Bharatanatyam with disciples of Guru Chhaya Khanvate, Namita Bodaji, Shakti presented by Mohini Attam exponent Kalashri Ayswaria Warriar and a flowing choreography Jaladhara in Nrityaganga by Arundhati Patwardhan and other disciples of Dr Sucheta Chaphekar.

Vijay Shanker





SPICE OF LIFE: **CARDAMOM**

Gerard Joseph

Cardamom, this exquisite spice, has its origins in India, Nepal and Bhutan. Now it is available in all the tropical parts of Asia. It is regarded as the queen of spices and the third most expensive spice after saffron and vanilla. Cardamom belongs to the Zingiberaceae family (*Elettaria Cardamomum*). Spice Board of India recognises three varieties of cardamom: Malabar, Mysore and Vazhukka. Njallani, another variety that has gained popularity, was introduced and developed by Sebastian Joseph, a small time farmer from Idukki, Kerala. The Nepali variety is used in north India.

Cardamom contains many compounds that are antioxidant, disease preventing and health promoting in nature. Cardamom pods are rich in many essential volatile oils. It is antiseptic, anti-spasmodic, carminative, digestive, diuretic, expectorant, stomachic and tonic in property. It is also rich in potassium, calcium, magnesium and iron which are essential for optimum cellular health. Both the seeds and the pod are used for flavouring in all types of Indian cuisine. It is one of the ingredients in garam masala, and added to desserts and beverages for enhanced flavour. No masala chai is complete without cardamom.

Ayurveda as well as traditional Chinese medicine (TCM) recognises cardamom to treat teeth and gum infections, sore throats and lung congestion, and as an antidote for poisons and venomous bites. Also useful in male sexual debility, pulmonary tuberculosis, eye cysts and inflammation, cardamom can also be useful in treating gallbladder or kidney stones.

Studies on cardamom

Research conducted on the methanolic extract in cardamom confirms that cardamom helps in

regulating the intestinal flora. Study done by Jamal et al at the Department of Chemistry, Jamia Hamdard University, New Delhi, found that the extracted volatile oils show positive effect on gastrointestinal disorders.

The rampant use of antibiotics prevents the proliferation of friendly bacteria in the intestinal region. However, spices like cardamom do not cause any harm; they only deter the growth of infectious pathogens. Studies done at the Department of Entomology and Parasitology at the University of California have confirmed the antimicrobial properties of cardamom.

Another study done at Chittaranga National Cancer Institute, Kolkata, shows that cardamom possesses anti-cancer properties that can counteract colorectal cancer by up to 48%. Colorectal cancer is one of the leading causes of death in the world, particularly among meat-eating communities.

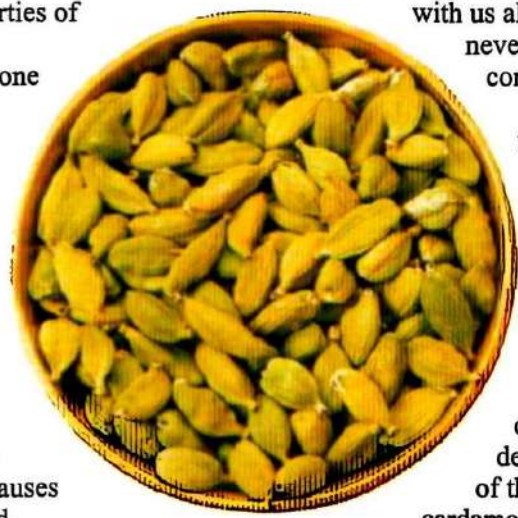
Cardamom can also keep in check the bad cholesterol in the body. The Pharmacology and Toxicology Division of Hindustan Antibiotics, Pune, found that cardamom helped control cholesterol levels on mice fed high fat diets.

Studies done at the Department of Pharmacology and Pharmaceuticals at the College of Pharmacy, King Said University, Saudi Arabia, revealed cardamom as being helpful in relieving hypertension and other cardiovascular disorders. Researchers in the same university found it useful in treating muscular spasms.

In addition to its use in the treatment of dental problems, cardamom has been in use in Ayurveda for treating urinary infections and diseases like cystitis, nephritis and gonorrhoea. Cardamom is great breath freshener and a good remedy for hiccups, nausea and vomiting. It can also boost blood circulation.

Chewing of a cardamom pod after heavy meal aids digestion and can also inhibit growth and spread of microbes that can cause food poisoning. And, of course, it gets rid of the aftertaste and bad odour of certain foods in the mouth.

It is a handy spice to be carried with us all the time as we never know when it will come of use.

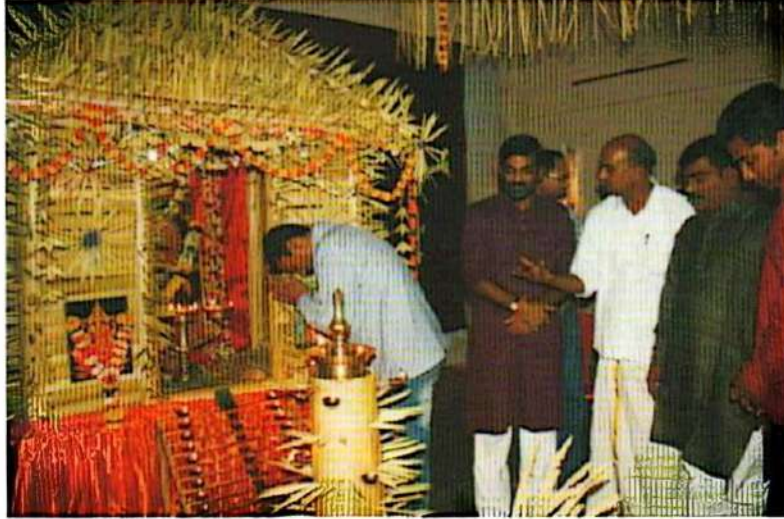


In certain temples in Idukki district where cardamom is widely grown the main deity adorned with garlands made of the fresh green pods of cardamom.

The devotees make use of these offerings of cardamom once they dry using them in cooking payasam etc. at home during auspicious occasions. Kerala is the land of spices and we are most fortunate to have our origins in the land of God. Let us not ignore the richness and diversity of our culture, and strive to treasure and cherish the legacy and heritage of natural goodness forever. To be a proud Malayali is not false ego as long as we conduct ourselves with equanimity. We have a multitude of good reasons to justify our pride. ■

The author is the founder kalpavriksh, and is an Ayurvedic and Panchakarma consultant, a freelance writer on health, nutrition and Ayurveda.

HGABS Mandala Puja



At the Pooja venue

■ Hill Garden Ayyappa Bhakta Sangham conducted the 19th Annual Mandala Pooja on Saturday December 6 2014, with various traditional rituals followed by Mahaprasadam. A make



Thalipoli for the Lord

shift temple was made for the occasion by the artistes who came from Kerala. The Mahaprasad was served first to the Municipal school children of Koknipada.

More than one thousand devotees participated in the function. The occasion was graced by the presence of Thane city MLA Sanjay Kelkar, Corporator's Mukesh Mokashi and Vikrant Chavan.

Kalakshetram Anniversary

■ Kalakshetram Dombivili organised its thirtieth anniversary celebrations. The students of Kalakshetram performed violin recital, Bharatanatyam and Carnatic music programme as well.



Violin recital

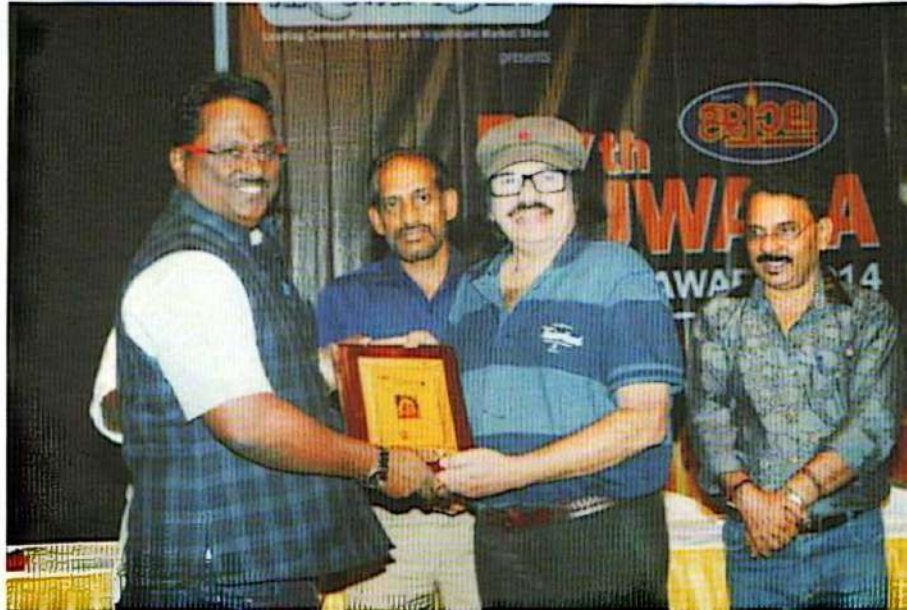


Bharatanatyam performance

Jwala Awards 2014



Soorya Krishnamoorthy lighting the lamp



John Mathew being felicitated

■ Mumbai based Malayalam magazine Jwala felicitated several personalities of proven record in various fields. Prakash Padikkal, A S Madhavan of Varier Foundation, Dr A R K Pillai, Dr Radhakrishna Pillai (Chanakya), Dr K Sreekumar, Sunilkumar (Goodwin), John Mathew, Johnson Therattil, N G C Pillai, Upendra Menon, M Gopinath, S R

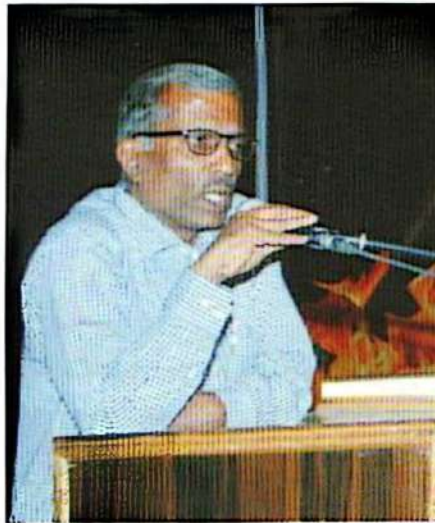
Pillai, Hari Sharma, Raji Nair, Haridas Nair, Tony Agarwal, K V S Varier, P C Chandra Bose, P Balagopal, Jayan Pillai, Dinesh Unnikrishnan, P Unnikuttan and Dr Shabnam received the awards for services rendered in their chosen fields.

Soorya Krishnamurthy was the Chief Guest at the function. K Balachandra Menon was the Chairman of the Selection Committee.

Bhupesh Babu, Dr K Sreekumar, C P Krishnakumar, John Mathew and Prakash Padikkal spoke on the occasion. Soorya Krishnamurthy lauded the efforts of Jwala in identifying the unknown entities doing yeomen services to the community.

Sreekant Nair, Manoj Malavika and John Mathew released the latest collection of poems of K M Lorence, titled Daivathinte Athyarthi (Greed of God) and Adv Padma Divakar and Dr Oommen David received the book. Balachandra Menon welcomed the audience and U Gopi Nair, Editor Jwala, proposed the Vote of Thanks.

Malayalam Mission teachers and students were felicitated and there were cultural programmes on the occasion.



Balachandra Menon and Prakash Padikkal addressing the audience



Section of the audience

Kathakali Daksha Yagam

■ Dombvili Kalakshetram artistes under Kalashri Kalamandalam Gopalakrishnan presented the Kathakali performance *Daksha yagam*, during Vasai Sabarigiri Ayyappa temple Mandala Puja celebrations. This popular show, has lyrics written by noted well known 19th century poet / actor/musician/ dancer Irayimman Thampi. During the performance at Vasai, Kalakshetram Priya Nambudiri enacted the role of Shiva, Kalamandalam Sivadas was Satidevi, Kalamandalam Gopalakrishnan donned the role of Dakshan, Kalamandalam Shibu Chakravarthy was Veerabhadran and Kalakshetram Rajeesh Nair was Bhadrakali. Kathakali songs were rendered by Kalashri Kalamandalam Giresan, and Nedumpully Krishnamohanam, Kalamandalam Nandakumar on chenda, Kalamandalam Sudeesh on maddalam, Kalamandalam Murali on chutti and Kalamandalam Sharath, Sethu Nair, Shaji and Mukundan were other participants.



The performance in progress

Kalashri Kalamandalam Gopalakrishnan and Kalashri

Kalamandalam Giresan were felicitated at the function.



Popular social activist Prakash Padikkal being felicitated by Mulund Bunts. In the background, the Vice Chancellor of Manipal University, CMD of Narayana Netralaya, VC of Symbiosis Pune.

Drama to be staged

■ NANMA Charitable Foundation is to present *Karooramma* of Sarathi Theatres (Kalyan) on January 11, 2015, at 10 am at Savitribai Phule Hall Dombivili. The drama will be inaugurated by well known cine/drama actor KPAC Lalitha.

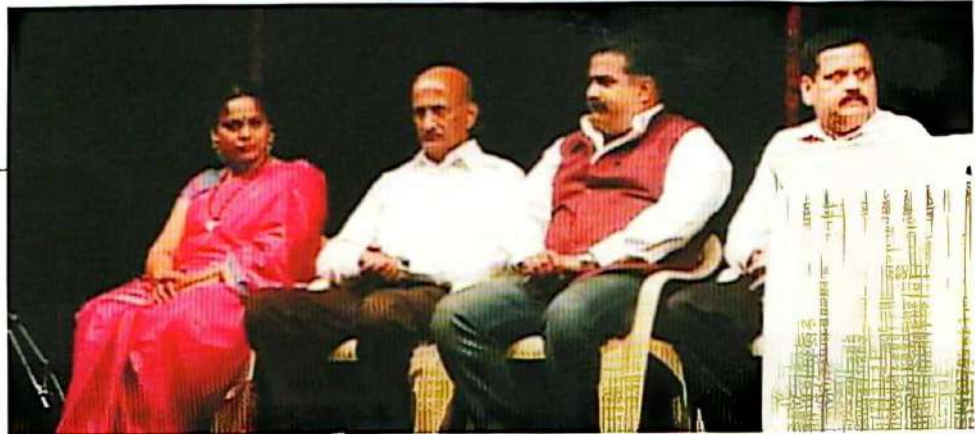
Karooramma which deals with the story of a devout old lady who is Lord Krishna's devotee and loves him like her own child, is being directed by M K Devarajan, former Associate of noted Director Priyadarshan. It is scripted by Dinesh Pallath, music composed by Mohan Sitara, and Screenplay by Sujathan. Entry to the drama is free.

NANMA, a charitable organization in Kalyan, has adopted Dandhewal Village in Palghar district and provides nutritional food items to poor school children of the adivasis, and educational, financial and medical help to the adivasis in and around the area. The staging of 'Karooramma' is part of NANMA's charitable activities.



Arangettam of Honey and Nisha

■ The Bharatanatyam arangettam of Honey Oza and Nisha Kunder took place at the Prabhodankar Thakrey Auditorium at Borivli West. Honey and Nisha have been trained under Manasi Shriraj Nair the director of Tapasya school of classical dance and music. They have been learning this art form for more than seven years. Vocal support and music was rendered by Ganesh Iyer and his team. Smt Monica Bhatt, Trustee and Administrator of Childrens Academy Group, Sadanand Kotian, President Mogaveera Yuvaka Sangha, Vijay Kumar, Managing Editor, Kerala In Mumbai and Managing Trustee Raagalaya, Sashi



Manasi Nair, Sashi Nair, Sreeraj Nair, and P V Vijaykumar

Nair, President Sree Ayyapa Temple Borivili and Trustee Tapasya, Shriraj

Nair, President of Borivili Malayali Samajam and others attended the event.



Daivadasakam chanting at Guru Shree Maheshwara Temple by SNMS Sakinaka Unit members on December 30.

Vasai Ambadi Road Ayyappa Puja

■ Vasai Ambadi Road Ayyappa Bhakta Mandal celebrated their 27th Mandala puja on December 13 and 14. On the 13th, after the special pujas and annadanam there was sopana sangeetham by Harigovindan and thayampara performance by Chirakal Nitheesh and party. On the 14th there was laksharchana in the morning and procession of Lord Ayyappa in the evening followed by mahadeeparadhana and Prasad distribution.

Thayampaka Performance at Vasai Ambadi Rd Temple



Kalamandalam Gopalakrishnan of Kalakshethram presented Kuchelavrittham Kathakali at Ulhasnagar.

Seminar on Cancer

■ New Bombay Kerala Samaj organized a Seminar on Cancer and Lifestyle diseases (Cancerum Jeevithasailee rogangalum) on December 21 at Samajam Hall premises.

Dr. P. Madhavankutty Varier (Chief Superintend- Kottakkal Arya Vaidya Sala Hospital- Kerala) spoke on Jeevithasailiyum, Cancer Polulla Maraka Rogangalum- Oru Ayurveda Veekshanam.

Dr. V.P. Gangadharan (Lakeshore Hospital- Kochi) spoke on Cancer-Munkaruthalukalum, Parihara Marghangalum- Aadhunika Vaidyasaasthrathil, followed by a question and answer session.



Seven students of Sushama Gopinath's Navarasa Academy of Indian Classical Dance Nerul performed their Bharatanatyam Arangettam.

Mohiniattam Dance Winners

■ Sailakshmi Nair daughter of Ravi Kumar and Bindu Ravi Kumar secured first prize in Mohiniattam Group B for the competition held at Mumbai Malayalotsavam 2014 organized by Malayala Bhasha Pracharana Sangham. Sailakshmi also secured first prize at the Interschool classical dance competition, Heritage of India organized by Lions Club of Bombay Vijay Nagar. She is Std VII student of Divine Child School.

Sneha Radhakrishnan daughter of C.P.Radhakrishnan and Jayashree won second prize in Mohiniattam Group C at the Mumbai Malayalotsavam 2014 organized by Malayala Bhasha Pracharna Sangham. She also secured consolation prize at the Interschool classical dance competition, Heritage of India organized by Lions Club of Bombay Vijay Nagar. She is Std VIII



Sailakshmi Nair



Sneha Radhakrishnan



Aditri Chandrasekhar

student of Marol Education Academy. Aditri Chandrasenan daughter of G.Chandrasenan and Shyla won second prize at the Interschool classical dance competition, Heritage of India organized by Lions Club of Bombay

Vijay Nagar. She is Std VI student of St.John School.

All the above prize winners are disciples of Smt.Geetha Vijayshankar who is a Mohiniattam dance teacher at Marol.

Celebrating New Year with old age inmates

■ As part of its charitable activities, volunteers of Hill Garden Ayyappa Bhakta Sangham (HGABS) visited Paramshantidham Vridhashram at Taloja, to celebrate New year with the inmates of the Ashram. The old age home was decorated with balloons and banners to welcome 2015. A sumptuous lunch with pulao, puri, chole, curry, pakoda, papad, buttermilk, pal payasam and fresh fruit was served. All the seventy inmates were given gift bags with Bath soaps, detergent powder, tooth paste, tooth brush, milk powder. Akshayshakti, Thane volunteered and co-ordinated the programme for HGABS.



Cutting the New Year cake

Diamond Jubilee celebrations

■ Vani Vidyalaya, Mulund celebrates its Diamond Jubilee year on January 4, 2015 and Dr A P J Abdul Kalam, Former President of India will be addressing the students community and bless them on the occasion.



Volunteers of HGABS



Cultural programmes during the event

Marol Mandala Puja

■ Sree Ayyappa Bhakta Sangham Marol conducted Mandala Puja celebrations from December 19 to 21 at Blossom Society grounds, Marol. Apart from Vilakku Puja, Bhajans by Sangham devotees, there was Mohiniattam by students of Geetha Vijayashankar, Bharatanatyam by Arundathi Srinivasan and Kathakali performance, 'Pralhada Charitham' by Kalamandalam C Gopalakrishnan and party, presented by Kalakshetram Dombivli.



Bhandup (Usha Nagar) Ayyappa Temple conducted its Mandala Vilakku and Puja celebrations at the Temple premises.



Workshop for drama

■ Bhasha Samrakshana Samiti (The Language Protection Council) of Keraleeya Kendra Sanghatana organized a workshop for Malayalam drama on December 27 and 28 in association with Kairali at CBD of Belapur Kairali Malayali Samajam of Navi Mumbai.

The workshop was organized for the benefit of the younger generation who did not have the exposure of Malayalam drama. This two day workshop which included drama reading and introduction, and discussions, was conducted by well known English, Hindi and Marathi playwright Ramu Ramanathan. On 28th evening Mahadev Bhai, an English play written by Ramu was presented by Working Title Mumbai.

Scripting, acting, direction, make-up, lighting, sounds, stage arrangement etc were taught in this workshop.



Rev. Bishop Mar Thomas Elavanal looks on while the children cut the cake

Ekta Shanti Milan

As part of Christmas celebrations St. Joseph's Church, Airoli, conducted a meeting, Ekta Shanti Milan, to share the love and fellowship irrespective of caste, creed, religion, colour, gender and age on 25th December, evening to celebrate the unity and peace. Mar Thomas Elavanal, Bishop of Kalyan

presided over the meeting and Sandeep Ganesh Naik, MLA was the chief Guest. R C Pillai, Kairali President ; T Haridas, Vishwa Karma Samajam President; Pavithran, Sree Narayana Mandira Samithi Secretary; Rev Sr Meera, Mother Superior, Jay Prakash, SNDP Secretary and many others were

guests of honour.

There was Carol Singing in English, Hindi and Malayalam by St. Joseph's Church, Airoli and St. Paul's Marthoma Church, Vashi. Mr. Sandeep Ganesh Naik along with three Children cut the cake and shared the joy of Christmas.

Nava Durga Ballet



Manasi Nair (left) during the performance

■ Manasi Nair and her team consisting of Rupa Saave and Kalagi Bhatt all Masters of Fine Arts from Nalanda Nrityakala Mahavidyala performed a ballet Nava Durga, at the Charkop Ayyappa Seva Sangham. The ballet is directed and choreographed by Manasi Nair who has choreographed many dance dramas and ballets over many years. Manasi has been performing in India and abroad and is running her institution by the name Tapasya School of Classical Dance and music.

FOMA Award

Forum Of Media Associates (FOMA) has chosen movie and literary personality Sreekumaran Thampy on account of his comprehensive contribution to cinema for its Award 2014. It will be presented to him on January 26, 2015 at Vishnu Bhava Auditorium. The award comprises of cash, plaque and a scroll.

Malayalotsavam concluded



Winners of Malayalotsavam along with the organisers

■ Malayalam Mission Registrar Sudhakaran Pillai complimented the efforts of Malayala Bhasha Pracharana Sangham in popularizing the language in Mumbai metropolitan city. He did so in the valedictory function of the festival conducted by the Sangham. He assured all co-operation of the state government in this regard.

Malayalam Mission is the programme of the state government while Malayala Bhasha Pracharana Sangham is the initiative of the people who love their mother tongue, he said.

Malayalam Mission President Novelist Balakrishnan presided over the function held at Adarsh Vidyalaya, Chembur. Winners in the various cultural and literary contests received their awards in the festival. Powai Sakinaka Zone won the championship for the third year in succession and Virar Zone was the runner-up.

Book Launch

■ Noted Mohiniattam exponent Dr Geeta Radhakrishna's latest book

'Ananda Siva Natanam the blissful dance of Siva' will be launched by Kitabhana and MNK Charitable Trust on January 9, 2015 at 5 pm at Kitabhana, Somaiya Bhavan, MG

Road, Fort. The third edition of her book of poems, 'The Dance of Nature - Prakruti Nrityam' will also be released on this occasion. There will be a power point presentation of the books authored by Dr Geeta Radhakrishna.



Shweta in Dance Reality Show

■ Shweta Warrior has been selected at the final audition for the dance Reality Show D 4 Dance scheduled to be telecast on Mazhavil Manorama Channel. She was selected from students of dance classes from Delhi, Ahmadabad, Pune, Nagpur and Mumbai. Fourteen year old Shweta is a winner of many dance competitions and has shared stage presence with Amitabh Bachhan and other film stars during programmes. She won accolades at dance shows conducted by Amrita TV (Amrita Super Dancer), Bharat ki Ishaan (Doordarshan), Pogo (Hindi) channels.

Pravasi Kalashri Awards

■ Noted Kathakali performer Kalamandalam Gopalakrishnan and veteran drama actor Mary Paul have been awarded Pravasi Kalashri titles by Kerala Sangeetha Nataka Academy for their contributions in their respective fields.



Mary Paul

Kalamandalam Gopalakrishnan

Mohiniattam Workshop

■ Kerala Sangeetha Nataka Akademi in collaboration with Kalakshetram of Dombivli organized a three day workshop on Mohiniattam at Dombivli. On the first day Dr Mini Pramod, next day Sujatha Ramachandran and on the final day Kalamandalam Kshemavathi and Krishnapriya presented their items on the stage. On the third day morning Kshemavathy demonstrated the four

nuances of the art. Aaharyam, Vaachikam, Aangikam and Saatwikam were explained by her to the discerning audience.

Mohiniattam exponents Madhuri Deshmukh, Kalamandalam Krishnapriya and Kshemavathy besides students of Kalakshetra demonstrated the various steps of the art form.

Walkathon of Bombay Keraleeya Samajam

Bombay Keraleeya Samajam will organise a Walkathon on February 1 at 6 am in Shivaji Park, Dadar.

Raagalaya and KiM celebrate their anniversaries in style

Now that Raagalaya Academy of Music & Arts has completed eleven years, it is celebrating its eleventh anniversary in style, taking kid sibling Kerala in Mumbai, entering its fifth year, to do the same with aplomb. February 1 is the date of celebration.

As in the past ten years, Raagalaya is honouring a towering personality with its Lifetime Achievement Award for comprehensive service to the society. The awardee is Dr K Jayakumar, former Chief Secretary of



Kerala State and currently the Vice Chancellor of Malayalam University, Kerala. Dr Jayakumar is also a versatile

litterateur and lyricist. He penned more than 130 songs for 48 Malayalam movies despite his heavy schedule as an Indian Administrative Service officer. Dr Jayakumar, son of former veteran film director M Krishnan Nair, has agreed to be the recipient of the award of 2014.

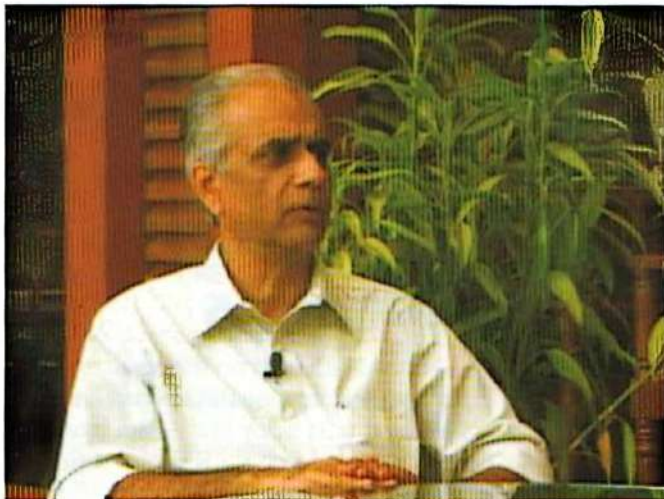
Kerala in Mumbai, the most popular English-Malayalam

monthly magazine of this metropolitan city, has decided to honour a few veterans of Mumbai drama and music world. All of them are doing yeomen service in their respective fields for the last several decades.

All the above awards will be presented on February 1, 2015 in the presence of an august audience.

In the past music directors V Dakshinamoorthy, Arjunan, Johnson, I Raghavan, M S Viswanathan, M G Radhakrishnan, M S Baburaj and Johnson (last three posthumously), O P V Kurup and Sreekumaran Thampy (lyricists) and P Leela, S Janaki, K J Yesudas, P Jayachandran and S P Balasubramaniam have been honoured with the Lifetime Achievement Awards

Raagalaya holds music contests for six categories based on the participants age for males and females. The contestants will evaluate their talents based on their live performance on that day from morning till evening and winners will take their trophies home the same day. During the award ceremony meet, the past winners of the music contests will present a musical fete based on the songs written by Dr K Jayakumar



“RAAGALAYA” Music Competition 2015



We are happy to inform you that as in the past 'RAAGALAYA' is conducting light music competition in Malayalam for various age groups on 1st February 2015 at Aishwarya Hall, 6th floor, Marol Education Academy, Marol Maroshi Road, Andheri (E), Mumbai-59 from 9 am onwards.

The competition will be held in six different age groups: Group A (5-10), Group B (11-15), Group C (16-25), Group D (26-40), Group E (41-60), Group F (61 & Above). Participants are allowed to sing any Malayalam song of their choice. The song has to be by heart. Support of keyboard and tabla will be provided to the participants. The results will be announced after each session. There will be first and second prize winners from both male and female participants. There will be an entry fee of Rs. 200. Those who are interested can register their name with RAAGALAYA office on 022-29209959, 022-29202094, +919820110509. Registration can be done online as well. For more details log on to www.keralainmumbai.com



Noted film producer T E Vasudevan passes away

Veteran film producer T E Vasudevan (98) passed away at his residence in Panampally Nagar, Ernakulam on December 30 in a private hospital there. On account of age related illness, he was admitted there for the last few days. Born to A Sankara Menon and T Yesoda Amma at Tripunithura on 16 July 1917, he entered the film industry as an exhibitor.

Vasudevan, who was popularly known as 'Jai Maruthi Vasudevan', has contributed around 50 movies to the Malayalam cine world. Low budget and variety in treatment of themes were the specialties of his films. As a pioneering film distributor in Kerala, Vasudevan started a film distribution office, Associated Pictures (P) Ltd. at Tripunithura in 1940. In less than 10 years he had brought to Kerala more than a 1,000 feature films in different languages such as Malayalam, Tamil, Telugu, Hindi, Kannada and Sinhalese and became one of the prominent film distributors of the State.

Vasudevan was the founder member of Kerala Film Chamber of Commerce in 1955 and served as its president between 1995 and 96. He was founder president of Malayala Chalachitra Parishad Madras in 1968 and served it in the same capacity for 10 consecutive years. He was founder member of Kerala Film Producers Association at Ernakulam in 1989 and served as its president for four years.



He was a member in the Executive Committee of South Indian Film Chamber of Commerce at Madras between 1955'80. He was also a member in Raw Film Steering Committee Madras for five years. He worked for five years to compile a history of the Malayalam Film Industry from the period 1928 to 2000, under the auspices of Kerala Film Chamber of Commerce. Kerala State Chalachitra Academy took the responsibility of printing and publishing his work in book form with him and the chairman of the Academy as joint editors. Though the Academy has released a CD Rom including details from his work, the book is yet to be published.

He wrote the story of *Amma* along with Nagavally R S Kurup and was its co-producer. This film had Thikkurissi Sukumaran Nair as its hero and Aranmula Ponnamma, B S Saroja and Lalitha in the female lead. He became an independent producer with Ashadeepam (1953) and went on producing movies like *Snehaseema*, *Nayaru piticha pulivalu* and *Njanasundari* under the banner of Associated Producers. He gave the first break as director to K S Sethumadhavan with *Njanasundari*. He opened his next banner under Jayamaruti Pictures and produced several blockbusters. Many of them were dubbed into Tamil and Telugu languages. Many directors like G R Rao (1), S S Rajan (1), P Bhaskaran (1), K S Sethumadhavan (6), M S Mani (2), J D Thottan (1), Ramu Kariat (1), M Krishnan Nair (12), A B Raj (7), Hariharan (2), Sasikumar (1), Melattur Ravi Varma (1) etc worked for his banners. His last movie was *Kalam Mari Katha Mari* (1987) directed by M Krishnan Nair.

Snehaseema, *Bharyamar Sookshikkuka*, *Puthiya Akasham Puthiya Bhoomi*, *Kuttikkuppayam*, *Kavyamela*, *Cochin Express*, *Sthanarthi Saramma* etc are some of his popular and successful movies.

He is the first recipient of J C Daniel award instituted by the Government of Kerala. He was also one among the 75 film personalities honoured when Indian cinema celebrated its platinum Jubilee in 1988. ■

On HMT Watches and Sibling Affection

- P P Kuttykrishnan

The reports on the impending closure of HMT, and the consequential demise of a household name of the yesteryears for watches, made an introspection down the memory lane. In those days, HMT was synonymous with watches, and like many others, it has made an indelible mark in my personal life too.

As a background, I am part of a large middle-class family of seven brothers and two sisters. Our father was a polio patient and mother a housewife. Though we were having some paddy fields, thanks to the effective implementation of the land reforms by the then red brigades in Kerala, we lost them all and it was a trying period beyond words.

Our eldest brother was a teacher in a nearby school. For us, he was the 'de-facto' parent and he sacrificed everything for the sake of the family members. He did his best to give maximum education to all family members while keeping aside his personal priorities. He was not having a watch (which was perceived as a luxury in those days) as he made a vow that he would not wear one till such time all his brothers and sisters had settled down and they could afford to buy a watch. According to his lexicon, that was the benchmark he had set for economic self-reliance!

I am the youngest in the family. After completing my SSLC and

a year's practice of typewriting and shorthand, I came to Madras (now Chennai) where I got a job in a trading company in the Paris Corner of Chennai with a salary of Rs. 125 p.m. When I decided to visit my native place after a year or so, I had no hesitation in my mind as to what I should buy for my brother. Tears rolled down with happiness when my brother opened the gift packet (an HMT watch costing Rs. 85 at that time) as it was the most satisfying moment in his life.

Though he accepted the gift, he commented "till now, I lived without a watch; you are all going to office and you need a watch. After wearing one or two days, you can take it back". However, I insisted that he should wear it and he did so for many years. Though he changed his watch after wearing it for many years, he kept the old watch in his drawer with a sense of pride.

Cynics would ask "What is so special in a gift?" But it conveys love and affection of the giver towards the receiving person and that cannot be measured by any yardstick!

It is a pity that a company which was at the commanding heights till a few years ago was unable to read the writings on the wall which ultimately leads to an unsung demise. Hope good sense would prevail upon the mandarins of the North Block to ensure that such catastrophe should not happen to other companies which are being viewed as temples of modern India. ■



Mohini Nrityati

Celebrating Dance Through Dance

Mohini Nrithyathi festival at Mysore Association, Matunga from December 12, 2014 to December 14, 2014 was a treat to all art lovers. The festival that carried the thread of the Guru-Shishya Parampara started off with the city's artistes in different styles coming together to felicitate the veteran Padmashri Guru Kalamandalam Kshemavathy. At the request of the host of the Mumbai festival Kalashri Lata Surendra who echoed the sentiments of teachers in Mumbai, the renowned Guru unhesitatingly sought to reach out with a performance endorsing her bonding with the artiste of the evening, Sujatha Ramachandran.

With the restraint that is characteristic of a seasoned artiste, Guru Kshemavathy opened the evening with a reaching out to the universality of the feminine energy epitomised in Shakti through Devi stuthi, in Ragam Saveri - a composition of Swati Thirunal. It was followed by a varnam delineated by Sujatha Ramachandran in Hamir Kalyani and Adi Thalam, gathering the varied aspects of nritta, natya and bhava exclusive to this dance form. The mark of the Guru was visible in Sujatha as she reached out to do justice to the choreography. The



Felicitation function of Padmashri Guru Kshemavathy

Sapthanayika in Ragamalika and Thalamalika by the veteran Kshemavathy portrayed evocatively the moods of Radha as she reached out to Krishna. The dancer with subtle undertones brought to life the idea of the 12th century poet Jayadeva's Ashtapadi that enveloped the eight heroines (Ashta Nayika) into one entity, showing the Nayika as Radha, the lover of Lord Krishna, who displays these

moods for her beloved. The piece -de-resistance was poetess Sugathakumari's 'Pada prathishta', extolling the virtuous and pristine Seeta. Poetess Sugathakuari who truly makes an odyssey of the womanhood defined by Seeta was sensitively portrayed by Kshemavathy. Sujatha Ramachandran then gathered her Guru's choreographic ability in Krishna nee enne ariyilla, portraying Radha's search to find out what has happened to Krishna -her beloved. The great saga of love and the spirit of Radha who wandered restlessly through streets, river banks, mountains and valleys with a never ending longing to be united with Krishna was evocatively highlighted etching Radha as the symbol of the woman's psyche that yearned for perfect love.

The prelude to the festival concluded with the renowned dancers Kalashri Lata Surendra (Bharatanatyam) and Sujatha Nair (Mohiniattam) dilineating Grishma-summer, showcasing the potency of two styles that can be didactic through its intrinsic visual appeal. Disciples of prominent Gurus in the city, Smt Jayashri Nair, Sushama Gopinath and Rohit Gopinath, Jyothi Mohan, Padmini Radhakrishnan, Geetha Venkateshwar carried the evening to its grand climax with 'Prathispandan' setting the pace for the two days to follow with Kerala Sangeeta Nataka Artiste Krishna Priya



Kalashri Lata Surendra addressing the audience



Padmashri Guru Kshemavathy with other dance teachers and students of Mumbai

defining the anthem of parampara she had gathered from her mentor and mother Guru Kalamandalam Leelamma. Her exposition of Ganesha as the allayer of all oddities, her reaching out to the mercy of Lord Vishnu, her representation of Swathi Thirunal's Aaj aye Shyam...in Yaman kalyan set to Misra Chapu evocatively gathered the euphoria of Krishna's flute and its effect on every animated creation around. She concluded with the popular Swati Thirunal's thillana in Dhanashree. There was a distinctive stamp of her mother and mentor Guru Leelamma in the choreography that seemed to have a seasoned blend of Lasya with a little more kinaesthetics to the pure dance aspects making it gather greater visual appeal especially while reaching out to a more cosmopolitan audience.

The concluding performance of Dr Mini Pramod endorsed the thread of Parampara weaving through distinctive choreographies of her preceptor Kalamandalam Guru Kshemavathy. The endearing picture of Ganesha's dance blending the lasya of Parvathy and the Tandava of Lord Shiva was a treat to the eyes. The Varnam choreographed by her mentor in Karaharapriya and Adi Thalam epitomising Seeta, carried the signature of her mentor. The concluding piece eulogising Sakhya bhavam through the characters of Krishna and Kuchela summed the sensitivity of the artiste groomed by a meticulous hand. Kudos to the Chairman Surya krishnamoorthy for the festival that brought the 'Mohini' of Mohiniattam-Padmashri Kalamandalam Kshemavathy to

Mumbai.

When questioned about the current scenario of the dance, Kshemavathy, with a smile lighting up her face promptly replied - "There is an awareness among the Teachers and students that is congenial to the growth of the dance style. The current teachers are delving into rare compositions, poems to suit the demanding audience. The students are also increasing in number with a glamour brought about in the costume that was not prevalent

earlier. A change that gathers tradition as its foundation and seeks growth is always for the better".

With golden years of dancing into hearts yet opening out for her, Kshemavathy, though in her sixties, seems untouched by transience. She had gathered through her art that divinity that went beyond the body to the timeless language of the souls gathering an artistic aura inspiring and gathering all to her in time for all times. ■

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ജീവിതത്തിലെ വസന്താഗമനം



V V Achuthan

■ സാന്താക്രൂസ് സ്റ്റേഷനു തൊട്ടുള്ള ബസ് സ്റ്റാന്റിൽ വെച്ച് അവിചാരിതമായി ഞാൻ എന്റെയുടെ ഐ ടി ഐയിൽ ഉണ്ടായിരുന്ന വസ്ത്രലയെ കണ്ടുമുട്ടി. അവർ അവിടെ റേഡിയോ മെക്കാനിക്ക് കോഴ്സിനു പഠിച്ചിരുന്നു. കൂടെ ഉണ്ടായിരുന്ന ഭർത്താവ് രാജനെ അവർ എനിക്ക് പരിചയപ്പെടുത്തി. 1964 ഡിസംബർ

മാസത്തിലെ ആ കുടിക്കാഴ്ച എന്റെ ജീവിതത്തിലെ ഒരു വഴിത്തിരിവായി മാറുമെന്ന് അന്നെനിക്ക് അചിന്ത്യമായിരുന്നു.

കലിനയിലെ ക്യൂസ്റ്റിൻഗാവിലെ ലൂയിസ് ചാൾ അഡ്വസ് തന്നുകൊണ്ട് അവർ എന്നെ വീട്ടിലേക്കു ക്ഷണിച്ചു, സൗകര്യമുള്ളപ്പോൾ വരണമെന്ന് പറഞ്ഞിട്ട്. അല്പദിവസം കഴിഞ്ഞ് ഒരു ഒഴിവുദിവസം ഞാനവരുടെ വാസസ്ഥലത്തെത്തി. അവരുടെ തടക്കം ആറു മലയാളികുടുംബങ്ങൾ ആ ചാളിൽ താമസിച്ചിരുന്നു. ഏതാനും മാസങ്ങൾക്കുശേഷം വീണ്ടും അവിടെ ചെന്നപ്പോൾ വസ്ത്രലയുടെ അമ്മയും അനുജത്തി വസന്തയും അവിടെയുണ്ടായിരുന്നു. പരസ്പരാകർഷണത്തിന് നമ്മുടെ സമ്മതം ആവശ്യമില്ലല്ലോ. അതുതന്നെ ഇവിടെയും സംഭവിച്ചു. ഞാൻ വസന്തയാൽ ആകർഷിതനായി.

പരസ്പരം കാണാനുള്ള അഭിനിവേശം അടക്കനാവാതെ ഞാൻ ഇടയ്ക്കിടെ വസ്ത്രലയുടെ വസതിയിൽ പോയിത്തുടങ്ങി. ഒരു ദിവസം ചെന്നപ്പോൾ പതിവുള്ള അടുപ്പം വസ്ത്രലയിൽ കണ്ടില്ല. സംസാരത്തിന് വല്ലാത്തൊരു മുർച്ഛ. യാത്ര പറയുമ്പോൾ എന്റെ അഡ്വസ് വസ്ത്രലയ്ക്ക് എഴുതിക്കൊടുത്തു കൊണ്ട് ഞാൻ പറഞ്ഞു, “ഞാൻ നിങ്ങളുടെ അനുജത്തിയെ വിവാഹം ചെയ്യാൻ ആഗ്രഹിക്കുന്നു. നിങ്ങൾക്കെല്ലാം സമ്മതമാണെങ്കിൽ എന്തെ അറിയിക്കുക.”

രണ്ടുദിവസം കഴിഞ്ഞപ്പോൾ രാജനും വസ്ത്രലയുടെ ബന്ധുവായ നാരായണനും എന്റെ ഒറ്റമുറിയിലെത്തി. പിറ്റേദിവസം ഞാനവരുടെ വീട്ടിൽ ചെന്നപ്പോൾ വസ്ത്രല ചോദിക്കുകയുണ്ടായി, “അച്യുതൻ നല്ലപോലെ ആലോചിച്ചിട്ടാണോ ഈ തീരുമാനം എടുത്തത്?”

തമാശരുപത്തിൽ ഞാൻ ചോദിച്ചു, നല്ലപോലെ ആലോചിക്കാതെ ആരെങ്കിലും വിവാഹം ചെയ്യാൻ ഒരുങ്ങുമോ എന്ന്. സാധാരണ വിവാഹക്കാര്യങ്ങൾ ബന്ധുക്കൾ തീരുമാനിക്കുമ്പോൾ എന്റെ വിവാഹക്കാര്യം ഞാൻതന്നെ തീരുമാനിക്കുന്നു. എന്റെ മാതാപിതാക്കളോ കൂടപ്പി റപ്പുകളോ വിവാഹത്തിൽ

പങ്കെടുത്തെന്ന് വരില്ലെന്നും, അതു സമ്മതമാണെങ്കിൽ മാത്രം വിവാഹം നടത്തിത്തന്നാൽ മതിയെന്നുംകൂടി ഞാൻ അവരോട് പറഞ്ഞു.

കുറച്ചുനേരത്തെ മൗനത്തിനുശേഷം രണ്ടുദിവസത്തിനു ശേഷം വിവാഹം അറിയിക്കാമെന്നവർ പറഞ്ഞു.

പറഞ്ഞപോലെ രണ്ടുദിവസത്തിനുശേഷം നാരായണനും രാജനും വന്നു. വിവാഹത്തിനു അവർക്കു സമ്മതമാണെന്നു അറിയിച്ചു. പുതിയ പുതിയ ചിന്താമണ്ഡലങ്ങൾ തുറക്കുകയായി. എനിക്ക് ബോംബെയിൽ ബന്ധുക്കളാരുംതന്നെയില്ല. അതിനാൽ സുഹൃത്ത് വിശ്വനാഥനേയും കുർളയിലെ ഡോ. കരുണാകരനേയുംകൂട്ടി ഞാൻ വിവാഹനിശ്ചയത്തിനു കലിനയിൽ പോയി. അവരുടെ സാന്നിധ്യത്തിൽ വസന്തയും ഞാനും വിവാഹസമ്മതസൂചകമായി മോതിരങ്ങൾ കൈമാറി. വിവാഹം 1966 ഫിബ്രുവരി ആറാതിയുതി എന്നും നിശ്ചയിച്ചു. വിവാഹം അച്ചനെ അറിയിച്ചപ്പോൾ അദ്ദേഹമെഴുതി: “നിന്റെ വിവാഹം നടത്തിത്തരണ്ട ചുമതല പിതാവായ എനിക്കാണ്. അതിനാൽ നി ഇങ്ങോട്ടു വരിക. ആ പെൺകുട്ടിയെ മരണേക്കുക.”

വിവാഹത്തിന്റെ പൂർണ്ണചുമതല സാധാരണ നിലയിൽ വധുവിന്റെ വീട്ടുകാർക്കാണ്. അന്ന് വസന്തയുടെ കുടുംബവും ഞാനും സാമ്പത്തികമായി മോശമായ നിലയിലായിരുന്നു. ആകെ ചിലവിന്റെ പകുതി തരാമെന്നും ഒരുക്കങ്ങളെല്ലാം ഞാൻതന്നെ ചെയ്യണമെന്നും വസ്ത്രല പറഞ്ഞു.

കുർളയിലെ ഹോട്ടൽകേരളയുടെ ഉടമ കേശവൻനായരെ കണ്ട് മൂന്നുറുപേർക്ക് സദ്യ ഏർപ്പാടാക്കി. ഒരിലയ്ക്ക്



Wedding ritual

പത്തുരുപ. അഞ്ഞുരുപ മുൻകൂറായി കൊടുത്തു.

ബോംബെയിലെ മഹാലക്ഷ്മി ക്ഷേത്രത്തിൽ വെച്ചു സുഹൃത്തുക്കളുടെമാത്രം സാന്നിധ്യത്തിൽ ഞാൻ വസന്തയെ വിവാഹം ചെയ്തു.

ജീവിതത്തിന്റെ കയറ്റിറക്കങ്ങൾ

അക്കാലം സപ്തമ്പർമാസത്തിൽ ഞങ്ങൾ ചെമ്പൂർ തിലക് നഗറിലെ വീട്ടിലേക്ക് താമസം മാറ്റി. ഡിസംബർ 7-ന് ഞങ്ങളുടെ സീമന്തപുത്രൻ വിവേക് പിറക്കുകയും ചെയ്തു. അക്കാലത്ത് വസന്തയുടെ അമ്മയും അനുജത്തിയും ഞങ്ങളുടെ കൂടെ താമസിക്കുന്നുണ്ടായിരുന്നു.

ഭാര്യയേയുംകൂടി ഞാനാദ്യമായി നാട്ടിലെത്തിയത് 1967 സപ്തമ്പർമാസത്തിലായിരുന്നു. മകനെ മടിയിലെടുത്ത് അച്ഛൻ അവൻ കൽക്കണ്ടം നൽകി. മൂന്നാംദിവസം ധർമ്മടത്തുനിന്ന് വസന്തയുടെ അമ്മാവനും അമ്മായിമാരും ഞങ്ങളെ കാണാനായി വീട്ടിലെത്തി. വിവാഹിതയായ വസന്തയേയും അവളുടെ ഭർത്താവായ എനെയും ഞങ്ങളുടെ നവശിശുവിനേയും അവർ അതുവരെ കണ്ടിട്ടുണ്ടായിരുന്നില്ല. അന്യജാതിക്കാരായ അവർ വന്നത് അച്ഛനുമമ്മയ്ക്കും ഇഷ്ടപ്പെട്ടില്ലെങ്കിലും അവർ അനിഷ്ടം പുറത്തു കാണിച്ചില്ല. പിറ്റേദിവസംതന്നെ അവർ മടങ്ങിപ്പോകുകയും ചെയ്തു.

വീണ്ടും ഗർഭിണിയായിരുന്ന വസന്തയേയും മകനെയും അവിടെവിട്ട് ഞാൻ ബോംബെയ്ക്ക് തിരിച്ചു. കുറച്ചു ദിവസങ്ങൾക്കുശേഷം വസന്തയെ അവരുടെ വീട്ടുകാർ പ്രസവത്തിനു വിളിച്ചുകൊണ്ടുപോയി; കൂടെ വിവേകിയേയും. നവമ്പർ 16-ന് രണ്ടാമത്തെ മകൻ അരുൺ ഭൂജാതനായി. പക്ഷെ അവനെ കാണാനോ ചടങ്ങുകളിൽ പങ്കെടുക്കാനോ എന്റെ വീട്ടുകാരാരും പോയില്ല എന്ന യാഥാർത്ഥ്യം ഇന്നു എന്റെ മനസ്സിനെ നീറ്റുന്നു.

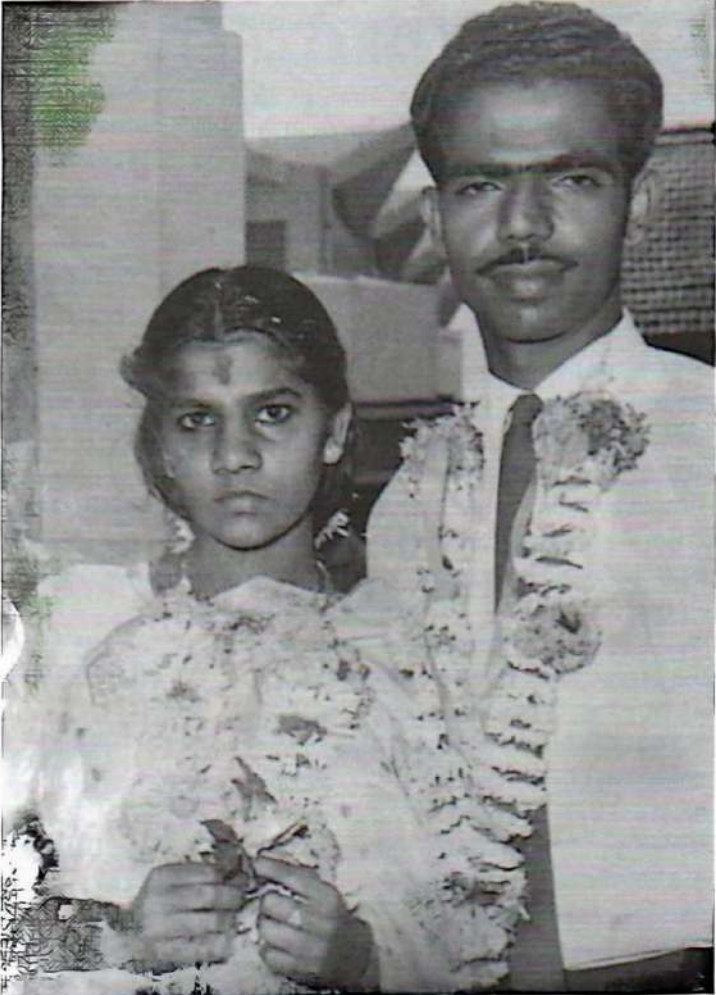
1968 ഏപ്രിൽ മാസത്തിലായിരുന്നു എന്റെ അനുജത്തി കല്യാണിയുടെ വിവാഹം. അതിൽ പങ്കെടുക്കാനും ഭാര്യയേയും മക്കളെയും കാണാനുള്ള താര മുലവും ഞാൻ നാട്ടിലേക്കു പോകാൻ തീരുമാനിച്ചു. പക്ഷെ കയ്യിൽ കാശില്ല. ഒടുവിൽ ഒരു സുഹൃത്തിൽനിന്ന് കുറച്ചു പണം കടം വാങ്ങി ഞാൻ തലശ്ശേരിയിലെത്തി. ഭാര്യയ്ക്കോ ബന്ധുക്കൾക്കോ പിഞ്ചുകുഞ്ഞുങ്ങൾക്കോ കൊടുക്കാൻ ഒന്നും കയ്യിലില്ലാതെ ഞാൻ വസന്തയുടെ കുടുംബഗൃഹത്തിലെത്തി.

സന്ധ്യയായപ്പോൾ വസന്തയുടെ മുത്ത അമ്മാമൻ ശേഖരൻ എന്നെ പുറത്തേക്ക് വിളിച്ചു. അവിടെയുണ്ടായിരുന്ന മുത്തമ്മയ്ക്കും അമ്മായിമാർക്കും പത്തു രൂപവീതം കൊടുത്താൽ നന്നായിരിക്കുമെന്നു പറഞ്ഞു. എന്റെ നിസ്സഹായാവസ്ഥ അറിയിച്ചപ്പോൾ അദ്ദേഹം കീഴയിൽനിന്ന് അറുപതുരൂപയെടുത്തു തന്നു; പണം കൊടുക്കേണ്ടവരുടെ പേരും.

ഞാൻ തനിയെ സ്വന്തം വീട്ടിലെത്തി. എന്നെ കണ്ടപ്പോൾ എല്ലാവർക്കും വിഷമമായി. ആരും ഒന്നും പറയുന്നില്ലെന്നു മാത്രം. ഒറ്റയ്ക്കു കിട്ടിയപ്പോൾ മടങ്ങിപ്പോകാൻ എനിക്ക് മൂന്നു രൂപ വേണമെന്ന ആവശ്യം ഞാൻ ജ്യേഷ്ഠൻ കുഞ്ഞിരാമനെ അറിയിച്ചു. അദ്ദേഹം സമ്മതിച്ചു.

രണ്ടുദിവസം കഴിഞ്ഞപ്പോൾ വിവാഹത്തിന് എന്റെ ഭാര്യയേയും അവളുടെ വീട്ടുകാരെയും ക്ഷണിച്ചിട്ടില്ലെന്നു ഞാൻ അമ്മയിൽനിന്നറിഞ്ഞു. അവർ അന്യജാതിക്കാരായാൽ മറ്റു ബന്ധുക്കൾ പങ്കെടുക്കില്ലത്രെ. ഞാൻ ഒരു വിഷമവൃത്തത്തിലായി. ഏറ്റവുമധികമുണ്ടായ തീരത്തിലാണ് ഞാൻ ഏറെനേരം ചിന്തിച്ചു. ഒടുവിൽ എന്റെ ഭാര്യയ്ക്ക് അയിത്തമായ വിവാഹത്തിൽ പങ്കെടുക്കേണ്ടെന്ന് ഞാൻ തീരുമാനിച്ചു. വീട്ടിലെത്തി അനുജത്തിയെ കണ്ട് എന്റെ സങ്കടാവസ്ഥ അറിയിച്ച് ഞാനവളെ അനുഗ്രഹിച്ചു.

ഞാൻ ജ്യേഷ്ഠനെക്കണ്ട് വിവരം പറഞ്ഞപ്പോൾ പണം തരാൻ അച്ഛൻ വിസമ്മതിക്കുന്നു എന്നറിയിച്ചു. വസ്ത്രം



Just married couple on wedding day

ധരിച്ച ഞാൻ പുറത്തേക്കിറങ്ങി. വായനശാലാമൈതാനത്തിലായിരുന്നു. കുറച്ചു കഴിഞ്ഞപ്പോൾ എന്റെ മുൻസഹപാഠി മാധവൻ ആവഴി വന്നു. സംസാരത്തിനിടയിൽ ഞാനെന്റെ പ്രശ്നം പറഞ്ഞു. അല്പസമയത്തിനുള്ളിൽ മൂന്നു രൂപ എന്റെ കയ്യിലെത്തി.

പിറ്റേദിവസം ഞാൻ പോകുകയാണെന്ന് അറിയിച്ചപ്പോൾ അച്ഛൻ ഒന്നിരുത്തിമുളി.

പതിവുപോലെയുള്ള യാത്രയയപ്പ് പിറ്റേന്ന് ഉണ്ടായില്ല. ഞാൻ ഭാര്യവീട്ടിലെത്തി വിവരങ്ങൾ പറഞ്ഞ് അടുത്ത ദിവസംതന്നെ ബോംബെയ്ക്കു യാത്ര തിരിച്ചുകൊണ്ടെന്നു പറഞ്ഞു. അപ്പോഴാണ് ഭാര്യയുടെ ബന്ധുക്കളായ നന്ദിനി ചിപ്പറും രതിയും ബോംബെ കാണാൻ ഞങ്ങളുടെ കൂടെ വരുന്ന കാര്യം അറിയുന്നത്.

ആകെ കയ്യിലുള്ളത് 300 രൂപ. ഒരാൾക്ക് വണ്ടിക്കൂലി 75 രൂപ. അപ്പോൾ നാലുപേർക്ക് ടിക്കറ്റിന് 300 രൂപ വേണം. പിന്നെ വഴിച്ചിലവിനോ?

അപ്പോഴൊരു ബുദ്ധി തോന്നി, കപ്പലിൽ പോയാൽ 100 രൂപയേ ചിലവു വരൂ. “നമുക്ക് കപ്പലിൽ പോയാലോ?”, ഞാൻ നന്ദിനി ടീച്ചറോട് ചോദിച്ചു. അവർ സന്തോഷപൂർവ്വം സമ്മതിച്ചു. അങ്ങനെ മൂന്നു സ്ത്രീകൾ, രണ്ടു ചെറുകുഞ്ഞുങ്ങൾ, ഞാൻ അടങ്ങുന്ന സംഘം മംഗലാപുരത്തേക്ക് വണ്ടി കയറി.

മംഗലാപുരം ഹാർബറിൽനിന്ന് കുറച്ചു ദൂരമാണ് കപ്പലുകൾ നങ്കൂരമിട്ടു നിൽക്കുക. അവിടേക്ക് ലോഞ്ചിൽ പോകണം, പിന്നെ ഉലയുന്ന കപ്പലിനു മുകളിൽ കെട്ടിയ ആടുന്ന കോണിയിൽ കയറി മുകളിലെത്തണം. ക്ലേശകരംതന്നെ. ഒരുവീയത്തിൽ ഞങ്ങളെല്ലാവരും കപ്പലിൽ കയറിക്കൂടി.

വീട്ടിലെത്തിയപ്പോഴേക്കും കയ്യിലുള്ള പണമെല്ലാം തീർന്നിരുന്നു. അപ്പോൾ അതിഥിയായ നന്ദിനിടീച്ചറോട് 300 രൂപ കടം വാങ്ങുക എന്ന കടുംകയ്യും ഞാൻ ചെയ്തു.

രൊഴ്ച കഴിഞ്ഞ് അതിഥികൾ നാട്ടിലേക്ക് മടങ്ങിപ്പോയി. രണ്ടുമാസം കഴിഞ്ഞപ്പോൾ കടബാധ്യത ഓർമ്മിപ്പിച്ചുകൊണ്ട് ടീച്ചറുടെ കത്ത്. വേറൊരു മുന്നൂറ് രൂപ കടം വാങ്ങി അവരുടെ മുന്നൂറ് രൂപക്കടം വീട്ടി.

അധികം വൈകാതെ വസന്തയുടെ സഹോദരൻ ഗംഗാധരൻ ബോംബെയിൽ വന്ന് കുർളയിൽ ഒരു വർക്കുഷോപ്പിൽ ജോലിക്കു ചേർന്നിരുന്നു. അയാൾ വസലയുടെ കൂടെയാണ് താമസിച്ചിരുന്നത്. ആകസ്മികമായി ഒരുദിവസം അയാൾ ട്രെയിനപകടത്തിൽ മരിച്ചതോടെ അവരുടെ കുടുംബത്തിലെ വൈഷമ്യങ്ങൾ വർദ്ധിച്ചു. വസന്തയുടെ അമ്മ മാനസികമായി ആകെ തകർന്ന നിലയിലായിരുന്നു. അപ്പോൾ അവരേയും അനുജത്തിയേയും ഞങ്ങൾ ചെന്നൂരിലെ വീട്ടിലേക്ക് കൂട്ടിക്കൊണ്ടുവന്നു.

നാട്ടിലേക്കുള്ള ഞങ്ങളുടെ അടുത്ത യാത്ര 1973-ലായിരുന്നു. കഴിഞ്ഞ അഞ്ചു വർഷമായി ഞങ്ങൾക്ക് കുടുംബമായി യാതൊരു സമ്പർക്കവുമുണ്ടായിരുന്നില്ല. വസന്തയുടെ അമ്മയേയും അനുജത്തിയേയും അവരുടെ വീട്ടിലാക്കി ഞങ്ങൾ രാമന്തളിയിലേക്ക് യാത്ര യായി. അവിടെ വളരെ ഹാർട്ടവമായ സീകരണമാണ് ഞങ്ങൾക്ക് ലഭിച്ചത്.

ഞങ്ങൾ ബോംബെയിലേക്ക് മടങ്ങുന്നതിനു കുറച്ചു ദിവസങ്ങൾക്കുമുമ്പ് അമ്മ എന്റെ അനിയനെ കുറിച്ച് അവർക്കുള്ള ഉൽക്കണ്ഠ അറിയിച്ചു. അവൻ കൃഷിയിലോ മറ്റേതെങ്കിലും ജോലിയിലോ താല്പര്യം കാണിക്കുന്നില്ലെന്നും അച്ഛനുമായി എപ്പോഴും വഴക്കം നേടുന്നതും അവൻ എവിടെയെങ്കിലും ഓടിപ്പോയേക്കുമെന്ന ഭ്രമമുണ്ടെന്നും അമ്മയുടെ ആവലാതിയായിരുന്നു.

ഞാൻ അവനുമായി സംസാരിച്ചപ്പോൾ അവൻ ഡ്രൈവിംഗ് പഠിയ്ക്കണമെന്ന ആഗ്രഹമുണ്ടെന്ന് അറിഞ്ഞു. ബോംബെയിലേക്കുള്ള മടക്കയാത്രയിൽ അനുജനും ഒപ്പമുണ്ടായിരുന്നു. അടുത്ത ദിവസം തന്നെ അവൻ ഡ്രൈവിംഗ് പഠിക്കാൻ ആരംഭിച്ചു; രണ്ടുമാസത്തിനുള്ളിൽ ലൈസൻസും കരസ്ഥമാക്കി. അവൻ വാഹനങ്ങളുടെ ആന്തരികഭാഗങ്ങൾ പ്രവർത്തിക്കുന്നത് പഠിച്ചാൽ നന്നായിരിക്കുമെന്നുകരുതി ഞാൻ അവനെ തലശ്ശേരിക്കാരൻ നാരായണന്റെ കാർ ഗരാജിൽ പിറുദിവസം അയച്ചു. നാരായണൻ അവനോട് കാർ കഴുകാൻ പറഞ്ഞെന്നുപറഞ്ഞ് അവൻ മടങ്ങി വന്നു. അതിനെക്കു


റിച്ച് ഞാൻ അവനോട് യാതൊന്നും സംസാരിച്ചില്ല.

അതിനിടയ്ക്ക് ദക്ഷിണേന്ത്യ ക്കാരെ ശിവസേന ആക്രമിക്കുന്നു വെന്ന വാർത്ത കേരളത്തിൽ പടർന്നു പിടിച്ചു. ബോംബെയിലെ ജീവിതം അവസാനിപ്പിച്ച് ഞങ്ങളെല്ലാവരും നാട്ടിലേക്ക് മടങ്ങിവരണമെന്ന് അച്ഛൻ എനിക്കെഴുതി. മടങ്ങിപ്പോകാൻ പ്രായോഗികമല്ലെന്ന് ഞാൻ മറുപടി എഴുതി. ഏതായാലും ജനുവരിയിൽ ഞാൻ അനുജനെ നാട്ടിലേക്ക് മടക്കി അയച്ചു.

കുറച്ചുകാലം കഴിഞ്ഞ് അച്ഛൻ തന്ന 11,000 രൂപയ്ക്കു പുറമെ ഞാൻ 4,300 രൂപകൂടി ചേർത്ത് അവന്നു ഒരു കാർ സംഘടിപ്പിച്ചു കൊടുത്തു. അതിൽനിന്ന് സമ്പാദിച്ച് അവനെതു ലോറിയും വാങ്ങിക്കുകയുണ്ടായി. കാലക്രമേണ അവയുടെ വരുമാനം അച്ഛനെ നാട്ടിലെ അറിയപ്പെടുന്ന പണക്കാരനാകാൻ സഹായിച്ചു.


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മാരാർ - എന്റെ മുത്തശ്ശൻ

-ഭദ്ര



■ഭാഷയിലെ കരടുകളെന്ത് വെടിപ്പാക്കുന്ന കുട്ടികൃഷ്ണമാരാർ ജീവിതത്തിലും അതേ കാര്യം തന്നെ അനുഭവിച്ചു പോന്നിരുന്നു എന്നു കാണാം. അതിനായി മുത്തശ്ശനുമായി ബന്ധപ്പെട്ട ചില ജീവിതസത്യങ്ങളിലൂടെ നമുക്ക് കടന്നുപോകാം.

ജീവിതത്തിൽ മുത്തശ്ശനെ വലിച്ച ഏറ്റവും വലിയ പ്രശ്നമായിരുന്നു സാമ്പത്തികത്തെക്കുറിച്ചത്. എന്നാലും മുല്യങ്ങളെ കൈവിട്ടുള്ള

ഒരു പ്രവർത്തിക്കും അദ്ദേഹം ഒരുക്കമായിരുന്നില്ല. സത്യസന്ധത കലയോടെന്നപോലെ ജീവിതത്തോടും അദ്ദേഹത്തിനുണ്ടായിരുന്നു. എന്റെ ഓർമ്മകളിൽനിന്നു തുടങ്ങട്ടെ.

എനിക്ക് ഓർമ്മ വെച്ചപ്പോഴേക്കും മുത്തശ്ശൻ ഓർമ്മയെല്ലാം നശിച്ചിരുന്നു. ഏതു നേരവും നടക്കുക മുത്തശ്ശന്റെ ഒരു ശീലമായിരുന്നു. നടന്നുനടന്ന് പറമ്പിൽ ഒരു വഴിതന്നെ രൂപപ്പെട്ടു വന്നിരുന്നു. പലപ്പോഴും ഓർമ്മയില്ലാതെ ഗേറ്റ് കടന്നു പോകലും പതിവായിരുന്നു. ഞങ്ങൾ കുട്ടികൾ മുത്തശ്ശനെ നടക്കാൻ കൊണ്ടുപോകാറുണ്ടായിരുന്നു. മുത്തശ്ശൻ മുമ്പോട്ടുമാത്രമേ നടക്കൂ. ഒരു വശത്തേക്കും തിരിയാൻ കൂട്ടാക്കില്ല. അതിനാൽ ഞങ്ങൾ ഒരു സുത്രം പ്രയോഗിക്കുകയായിരുന്നു പതിവ്. ഏതുഭാഗത്താക്കാണ് പോകേണ്ടത് ആ ഭാഗത്തേക്ക് പെട്ടെന്നു തിരിച്ചു നിർത്തും. പിന്നെ പ്രശ്നമില്ല. മുന്നോട്ടു തന്നെ നടക്കും. മുന്നോട്ടുവെച്ച കാല് പിറകോട്ടെടുക്കാൻ മുത്തശ്ശൻ തയ്യാറല്ലല്ലോ. സാഹിത്യത്തിൽ ആ കാൽവെപ്പ് ഏറെ ശ്രദ്ധാപൂർവ്വമായിരുന്നുതാനും.

മുത്തശ്ശന്റെ മക്കൾ ആരൊക്കെയാണ് എന്ന് ഞങ്ങൾ ഒരു കൗതുകത്തിന് ചോദിക്കാറുണ്ട്. വല്ലപ്പോഴും ചിലരുടെയൊക്കെ പേര് പറഞ്ഞെന്നിരിക്കും. ഉത്തരത്തിൽ ഭൂരിഭാഗവും ഭാരതപര്യടനം എന്നായിരുന്നു. ഉറ്റ സുഹൃത്ത് ആരെന്ന ചോദ്യത്തിന് ഒരു കോന്തസാമിയെയാണ് പറയാറുളളത്. അദ്ദേഹത്തിന്റെ പേര് പറയുമ്പോൾത്തന്നെ ഒരു നിഷ്കളങ്കമായ ചിരിയും മുഖത്ത് പടരും. ആ ചിരി കാണാൻ ഞങ്ങൾ ഇടക്കിടക്ക് ഈ ചോദ്യം ആവർത്തിക്കുമായിരുന്നു.

മുത്തശ്ശന്റെ ഡയറി അടുത്തിടെ ഞാൻ പകർത്തിയെഴുതുകയുണ്ടായി. മുത്തശ്ശൻ അനുഭവിച്ച സാമ്പത്തിക ബുദ്ധിമുട്ടുകളോർത്തും അദ്ദേഹത്തിന്റെ ബുദ്ധിമുട്ടുകളോർത്തും അദ്ദേഹത്തിന്റെ അനുഗ്രഹത്താൽ ഞാനിന്നനുഭവിക്കുന്ന സുഖമോർത്തും, ഞാൻചെയ്യുന്ന ധാരാളിത്തമോർത്തും എന്റെ മനസ്സ് വല്ലാതെ വേദനിച്ച് ദിവസങ്ങളായിരുന്നു അവ. വല്ലാതെ കർക്കശക്കാരനായാണ് മുത്തശ്ശനെ പലരും കാണുന്നതും വിലയിരുത്തുന്നതും. ആ കാർക്കശ്യത്തിനുള്ളിലും ആർദ്രവും തെളിമയുമുള്ള ഒരു മനസ്സുണ്ടെന്നു കണ്ടെത്താൻ ഈ ഡയറിപകർത്തൽഎന്ന സഹായിച്ചു. മാത്രമല്ല, സവയം വിലയിരുത്തി തെറ്റുതിരുത്താൻ ഇന്നും എന്നെ പ്രേരിപ്പിക്കുന്നത് മുത്തശ്ശന്റെ ഡയറിക്കുറിപ്പുകൾതന്നെ.

ഡയറിക്കുറിപ്പിൽ കണ്ട രണ്ടുമൂന്നു സംഭവങ്ങൾ ഇവിടെ പരാമർശിക്കട്ടെ: അക്കാലത്ത് സ്വന്തം മൂലധനം കൈമാറ്റം വീടുകളിൽനിന്നു മാത്രമേ ഉണ്ണാറുള്ളൂ. അമ്പലവാസികളെ



സംബന്ധിച്ചേടത്തോളം മത്സ്യമാംസാദികൾ പ്രശ്നംതന്നെ. ഒരു ദിവസം വള്ളത്തോളിന്റെ വീട്ടിൽനിന്ന് ഉണ്ണാൻ മുത്തശ്ശിയെ വിളിച്ചു. അവർ അത് കൂട്ടാക്കിയില്ല. അതദ്ദേഹത്തെ ഏറെ വേദനിപ്പിച്ചു. അതിനെത്തുടർന്ന് മാരാർ ഡയറിയിൽ എഴുതി: “മാരാരുടെ അഭിമാനം! അയാൾ നായന്മാരുടെ ചോറുണ്ണില്ലത്രേ! എന്തഭിമാനം... അമ്പോ, ദുരഭിമാനമേ, നീ ഞങ്ങളെ ഈ അന്ധകാരത്തിൽനിന്നു കയറുവാൻ സമ്മതിക്കുകയില്ലേ? മനുഷ്യൻ സ്വാഭാവികമായി വേണ്ടി ചെയ്യേണ്ടതും ചെയ്യരുതാത്തതുമായ പ്രവർത്തികൾ ഏതെല്ലാമാണെന്ന് എന്നാണ് ഇവരൊക്കെ മനസ്സിലാക്കുക?” എന്നത്രേ.

ഒരിക്കൽ മുത്തശ്ശിക്ക് രക്തവാതം കലശലായ അവസരം. അന്ന് കൊണ്ടയൂർ കുഞ്ഞുണ്ണിമേനോൻ മുത്തശ്ശനെ കാണാനായി വന്നു. അദ്ദേഹം വീട്ടിലെ സ്ഥിതിയെല്ലാം അറിഞ്ഞ് മുത്തശ്ശനോട് ഗുരുവായൂരിൽ പന്ത്രണ്ടു ദിവസം ഭജനം ഇരിക്കാൻ ആവശ്യപ്പെട്ടു. അസുഖത്തിന്റെയും സാമ്പത്തികതരക്കത്തിന്റെയും ബുദ്ധിമുട്ടുകൾ അദ്ദേഹത്തിന്റെ മനസ്സിനെ വല്ലാതെ അലട്ടിയിരുന്ന സന്ദർഭം. അതിഥിയോട് സന്ദർഭവശാൽ വല്ലാതെ മുഷിഞ്ഞു സംസാരിച്ചു. ഉചിതമല്ലാത്ത എന്തൊക്കെയോ മറുപടി പറയുകയും ചെയ്തു. മേനോൻ പോയശേഷം ആ സന്ദർഭത്തെക്കുറിച്ച് ചിന്തിച്ച് മുത്തശ്ശൻ ഡയറിയിൽ ഇങ്ങനെ എഴുതി: “എന്റെ ഈ ഭയങ്കരസ്വഭാവം എത്ര മനസ്സിലുത്തിയിട്ടും മാറാത്ത ഒരു രോഗമായിരിക്കുന്നു. ഈശ്വര, എനിക്കിതു മാറ്റുവാൻ കഴിവ് വരില്ലേന്നോ? പിന്നീട് പശ്ചാത്തപിക്കാൻ മാത്രമായി ഞാനെന്തിനങ്ങനെ ക്ഷോഭിക്കുകയും വിവേകഹീനമായി സംസാരിക്കുകയും ചെയ്യുന്നു?” ജീവിതത്തിൽ വന്നു ചേരുന്ന വല്ലായ്മകളെ വിലയിരുത്തി കരടുകളയാൻ മനസ്സിനെ

പ്രാപ്തമാക്കുന്ന രീതി അദ്ദേഹത്തിൽ സദാ കാണാമായിരുന്നു.

ഇനി മക്കളുടെ അനുഭവങ്ങളിലൂടെ... ഒരാളുടെയും സ്വാതന്ത്ര്യത്തിലേക്ക് കൈകടത്തുകയോ കർശനമായി ശിക്ഷിക്കുകയോ ശാസിക്കുകയോ (മകളായാൽപ്പോലും) മുത്തശ്ശന്റെ ശീലമായിരുന്നില്ല. വീട്ടിൽ അതിഥികളോ മുതിർന്നവരോ വന്നു കയറുമ്പോൾ എഴുന്നേറ്റ് ബഹുമാനിക്കുന്ന ഒരു സംസ്കാരം നമുക്കിടയിൽ ഉണ്ടല്ലോ. ഒരിക്കൽ പുറമെനിന്ന് ആരോ വരികയാണെന്ന് കരുതി മകൾ എഴുന്നേറ്റു നിന്നു. നോക്കുമ്പോൾ മുത്തശ്ശനായിരുന്നു. ആ... അച്ഛനാണോ വന്നത് എന്നു ചോദിച്ച് മകൾ അവിടെത്തന്നെ ഇരുന്നു. അച്ഛനാണെങ്കിലും എഴുന്നേറ്റു നിൽക്കുകയൊക്കെയാവാം എന്നായിരുന്നു അദ്ദേഹത്തിന്റെ സൗമ്യമായ മറുപടി.

വീട്ടിൽ ജോലിക്ക് സഹായത്തിന് ആളുണ്ടായിരുന്നു. ഒരിക്കലും അവരെ വേറെയായി കാണരുതെന്ന് മുത്തശ്ശൻ നിർബന്ധമായിരുന്നു. അതുകൊണ്ടുതന്നെ മുത്തശ്ശിയോടും അമ്മയോടും മറ്റും ഉണ്ണാനിരിക്കുമ്പോൾ അവരെക്കൂടി കൂടെ ഇരുത്താൻ നിർദ്ദേശിച്ചിരുന്നു. അങ്ങനെയുള്ള മുത്തശ്ശനിലെ പുരോഗമനവാദിയെ ആർ കണ്ടു?

ഒരിക്കൽ പല നിറത്തിലുള്ള നൂലുകൾ ആകെ കെട്ടു പിണഞ്ഞു കിടക്കുന്നതു കണ്ട് മാരാരുടെ മകൾ കിണഞ്ഞു പരിശ്രമിച്ചു. ഒടുക്കം ക്ഷമകെട്ട് “ഇതെന്തൊരു നൂലാമാല”

എന്നു പറഞ്ഞ് അവിടെ ഇട്ടുപോയി. അതു കണ്ട മുത്തശ്ശൻ ക്ഷമാപൂർവ്വം അതെല്ലാം വേർപെടുത്തി ഓരോ നിറവും വ്യത്യസ്ത കമ്പിൽ ചുറ്റി ശരിയാക്കി മകളെ വിളിച്ചുകാണിച്ച് ഒന്നും അനാവശ്യമായി കളയാൻ പാടില്ലെന്നു നിർദ്ദേശിച്ചു. ഇതൊക്കെ നിസ്സാരമെന്നു തോന്നാമെങ്കിലും ഗാന്ധിയൻ ആദർശത്തിന്റെ പ്രതിഫലനമല്ലാതെ മറ്റൊന്നാണ് നമുക്ക് ഇതിൽ കാണാൻ കഴിയുന്നത്?

കിടക്ക വിരിക്കുന്നതും അതിൽ വെടിപ്പായി വിരിക്കുന്നതും അദ്ദേഹത്തിന്റെ പ്രത്യേകതയായിരുന്നു. ശരിയായില്ലെങ്കിൽ വീണ്ടും നേരെയൊക്കെ അതിലെ ചിത്രങ്ങളൊക്കെ ഇരുവശത്തും കൃത്യമായി വരത്തക്കവിധം വിരിക്കുമായിരുന്നു. എന്നാലെ മുത്തശ്ശനു സമാധാനമാകൂ. ജീവിതത്തിലെ ഇത്തരം നിഷ്പക്ഷ അദ്ദേഹത്തിന്റെ ഭാഷാപ്രയോഗത്തിലും നമുക്കു കാണാം. ഒരിലേഖനം രൂപപ്പെട്ടു വരണമെങ്കിൽ ഏറെ പ്രയാസം. അവ എത്ര വെടിപ്പാക്കിയാലും മുത്തശ്ശന് മതി വരലില്ല.

മകൾ സുജാതക്ക് ക്യൂസ്തർ കോളേജിൽ പ്രവേശനം ലഭിച്ചു. കണക്കായിരുന്നു ഇഷ്ടവിഷയം. പക്ഷെ അതിൽ പെൺകുട്ടികൾ ചേരാനില്ലാത്തതിനാൽ രസതന്ത്രത്തിനു ചേർന്നു. ലാബ് പ്രവർത്തനങ്ങൾ ഏറെ ബുദ്ധിമുട്ടായി തോന്നിയപ്പോൾ മകൾ അച്ഛനോട് കാര്യം പറഞ്ഞു. അവനവന് ധൈര്യമില്ലെന്നു കരുതി വേണ്ട കാര്യങ്ങൾ ചെയ്യാതിരിക്കരുത് എന്നു സൂചിപ്പിച്ച് സുജാതക്ക് ഇഷ്ടമുള്ള വിഷയം എടുത്തുകൊള്ളാൻ ആവശ്യപ്പെടുകയും ചെയ്തു. 'നേശേ ബലന്ത്യേതി ചരേദർമ്മം' എന്ന വാക്യത്തിന് മുത്തശ്ശന്റെ വ്യാഖ്യാനം നമുക്കിവിടെ സ്മരിക്കാം.

അടുത്ത വീട്ടിൽ കളിക്കാൻ പോയ മകളെ നായ കടിച്ചു കരഞ്ഞുകൊണ്ട് വന്നപ്പോൾ മുറ്റത്ത് നിൽക്കുന്ന ഏട്ടത്തി വിഷമം സഹിക്കാതെ കാര്യമന്വേഷിച്ചത് "മറ്റു കുട്ടികളൊന്നും ഉണ്ടായിരുന്നില്ലേ അവിടെ" എന്നായിരുന്നു. അവിടെയെത്തിയ മുത്തശ്ശൻ മുറിവേറ്റ മകൾക്ക് വേണ്ട ശുശ്രൂഷകൾ ചെയ്തശേഷം മറ്റേ മകളെ വിളിച്ച് "ഒരിക്കലും തനിക്ക് വന്നുചേരാനിഷ്ടമില്ലാത്തത് മറ്റുള്ളവർക്ക് വന്നു ചേരണം എന്നു കരുതരുത്" എന്നു മനസ്സിലാക്കി കൊടുത്ത ശേഷം മഹാഭാരതത്തിൽ ഒരിടത്ത് ഈ കാര്യം പറയുന്നുണ്ടെന്ന് പറഞ്ഞ് ആ ശ്ലോകം ഉദ്ധരിക്കുകയ്ക്കിടിച്ചു ചെയ്തു അദ്ദേഹം.

മുത്തശ്ശി മരിച്ചപ്പോൾ മുത്തശ്ശൻ ചെറിയപ്പൻ ഒരു കത്ത് അയക്കുകയുണ്ടായി. "താൻ വരുന്നില്ലെങ്കിൽ പ്രയാഗയിൽച്ചെന്ന് പിതൃക്രിയ ചെയ്യുക ഏറെ നല്ലതാണെന്ന് കേട്ടിട്ടുണ്ട്. അമ്മയുടെ ആത്മാവിന് അത് ഏറെ പ്രിയവും

ഹിതവുമായിരിക്കുമെന്നു തോന്നുന്നു. ശേഷം ഉചിതംപോലെ" എന്നായിരുന്നു കത്തിന്റെ രത്നച്ചുരുക്കം. മുത്തശ്ശിയുടെ മരണമറിഞ്ഞ് നാട്ടിൽ വരാതിരുന്ന ചെറിയപ്പൻ, അത് സാധിക്കാതിരുന്ന വിഷമത്തിൽ മുത്തശ്ശന് മറുപടി എഴുതി, "ചുരുക്കത്തിൽ ജീവിതം മറ്റാർക്കോ വേണ്ടി തള്ളി നീക്കുന്ന മനോഭാവമാണ് എനിക്ക് തോന്നുന്നത്" എന്ന്. മറുപടിക്കെത്തിലെ ഈ വാക്യം മുത്തശ്ശനെ തെല്ലൊന്നു പരിഭ്രമിപ്പിച്ചു എന്ന് അദ്ദേഹം തന്നെ എഴുതിയിട്ടുണ്ട് (മാരാരുടെ കത്തുകൾ). മാത്രമല്ല, ആ എഴുതിയ വാചകംതന്നെയാണ് ജീവിതാദർശം എന്നു കരുതിമുന്നോട്ടു പോകാനും മറ്റുള്ളവർക്കുവേണ്ടി ആവുന്നത്രകാലം ജീവിക്കാൻ ശ്രമിക്കാനും ചെറിയപ്പന്റെ വാക്കുകളിൽക്കൂടിത്തന്നെ വിശദമാക്കി ജീവിതസത്യം വെളിപ്പെടുത്തുകയാണ് അദ്ദേഹം ചെയ്തത്.

തനിക്ക് എല്ലാം അറിയാം എന്ന രീതിയിൽ സംസാരിക്കുന്നത് മുത്തശ്ശന് ഇഷ്ടമല്ലായിരുന്നു. ഒരിക്കൽ ചെറിയപ്പനോട് intimate friend എന്ന വാക്കിന് എന്താണ് മലയാളം എന്ന് ആരോ ചോദിച്ചപ്പോൾ അതിനു പറ്റിയ ഒരു വാക്ക് മലയാളത്തിലില്ല എന്നു മറുപടി പറഞ്ഞു. അതു കേട്ടാണ് മുത്തശ്ശൻ അവിടെയെത്തിയത്. "അതെന്താണ് താൻ അങ്ങനെ പറഞ്ഞത്? ഉറസുഹൃത്ത് എന്നു പോരേ?" എന്നു ചോദിച്ച് ഒരു ഭാഷയേയ്ക്കു കുറിച്ച് ഇങ്ങനെ ഒരഭിപ്രായം പറയരുത് എന്ന് ഉപദേശിച്ചു.

ഒരിക്കൽ ഒരതിഥി വീട്ടിൽ വന്നപ്പോൾ ചെറിയപ്പൻ അദ്ദേഹത്തോട് ചോദിക്കാൻ വരാൻ ആവശ്യപ്പെട്ടു. "എന്തിനാണ് ഗംഗാധരാ ചോദിക്കാൻ എന്നു പറയുന്നത്? ഉണ്ണാൻ എന്നു പോരേ?" എന്നു തിരുത്തി. എന്നാൽ എന്തിനാണ് ചോദിക്കാൻ എന്നു പറയുന്നത് എന്ന സംശയം ചെറിയപ്പന്റെ മനസ്സിൽ നൂരഞ്ഞുപൊത്തി. അത് ചോദിക്കാനുള്ള ധൈര്യം അന്നില്ലാതെ പോയെന്നും ഇന്നു ആ സംശയം ബാക്കി കിടക്കുകയാണെന്നും ചെറിയപ്പൻ ഓർക്കുന്നു. കാര്യങ്ങൾ പരത്തി പറയുന്നതു മുത്തശ്ശന് ഇഷ്ടമില്ലായിരുന്നു. കുറഞ്ഞവാക്കുകൾകൊണ്ട് കൃത്യമായികാര്യങ്ങൾ പറയാൻ മുത്തശ്ശൻ നിഷ്കർഷിച്ചിരുന്നു.

തികഞ്ഞ ഈശ്വരവിശ്വാസിയായ മുത്തശ്ശന് അമ്പലങ്ങളിൽ നടക്കുന്ന അനീതികളോട് തന്നെ അമർഷമുണ്ടായിരുന്നു.നമ്മുടെ കാര്യങ്ങൾ നടക്കാൻ വഴിപാട് നേരുന്നത് ഒരുതരം കൈക്കൂലിയായാണ് അദ്ദേഹം കണ്ടത്. വഴിപാട് നേരുന്നെങ്കിൽ അത് കാര്യങ്ങൾ നടക്കുന്നതിനുമുമ്പ് ചെയ്യണം എന്ന നിലപാടായിരുന്നു അദ്ദേഹത്തിന്റേത്.

മുത്തശ്ശന്റെ ഒരു കുഞ്ഞ് മരിച്ച സമയം. മുത്തശ്ശി രോഗത്താൽ ബുദ്ധിമുട്ടുന്നു. അടുത്ത് താമസിക്കുന്ന വൈദ്യൻ വന്ന് മുത്തശ്ശനോട് ഒരു ജ്യോത്സ്യനെക്കണ്ട് പ്രശ്നം വെച്ചു നോക്കാൻ നിർദ്ദേശിച്ചു. വൈദ്യൻ എന്തു ആവശ്യപ്പെട്ടാലും അനുസരിക്കുന്ന പ്രകൃതമായിരുന്നു മുത്തശ്ശന്റേത്. എന്നാൽ ഇക്കാര്യത്തോട് യോജിക്കാൻ അദ്ദേഹം കൂട്ടാക്കിയില്ല. മാത്രമല്ല, പ്രശ്നം വെച്ച് അയാൾ എന്തെങ്കിലും പറഞ്ഞാൽ അത് അതിലേറെ പ്രശ്നമാകും എന്നും നാരായണിക്കുട്ടി സുഖമായി എഴുന്നേറ്റ് നടക്കും എന്നെല്ലാമാണ് തന്റെ വിശ്വാസമെന്നും അദ്ദേഹം മറുപടി നൽകി. യുക്തിപൂർവ്വം കാര്യങ്ങളെ സമീപിക്കുന്ന മാരാരിൽനിന്ന് ഇതല്ലേ ഉത്തരം പ്രതീക്ഷിക്കേണ്ടൂ!

ഉറക്കെ സംസാരിക്കുന്നതും കയർത്തു സംസാരിക്കുന്നതും മുത്തശ്ശന് തീരെ ഇഷ്ടമായിരുന്നില്ല. ഈ രീതിയിൽ സംസാരിക്കാൻ മക്കളെ അനുവദിച്ചിരുന്നുമില്ല. നൂണ പറയുക, സൂത്രത്തിൽ കാര്യം നേടുക, മുഖസ്തുതി പറയുക ഇവയൊന്നും അദ്ദേഹത്തിന് സഹിക്കാൻ കഴിയുന്ന കാര്യങ്ങളായിരുന്നില്ല. ശുദ്ധാത്മാവായ അദ്ദേഹം ജീവിതത്തിൽ ശാശ്വതമൂല്യങ്ങൾ മുറുകെ പിടിക്കുന്നതിൽ കാണിച്ച നിഷ്കർഷ സാഹിത്യത്തിലും നാം കണ്ടു. അതുകൊണ്ടുതന്നെ 'കല ജീവിതംതന്നെ' എന്നു പറയാൻ അദ്ദേഹത്തിന് രണ്ടാമതൊന്ന് ആലോചിക്കേണ്ടി വന്നിട്ടുണ്ടാവില്ല. നിഷ്ഠയം. ■



കെ എസ് നായർ

വിരഹവില്പം

3) ഗ്ലബവാരിയി മദ്ധ്യവർത്തിനി
 സ്നിഗ്ദ്ധലോലയാം ലക്ഷ്മിപോൽ
 കൊച്ചുകുട്ടികൾ പോലെയാർദ്രമാം
 കൊച്ചുമാനസമോലും നീ.
 അന്നു നാം രമ്മിലാഭ്യമായ്കണ്ടെ
 പുണ്യവാസരമോർക്കു നോ?
 പഞ്ചസാരയുമഞ്ചും നിന്നുടെ
 തേഞ്ചോരും വാണി കേൾക്കവേ
 പഞ്ചവത്സരമഞ്ചുനാൾ പോലെ
 ചഞ്ചലാക്ഷി കഴിഞ്ഞുപോയ്!
 യൗവനലക്ഷ്മി നിന്നെ വന്നുടൻ
 ഗർവ്വപുണ്ടു പുണരവേ
 അല്ലണിരുപി-യല്ലലാംക്രൂര-
 വല്ലി-മാം കെട്ടിശോഷിപ്പൂ!

II

കഷ്ടകാലത്തിൻ ക്രൂരലാളനാൽ
 നഷ്ടദിഷ്ടനായ്തീർന്ന ഞാൻ
 ജീവിതരണമൊത്തുചെയ്യുവാ-
 നാവിരാന്ദമോർത്ത ഞാൻ
 ഭൃതലം മമ നാകമാക്കുവാ-
 നുദ്യതനായ പാപി ഞാൻ,
 തപ്തലോഹത്തിലാണുബിന്ദുപോൽ
 നശ്വരമായ ജീവിതം
 ദ്രവ്യമെന്നു ജോരേകദൈവത്തെ-
 യാരാധിക്കുന്ന ജീവിതം
 കാമലാഭത്തിനായസാഹസം
 പോരടിക്കുന്ന ജീവിതം.
 ദേഹിയെപ്പുനരുന്നമിക്കുവാ-
 നുദ്ധരിക്കാത്ത ജീവിതം
 മായയാബദ്ധരജ്ജർലോകർത്തൻ
 കാമ്യവസ്തുവാം ജീവിതം
 തിർവ്വഹിക്കുവാനേകനായിഹ
 ദുർവ്വഹഭാരമേന്തിയും
 പോകുവാനവിളംബിതം മമ
 നാകമോദതാദായികേ!

III

ചിന്തയാം ചണ്ഡരശ്മിയാലെയെ-
 നന്തരംഗം തപിക്കവേ

മന്ദമാരുതതുല്യശീതള
 സാന്ത്വനോക്തികളോതി നീ
 തപ്തമാമകശുഷ്കഗാത്രത്തി-
 ലുത്ത രോത്തരധാരയായ്
 താന്മുഖമുഗഭൃത്തുവിഴ്ത്തിയ
 നന്മുദുഹാസരശ്മികൾ
 അംഗനാകുല മൗലിമാലികേ-
 യെങ്ങനെ വിസ്മരിക്കും ഞാൻ?
 മാമകാനന്ദലബ്ധിമാത്രമാ-
 മേകചിന്തയിലാണ്ടു നീ
 വാങ്മനക്കായക്ലേശബാഹുല്യ-
 മോർത്തിടാതതിതുഷ്ടയായ്
 ആധി പോക്കും

IV

നൽഭാഷണമൊത്തുദേവീ! നീ
 ചെയ്ത കൃത്യങ്ങൾ
 ലോകജീവിതമസ്തമിക്കിലു-
 മെങ്ങനെ വിസ്മരിക്കും ഞാൻ?
 കർണ്ണകുണ്ഡലം മിന്നിടും ഗണ്ഡ-
 വർണ്ണചാരുത കാണുവാൻ,
 അന്തരംഗത്തിലുരിടും പ്രേമ-
 ചിന്തസീമയളക്കുവാൻ,
 നർമ്മവാണികളോതിയും ദന്ദ-
 കന്ദുകസ്തനോ! തുഭ്യം, ഹാ!
 അന്യഥാപ്യഹമെത്രയോ ക്ലേശ-
 ജന്യകൃത്യങ്ങൾ ചെയ്തുപോയ്!
 ഇന്ദുകാന്തിയെ വെല്ലും നീയവയ്-
 കിന്നുമേ മാപ്പു നൽകുക!
 മത്തവാരിണഗാമി നീ ഭൃഷ-
 യുത്തമേ, മാപ്പു നൽകൽതാൻ!!
 കുങ്കുമകാന്തിയേന്തുംനിൻപാണി
 കങ്കണാരവമൊത്തുടൻ

V

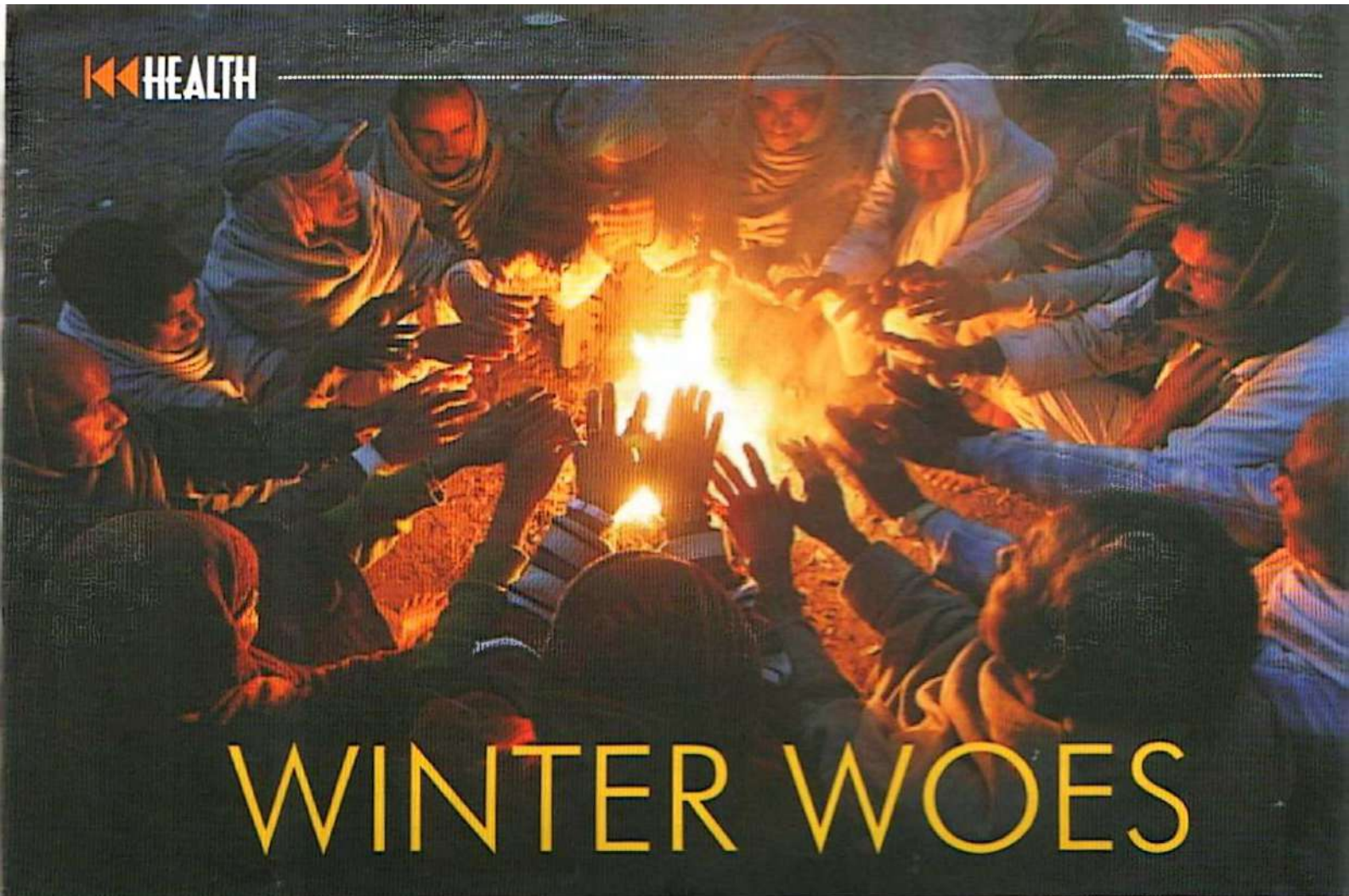
ഭംഗിയിലന്നു തീർത്ത കൈലേസാ-
 മിംഗിതപുരണൗഷധി
 അന്നു സാദരമോമനേയെനി-
 കുന്നതാമോദമേകി നീ;
 നന്ദിപോലും ഞാൻ ചൊന്നതില്ലതി-
 നിന്ദുനേർമുഖീ! മാപ്പു,മേ!

VI

ഒന്നു നിർണ്ണയമോതുവൻ, മമ
 മാതസോല്ലാസദായികേ!
 ചെഞ്ചൊടി, കുന്ദദന്തപംക്തിയു-
 മല്ലണിവേണി, പല്ലവം
 വെല്ലുമാതവ പാണിയുഗ്മവു-
 മെന്നുഞാനിനി കാണുമോ,
 തപ്തതങ്കപദ്മിപ്തിയോലും നിൻ
 മോഹനാംഗകസൗരഭം
 എന്നുമാമകനാസരസ്രയങ്ങൾ
 ക്കാനതാംഗീ! ലടിക്കുമോ,
 സ്നേഹശീതളസുക്തിവാണിക-
 ളെന്നുഞാനിനി കേൾക്കുമോ,
 അല്പകാലമെൻകൺകുളുർപ്പിച്ച
 സ്വപ്നമെന്നിനി കാണുമോ,
 ജ്ഞാതമല്ലാത്തൊരദിനംവരൈ-
 യശ്രുധാര തുടയ്ക്കുവാൻ
 (ഓമനേ! നിന്റെ ഗണ്ഡമെന്തിനായ്
 നീ മലിമസമാക്കുന്നു?)
 അന്നു നൽകിയ മല്ലുകൈലേസു-
 മാത്രമാണെനിക്കാശ്രയം!!

VI

തന്മനസുന നന്മകന്ദ-
 മുഞ്ചയാപാനം ചെയ്യുവാൻ
 എന്മനഭ്യംഗമേതുകാലവു-
 മെത്തിടുംനിന്റെ സന്നിയെഴ
 ക്ഷീരവാരിയേ പള്ളികൊണ്ടിടു-
 മാ, രമാധവ, നൃഴിയും
 അംബുധീസുത, നീരജോത്ഭവ-
 നംബുജബാണവൈരിയും
 കന്യകാകുലഭൃഷണേ, നിന-
 കേകെട്ടെ നന്മ ഗൗരിയും!! ■



WINTER WOES

Pleasant and refreshing cool winds, foggy mornings, freedom from the sweat and heat of summer, chilly evenings and cosy night... That is winter season



Dr. (Major) Nalini Janardhanan

Winter is always welcomed by most of us. But some may not like winter due to some infections and diseases triggered or worsened by cold weather. Our body has to adjust itself according to the

changing seasons. In the adjustment process our immunity gets affected making our body more susceptible to infections. Winter, like other seasons, is also associated with health problems.

Infections

Respiratory infections like common colds, sore throat, cough due to bronchitis and pneumonia are common in winter. Exposure to cold and dry air also makes the respiratory system prone to various allergies causing Sinusitis and Asthma. Using room heaters without humidification further dries out nose and respiratory system. In winter we tend to stay indoors further

increasing the spread of infection. Children and elderly persons, patients suffering from Diabetes, heart diseases, asthma, patients with diseases affecting immune system and those taking

medicines suppressing immune system are vulnerable to get infections.

Effect on Skin

Your skin is exposed to the harshness of cold weather. Dryness of skin is common and gets worsened in winter. Skin may be chapped developing cracks and fissures. More serious problems are frost bite and chilblains seen in extreme cold climate. Patients with dry and scaly skin as in Psoriasis or Eczema dread winter as their problems may increase in cold weather.

Effect on hair

Winter days are mostly bad hair days due to problems like dandruff, dry scalp, dull hair & hair fall. Taking bath in hot water will further dry your hair and scalp so take bath in luke-warm water only.

Effect on other diseases

Asthma: Cold and dry air leads to constriction of air passages and trigger





ബിന്ദു മനോജ്

പുണ്യമീ ജന്മം

എന്നിൽ ഞാനരിയുന്ന സാരം
 വെറും അപസാരം
 ചുണ്ടിലെ വരൾച്ചയിൽ
 വിതരുന്ന ചിരി
 കരഞ്ഞുവറ്റിയ കണ്ണിലെ
 കണ്ണുനീരിനെ മറയ്ക്കാനായിമാത്രം,
 ഇന്നും അറിയാതെ തുള്ളുന്ന
 പാദങ്ങളിലെ താളം
 എന്നോ നിലച്ച ചിലങ്കയുടെ
 പൊട്ടിത്തകർന്ന സ്വപ്നം,
 എന്റെ വിരലുകൾ
 തേങ്ങലുകളെ കോർത്തിണക്കാൻ
 ബാക്കിവെച്ചൊരു നൂലുമാത്രം.

മെഴുകുതിരിപോൽ
 ഉരുകുമീ ജന്മത്തിൽ
 നിനക്കായ് നെയ്തതു
 സ്വപ്നലോകത്തിലെ
 സ്നേഹതുളികളാലൊരു
 മഴവില്ലായിരുന്നു....
 പറയാനറിയാത്ത ഭാഷയും
 മങ്ങിയ സ്വപ്നങ്ങളും
 മഴയിൽ കുളിച്ച ഓർമ്മകളും
 കാലംതന്ന വേദനകളും ചേർത്തു
 എനിക്കായ് ഞാൻ തീർത്തതു
 ആരും കൊതിക്കുന്ന
 ശാന്തമായൊരു ശവകുടീരം...



attacks of asthma in patients with long standing asthma.

Hypertension: Patients with high B.P. (Hypertension) also face problems in winter. Elderly patients are more vulnerable to rise in B.P. as the body is subjected to stress in winter. The stress may activate sympathetic nervous system leading to release of stress hormones increasing blood pressure.

Arthritis: Winter is bad for patients into Arthritis and osteoporosis. Their joint pains and stiffness of joints increase in winter. Since we get ourselves covered up and stay indoors,

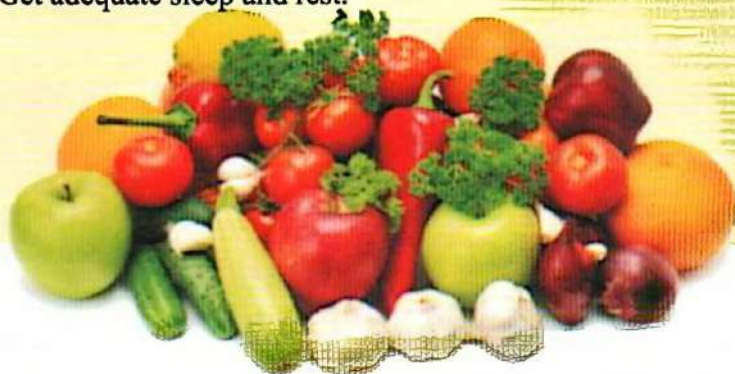
exposure to sunlight is less. This means we get less Vitamin D leading to lower calcium levels in our body. When calcium level gets low, more calcium gets absorbed from bones leading to osteoporosis and weak bones. Elderly patients are more affected in winter.

Heart diseases: The number of heart attacks and heart failures are seen

to be increased in winters. Cold weather increases the chances of getting heart attacks. The stress due to late night parties or extra exercises to burn out the calories and morning walks in a chilly morning these are all added factors leading to heart problems especially in elderly, diabetic, hypertensive & overweight persons. ■

Tips for health care in winter

- 1 Take balanced diet with lots of fruits and vegetables.
- 2 Keep your body warm with woolen clothes, gloves and socks if you go out. Inside the house, heating devices can be used (with humidifier) and use blankets in bed.
- 3 Drink lots of water and apply moisturiser to prevent dry skin.
- 4 Avoid cold drinks and cold meals. Take hot meals and drinks.
- 5 Take bath in luke warm water. Avoid hot water.
- 6 Keep active with regular exercises.
- 7 Get adequate sleep and rest.



CARE OF FEET

Dr. (Major) Nalini Janardhanan

A beautiful and glowing face is a dream of most of the ladies. We spend our money and time in pampering our face. But aren't we neglecting our feet? Cracked heels, blisters, calluses, fungal infections, unhealthy toe nails..... let it be anything, we tend to overlook our foot problems and move on saying 'Nobody would notice the feet!'

Our feet help us to stand up and walk. The weight of our body is taken by our feet. Foot problems can lead to discomfort and affect the way you walk which may also lead to backache and knee joint pain later. Many of the foot problems start with lack of proper care of the feet and incorrect foot wear. So we must take care of our feet.

Care of Feet in Winter

Exposing feet to cold in winter may lead to many problems like dry skin with fissures on feet, cracked heels, fungal infections and even frost bite in

extreme cold climate.

Some of the tips for foot care are:

Wash your Feet

Your feet must be kept clean. Once you come back home after work, shopping etc you must wash your feet well with soap and water. Wash them once again before going to bed.

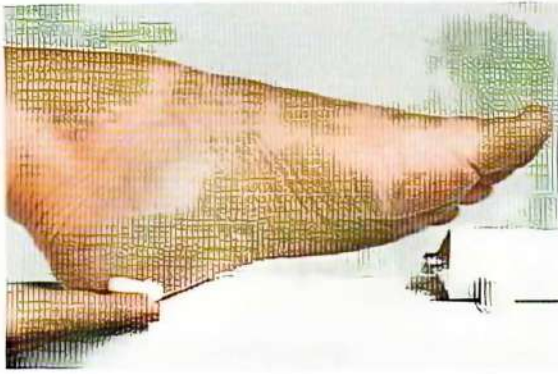
Dry your Feet

After each footbath, dry your feet well. Moisture in between toes can lead to fungal infection. (eg. Athlete's foot). After drying apply a moisturising foot cream.

Wear comfortable shoes

Shoes protect your feet from cold in winter. Choosing appropriate shoes for your feet is most important. Shoes should be of the correct size and properly fitted to your feet. Otherwise blisters, ulcers and chafing may occur. Shoes should have wide toe boxes. You should be able to wiggle your toes, at the same time immobilizing the heel, in step and ball of your foot. Shoes should have a solid base, supportive heel and laces or straps to ensure that you don't slip and fall on wet or slippery surfaces. Shoes should also be flexible, lightweight and with a good road grip. Shoes should





keep your feet warm dry and well supported. Shop for shoes in the afternoon or evening as the feet swell a bit towards the evening.

Foot wear for work

Try to avoid wearing high heels at a stretch for a longtime as it is harmful to the feet. If you have to wear high heels at work place, it is better to wear comfortable shoes to and from the office and high heels only once you are in the office. Otherwise wear high heels and pointed shoes for special occasions only. Wear right shoes for the job or walk (eg: Sandals cannot be used if you have to climb hills or if you are running or jogging. Then shoes are ideal)

Give rest to your feet

Since our feet are involved in our day-to-day activities we must give some rest to them. Walking on high heels is harmful to your back and ankle joints. So walk barefoot on grass or clean floor or walk in flat shoes or sandals in between.

Dry your shoes out

After coming back home from outside, remember to dry your shoes out. This will help to prevent the growth

of fungi and also helps to keep your feet warm.

Use cotton & wool socks

During winter, cotton and wool socks are better than synthetic ones as the latter tend to make your feet sweaty and smelly. Damp and sweaty feet can get cold easily and are prone to infections. Excess moisture can also lead to cold effects on feet. To keep feet dry, you may use foot powder inside socks. Socks should be of the correct size. If they are too small, they force toes to bunch together and that friction may lead to painful blisters and corns. Dry your feet well before putting on socks and shoes again. Change your socks daily. Socks help to keep your feet warm and protected in winter.

Cracked heels

Cracked heels is a common problem in winter. Some cracks on heels may bleed also. If the skin near heels gets wet, it can lead to injury and cuts, abrasions or blisters can occur. If cracks get dirty it may lead to infection. Clean your feet well and a mixture of Vaseline with lime juice and rose water can be applied. Before going to bed, you may apply moisturising foot creams and

socks can be put over it. You may wash the feet in the morning again.

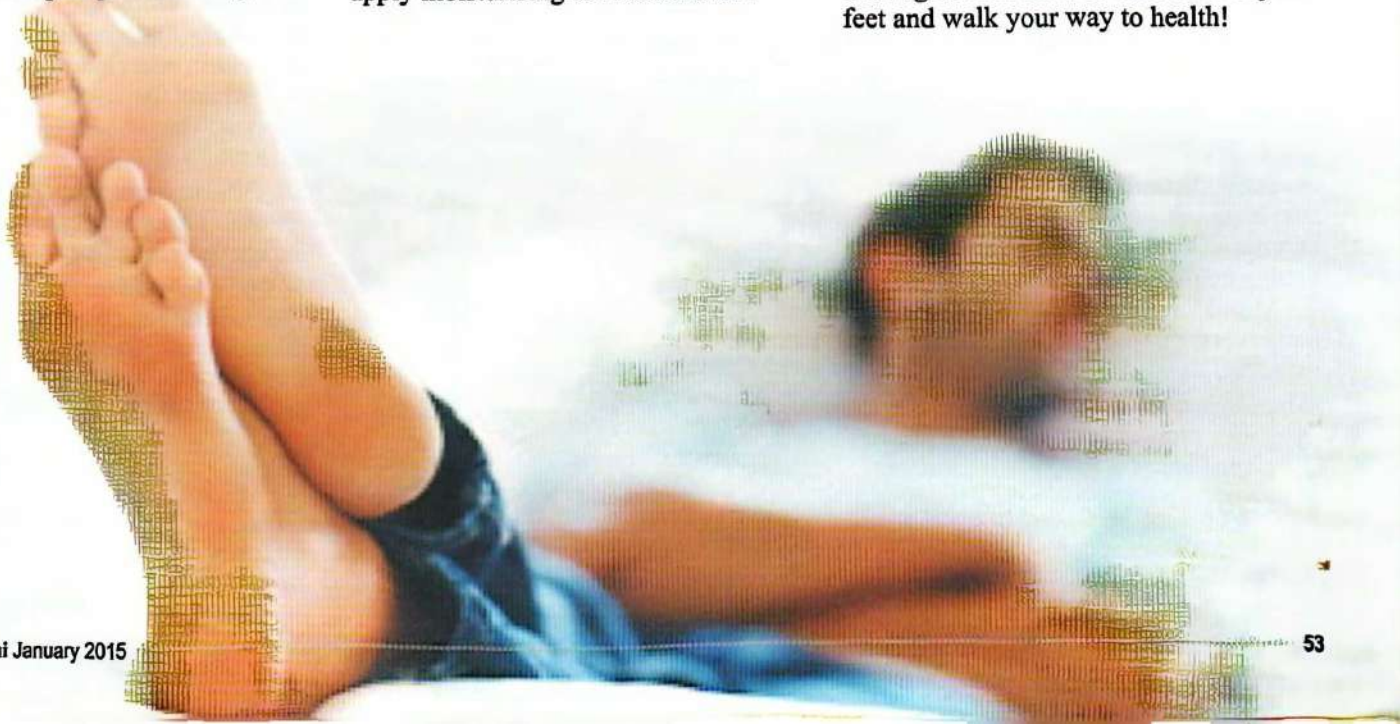
Trim your toe nails

Clip your toe nails and file them to avoid infections and ulcers on your feet and nails. Trim them straight across, never at an angle, as it may cause in growing of toe nails.

Pedicure

Get pedicure done regularly from a beauty parlour or you can do it yourself at home also in a simple way. Put some liquid soap and rose water or limejuice in warm water. Soak your feet in it for 10-15 mts. Scrub the dead skin with pumice stone (Don't share pumice stone used by others) Soak the feet again. Dry them well and moisturise after that moisturising foot scrubs can also be used. After that, apply a foot cream or balm containing Shea butter or cocoa butter. Balms or heal creams containing salicylic acid or urea can be used to soften calluses. If you are a diabetic patient, discuss with your doctor before pedicure.

Our feet support and bear the weight of our body helping us to move around. So we must pamper them too! We should not neglect our feet. So take care of your feet and walk your way to health!



FREQUENTLY ASKED QUESTIONS



Dr Sujatha Nair

■ Addiction has been an age old phenomenon of humans, and addiction to alcohol and drugs has slowly and gradually penetrated into our society. Having known this there is a lot that we have done, and yet a lot more to do in order to save lives.

There are a lot of questions that would arise in people's minds about addiction and its treatment.

Who needs a Rehab ?

Rehab-an often maligned word is in reality a place where problem of drinking or drug addiction is treated. All those who find it unmanageable in their lives with or without drinking need to experience of getting treated at a rehab.

Mood swings, getting used to hangovers, tremors, and feeling an imbalanced body are signs and symptoms that result in living in a dysfunctional family environment. Emotional unmanageability is the result.

How do I get my loved one to a treatment facility for his/her addictions?

He/she has expressed the desire to

give up drink/drugs but when intoxicated. The right time to speak to the person addicted to alcohol/drugs is not when the person is intoxicated as he/she is not receptive to anything. The right time is the next day morning when the person is sober and before he/she is intoxicated himself/herself. Then it can be suggested that there is help available to enable him/her to go beyond his/her addictions. It is first advisable for the family to consult a counsellor, expert in the field who would guide how and what needs to be spoken to the afflicted person.

Love my drink, can't I cut it down ?

If a person looks into his/her failed attempts to reduce drinking or using drugs, they will realise that they are addicted to it. Love cannot exist where there is any dependency, hence drinking or using drugs appeared as a loving way of life, or a solution to many, but the dependency has created living in fear and hatred.

I have already been to other rehabs and relapsed, how will it help ?

Relapse is also a choice. There could be many reasons for a relapse- maybe the person was treated against their wishes, or did not follow up. Some find a life away from addiction in a

flow, and some need time. It is very relative.

If a rock cracks on the 14th stroke, it does not mean that the first 13 strokes were wasted.

How does Alternate Life Therapy help ?

The Alternate Life Therapy (ALT) we facilitate, is based on a very Client specific, Voluntary and Non medical treatment. Maintaining confidentiality is our prime focus.

Being a residential treatment, the time, space and ambience available to the individual simply enables a person to dig deep within and find himself/herself to a point where the need to use substances dissolves. The processes being tailor made for each individual, involve sharing thoughts and emotions in Counselling sessions, various Meditation techniques that are psychotherapeutic, along with other alternate life therapies. These are the key activities of our ALT that are catalytic in enabling a person to look at, experience and live a fulfilling life without finding the need to use a substance.



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Kizhakkunarum Pakshi (കിഴക്കുനൂറും പക്ഷി) (1991)



Lyrics: K Jayakumar Music: Raveendran
Singer: K S Chithra Raagam: Charukeshi

Karthika



K Jayakumar

ഹേ....

ഹേ കൃഷ്ണാ ഹരേ കൃഷ്ണാ
ഘനശ്യാമമോഹന കൃഷ്ണാ
ഹേ ഘനശ്യാമമോഹന കൃഷ്ണാ
ഹോ ഗിരിധരഗോപകുമാരാ
കൃഷ്ണാ ഗിരിധരഗോപകുമാരാ
താമസമേന്തേ താമരനയനാ
തുളസീമാലയിതണിയാൻ
മുകുളിത രജനീകുഞ്ജകുടീരേ
മുരളീ മധുമഴചൊരിയാൻ
(ഹേ....)



Raveendran

വിരിയും ശ്രാവണമലരുകളിൽ
ഞാൻ കാഞ്ചു നിൻ പദചലനം
ആഷാഘങ്ങളിൽ ഒളി ചിതറും
നിൻ അഞ്ജനമഞ്ജുളരുപം
(ഹേ....)

രാവിൻ യമുനതീരങ്ങളിൽ
ഞാൻ രാധാവിരഹമറിഞ്ഞു
ഓരോ ജന്മവും ആ വനമാലാ-
ദലമാകാൻ ഇവൾ വന്നു
(ഹേ....)



K S Chithra

Transliteration:

Ā/ā = ആ, ാ; C/c = ച; dh = ധ; Ē/ē = ഏ; Ī/ī = ി; Ĺ/ĺ = ഇ; ṅ = ണ; Ṇ/ṇ = ഞ;
ṇ = ണ; Ō/ō = ഓ, ഔ; Ŕ/ŕ = റ; Ś/ś = ശ; Ś/ś = ഷ; Ṭ/ṭ = ത; ū = ു

Hey...

Hey Kṛṣṇā harē Kṛṣṇā
Ghana śyāmamōhana Kṛṣṇā
Hey Ghana śyāmamōhana Kṛṣṇā
Hō giridharagōpakumārā
Kṛṣṇā giridharagōpakumārā
Ṭāmasamentē ṭāmaranayanā
Ṭulasīmālayiṭaṇiyān
Mukulīṭa rajanīkuñjakutīrē
Muralī madhumazha coriyān
(Hey...)

Viriyum śrāvaṇa malarukaḷil
Ṇān kāṇmū nin padacalanam
Āśād'hañṅalil oli ciṭarhum
Nin añjanamañjularūpam
(Hey...)

Rāvin yamunā ṭirañṅalil
Ṇān rādhāviraḥamarhiñṅū
Ōrō janmavum ā vanamālā-
Dalamākān ivalā vannū
(Hey...)

Venu Nagavally wrote the story, screenplay and dialogue of this film. He also directed it. Produced by P K R Pillai, the film's story revolves around the music world and how corruption entangles deserving hands and promotes the undeserving. Mohanlal, Sankar, Rekha, Murali, Innocent, Jagathy Sreekumar, Jagadeesh, Kaviyoor Ponnamma, Sankaradi et al donned the characters in the story.

K J Yesudas, K S Chithra and Sujatha Mohan rendered the songs

BHARGAVI NILAYAM COMPLETES FIFTY YEARS



Vijaya Nirmala and Prem Nazir



Madhu

Majority of Malayalees were not even born when Bhargavi Nilayam was released. Nevertheless that even the new generation loves its songs is a matter of its popularity.

It is hard to believe that Bhargavi Nilayam the first romantic mystery film in Malayalam completed fifty years since its release in November 1964. During my student days it was fashionable to watch presumed to be good movies first day first show. Even the Sun was curious to watch the film that he penetrated through the thatched roof of the theatre. Yet the film was felt encompassing. So next day again we were all marching to the same talkies for the last show of the day. Besides the story and its presentation, its dialogue was a big hit. The film had a successful run for more than a month (Malayalam movies were considered successful if it ran for a month those days). Soon every evening we used to sit in front of the talkies across the road listening to its dialogues and songs and often got up after some time to enter inside. It was one film of which the entire dialogue of the film was memorised by the college students. Never before or after, had such a phenomenon

happened in the history of Malayalam cinema.

The major attraction of the film was that it was Vaikkom Mohammed Basheer who for the first time penned its screenplay and dialogue, drawing incidences from some of his short stories such as *Neelavelicham*, *Anargha Nimisham*, *Mathilukal* etc. *Bhargavi Nilayam* was special for several reasons. Basheer was only one of the reasons. Ace cinematographer A Vincent turned director with this film. Till then he was working for Tamil film director C V Sridhar who directed *Kalyanaparisu*, *Vidivelli*, *Meenda Swargam*, *Thennilavu*, *Nenchil oru Aalayam*, *Nencham Marappathille*, *Kathalikka Neramillai* etc. With this film, Vincent bid adieu to Tamil films

and cinematography. The advanced publicity on a weekly basis in all film magazines kept the film lovers looking forward to the release. For the first time, Prem Nazir had a different look, making him look much younger.

Basheer was said to have inspired by the strange incidents in his life such as meeting a ghost of a woman at the seashore, talking to a woman prisoner on the other side of the prison wall when he was jailed during the freedom struggle and hallucinations during nights etc, according to his friends. A lot of persuasion had gone into make him agree to write the screenplay.

The story is about a novelist who shifts to a dilapidated and abandoned house Bhargavi Nilayam. He feels that there is an invisible entity there and starts talking to that entity. From the local people he comes to know that there was a girl who committed suicide. He then decides to write her story. Her story gradually unfolds. Bhargavi was a college student who fell in love with Sasikumar who was a poet, musician etc. Nanukuttan, her cousin, wanted to marry her but on realising her love for Sasikumar, murders him first and Bhargavi later. He spreads the news that she committed suicide on



Vijaya Nirmala as Bhargavi



Basheer



P J Antony



P Bhaskaran



Pareekutty



Baburaj



Vincent

hearing the death of her lover. The novelist reads the story to her but Nanukuttan overhears it. He tries to kill the novelist but gets thrown into a well and dies. The film ends with the novelist wishing Bhargavi peace and tranquillity.

All leading personalities associated with the making of this film, P Bhaskaran, Pareekutty, Shobhana Parameswaran Nair etc were closely working with him. Bhaskaran wrote beautiful lyrics for the film and M S Baburaj provided inspiring music. And the spectators received them with gusto.

Though the film was released fifty years ago, the songs are still remembered by the public.

Madhu created a wider space in Malayalam film industry with this film as he was practically alone in the major part of the first half. An unknown heroine Vijaya Nirmala, brought from Telugu film industry, fascinated the Malayalam film goers. It was one of fine films P J Antony made memorable as he blew life into the role of the villain Nanukuttan. Bhargavi Nilayam was instrumental in giving them an important place in Malayalam film

industry.

The story takes off from Neelavelicham but the romantic part is added to give a new twist and it is coming as a flashback. Never before such an experiment was tried in Malayalam films. It was reported a few years ago, that Pareekutty wanted to re-release the film in colour but Basheer put his foot down saying that the present form was the best for his story.

The comedy by Adoor Bhasi and the writer's friends in the lodge could have been avoided where as that of Kuthiravattom Pappu was passable. ■

N L Balakrishnan passes away

Well known still photographer and actor N L Balakrishnan is no more. He passed away on the night of December 25 at

Thiruvananthapuram Medical College Hospital. He was 71.

Balakrishnan was suffering from diabetes for a long time and was on treatment.

Born in Srikaryam Powdikkonam in 1943, Balakrishnan studied drawing and painting in Maharaja's School of Arts and obtained his diploma in 1965. He mastered photography from studios Metro, Sivans, Rooparekha and Kalalaya and started his career as still photographer with *Kallichellamma*. Then he worked as still photographer for *Swayamvaram*, *Kodiyettam*, *Elippathayam*, *Kanchanasita*, *Chidambaram*, *Abhayam*, *Poojakkedukkatha pookkal*, *Sphatikam*, *Gandharvam*, *Pavithram*, *Kalippattam* etc and did about 300 films.

Balakrishnan debuted as an actor with *Ammanamkili* of Rajiv Anchal and appeared in more

than 180 films such as *Pattanapravesam*, *Mookkillarajyathu*, *Orkkapurathu*, *Varnam*, *Joker*, *Sandram*, *Ta Thatiya*, *Doctor Pasupathi* etc. His last film was *Daivathinte Swantham Cleatus*. He also worked for Kerala Kaumudi as press photographer. Based on his experiences in photography and cinema, he wrote 'Black and White'.



He won several awards from Kerala Film Critics association, Kerala Lalithakala Akademi etc. He had a very attractive personality by his physical presence and witty disposition. He drew public attention in 1987 by staging an agitation agitating in front of the state secretariat for quality liquor under the banner Forum for Better Spirit when K Karunakaran and M P Manmadhan were

agitating nearby demanding prohibition.

Balakrishnan is survived by wife Nalini, daughter Lakshmi, sons Jayabalan and Jayakrishnan.



Kerala in Mumbai

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