

# Kerala in Mumbai

The Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

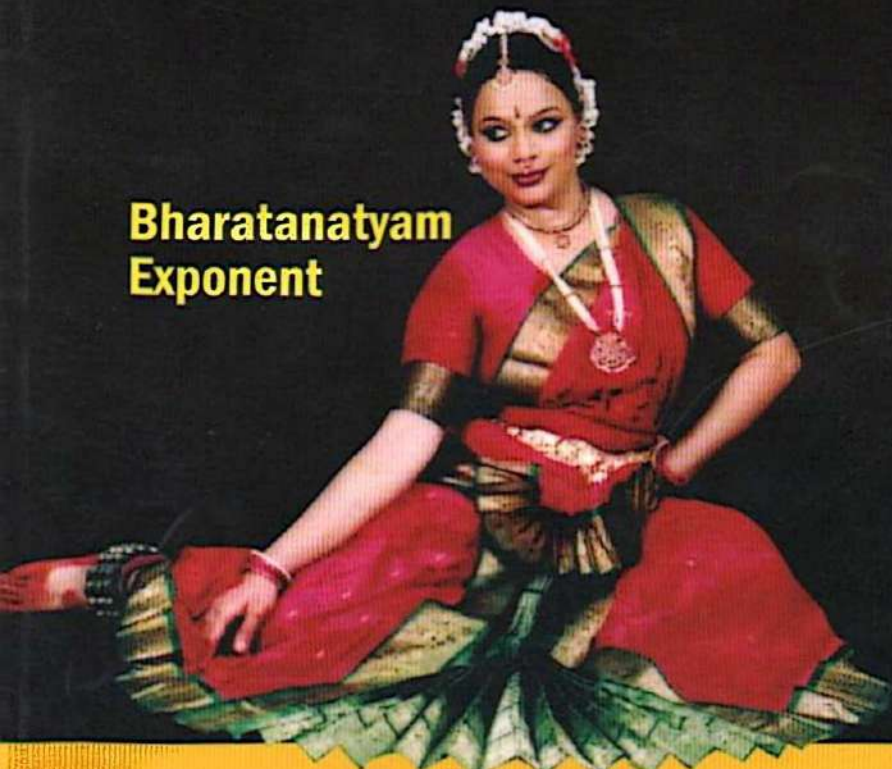
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# Spirited War on Spirit

**N**ow Chief Minister of Kerala Oommen Chandy despite some opposition from his colleagues in the ministry and party brought a liquor policy leading to closure of all retail liquor shops that did not meet the standards of infrastructure and hygiene. Five star hotels will be allowed to serve liquor to their guests while all other hotels, clubs and public places will be prohibited in dealing with liquor. The state government asserted that the 418 bars closed down would remain so and also the 318 now functioning would also be closed in 2015 as their licences would then expire. The government is supposed to lose Rs 4800 crore in revenue by this action. While former Supreme Court Justice V R Krishna Iyer wanted a total and not gradual prohibition, leader of opposition Achuthanandan termed the government action a political gimmick.

Currently liquor sale is the monopoly of State owned Beverage Corporation. Once the prohibition is in force, the 383 corporation resale outlets would only come to the relief of the consumers. Since the government considers that it is its moral duty to rehabilitate the employees of the Corporation, the outlets would be closed every year by 10%. It is another matter that the government is not finding duty bound to protect the employment of bartenders and servers of the drinks in various bars, clubs etc. These business centres are scared of losing their business once they are barred from 'serving the public'. The hotels and clubs feel their major attraction is due to the availability of liquor.

An intelligent statistician pointed out that the reduction of retail outlets by 10% every year is a clever ploy of the government. If anyone thought that in 10 years all the outlets would be closed, they are mistaken. It would take 41 years to reduce the number of outlets to 4 and as its 10% is less than 0.5, no further closing would be possible. If the government is really serious, it should prohibit the sale and consumption of this 'energy giving liquid' and the violators should be severely punished. Simultaneously, it should create awareness about the benefits of abstaining from liquor and make everyone realise that drinking is a malady, barbaric and antisocial.

The issue of prohibition got hotted up when KPCC president V M Sudheeran raised it to embarrass the state government and to belittle the CM. He canvassed vigorously among the church authorities, monks of Shivagiri, Muslim leaders and some important opinion makers. He undoubtedly received support but a few leaders from the UDF and the leader of SNDP fiercely opposed him.

It is a paradox that SNDP leader Vellappilli Natesan is dead against the prohibition while said to follow the principles of Sree Narayana Guru who in 1920, on his 64th birthday, made a sweeping indictment of alcohol: "Liquor is poison; brew it not; vend it not. The toddy tapper's body stinks, his clothes stink; his house stinks; and whatever he touches stinks."

The Guru had a perfect rational explanation for his condemnation of alcohol. The Guru saw the depredations that alcohol brought upon the household: many men spent their meagre earnings on drink, leaving nothing for their families. And on the other hand, the producer, the toddy tapper, made practically no money. The middleman was enriched in the bargain. It is possible that Mahatma Gandhi was influenced by the Guru's views on alcohol.

It is often pointed out that the liquor tax is a major source of income for the government cleverly concealing the fact that the government spends much more than that on treating liquor associated diseases in government hospitals. If there is a total ban on liquor, the state is bound to save money on health care and would look healthier.

The liquor lobby comprising the retailers, bar and hotel owners approached the courts and the government appointed the former union minister and senior supreme court lawyer Kapil Sibal to argue in its favour. He contended that none could claim a fundamental right to do business in liquor and that the liquor trade was not an ordinary one and had the potential to cause mischief and even social evil.

It is the will of the government to implement the decision that would ultimately prevail.

## Congratulations

Congratulations to - Kerala in Mumbai Magazine editors and all working committee members for printing a very informative and worth reading chapter that is - Vishrama jeevitham naatil-written by V Balchandran--., it is very very heart touching truth explained in its true colours. Special congratulations to V. Balchandran ' Also at the same time we are all waiting still for more valuable information from you about the pravasi Malayalees in Mumbai. Once again I express my sincere thanks to all of you

V P Vijayan.

## Heart Touching

The undersigned had come across the article authored by V Balachandran in your September edition on the subject of settling down in Kerala upon retirement or in old age. This article has left its own imprints in our mind and has indeed highlighted the reality. Through his article Balanchandran has clearly depicted the ground reality and almost all of us would agree to his opinion.

I fully endorse his view that before we land up in a decision to settle down permanently, in old age, in our Gods Own country, we must think twice as the factors he mentioned in the article is a guiding factor and is undoubtedly true. Congratulations Balachandran for your frank and thought provoking article which is indeed a guiding force to those who plan to settle down in Kerala in old age.

Ravindran V P

## Boisterous Malayalees of Boisar

Why are Malayalees opting to work and stay in Boisar? Is it due to the

employment opportunities offered by the 1,500 units including global corporations that are operating in Maharashtra Industrial Development Corporation? Or is it due to the comparatively cheaper flats in the area? Or is it that it is soon becoming a stronghold of Malayalees and therefore attracting more and more people? Or is it due to the fact that Boisar is undergoing a change from the old village set-up to a new township and therefore Malayalees would like to take advantage of this emerging city? Or is it because that many Malayalee businessmen have found opportunity to set up manufacturing, trading and service units? Whatever are the reasons, and there are many answers, but one thing is sure, Boisar is fast becoming the home town of boisterous Malayalees.

To get a job in Mumbai is easy and quick, but housing has become out of reach for most Malayalees. It will cost more than one crore rupees to buy a spacious house even in the so-called suburbs of the metropolitan city. Therefore, there is the tendency to move out in to the distant suburbs and far flung areas of Mumbai Metropolitan Region, which now extends from Dahanu to Panvel.

Malayalees are concentrated in the Chitralaya, Shantinagar, D J Nagar, Pastel, Ameya Park, Krishnanagar and Dalal Tower areas. In fact, they are found all over the place. The Marthoma Sabha and Syro Malabar Roman Catholic Church have parishes here. Then there are two Ayyappa temples, besides the Sree Narayana Guru centre. Then there are organizations like the Tarapur Malayalee Samajam and Kairali Arts Club.

Boisar is located 45 kilometres north of Virar, on the Western Railway line of Mumbai suburban division. It is the

gateway to the largest MIDC and Tarapur Atomic Power Station, India's first and largest nuclear power plant. TAPS houses two boiling water reactors, each of 210 MW, the first in Asia, which were constructed in the mid 1960s at Akkarpatti village. A recent addition of two pressurized heavy water reactors each of 540 MW were brought online, which were commissioned by Nuclear Power Corporation of India. A lot of Malayalees work in these units.

Along with shuttle, memu and local trains, a number of long distance trains also stop in Boisar. Therefore, Malayalees can directly travel to Kerala. It has good road transportation to the nearby areas as well as other cities too.

It has a number of schools, colleges and hospitals. In the past few years, a number of construction projects have broken ground in the region. New schools and colleges are being set up for the increasing population. Chinchini and Tarapur beaches are popular tourist spots. A number of resorts are also open to tourists who want a fun-filled weekend. Unlike in other areas, the industrial estates here have a pleasant look due to the roads crossing at right angles and lots of small gardens adjacent to the boundary walls of the industrial units.

Since Boisar is close to Mumbai Port, Jawaharlal Nehru Port Trust, Trans Thane Creek industrial estate, Bhiwandi warehousing complex, Mira Bhayandar municipal area, Kalyan-Dombivalli-Ambarnath municipal areas, Vasai Virar municipal area, Palghar collector office and the industrial belt in South Gujarat, it has given a great value to this area. Moreover, it is located on the Mumbai-Delhi rail route and Mumbai-Ahmedabad Highway.

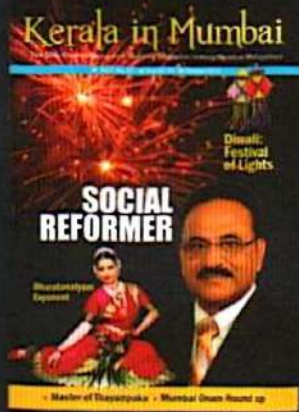
Biju Cherian

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.

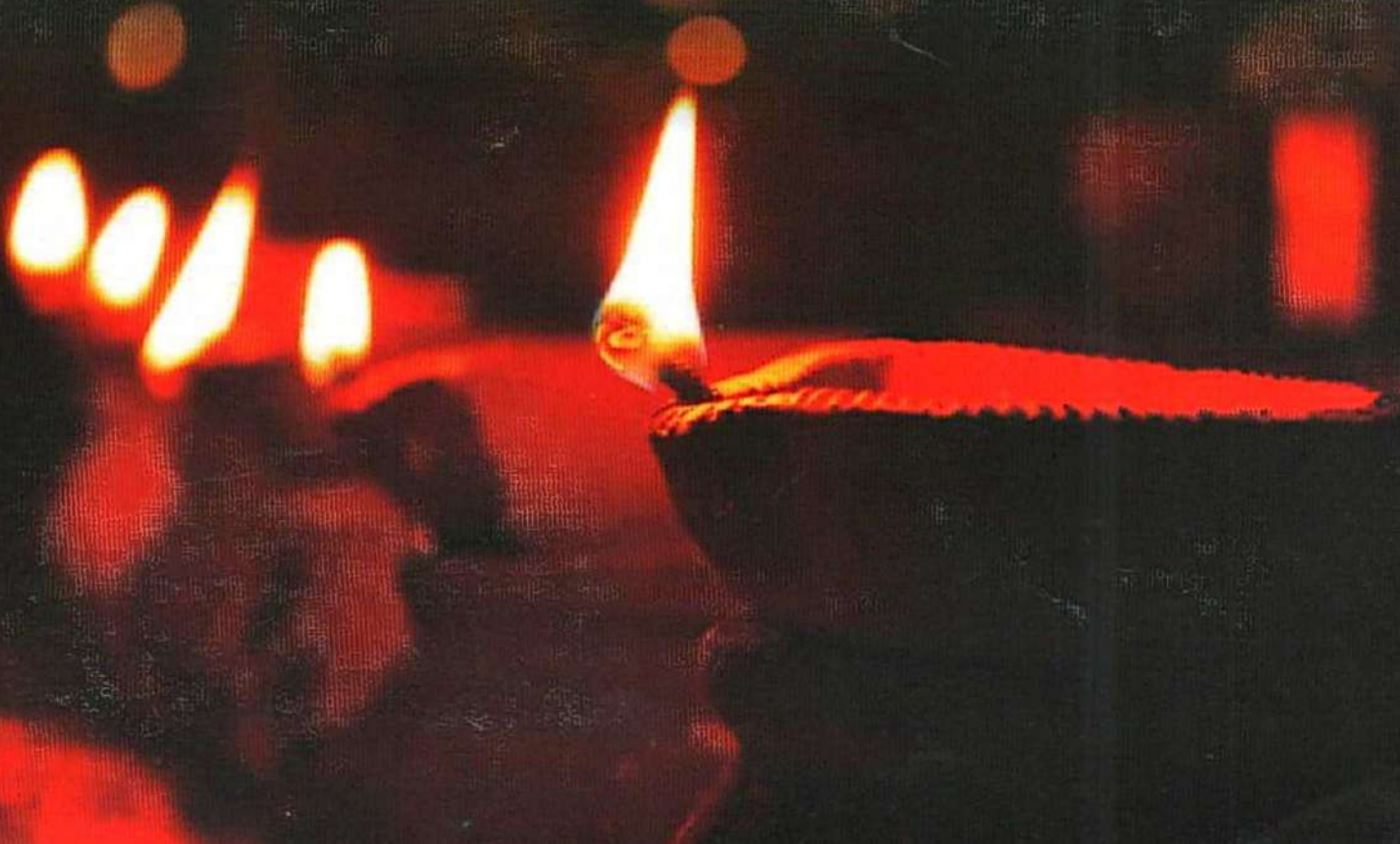
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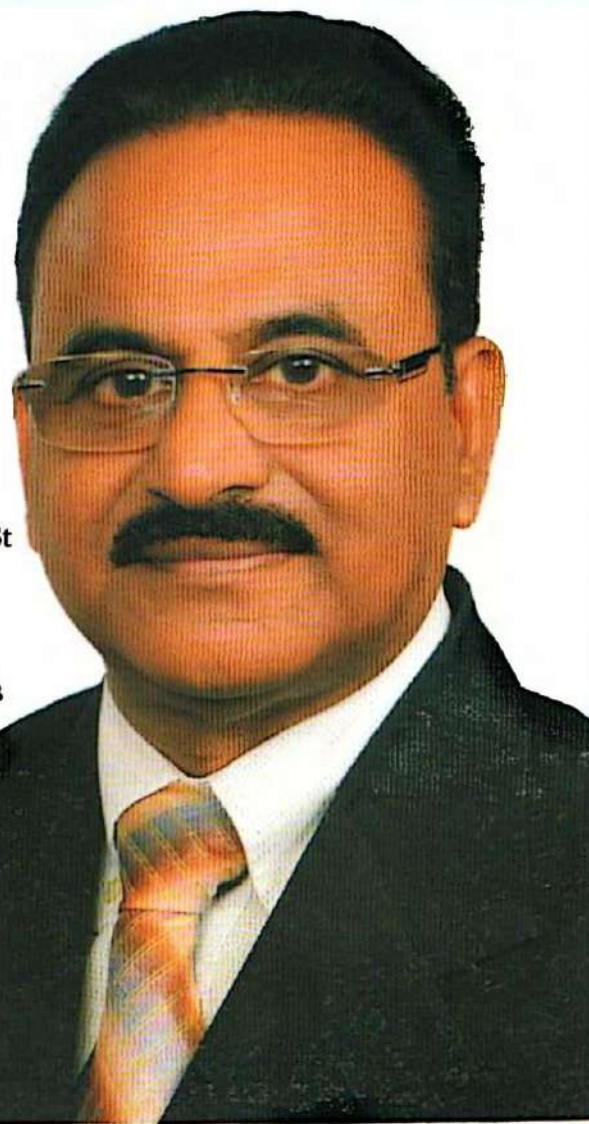
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# DR P J APRAIN RELENTLESS WORKER FOR HARMONY AND PEACE

The communal riots of 1992 shook Mumbai and questioned the secular fabric of the metropolis. Dr P J Aprain, social scientist was moved by the state of affairs and decided to do something to bring back the secular nature of the city. It was under such a scenario that International Society for Peace and Harmony (INSHARP) was established in 1993 through his initiative and efforts. And this gesture describes the essential nature of Dr Aprain.



Lakshmi Venkatachalam

■ As an upcoming Officer in the Customs with promotions due, Dr P J Aprain could have led a very comfortable life with all the privileges and perks that a Central

Aprain had completed his schooling in the village school and he did his graduation from St Berchman's college in Changanacherry. He had immediately joined Central Government service while pursuing M A in Economics at SB College.

Government employee is entitled to. But he resigned from his job in the customs to take up social work and work towards empowerment through education.

"First of all I wanted to study further," Dr Aprain reveals. A native of Muttar Village in Kuttanad, Dr



In 1986, while Dr Aprain was working in the Customs in Goa, he could book a kingpin in narcotics for which he received a certificate of commendation for 'Devotion to Duty' and for 'Exemplary Performance' from Customs and Central Excise Department. It involved great risk for him and his family so he was immediately posted to Sahar International Airport as Air Customs Officer.

Dr Aprain's association with Cardinal Padiyara and Archbishop Joseph Powathil in Goa and in Mumbai gave him an opportunity to nurture the spirit of service innate in him. Cardinal Padiyara also introduced him to Mother Theresa,

**In 1997 a research project was undertaken on the current educational system and the role of education in promoting peace and harmony. Over 300 college principals responded to the survey to offer their views and emphasised the need to establish a University of Harmony and Peace.**

Pope John II and several other spiritual leaders. All this motivated him to leave his job at the Customs and render effective social work.

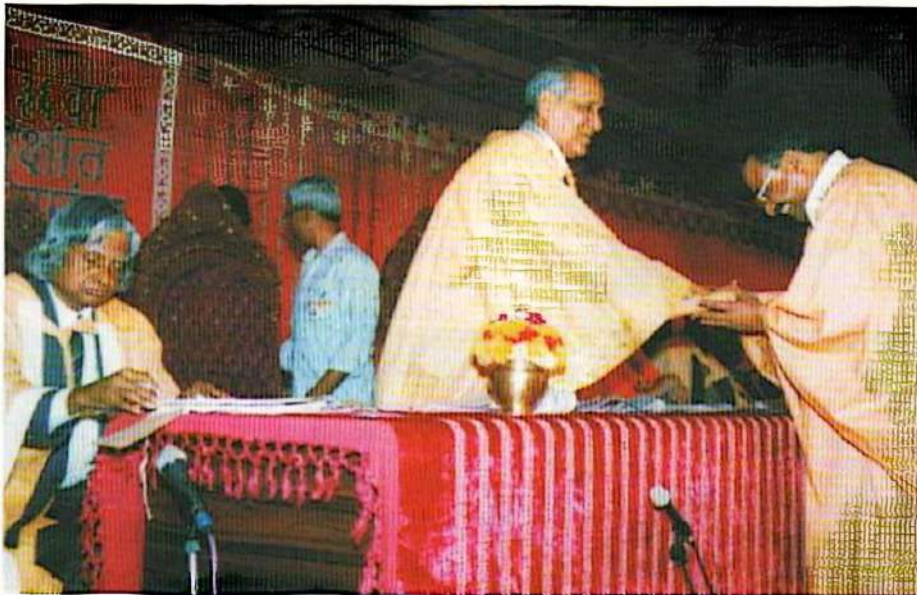
### **INSHARP**

International Society for Harmony and Peace (INSHARP) was established with the major objectives of promotion of education and introspection for peace and harmony. Padmasree Dr Cardinal Antony Padiyara was the Founder President and R Venkataraman Former President of India was the Chief patron of the Society. Dr Aprain is a founder member and Executive Vice President of INSHARP. The motto of INSHARP is 'Peace comes when harmony is created.' It has organised several symposia, lectures and discussions to create national consensus on social harmony and peace. In 1993 he went as a delegate to the second Conference on Safety Science at Budapest and presented a paper 'Safety through Stress management'. INSHARP has organised seminars on National Unity, Issues and Perspectives on Peace and Security' in association with Lions Club International, and another one on 'Approaches to Meditation' in collaboration with Haridasa Research Centre Bangalore. Prominent personalities like Dr P C Alexander, then Governor of Maharashtra, Manohar Joshi then Chief Minister of Maharashtra, Krishna Kumar, then Union Minister, then Miss World Aishwarya Rai, Dada Vaswani, spiritual leader have all participated in the discussions.

In 1997 a research project was undertaken on the current educational system and the role of education in promoting peace and harmony. Over 300 college principals responded to the survey to offer their views and emphasised the need to establish a University of Harmony and Peace. The survey resulted in INSHARP adopting non formal and life long process of education as its philosophy for attaining its goals.

A colloquium 'Peace and harmony Vision 2000' was held in Mumbai that endorsed the need for evolving a complementary educational system to support the present system of education and reinstate the balance between technological progress and the ethical strength of society.

In 2004, INSHARP organized International Youth leaders



Dr Aprain receiving the Doctorate Degree from the Vice Chancellor of Shivaji University Denagare. Dr Abdul Kalam seated on the left.



Dr Aprain at a KCC function when he was its Chairman.

Convention in Mumbai to evolve a concrete plan for regeneration of the present ailing social systems. The participants were selected from the different universities by their Vice Chancellors and the purpose of the exercise was to stimulate the youth to think for themselves and make better changes in the society.

### Current focus

As time progresses the aims of INSHARP have also shifted and today the focus is on two fronts. Dr Aprain points out that they have a project to form farm clubs where INSHARP will give plots of land to members who will cultivate vegetables and fruits in a co operative manner, healthy and totally organic.

Another project that is in the pipeline is installing village BPOs that will empower and provide

**“Both my wife and I belong to a large family and we know the value of caring and sharing. I want to put more time to lead a meaningful life. Our requirement for money is less. What we require is less of ego and more of giving,” he says. “If I take up anything. I put my 100% into it. There is no shortcut in my life.”**

employment to the youth of villages by supplying computers to them and providing outsourcing jobs to them. Dr Aprain is happy that his son and daughter are keen to take up these projects forward.

### Karunya Trust

Dr Aprain is the founder trustee and executive Secretary of Karunya Trust. This Trust, established under the diocese of Kalyan with the Bishop as the President, in memory of Mother Theresa, is a multi religious movement for communal harmony, education and rehabilitation of children. The Trust functions through nodal centres which are spread across 14 districts of Maharashtra. The Board of Directors include outstanding luminaries of society like Dr Ashok Mehta, past International President of Lions Club and former Sheriff of Mumbai, Babu Joseph, CEO Axis Foundation, Prof Nilufer Ahmed Former OSD to Government of Maharashtra in Education and NSS co - ordinator in Western India.

Dr Aprain is a trustee and member of the Advisory Board of Karnataka Haridasa Scientific Research Centre. This institution is engaged in the revival and rejuvenation of Indian form of art and drama, and recognized by the Government of Scientific and Industrial Research (DSIR).

He is the Vice President of Indian Planetary Society. A scientific body with several scientists of international repute, the Society has won national Award for popularising science in the country. It is also recognized by DSIR and the Government of India.

He is also member of Red Cross Society and Lions Club International. Currently he is President of Hiranandani Keralite Association.

### Awards and citations

Being in the social field for so many years, Dr Aprain has received several awards and honours. He was awarded Certificate of Honour for promoting peace and harmony by Dr Albert Kuhlmann President World Conference on Safety Science Cologne Germany.

### Native roots

Dr Aprain was the youngest of ten children born to the late P J Joseph and the late Annamma Joseph. His father was a farmer. His wife Omana Aprain is also one among ten children born to a farmer cum business family belonging to a village Kumaranmary Kuttanad. Omana is founder President of the Matru Sangham in Diocese of Kalyan. It is



Dr Aprain with Swami Anubhavananda of Chinmaya Mission



Mrs Omana Aprain lighting the lamp at the Kalyan Diocese Matru Sangham



Dr Aprain and his wife with their family

an organisation that has 75 centres in the Kalyan Diocese. Omana is also active in social work. They got married in 1978.

Aprain and Omana's son Prems Srampical is a successful businessman who received the young entrepreneur Award from Christian Chamber of Commerce and Industry, Mumbai. He also received

the Best Entrepreneur Award from AMBA an international Body of Association of Management Education. He is married to Swyta and they have a three and a half year old son Zak. Both Prems and Swyta have done their engineering at Father Agnel's in Vashi and MBA from UK. Both of them are Directors of the companies they manage.

Dr Aprain's daughter Priyanthi is an MA in English literature and married to Roby John whose business is Star Start up company in California, having its back up office in Pune. Roby John is a gold medal winner in his B E. Their children Serah is 4 years and Nathan one 1 year. Dr Aprain's passion was to do research and after completing his post graduation in Economics, he did his Doctorate, the topic of research being Economics, Education and Security an Integrated Approach. He also had own real estate business for a period of time.

"Both my wife and I belong to a large family and we know the value of caring and sharing. I want to put more time to lead a meaningful life. Our requirement for money is less. What we require is less of ego and more of giving," he says. "If I take up anything. I put my 100% into it. There is no shortcut in my life." He confesses. "My wife Omana is involved in all my activities. We work as a team" he says. ■

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# KUTTIKRISHNA MĀRĀR

## CRITIC NONPARALLEL

- Satyanath

Had he followed the tradition, he would have played a chenda or utukku in a shrine. Despite poverty, he dared to be different and always moved away from the path shown to him to walk his own path, much ahead of others. He refused to be a part of any group and ultimately compelled others to make note of him.

**T**he life of Kuttikrishna Mārār is like a swim against the flow. From the very beginning of his life he had to resist many obstacles such as poverty, obstinacy of parents and arrogance of other prominent littérateurs. Lack of modern education and non-proficiency in English language were other thorns on his path. His Mārāth (house of Mārārs) was on the eastern side of Thruprangot Temple, believed to have immortalized by Markendeya, a great devotee of Shiva. Like Markendeya, he fought against all obstacles fiercely and established the power of his will.

Kuttikrishna Mārār is believed to have born after severe penance by his parents. Mārār community, considered the lowest in the Ambalavasi strata, is associated with temples where they play the percussion instruments such as chenda, utukku, maddalam etc. The instruments they play have leather, a part inadmissible inside the sanctum sanctorum of a temple, as an important part and hence they were pushed down below other communities. To carry forward their profession, the family needed a male member and so his mother, grandmother and sister always prayed to Lord Shiva. Kuttikrishna Marar was born to Kizhakke Marath Lakshmi Marasyar of Thriprangot and Karikkad Marath Krishna Marar, on June 14, 1900. The measly income was never adequate to make the two ends meet and so his mother had to work as a part time maid in the homes of upper caste people.

Soon after he moved from his childhood, he was asked to do these chores which he loathed fiercely. Since his trainer was his own father, he did not show respect to him adequately, Mārār lamented during his later years. We may feel relieved



Kuttikrishna Marar

that these loathsome behaviour helped the Malayalam literature to have *Rājānkanam*, *Bhārata paryatanam* etc.

Mārār reminisced that he was compelled to go to the temple early dawn, scared of walking through intense darkness and during this routine the loud recitation of *Raghuvamsam* by the pupils staying in Kizhakkempullam illam helped him to learn it by heart quite early in life. The poverty and casteist suppression caused a lot of hardship to young Mārār. He had a close friend Kontha, a Tamil Brahmin, and they were involved in many pranks but only Mārār was punished. These punishments had positive impact on him as he developed a strong aversion to religious rituals. To make his voice heard he learned logics so that others could not refute him.

Mārār was interested in the art of painting and wanted to go to Guruvayur to learn it. When he told his mother about this wish, she had another idea. He could stay with his uncle and learn necromancy (*Manthravadam*) too. Mārār immediately dropped the idea of painting and proceeded to Pattambi to join the gurukul of Punnasserri Nambi Neelakanda Sharma for *Sahitya Shiromani*. This diversion was to avoid his traditional profession and necromancy. The fame of this Gurukul had reached far and wide of South India those days. More than Neelakanda Sharma, it was Sree Shambu Sharma, a Sanskrit scholar from Karnataka who earned Mārār's love and respect. The proximity between the two helped Mārār to discover his potential to study and analyse the text. During this period Mārār used to write in Sanskrit, essays based on works written in Sanskrit, and Shambu Sharma praised him for writing in his distinct style without any trace of Pattambi style.

A new wind of change was blowing across India and its heat reached Kerala also. More and more young people were drawn towards the heritage of India while there was a section of experts who believed that a large portion of this heritage was not pure but imitation gold. Indian nationalism was creating a fresh impetus and many young men like Mārār were attracted to Gandhi. Years later when Mārār had an opportunity to touch the feet of Vinoba Bhave and bow before him, Mārār said that part of his bowing was meant for Gandhiji.

When Shambu Sharma wrote *Swattikaswapnam*, a satire meant to spite the British, Punnasserri wrote an introduction to it, eulogising the British. Unable to digest this attitude,

Mārār wrote an article to counter it and got it published in *Manjubhashini* of Kanchivaram. That was his sense of righteousness.

Mārār could not accept the ideas expounded through the examples of grammar and figures of speech and he studied them with a critical mind. He disliked many of them. Later he recorded, "When many of my teachers and peers accepted the theory of symbolism enunciated by Anandavardhan, I thought the theory of inference truer and defended it whenever opportunity arose. Even today I do not consider what I said then was childish..."

The Gurukul mode of education he received from Pattambi generated a new energy in him and he started writing about things that he felt closer to his heart. Those essays after being published in literary magazines were combined to form Mārār's first book *Sahityabhooshanam* (1928). Though most of the copies remained inside the press for non-payment of printing cost, a few copies that Mārār managed to get created a hurricane in the literary circles. This in fact was

against Mārār's person, and not against his writing. About this Mārār remarked later, "Whenever I made a remark about literature, there was always an opposition to it. Nevertheless in my lonely march some of them were supportive.... "Some of the critics felt Mārār wrote *Sahityabhooshanam* to spite A R Rajaraja Varma's *Bhashabhooshanam*. Without going to the merits of his book, some critics felt that it was Mārār's audacity that made him write books with titles similar to those of A R Rajaraja Varma. Prof Mundasserri said, "Mārār spent his life to do something better than what A R did and he did succeed in many ways."

Mārār failed to get a worthy job even after passing *Sahitya Shiromani* examination admirably and so approached poet Vallathol. His objective was to become the editor and publisher of Vallathol's *Sahityamanjari* Part IV, as he had some experience in that field. This resulted in a long partnership of camaraderie between him and the poet. Gradually Mārār moved away from Sanskrit and came towards Malayalam literature.

They complemented each other and mutually benefitted. Mārār's expertise with Sanskrit helped Vallathol while his knowledge of poetry helped Mārār to understand it better. He used to write introduction and treatise to Vallathol's books and also did proof reading and oversaw their publications. When the poet established Kalamandalam, Mārār was in charge of literary section.

When Mārār was 25, he married Narayanikutty Marasiar.

Literary criticism those days confined to pointing out positive and negative aspects of the work but never pointed out the reasons for both aspects. When Mārār wrote introductions to *Kochuseetha*, he criticised the matrilineal system then existing among Hindus and this angered the prominent litterateurs. The opposition compelled Vallathol to withdraw Mārār's introduction from the later editions. Gradually Mārār moved away from Vallathol as he found himself a satellite of the poet. He wanted to explore the literary world independent of Vallathol. "As it

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is inadequate to know the grammar and scales to become a poet, it would be inadequate to have only meaningful and ear worthy words to be one," he wrote later.

It was incidental that Mārār read *Paavangal* the Malayalam translation of *Les Miserables* of Victor Hugo, by Nalapat Narayana Menon and he realised that the world is wider than India. Gradually he moved towards Nalapat and accepted him as his Guru. They spent long hours discussing literature. When Menon wrote *Kannuneerthulli* (Tears), Mārār wrote an introduction to it. This camaraderie however did not alleviate his poverty. He was compelled to take up a job that would provide him a comfortable and steady income. Thus in 1938, he took up a job with Mathrubhumi, as a proof reader in 1961. It is a paradox that he worked throughout his career as a proof reader because his lack of knowledge of English was cited as an obstacle to promote him as a member of editorial board.

His job with Mathrubhumi allowed him to meet several prominent writers of Kerala and also allowed him time to read the books as well as to write what he wanted to. Major part of his writings was written during this period. Besides writing articles on books and other issues which disturbed his mind, he continuously got opportunities to write for the weekly as a literary critic. This enabled him to earn extra money.

A sad incident that drove a wedge

in the intimacy between Nalapat and Mārār occurred during this period. Mārār badly needed some money and he was confident of getting this amount from Nalapat without any problem. A series of letters were sent to and fro for six months and Nalapat agreed to send the money in a few instalments. The amount involved was less than forty rupees. This outcome shook Mārār's conscience and he wanted to put an end to their friendship. But it was a tricky situation. He could not wash away the strong bondage and finally he decided to write an article praising Nalapat, thereby paying his share of debt. This article was titled 'My favourite poet'. When a large number of critics alleged that he was being partisan, Mārār remarked that they did not know the psychological web he was in.

After leaving Mathrubhumi, Mārār moved to Sri Ramakrishna Mission, Purangattukara near Thrissur and edited their *Vivekananda Sahitya Sarvaswam*. By this time, his beloved wife was afflicted with throat cancer and suffered for two years. Her death on May 27, 1966 shattered him and Mārār called on Sri Sathya Saibaba at Puttaparthi. This happened to be another turning point of his life. Mārār the total pessimist turned spiritual after this meeting. His consciousness compelled him to make some amendments to writings made decades earlier.

This turnaround was not a sudden development. Since early sixties,

there was a visible change in the approach of Mārār. His worldly exposure and the spiritual inputs derived from the various books over the years were creating a tussle in his mind and he started looking at things with different perspective. His insight to the Sanskrit literature especially its classics should have worked incessantly to bring this change. It resulted in less writing and more brooding.

Soon Mārār experienced another tragedy. Slowly he became a victim of Alzheimer's disease. He became disconnected with the world and did not have any control over his mind. Many of his long standing friends such as Subhash Chandran and S K Pottekat, felt sad at his plight. Finally Mārār bid farewell on April 6, 1973.

It is unbelievable that since birth Mārār always struggled to stay afloat. In spite of being a well known writer and an intellectual giant, he was always short of funds to meet his family's expenses. He was criticised from an early stage of life and was admired and revered towards end of his life but he seldom received financial help from any quarter.

There are about 37 books containing his reviews, translations and a few poems. Mārār started with poetry but did not persist with it as he soon found out that he was destined to be a critic. Most prominent books among them are *Sahityabhooshanam*, *Sahityasallapam*, *Rajankanam*, *Danthagopuram*, *Bharathaparyatanam*, *Kala jeevitham thanne* and *Rishiprasadam*. He translated *Kumarasambhavam*, *Raghuvamsam*, *Meghasandesam* and *Abhijnana Sakuntalam* of Kalidas. These translations were made in prosaic form and yet considered on par with those of other stalwarts.

Mārār's works are still in high demand with the language students and several of them were chosen as text books in secondary and college levels. The most celebrated among them were *Bharathaparyatanam* and *Danthagopuram*. Most of them were initially printed by various publishers such as Mathrubhumi, P K Brothers, SPCS, Kerala Book Depot etc. Often copies of his books were not available and yet the publishers were reluctant to bring out new editions as the investments were slow to be recovered. Therefore after his demise, Mārār's children and admirers started a publishing house under the name

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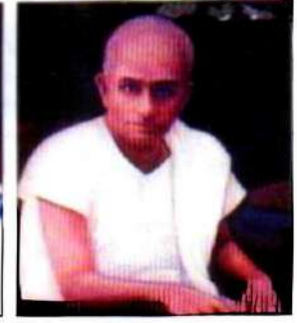
S K Pottekat



Kesari B Pillai



M P Paul



Nalapat N Menon

Marar Sahithya Prakasam to publish books written by him as well as written about him. There are more than ten books about *Mārār* out of which five are published by this new publisher. Two or three scholars obtained their doctorates based on their theses about *Mārār's* works.

Joseph Mundasseri and Kuttikrishna *Mārār* were always considered to be rivals with opposing views. Malayalam literary magazines were keen to publish their views on important new books in Malayalam and their debates were always watched by the public. Yet, the love, affection and respect they shared for each other were beyond doubt.

During *Mārār's* time, there were several stalwarts such as Kesari Balakrishna Pillai, M P Paul, Joseph Mundasseri, Kuttipuzha Kesava Pillai, C J Thomas, Changampuzha Krishna Pillai, M R Nair etc contributing their mite to the Malayalam literature. Most of them were quite active in the progressive literary front and *Mārār* was opposing it. Hence his was a loner's battle and *Mārār* acknowledged it as his motivational force.

One thing is certain; when the conservatives and the modernists opposed *Mārār*, he drew attention of the public and established his own path distinct from both the groups. The anachronism was that when the modernists labelled him a conservative, the conservatives called him an idol breaker.

### Debate on Art

The debates on art and its purpose started quite early. The earliest writings about this issue can be traced to the time of Aristotle. It started with the doubts of whether art was for art's sake or life's sake. Initially religion, arts, medicines etc were all inseparable but as the time moved

on, each of them established its own identity. The literature in all languages started with poetry gradually moving to drama or plays. In India, the aim of plays was to enlighten people who were denied the right to study Vedas and similar literature. Then the powerful abused it to guide the common man to the path decided by the powerful. Even in Kerala, there were religious and political groupings that utilized the playwrights and the actors to propagate the idealism of their choice and neglected the artistes once the aim was achieved. In Kerala, the progressive literary association (*Purogamana Sahithya Sanghatana*) initiated by the litterateurs of leftist leanings strongly propagated the slogan, 'Art for life sake' whereas people without political leanings argued that the art is for its own sake. In other words, the spectators should leave their emotions in the theatre itself. There were writers who sided with the slogan of 'art is for art's sake' but wrote their stories to meet the idiom of the second. The vice versa was also true.

*Mārār* refused to toe the line of either and thus was criticised by both. He held the firm view that all artistes should depict the life as it was. Thus a third line of argument in the form of a lone voice appeared in the horizon, 'Art is life itself.' Thus *Mārār* became its proponent.

*Mārār's* view was opposed by both the sides, but slowly the debate died down and his view was accepted by all though none accepted it in public.

### *Mārār* the literary critic

When most of the writers expected laudatory comments about their writings in the periodicals, many favoured them for various reasons. The writers from the upper echelons were not amenable to criticism as they could crush the criticism with an iron hand. When only the writers and the

critics belonged to the same class, criticism was acceptable and others kept a safe distance from both.

*Mārār* was an exemption to this aspect. He never criticized the author but his writings. When the critics like M P Paul and Kesari Balakrishna Pillai quoted western writers extensively, *Mārār* did not follow suit. He quoted the ancient writers of yore from India and scrupulously quoted them to prove his point of view. He did not criticize for criticism sake but only when he strongly felt that he owed it to the readers who did not bother about the rules but only to guide them so that they learnt what was good to them. He did not cherish the dictum that the critic should be impartial. Quoting from Mahabharata, he said that even the Rishis in the jungle had three types of groups viz., friend, indifferent and foe. When the Rishi is totally detached, what would be the plight of man who is bound by the worldly affairs? He explains these aspects in many of his writings *Sahityavidya*, *Charchayogam*, *Sahityaparyatanam* etc. All his commentaries are exposés of his personal partiality, he asserts. He believed that a critic needed to have a strong character and unshakable responsibility to his own vision besides conscious knowledge. Sincerity and honesty are integral part of criticism. No amount of intelligence, education and familiarity would help him if the critic is characterless, he affirms. A critic may go wrong in his approach and his conclusions may be faulty but any deviation from faithfulness would banish him from the world of critical analysis forever and no reader would repose his faith in the critic. Even if the entire world is against him but the critic cannot abandon his attachment to the above qualities. These are not mere proclamations but a firm commitment of life to *Mārār*. He firmly stood his ground when most of stalwarts of Malayalam literature opposed his views. However he was

finally accepted by all.

This does not mean that a critic cannot correct himself at a later stage. When he is convinced that his earlier stand was faulty, he should be courageous to amend them and admit them so. As an honest critic he should do so wholeheartedly.

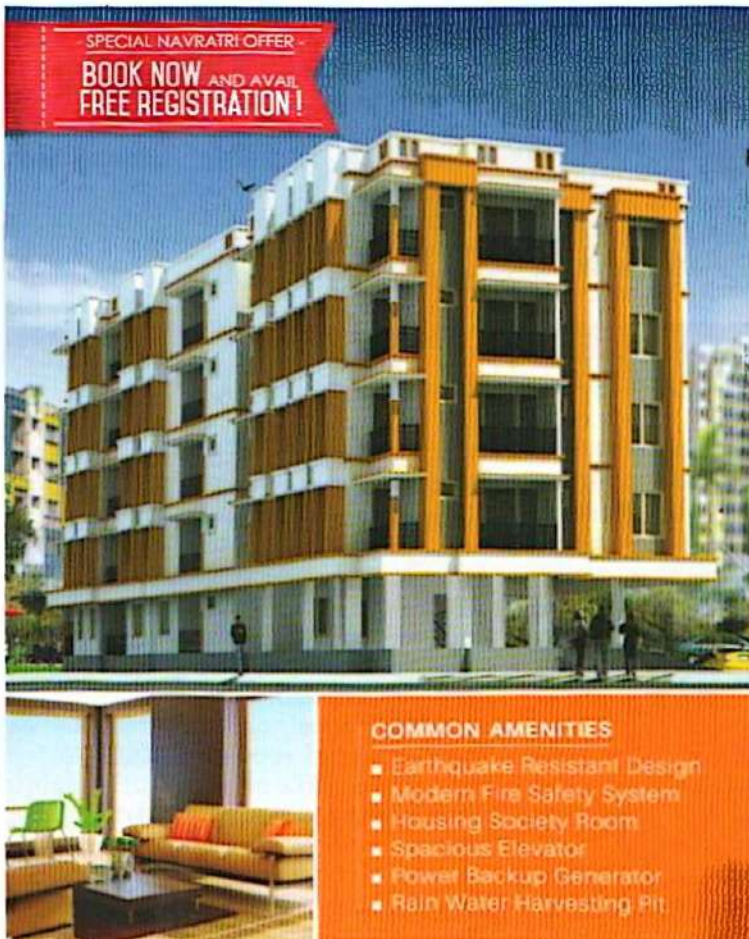
Mārār was never a prolific critic but he put his thoughts on to the paper only felt compelled and never felt to be partisan. He was very close to Nalapat Narayana Menon and Vallathol but those relations never came on his way to criticize their work when felt needed. "Unless I am forced to write by my consciousness, I cannot write and when my consciousness forces me to write, I should write even if I am put in hell." To Mārār writing was never a pastime nor for money but he did it only when he was enormously compelled to do so by his consciousness. Whenever a new literary work appeared in a periodical or in book form, Mārār was never the first one to comment on it but probably he was the last, that too,

when he saw something that others failed to see or there was something different that he saw from that of others. Further what he saw should be in tune with his logic. Very often his views shook others and they wrote impolitely about his person but that never angered him. When notable critic disagreed with him and went abusive by saying "...should prove our manliness by slapping on his cheeks", he reacted pensively. "Very unfortunate! Not even the threats, even by burning with fire or brutally butchered, did not stop the intense search for the truth by the world. When will these people realize this ultimate reality?" For Mārār, the merit of literary work wholly depend on meaningful logic, aesthetic beauty and the ability of the writer to make the reader feel what the writer felt when he wrote it.

It is to be noted that Mārār, a long time mate of Vallathol as his publisher, resisted the temptation of eulogizing him. The value of a word is to be evaluated not be its sheer

meaning but by its choice of several other possible words. Many laureates have stressed that the importance of someone's writings increases when we consider what he did not write.

Words like review, criticism, commentary or study of a work denotes different faces of the opinion of a reader but the real word should be evaluation (*niroopanam*) that is all inclusive. According to Mārār evaluation comes much later than the writing and the evaluating literature appears still later. In short, evaluation becomes a part of literature only when it becomes art. It can become an art when it possesses an aesthetic value and a compact structure. In fact evaluation is the experience undergone by the evaluator while going through the work and in that sense the work becomes a medium for the evaluator to express himself. In Sanskrit, there was never an evaluating literature as hardly anyone evaluated any work but only appreciated them. What it had was only the grammar and framed rules and regulations. ■



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## MISSION TO MARS

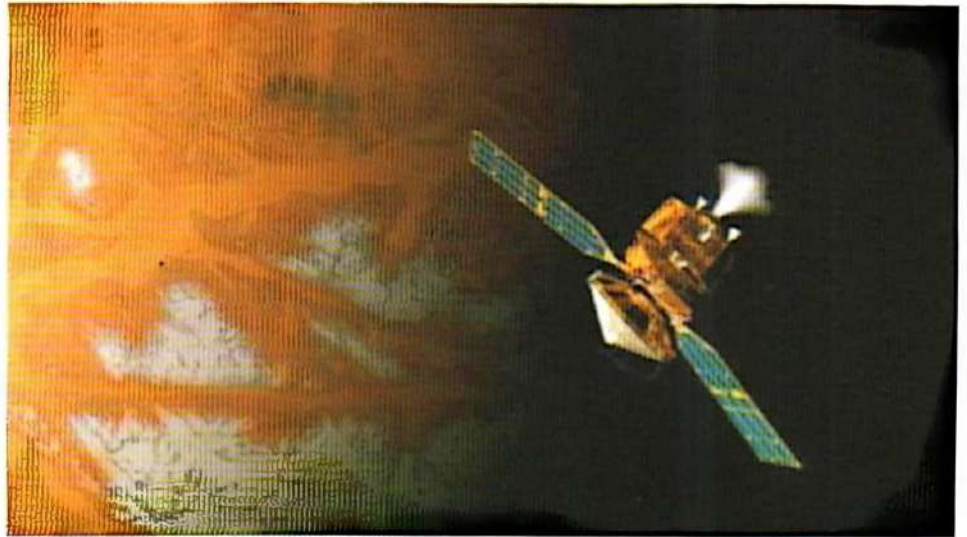
# A MOMENT ETCHED IN GOLD

**S**eptember 24, 2014 has been written in letters of gold in the history of India and also in the astro-history of the world. Since the beginning of the human race, it has shown a tendency to see new horizons and if feasible, to move there for a better life. Though the secrets of the earth are not fully realised, earthly men always ventured to other planets and satellites but so far they could move only to moon, a satellite of Earth. Afterwards, the nations who thought they are capable of going beyond Moon brought Mars on their cross-line and one after the other they sent their space vehicles.

Mars is 660 million kilometres away from the earth and has a gravitational force of about one-third of that of Earth. When Earth takes 24 hours to complete one rotation, Mars takes 40 minutes more. When Earth takes 365.25 days to complete a revolution about Sun, Mars takes 687 earth days. So there are a lot of physical differences between Earth and Mars.

Till now 53 exploratory missions to Mars were conducted by various nations but only 23 including India's, succeeded. India alone became successful to make its very first mission fruitful. Further, at a cost of Rs.450 crores (\$70 million), India's effort is the only one the least expensive. Indian Space Research Organisation (ISRO) deserves all kudos for its Mars Orbiter Mission (MOM). For Mars Atmosphere and Volatile Evolution (MAVEN) of US, they spent \$670 million.

The biggest hurdles on the path of MOM were the control of its spacecraft while overcoming the gravitational barrier of Earth, guiding the craft along the proper trajectory over vast distances, and then slowing it down sufficiently to go into orbit



around that planet. ISRO scientists successfully surmounted those hurdles at a very low cost. In the common parlour, every Indian has spent Rs.4 for this mission, much less than the cost of a cup of tea.

India does not have a space station and hence sought the assistance of NASA for communicating with Mangalyaan when it goes to the other side of Earth. Two NASA stations in Canberra and California were feeding ISRO's mission control in Bangalore with crucial data on the progress of the mission. It was only at 11 am that an earth station at Byalalu the only Indian one capable of receiving deep space

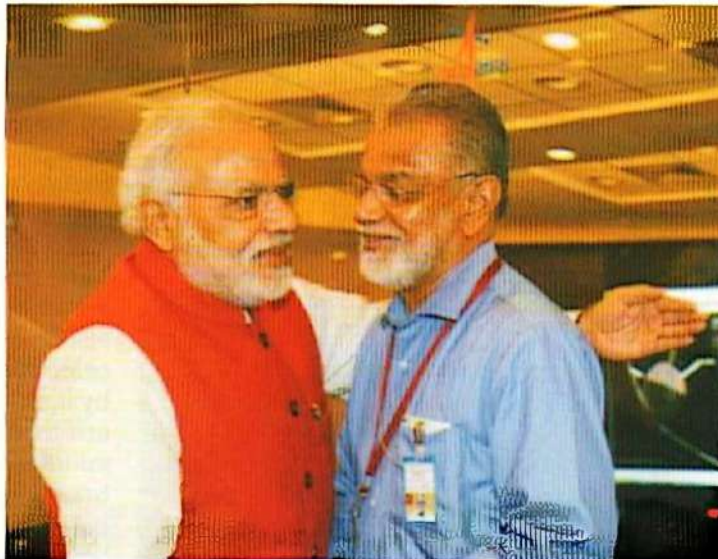
communication began receiving data starting with ten pictures of the surface of Mars, showing craters.

The Union Government allocated the funds in the budget of 2012 and the then Prime Minister Manmohan Singh on his Independence Day address from the ramparts of Red Fort, informed his countrymen the mission was to take place soon. On November 5, 2013 Mangalyaan Mission took off from Sriharikota and entered the revolutionary path at a distance of 400 kilometres from it on September 24, 2014 at 7.47 a.m. A couple of days ago the MAVEN entered the gravitational field of Mars and was moving around it at 150 kilometres from its surface.

South Indians especially Keralites should all the more feel proud as many of the top scientists working for this mission are from the south. The ISRO chairman Dr K Radhakrishnan hails from Irinjalakuda. Many of his predecessors were also from Kerala.

Now India has overtaken China in space mission but she cannot be complacent. There are many more milestones to pass.

"Promises to keep,  
And miles to go before  
I sleep."



Prime Minister Narendra Modi congratulating Dr. K Radhakrishnan



# DIWALI

## A FESTIVAL OF LIGHT AND JOY

- Elve

On the darkest night in the month of October - November, India celebrates the Festival of lights or Deepavali, shortened to now to the more popularly called Diwali.



In several parts of our country, in metro cities and small towns, lamps are lit to brighten houses and streets, shining lanterns hang from

windows and balconies, colourful twinkling lights sparkle and the atmosphere radiates a joyful warmth. Little wonder then that Diwali or the festival of lights is our national festival.

Diwali symbolises the centuries old culture of India that exhorts us to

drive away darkness and spread the light of knowledge, to vanquish ignorance and embrace humanity, to destroy negativity and nourish positivity. By lighting diyas on the night of Diwali, we are welcoming Laxmi, the Goddess of wealth, to shower on us wealth, prosperity, and happiness.

Kerala is one of the few states where Diwali is not traditionally celebrated. However, the Tamil Brahmins who are settled in Kerala for centuries since the time of their ancestors, celebrate it with the ritual

oil bath in the morning, wearing new clothes, preparing sweets, visiting friends and relatives and bursting of crackers and lighting fireworks. Malayalees also light crackers and burst crackers for Diwali. But times are changing and today in Kerala also the younger generation celebrate Diwali on a grander scale, by lighting diyas, drawing rangolis etc, thanks to cross cultural influences, films and TV shows and breaking down of north south barriers. The long skirt and blouse have given place to churidar kurta



and lehenga choli and the veshti shirt to kurta pyjama in Kerala and Diwali is as much holiday time in Kerala like in any other city.

Regarding Mumbai, Diwali is the most important festival for Maharashtrians and Gujaratis who have settled here for centuries. How does our younger generation of Mumbai Malayalees celebrate this festival? KERALA IN MUMBAI sought to do a study on how the younger generation of Malayalee boys and girls born and brought up in this metropolis, exposed to the traditions and culture of the land of their upbringing, growing up with peers for whom Diwali is a four/five day festival with varieties of sweets, where their friends hang colourful lanterns and lighted diyas in rows, whose dwellings have breath-taking colourful rangoli designs, who burst crackers and wear festive clothes, who worship the Goddess of wealth..... to cut a long story short, KIM decided to ask Malayalee boys and girls some basic questions on how they celebrated Diwali, did they know the significance of Diwali, what was the best thing they liked about Diwali and did they know the legends surrounding Diwali. And of course the most important question:

**Diwali symbolises the centuries old culture of India that exhorts us to drive away darkness and spread the light of knowledge, to vanquish ignorance and embrace humanity, to destroy negativity and nourish positivity. By lighting diyas on the night of Diwali, we are welcoming Laxmi, the Goddess of wealth, to shower on us wealth, prosperity, and happiness.**



did they consider Diwali more important or significant than Onam.

The answers were wide and far-reaching. But one thing emerged clear. Our boys and girls considered Onam as their most valued and significant festival, there was no two ways about it. As Malayalees, Onam was their traditional festival and they celebrated it with their families with the traditional onasadya. They visited their relatives, wore new clothes, went to temples, participated in the cultural programmes organised by Malayalee Samajams. They considered Onam as part of their lives that brought a slice of their land in to Mumbai and reminded them of their roots.

But Diwali also held an important place in their hearts. As one of the youngsters said, "I like Onam because I am a Malayalee. I like Diwali because I live in Mumbai."

What most of them like about Diwali is the light and cheer Diwali brings about with it. Lights are galore the entire month in all the streets and alleys of Mumbai and its suburbs, buildings are outlined with lights, colourful lanterns and kandils decorate windows, balconies are festooned with strings of multicolor lights. All these emanate a positivity

and our youth also light diyas in their houses and draw colourful rangolis on Diwali night. As children almost all of them have burst crackers and fireworks. But having grown up they are aware of the pollution dangers and generally refrain from bursting crackers.

Many of them do not know much about the legend behind Diwali but they know that on Diwali day their friends perform Laxmi Puja to invite wealth in to their lives. And many Malayalee families perform Laxmi Puja to usher in prosperity and happiness into their lives.

Some of them are aware that it is celebrated in commemoration of Lord Rama's entry into Ayodhya after his 14 year exile and defeat of Ravana. While others remembered that Diwali was celebrated in memory of defeat of the demon Narakasur by Lord Krishna and Satyabhama. It is also celebrated as the day on which King Bali was pushed into the netherworld by Vishnu in his vamana avatar they said.

For most of them Diwali is a time to relax, a time to reconnect with



their friends and relatives because of the four day holiday that they get, a period when they can go on a short vacation, a time in fact when they can socialise.

Having a plethora of sweets and dry fruits assortments around them during Diwali, our Malayalee boys

and girls also enjoy by savouring the sweets, preparing and distributing them. Diwali is bonus time, it is also the time of discounts so like other Mumbaitees, they also make major purchases and do shopping during Diwali.

ഐശ്വര്യത്തിന്റെയും സമ്പൽസമൃദ്ധിയുടെയും നന്മ നിറഞ്ഞ  
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# A Time to reconnect with friends...

## Shruti Sunil

(FY B Com SIES College)



● As a child I used to celebrate Diwali with bursting of crackers. Now I do not burst crackers. But my brother Shlok goes to the society grounds and burst crackers. We

light lamps on all the four days and my father does Laxmi Puja.

I do not know much about the legend behind Diwali but I know it has got to do with Laxmi Puja and everyone in Mumbai does Laxmi puja on that day to usher in prosperity Laxmi being the Goddess of wealth.

Onam is our own festival and we celebrate it in the traditional way with new clothes, onasadya etc. Diwali is more about spending time with my family and friends, since I am busy with my studies, class and music programmes all through the year.

## Vani Harikumar Menon

(Podar College 2<sup>nd</sup> year BSc in Ac and Finance affiliated to University of London)



● In our house we light diyas and draw rangolis but personally I do not like Diwali because it is too noisy and causes a lot of pollution in the air. The lighting of

lamps signifies lighting up of hope in our lives. Of course I also like the positive concept surrounding Diwali. I am not very sure about the legend behind Diwali. In different states Diwali is celebrated in different ways. But everywhere it is associated with lights and lighting of diyas.

## Sajith Soman

(Engineer working with Mahindra & Mahindra)



● I consider Diwali as a platform for a grand get together. It is an interlude to let go everything, to take yourself into a distinct ambience, especially during late evenings

which display radiant houses, decorated verandahs, colorful rangolis, and sparkling fireworks.

It is the closest and by far the best alternative to rejoice for a Malayalee who misses the grand Onam celebrations back in Kerala.

My lookout towards Diwali has surely reformed since I am fortunate enough to have been spending quite a lot of time in Nasik where most of the turn of events of Lord Rama's exile took place. Yet I am convinced that there is no alternative to the joy of celebrating Diwali back in Mumbai.

With age, the youth have understood that Diwali is not just about rampant fireworks, and I am pretty sure that many, like me, have understood the risk factors, the social factors, the environmental factors involved.

In Mumbai Diwali might be overridden by many aspects, the economic jump of many industries,

the kick start of a major shopping period, the amount of air, water and sound pollution, the injuries it causes and so on. But amidst all this, I truly feel that there is no compromise on the ecstasy that Diwali offers and it truly stands out separate as a festival which changes fortunes.

## Vidya Nair

(Working as HR in a multi national company)



● I celebrate Diwali at home with my mother; just the two of us for Diwali, since my father and my brother are abroad. What I like about Diwali is the lighting up of the whole house which gives out a shine

and sparkle to the whole atmosphere. Sometimes I paint the diyas myself.

Diwali is about Laxmi Puja and being born and brought up in Mumbai I pray to Goddess Laxmi to bring prosperity and happiness to our house.

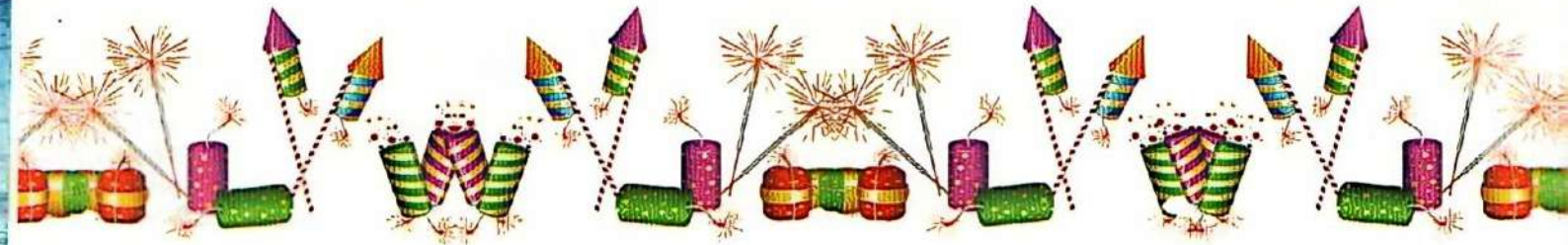
As a kid I used to burst crackers but now I just go down and watch the children bursting crackers and lighting fireworks.

Of course I celebrate Onam more than Diwali because I am a Malayalee and Onam is the festival of Kerala. We put a lot of emphasis on our Onasadya and later we visit my grandparents who are staying in Navi Mumbai.

## Tarun Hariharan

(B Sc Management Student at Royal Holloway, University of London).

● I will be in Mumbai for Diwali this year after two years when I was studying in London. I am currently working as an Intern at Nomura an



investment bank. I am happy because I will be able to buy gifts for my parents with my first earned salary.

Diwali is my favourite festival after Onam. The bright lights

in the sky are a treat to look at. Moreover every Diwali everyone in the building comes down to share happiness. It becomes an opportunity to socialise with everyone. Social life has become increasingly important in the busy Mumbai life. As a child I loved crackers. Now I know we must not pollute the environment solely for entertainment. I hope Goddess Lakshmi brings prosperity to one and all this Diwali. The entire city is lit up with lights and we all bond with others in our area during this time. Onam is of course our traditional festival but Diwali is socialising time.

### Manu Shaji

(1st year MBA, D Y Patil Institute of Management, Navi Mumbai.



● Along with my family we attend Laxmi Puja at my father's office where our friends and office staff participate followed by lunch and games. Evening it is family time and we spend time

at home meeting friends and generally relaxing. For me Diwali signifies lighting up our lives and auspicious beginnings.

### Athira Satyan

(Third year B Com student SIES College)



● For Diwali, I buy new clothes, sweets and distribute them to my friends, light diyas and lanterns and decorate the house with rangoli along with my family. In my dad's office there is Laxmi Puja

and we attend it.

I am against bursting fire crackers because it causes pollution and there is a lot of noise. During Diwali, I get a well deserved 25 days holiday break in my hectic college schedule. Diwali time is reunion time with my friends.

### Manu Manikandan

**Acharya** (student and part time service; active in SNMS youth wing)



● This year I will not celebrate Diwali because I lost my dear father last month. But every year we light diyas, draw rangolis and exchange sweets. Diwali for me is a unique

festival because everyone celebrates it with light and sweets. There is happiness and sharing all around during Diwali, a feeling of brotherhood and no caste discriminations. We all exchange Diwali greetings.

Diwali teaches us the joy of sharing and giving, forgiving and forgetting. We should not carry hate

in our hearts. It is like carrying a potato in your pocket. As it rots, it stinks and spoils the pocket. In a similar manner if we keep hatred in our hearts, it spoils our lives and makes us miserable. We should forgive our enemies for their faults and spread the light of happiness.

### Arati Harikumar

(H R Professional)

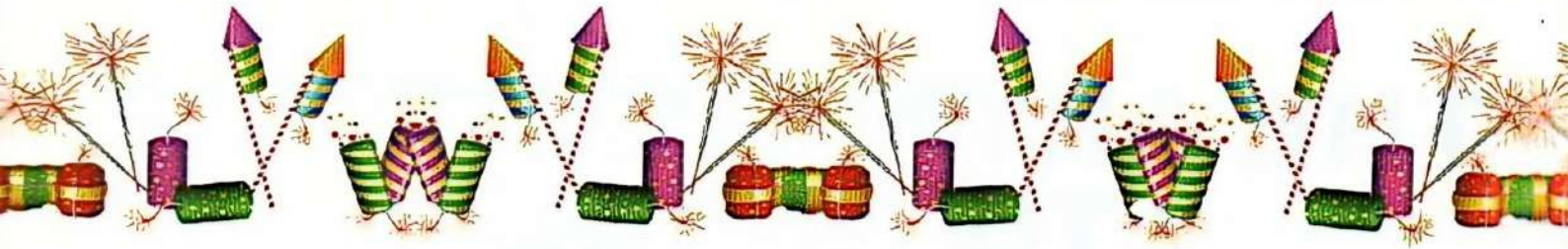


● I see myself as a true-blue Malayalee girl, brought up in the city of dreams, Mumbai. I was in for a string of lovely surprises post my marriage to a Tam-brahm family. One of which was

the celebration of Diwali, the festival of lights which is generally perceived as a North-Indian festival; the very fact that some communities in south celebrate this festival in a big way is a lesser-known fact.

In the South, Diwali festival often commemorates the conquering of the Narakasura, a powerful king, who imprisoned tens of thousands of inhabitants and had stolen the precious earrings of Aditi, the Mother Goddess. It was Krishna who finally subdued Naraka, freed the prisoners and returned the stolen earrings back to mother goddess. As a symbol of his victory Sri Krishna smeared the blood of his enemies on his forehead. Krishna arrived home early on the morning of Naraka - chaturdashi, and upon reaching there, the women folk massaged scent oils on his body, and gave him a good bath to wash away the filth from his body. Since that day, the custom of bathing early in the morning of Naraka - chaturdashi has been observed by many.

Diwali celebrations in most Tam-brahm households begin early in the



morning, before dawn. All members of the family are given beetal leaf and beetal nut on an empty stomach. This is to ensure no bile is formed since the members will be awake very early, before day-break. "Nalangu", a combination of turmeric and lime is applied on the feet, sesame oil is applied on heads before bath. One custom is to intake a small quantity of Deepavali lehiyam (an ayurvedic medicinal paste) as it helps one to digest the sweets and savories after the ritual bath. The house is washed and decorated with kolam (rangoli) patterns. During Thalai Deepavali that is, the first Diwali of a couple post marriage, the newly-weds go to the bride's parental home for revelry. Taking blessings from the elders, they burst the first crackers of the day.

In the pooja room, betel leaves, betel nuts, plaintain fruits, flowers, sandal paste, kumkum, gingelly oil, turmeric powder, scented powder are kept. Crackers and new dresses are placed in a plate after smearing a little kumkum on them. New clothes are worn on this auspicious day and crackers are burst signifying the death of Narakasura. It also symbolises the vanquishing of

ignorance, and the driving away of the evil and darkness that sometimes overshadows us.

Diwali is indeed a festival consisting of an array of lights. Every home sparkles with the shining hues of deepas or lamps, in order to welcome the Goddess Lakshmi regarded as Goddess of Prosperity. In most parts of India, Diwali continues for five days, each day having its own significance in myth, belief, and legends.

### Geeta Poduval

(Motivational speaker, actress and anchor)



● My eyes light up when I talk about Diwali because my celebration of Diwali means lighting lamps, drawing colourful rangoli, and an atmosphere of happiness all around

not to forget the yummy Diwali

mithais. Celebration of Diwali is always a peaceful family affair where we light lots of lamps, draw rangolis. We believe in environment friendly Diwali and so light just one or two crackers as a symbolic gesture.

For me Diwali symbolises values, love, light. Over everything my firm belief in life is good always wins over evil and Diwali is all about this principle.

Both Onam and Diwali are significant in their own ways. Being a Malayalee, celebration of Onam is a must. Since I am born and brought up in Gujarat, celebrating Diwali in a grand way was natural. So for me and my family, these are two of the most looked forward to festivals.

What I like about Diwali is the atmosphere of happiness and light all around. It is a happy and colourful festival. Isn't happiness what we seek in our lives? Diwali means so much of that.

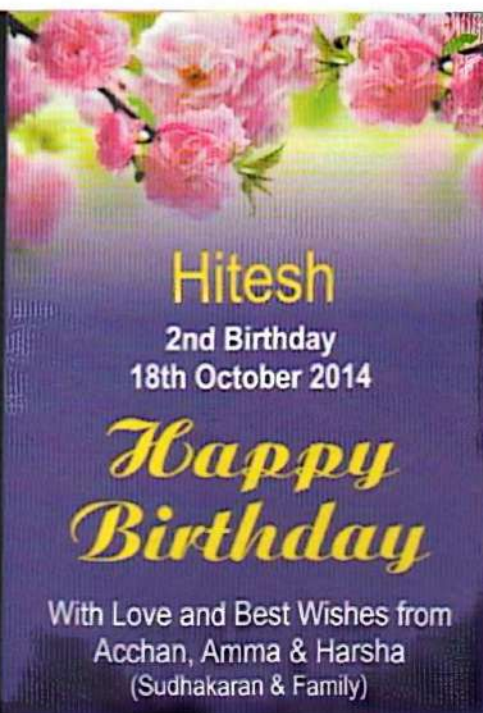
### Lakshmi priya

(2nd year BFM SIES College Sion)

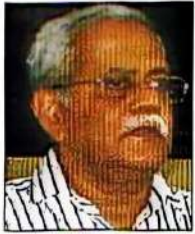


● I like Diwali and celebrate it grandly with my friends and family. We buy new clothes, distribute sweets among our friends and relatives, light diyas and draw rangolis on all the four

days. I consider Diwali time as my special time, a break from my busy college schedule, when I hang out with my friends. ■



# THE ARYAN MIGRATION TO KERALA



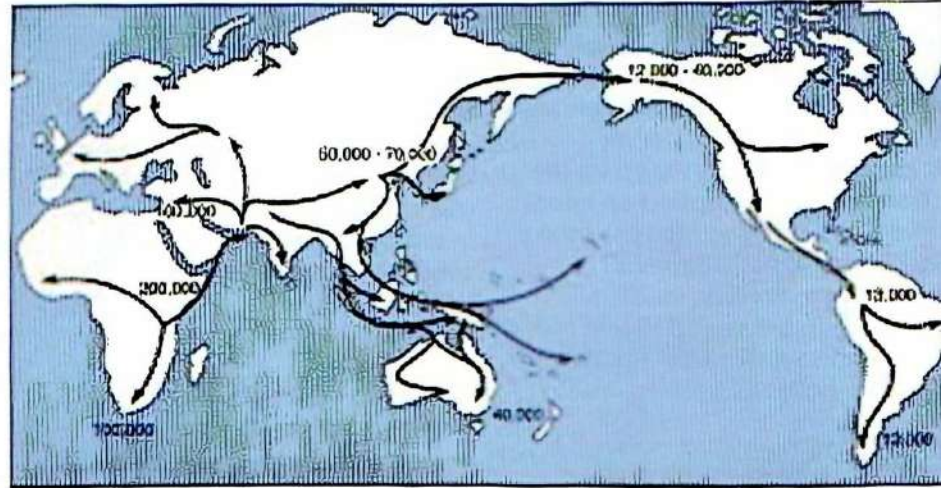
K. R. NARAYANAN

■ The Aryan Brahmins of Kerala very often referred to as Nampoothiris are an elite community of this region. Though very few in number, they had wielded great power and

influence, during the course of history and were the owners of a great part of landed areas of Kerala. Though much of their importance, influence, assets and resources have declined considerably during mid-20<sup>th</sup> century, their antiquity, migration, history and the like has been of great interest to historians and social scientists.

It is said that the advent of the Aryan Brahmins was a very slow process in the present Kerala region, and spread over a long time-span extending from 3<sup>rd</sup> BC to 12<sup>th</sup> AD. It finally ended in the total submission of the local populace to their superior intelligence and administrative skill. This alien community swept the ancient tribal and other Dravidian races away with great subtlety and tact in a very peaceful way. This superior race dominated in wealth and resources and made all other races their subordinates.

The process of Aryanization of Kerala cannot be said to be an isolated one. There are many theories put forth in this connection. William Logan considers the arrival of Nampoothiris, as a result of the military conquest of the local



tribal/Dravidian race by this superior race. On the other hand, Caldwell and K P Padmanabha Menon considered that the superior intelligence of the Aryans was the sole reason behind the Aryanization of Kerala.

Still some others believe that these Aryan Brahmins came to Kerala as refugees, due to Muslim onslaughts in the Northern and North-Western India. Because of the Muslim attacks, the Aryans had no other alternative than to leave their north/north-west Indian abode and migrate to the south, along with their Hindu religion and culture in its embryonic form. But, also, there are many historians who believe that the Aryan migration to the south Indian regions was their agrarian pursuit for the possession of land and such assets.

There is also a theory which says that they were exploiters and the agents for a different but higher north Indian culture and civilization.

In the course of time, they became localized and began to play the role of traders, counsellors, priests, ambassadors, poets, moralists, etc. Their expertise in Sanskrit, astronomy, and polity came very handy for them to achieve these goals. They established temple-oriented villages (Grama Kshethra) and began to dominate the entire region.

The dates/periods of Aryan migration to Kerala is a much-debated matter. It is believed that the Kerala region was known in the north, from very early times, as there are many references to this effect in the Vedic/puranic literature, Asoka edicts, Greco-Roman accounts, Tam Brahmin Cave inscriptions and the like. Also, the Sangham literature indicates the presence of Brahmins in the royal courts of the south. Hence, it should be believed, that the Aryan influences did exist in the Kerala society during the early centuries of the Christian era like the Kadamba Interregnum. The process continued through sixth to eighth centuries. During the time of the Perumals of the second Chera Empire, the Aryan settlements continued to grow and multiply. By about the 9<sup>th</sup> century, Brahmin settlements had become a vital force in the then Kerala society and were expressed through the King's Council (called Naluthali) at the Chera capital.

It is said that the Aryan Brahmins





adopted either a western or an eastern route to reach Kerala. The western routes were from Aihole (Ahichitra) of the Chalukyas to the Saurashtra Peninsula, Konkan and Tulu regions reaching the northern areas of Kerala. The eastern route began from Kalinga, went through Andhra, Vijayanagar and the Chola territories, reaching southern Kerala. Also, the route from the Indus to the present Gujarat and thence to Kerala is also sometimes spoken about.

### The Settlements

There were originally 32 Brahmin settlements in Kerala. Of these, ten were between Perumpuzha and Karumanpuzha, (viz. Perumchelloor, Chokiram, Panniyoor, Thrissoor and Peruvanam). Twelve settlements were between Karuman Puzha and Churni and included the places like Irinjalakuda, Avittaputhoor, Ayranikkulam, Muzhikkulam, Kuzhoor, Chengamanad, and Uliyannoor. The remaining ten settlements were between Churni and Pampa rivers, like Kumaranalloor, Thiruvalla, Kaviyoor, and Niranam. Of these total 32 settlements, 22 have yielded inscriptions, 3 are mentioned in literary works, 6 come down with their temples and settlements and one remains unidentified.

These settlements have certain basic features. Most of them are located along the banks of the rivers and on fertile plains. (Nine are in the Pampa, thirteen in the Periyar, and five in the Churni). They are essentially temple-centered and the temples used to be

synonymous with the Brahmin settlements. A few of them are found in clusters or groups and their concentration on river beds is dependent on the soil and the fertility for paddy cultivation. The local rulers Naduvazhis- gave them lands and settled them.

### The Impacts

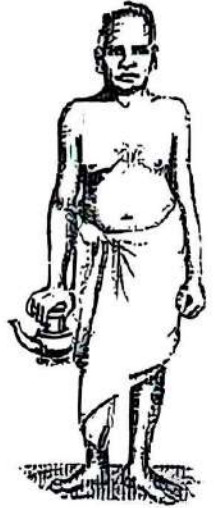
These settlements had a great impact on the socio-economic life of these regions. In the first instance, it led to the caste system in a region, where caste was unknown. On securing the support of the ruling and trading classes, it created and led to the myths of superiority of the ruling classes over the toiling classes. The social status of a person came to be determined on the basis of his trade/occupation. There was a corresponding decline in the status of the women as well and this, in

due course, led to some new systems and regulations and brought in some social evils like Sambandham, Devadasi system, Smartha Vicharam and the like.

In the economic areas, the Aryanization led to the evolution of landlordism (Janmi tradition) in Kerala. Perhaps, the Keralolpatthy legend was designed to glorify the Naduvazhi and Janmi traditions. The brahmasvams and devasvams helped in vesting all the lands with the rulers and janmis.

These systems had great religious impacts as well. The Aryan influx led to the decline of Jainism and Buddhism on the one hand and the rise of Hindu temples on the other. Most of the Buddhist and Jain places of worship were either demolished or converted to Hindu temples.

All these changes brought in great powers to the Aryan Brahmins, who rose to great heights of authority at times more than the actual rulers. This, in due course, led the ruling kings bringing Tamil Brahmins from the Kaveri delta in Chola Desam and Thamraparni region in Pandyanadu for carrying out religious rights. ■



ഐശ്വര്യത്തിന്റെയും സമ്പൽസമൃദ്ധിയുടെയും നന്മ നിറഞ്ഞ **ഭീഷ്മാജി ആശംസകൾ**



**എല്ലാവിധ പുഷ്പകൾക്കും സമീപിക്കുക**

എല്ലാവിധ ദോഷ പരിഹാര യന്ത്രങ്ങളും കൂടാതെ ധനാകർഷണ ഏലസ്സുകൾ, ധനാകർഷണ യന്ത്രങ്ങൾ, ഭവന വാഹന രക്ഷാചക്രങ്ങൾ, വിദ്യാവിജയപ്രദമന്ത്ര ഏലസ്സുകൾ, ബാലാരിഷ്ടതാ നിവാരണ ഏലസ്സുകൾ എന്നിവയ്ക്കും സമീപിക്കുക.

**പ്രശാന്ത് നമ്പൂതിരി**

മേൽശാന്തി, വാഷി വൈകുണ്ഠം

**Sector-29, Vashi, Navi Mumbai. Mob: 9869187287**

**T K MADHAVAN**

# Organizer and Orator par excellence

T K Madhavan fought relentlessly all through his life against untouchability and oppression of the poor



V.N. Gopalakrishnan

T. K. Madhavan was a social reformer, journalist and revolutionary. He fought for the human rights of all and was active in public affairs from the age of fifteen. He was a prominent leader of the Kshethra Praveshana Prakshobham (Temple Entry Movement), which fought for the entry of the oppressed and lower caste communities to the temples of Kerala. In 1924, Vaikom Satyagraha was started under the leadership of T K Madhavan, K Kelappan, and K P Kesava Menon in front of the Vaikom Mahadeva Temple. It was supported by all the social reformers of the time, including Mannathu Padmanabhan, Sree Narayana Guru, Ayyankali, et al. The Satyagraha culminated in granting permissions to allow lower caste people to use temple, roads and other facilities. Following this, Madhavan and Kesava Menon were arrested and imprisoned. The struggle ended with the promulgation of Temple Entry Proclamation by the Maharajah of Travancore.

Madhavan was born on September 2, 1884 at Karthikappally, as the son of Kesava Channar of Alummoottill family and Ummi Amma of Komalezhatu family. Madhavan had his formal education in his village but could not complete higher education. However, he gained good writing and speaking skills in English. At the tender age of 17, Madhavan made a marvelous speech in the Sree Moolam Praja Sabha on the disabilities of Ezhavas in Government service. The speech was well appreciated by the members of the Praja Sabha including V P Madhava Rao, the then Dewan of Travancore.

Madhavan worked for the formation of the Ezhava Association in Karthikappalli and Mavelikkara in 1902 at the tender age of 17. He had already met Sree Narayana Guru, the spiritual leader of the time. He convinced his community that they should translate the Guru's message into action. He took a leading role in the movements like civil equality, prohibition and activities of Sree Narayana Dharma Paripalana Yogam (SNDP). The SNDP Yogam became the central organ of the entire community and was instrumental in achieving a social, political, spiritual and educational transformation. He had acquainted with modern ideas by studying the memorable speeches of celebrities including Swami Vivekananda and Gopal Krishna Gokhale.

Madhavan and his family participated in all the functions



T K Madhavan

held at Sivagiri in 1912 when his organizing skill caught the attention of Sree Narayana Guru and other senior leaders. Madhavan accompanied Sree Narayana Guru when he toured Thiruvalla and Chengannur taluks to collect funds for the Sanskrit school. In 1914 he took part in the eleventh annual conference of the SNDP Yogam held at Alwaye. Madhavan was assigned the task of restructuring the organization so that people could access its hierarchy without hassle. As part of the restructuring plan, T K Madhavan conducted meetings and organized workshops to enable the people come and interact with the members. Through these interactions, he could gather ideas from different people and implemented them effectively to make SNDP Yogam a people-friendly organization. In order to further popularise the organization and its principles, he came up with innovative ideas such as educational seminars and Industrial exhibitions and Ayurveda seminars.

In 1915, he started a journal Desabhimani (Patriot) to represent the Ezhava community and to give publicity to his own ideas. When he visited Sree Narayana Guru after a few issues had come out, the Guru told him that he should fight for human rights with added vigour. Some schools in those days refused admissions to Ezhavas and the lower classes on the grounds of untouchability. In one instance, admission was denied to the Ezhavas as the school was in close proximity to the temple and the palace. Desabhimani reported such incidents and fought for justice.

Madhavan was an orator par excellence and his speech at Kottayam in 1917 was legendary. It was Madhavan who submitted to the Government, a joint representation of Ezhavas, Muslims and Christians in 1918. As a result, the departments of revenue and temples were separated and non-caste Hindus and non-Hindus came to be appointed to the Revenue Department.

Madhavan started an intensive campaign for temple entry and the freedom to use public roads. The Government appointed him as a member of the Sree Moolam Assembly in 1918 and 1921. In the Assembly, he argued for stopping untouchability through a decree. He gave notice for a petition for according equal citizens' rights with special stress on entry for all Hindus into public temples.

When Mahatma Gandhi visited Tirunelveli in 1921, Madhavan met him to seek his advice. He told Gandhiji that popularization of spinning by the Mahatma had greatly benefited his community. Toddy tapping and weaving were their traditional occupations. Gandhiji's propaganda had made weaving a respectable occupation. Since weaving was

their traditional trade, they could serve the country well by producing enough Swadeshi clothes.

Madhavan also fought against the liquor lobbies in the state. For this, he got the support of SNDP Yogam. "Liquor is poison, make it not, vent it not, drink it not", was the famous message of Sree Narayana Guru against liquor. Sree Narayana Guru had advocated total abstinence from drinking much earlier than its inclusion in Mahatma Gandhi's programme. He expressed happiness at Sree Narayana Guru's advice on prohibition. Madhavan expressed his gratitude to Gandhiji for including removal of untouchability as the first item in his programme and endorsed Gandhiji's views that India would not deserve complete independence as long as untouchability was in practice.

His meeting with Gandhiji had the blessings of Sree Narayana Guru. As a result, Mahatma Gandhi participated in Kokanada Congress and requested the party members to solve the problems of untouchability. Later, when Mahatma Gandhi visited Kerala, he stayed at Shivagiri Ashram and met with Sree Narayana Guru. In this meeting, T K Madhavan participated and shared his views with Sree Narayana Guru and Mahatma Gandhi. In a subsequent meeting, Mahatma Gandhi exhorted the party leaders from the state to participate in the struggle and make the movement a grand success.

Deshabhimani published a report on the interview of Madhavan featuring Gandhiji's advice on the question of temple entry. Madhavan has recorded that the interview with Gandhiji worked wonders in influencing caste Hindu opinion in favour of temple entry. Leaders like Changanacherry Parameswaran Pillai, Mannath Padmanabha Pillai, T K Velu Pillai, P K Narayana Pillai and Pattom Thanu Pillai expressed favourable opinions. It was against this background that Madhavan participated in the Kokanada session of the Congress in 1923 along with K M Panicker and K P Kesava Menon. There he held talks with all the leaders.

The Kerala provincial Congress Committee which met at Ernakulam in 1924 formed a Committee for the removal of untouchability with K Kelappan as Convener and T K Madhavan, Kurur Namboodiripad, T K Krishna Swamy Iyer and K Velayudha Menon as members. Madhavan called upon the Ezhavas to join the Congress to ensure the success of the efforts to end untouchability. The Committee convened a public meeting at Quilon and an action programme was evolved. The programme included propaganda for entry into temples and public roads, presentation of mass petitions to the Maharajas of Travancore and Cochin, celebrating Vishu as untouchability removal day, etc. Vaikom was the place selected as one of the model places where the programme was to be implemented in full.

A different line of thought was finding favour with certain Ezhava leaders. Mitavadi Krishnan was for Ezhavas converting to Buddhism and he himself accepted Buddhism. Sahodaran Ayyappan was sympathetic to this



view. T K Madhavan was of the opinion that they should obtain all their rights without abandoning the noble Hindu religion.

In 1927 Madhavan became the Secretary of SNDP Yogam when he enrolled one lakh members to the organization. Through his innovative ideas, he could attract the members of his community to the organization and gave them proper education through different activities. This enabled the organization to grow and support various welfare activities. Through his contacts with other like-minded people, he mobilized support for the Vaikom Satyagraha to make it a grand event. The dimension of the Satyagraha was such that the government had to accept the demands put forward by the masses. He also wrote books including Haridasi, Kshetra Pravesanam and Dr. Palpu. The great social reformer, journalist and revolutionary breathed his last at the age of 46 on April 27, 1930. ■

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# MAHANAVAMI AT KODUNTHIRAPULLY

Navaratri, the festival of nine nights, is celebrated throughout India in different ways and traditions. In almost all states it is the festival of Devi in her various avatars (incarnations). But in Kodunthirapully, a small village in Palakkad at the Adhikesavaperumal temple it is celebrated in a unique way.



K.S. Narayanaswamy

■ Nestling in a small beautiful landscape about 3 kms west of Palakkad town limit, the Kodunthirapully agraharam houses Vaishnavites, Jaiminiya Samavedi Tamil Brahmins, in

about 100 uniform row houses, arranged properly on both sides of the streets. The agraharam retains much of its original character.

The most important festival in this village is Navaratri which is conducted for nine days between September end and October beginning, a day after the Mahalayapaksha Amavasya, the new moon day in Hindu calendar.

Unlike other Tamil Brahmin agraharams where the festival is celebrated with 'Bomma Golu', (arrangements of dolls predominantly those of god and goddesses in houses), here in Kodunthirapully, this festival is celebrated in a unique manner and conducted in typical Kerala style

and customs with elephants, processions, drums panchavadyams and bursting of crackers. This might be due to the influence of Namboodiri culture of Kerala on Tamil Brahmins.

It is celebrated as a community festival and is associated with Lord Rama, who is the incarnation of Lord Maha Vishnu. It is believed that Lord Rama worshipped Durga Devi for nine nights prior to killing of the demon king ten-headed Ravana on Vijaya Dasami day. And the Navaratri Celebration at this Agraharam is celebrated in praise of Lord Sri Rama.

There is a special significance on each of the nine days. It is also an occasion for family reunion. People who have settled out of Kerala make it a point to visit their ancestral homes and relatives during the festival. This creates emotional bonding among family members.

There is an air of festivity in the village on all the nine days. Ten to twelve houses are grouped together and assigned a particular day and they take full responsibility of the

celebrations including feeding the devotees for that day. They compete with one another with much enthusiasm and gusto to make their participation more colorful.

The most important and memorable day is Mahanavami, awaited by devotees and is celebrated with deep devotion and adoration towards Sri Devi and Bhu Devi Sametha Adhikesavaperumal and within the two temples that are closely linked with each other, namely, Lord Sri Adhikesava Perumal temple and Lord Ayyappa temple.

There are a series of programmes on all the days and nights. Commencing in the early hours of the morning, the celebrations last till the break of dawn, of the next day. About fifteen caparisoned elephants participate in the procession preceded by Panchavadyam, Chendamelam and Nadaswaram. The celebration is highlighted by day-and-night elephant processions.

Most of the elephants are donations from devotees. It is a common belief that anyone who prays to the Lord Adhikesavaperumal

for the boon of a male child on the Mahanavami day shall be surely be blessed with a child on the subsequent year and accordingly the devotee donates elephant for the procession.

On the day of Mahanavami, the temple opens by 4.30 in the morning with Nirmalaya Darshanam which is the first pooja of the day, followed by temple rituals like Ganapathy homam, Vakacharthu, Usha Pooja, Ashtapadi and Panchavadyam. By 8 in the morning the poojas would come to an end and now it is the time for the ceremonial Procession. The Processional deity of the Agraharam Lord Ayyappa in the Swaroopam of Lord Kothanda Rama is taken out from the Lord Adhikesavaperumal temple and is mounted on a majestic bejewelled elephant accompanied by an array of elephants in their entire caparisoned splendour with colorful silk parasols, (Muthukuda) swaying white tufts (Venchamaram), and peacock feather fans (Aalavattom). This is taken round to the temple of Lord Ayyappa preceded by Panchavadyam, which is a combination of the musical instruments like Timila, Maddalam, Edakka, Elathalam and Kombu.

After offering puja at the Ayyappa temple the deity is again mounted for the return procession to the temple of Lord Adhikesavaperumal preceded by Nada-Pandimelam in its elaborate form. It is then led inside the sanctum sanctity of the Lord Adhikesavaperumal temple to offer the mid-noon pooja.

After performing all the poojas, the Utsavamoorthy, ( processional deity) is again taken out from the temple premises for the procession. More than 18 richly bejewelled caparisoned elephants line up at Lord Adikesava Perumal temple complex. The colourful exchange of silk parasols to the rhythm of Panchavadyam, a musical treat, is a unique feature that captures the attention of all. Singarimelam, a recreation of Chendamelam and Nadaswaram, also accompanies this. All these add to the festive tempo a great pomp and gaiety.

The temples of Lord Sri Adhikesavaperumal and Lord Ayyappa are fully lit with numerous oil lamps and Lord Sri



Kodunthirapully Agraharam

**In a temple in Kodunthirapully, Navaratri is celebrated in a unique manner and conducted in typical Kerala style and customs with elephants, processions, drums panchavadyams and bursting of crackers. This might be due to the influence of Namboodri culture of Kerala on Tamil Brahmins.**

Adhikesavaperumal with his two consorts Bhudevi and Sridevi on either side bejeweled with all kinds of ornaments, grace all devotees. Nadaswaram and Thayambaka are performed to please the deity and also to entertain the devotees.

The Processional deity of the

Agraharam after being offered Puja at Lord Ayyappa temple is once again mounted on a bejewelled elephant for the final return to the temple of Lord Adhikesavaperumal at late night preceded by Pandi Melam with illumination of varieties of traditional oil lamps (Pandhams). When the Nadapandi Melam reaches Lord Adhikesavaperumal Temple from the temple of Lord Ayyappa, the Mahanavami Program also reaches its final stage and the Deity is lead inside the sanctum sanctity of Lord Adhikesavaperumal temple accompanied by Nadaswaram and rare Jaiminiya Samavedic hymns. All these celebrations come to an end only next day early morning by 5,30 a.m. The prasadam 'Neiyyappam' is then offered lavishly to all devotees. It is believed that devotees who visit here have never returned with empty hands. ■

## FACTS YOU MAY NOT KNOW

It takes glass one million years to decompose, which means it never wears out and can be recycled an infinite amount of times.

Gold is the only metal that does not corrode, even if it is buried in the ground for thousands of years.

Your tongue is the only muscle in your body that is attached at only one end.

Sudhir Nair



Gerard Joseph

# Spice of Life: GINGER



**G**inger (*Zingiber officinale*) is a perennial plant that has its origins in India. One of the most important spices of our nation, it was taken to China centuries ago, because of which it has a mention in traditional Chinese medicine (TCM). It is among the few revered sattvic spices. The roots of ginger possess both volatile and non-volatile compounds. The non-volatile constituents which include gingerols and other similar substances give its exotic flavour, aromatic qualities and therapeutic actions.

Europe has been enjoying ginger since first century AD, thanks to the Arab traders who took it to the West. As a result, ancient Western herbalists have been using it for many healing remedies. The enterprising Arabs took this versatile spice to East Africa, as well. Ginger rhizomes, as they do not perish easily, were transported worldwide and are now cultivated in many tropical and sub-tropical countries.

## Ayurvedic Perspective

Ayurveda considers ginger to work on all the tissue elements. Ginger is used in many classical Ayurvedic formulations. It is a stimulant, and has expectorant, carminative, anti-emetic and analgesic properties. It is used in Ayurveda to treat cold, flu, indigestion, vomiting, abdominal pain, laryngitis, arthritis, piles, headache and heart diseases. It is no wonder, then, that ginger was called *vishwabesaj*, the universal medicine. The tonic pill was made by adding fresh ginger juice to ginger powder in the ratio of 4:1 and mixing it till it became a thick paste; then it was rolled into pea-sized pills. Two pills were taken three times daily.

Ginger is also known as *maha aushadi*, the great medicine. Ginger is best taken with honey to alleviate *kapha*, with rock candy to reduce *pitta* and with rock salt for *vata* constitutions. Dry ginger is hotter and has dry, scraping property; hence, it is best for reducing *kapha* and increasing the digestive fire (*agni*). It is also useful as a stimulant that boosts blood circulation. Fresh ginger is best for cough, cold, vomiting and pre-menstrual uneasiness and pain. It is also good to improve the menstrual flow during cold season. Ginger and cinnamon blended tea helps ease



the nauseous sensation during initial stages of pregnancy. Its external application in the form of a paste is for pain and headache.

In some African nations, ginger is considered to be an aphrodisiac. Ginger has alkaline properties and has been used by ancient Chinese herbalists to treat ulcers. Ginger juice and honey mixed with fenugreek tea can be useful in treating viral fever and other infectious diseases.

## Modern Research

Human studies have shown ginger to inhibit platelet aggregation

(Varma et al., 1993). Ginger can prevent heart disease and stroke by keeping in check the three risk factors. This heart-friendly herb can curb cholesterol, according to a study published by *New England Journal of Medicine*. It also reduces high blood pressure and prevents blood clots.

Ginger extracts have been documented to have anti-inflammatory effects (Suekawa et al., 1986). Ginger can provide relief from pain and swelling in patients with muscular discomfort, osteoarthritis or rheumatoid arthritis (Srivastava and Mustafa, 1992). Other studies

have shown ginger to act as a protective agent against chemical stress in the GI tract caused by processed foods, alcohol, colas etc. It has also been proven to prevent seasickness and motion sickness. So, don't forget to take your fair share of ginger when you go on a cruise trip or a long journey! Ginger has anti-vertigo effect, too. Many cancer specialists advocate ginger intake to prevent chemotherapy-related nausea and discomfort.

## Conclusion

A life without our spices would be a never-ending saga of melancholy. We must make it a point to wean ourselves off antibiotics and similar medicines that come with severe side-effects in the long run. Mother Nature has gifted us abundantly with an array of spices that can keep us healthy and feisty throughout our lives.

The multitude of spices that adorn our meals is a fine testimony to the veritable spices of our life. Dussera and Diwali greetings to all readers!

*The author is the founder of kalpavriks and is an Ayurveda and Panchakarma consultant and freelance writer on health, nutrition and Ayurveda.*

MANASI NAIR

# Classical Dance teacher with social conscience

Manasi S Nair is one of the more popular Bharatanatyam dancer, choreographer and teacher in the western suburbs of Mumbai and founder Director of Tapasya School of Classical Dance and Music.

- Lakshmi V

improved after they started learning Bharatanatyam." Manasi consults yoga teachers for chalking out dance lessons for her dance therapy classes.

Manasi Nair is a well known exponent of Bharatanatyam, teacher and choreographer. She completed her

Bachelors in Fine Arts from Nalanda Nritya Kala Mahavidyalaya, which is affiliated to Mumbai University and Masters in Fine Arts (Dance) from the University of Mumbai.

She is also a nattuvangam artiste having learnt nattuvangam under her guru. With a thorough knowledge of the (rhythmn) and dance movements Manasi plays the cymbals as she provides vocal support for her dance compositions.

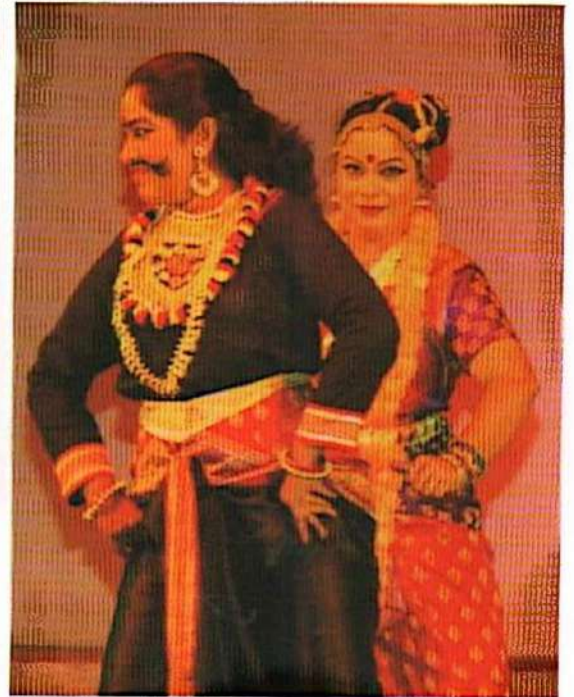
Manasi Nair started learning Bharatanatyam from the tender age of five under the

**T**eaching a classical dance form is a great thing. To extend that training to the differently abled children as a therapy and enable them lead better lives is commendable. This is what Manasi Nair, Director and teacher of Tapasya School of classical dance and music has been doing in Mumbai apart from teaching Bharatanatyam to normal children in her classes. According to Manasi, "Dancing is an art form that has Science, and involves physical, mental and spiritual exercise. Some of my students who are slow learners have





Manasi presenting anklets to her students before a dance recital



Manasi performing



Manasi and her husband Shirraj Nair with their daughters

illustrious Guru Ananta Narayanan. She completed her arangettam under him and he encouraged her to undergo advanced training under Guru Ramaswamy Bhagavathar who was also the teacher of dancer Sudha Chandran.

As a choreographer, Manasi has choreographed dance ballets namely Nava Durga (2014), Dashavataram (2012), Devi Mahatmyam (2009) Chhatrapati Shivaji Maharaj (2008) and Krishna Leela (2007).

Manasi's Arangettam was under the guidance of her Guru Ananta Narayanan when AKG Nair the then President of Borivli Malayali Samajam and J M Shah her School principal graced the occasion. It was a memorable moment for her when she choreographed the opening and closing ceremony dance performance during the Golden Jubilee celebrations of the Borivli Malayali Samajam in 2012. Having been always associated with BMS, she and her students performed at its 25th silver jubilee celebrations also.

**Manasi plays the cymbals as she provides vocal support for her dance compositions.**

In 1998 Manasi founded Manasvi Nrityalaya, an institution for imparting training in Bharatanatyam. The institution grew in size and today it is a leading dance school in the western suburbs, renamed as Tapasya School of Classical Dance and Music. She teaches more than 300 students and at four centres in and around Borivli. She follows the Nalanda syllabus in her class which is a seven year course. Tapasya Academy regularly performs at stages of various Malayalee organizations and temples in Malad, Borivli, and other places.

## Talented Artiste

Apart from being a dance teacher Manasi is a performing artiste as well and has performed on several prestigious stages for cultural programmes in Mumbai and other cities. She has performed Dasavatharam at Rangasharada Auditorium and Krishnaleela at Topiwala auditorium in Mumbai, Yashwant Natya Mandir Matunga for Sanskriti Samvardhan Prathisthan, National School of Drama in New Delhi, Nataraj Mandir Festival in Satara. She has also performed at the Indo Russian Joint Naval Exercise (before Russian Navy Admiral) at the Kala Ghoda Festival in Mumbai, Shivali Festival, Hare Krishna ISKCON, Prithvi Theatre and Tejpal Auditorium for cultural programmes. She has given dance recitals at the Indian Consulate in Thailand for Indian expats in Cambodia and Thailand, and at the Bombay Chambers of Commerce and Industry for promoting Indian classical dances. She participated in a fund raising programme for building a Rama temple in Mauritius. While being associated with Laasya Academy, she played the role of Satyabhama in the ballet Shyama Sakhi directed and choreographed by Rajashree Shirke and Vaibhav Arekar.

## Awards and recognitions

In 2007 Shivali Cultural Society conferred the Nritya Shivali title on her. In 2009, she was recognised by



Dance performance



Mumbai District Aids Control Society for her outstanding work for underprivileged children. The Borivli Malayalee Samajam recognized her contributions by awarding Excellence in Arts Award to Manasi in 2014.

## Family Bonds

Manasi is married to Shriraj Nair noted social act and theatre director and actor. He is a native of Thrissur, studied in Ahamadabad and has been living now in Mumbai for more than twenty years. He is the President of Borivli Malayali Samajam. An artiste himself, he has modeled for Ambuja Cements and acted in films like Page 3, Fashion, Traffic Signal, Jail, Heroine, directed by national award winning Director Madhur Bhandarkar. He is working as CEO at Arpann Group of companies having interest in construction, hospitality and automobiles for the last 17 years.

They have two daughters. The elder one Tapasya aged twelve years, is studying at school, learning dance and professional tennis as well. The younger one, Swarna, aged 4, is also learning dance from her mother. ■

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## Kala Sadan In the Service of Arts

As one enters the precincts of Kala Sadan one of the pioneering dance institutions in Mumbai, carved wooden murals of various dance 'karanas' ( poses) greet the eyes. An institution that was started by a native of Trichur, the late Guru Mani, it is now managed by his sons, daughters and grandchildren who teach Bharatanatyam and Carnatic music in the metropolis.

**W**hen the early migrants from Kerala came to Mumbai in the 1920's and 30's to eke out a living, they brought along with them a slice of their culture and arts. Kala Sadan is one such Institution in Sion, Mumbai established by a visionary Guru Mani, and this year it completes sixty years of initiating training in classical dance and music.

Established in 1954 in Sion on a modest scale by Guru Mani who hailed from Trichur, today Kala Sadan is one of the pioneer cultural institutions in Mumbai serving the cause of performing arts. Its aim is to teach, perform and organise different classical dance and music performances.

Born in 1922, as the eldest son of ten siblings, Guru Mani came to Mumbai in the 40's after completing his education. He got employment at the International Book House. However he was very interested in the performing arts and became associated with Chetana Cultural



Kalasadan family with disciple Roshni Tailor (in front) from USA who performed her arangettam at Mumbai in 2014.

Centre and organised programmes for them by bringing artistes from South India to perform in Mumbai. Dance was his passion and he learnt Bharatanatyam from Guru Karunambal and her husband, the late Guru Govindaraja Pillai under the guidance of Bharata Vidwan Guru Kuppiyah Pillai.

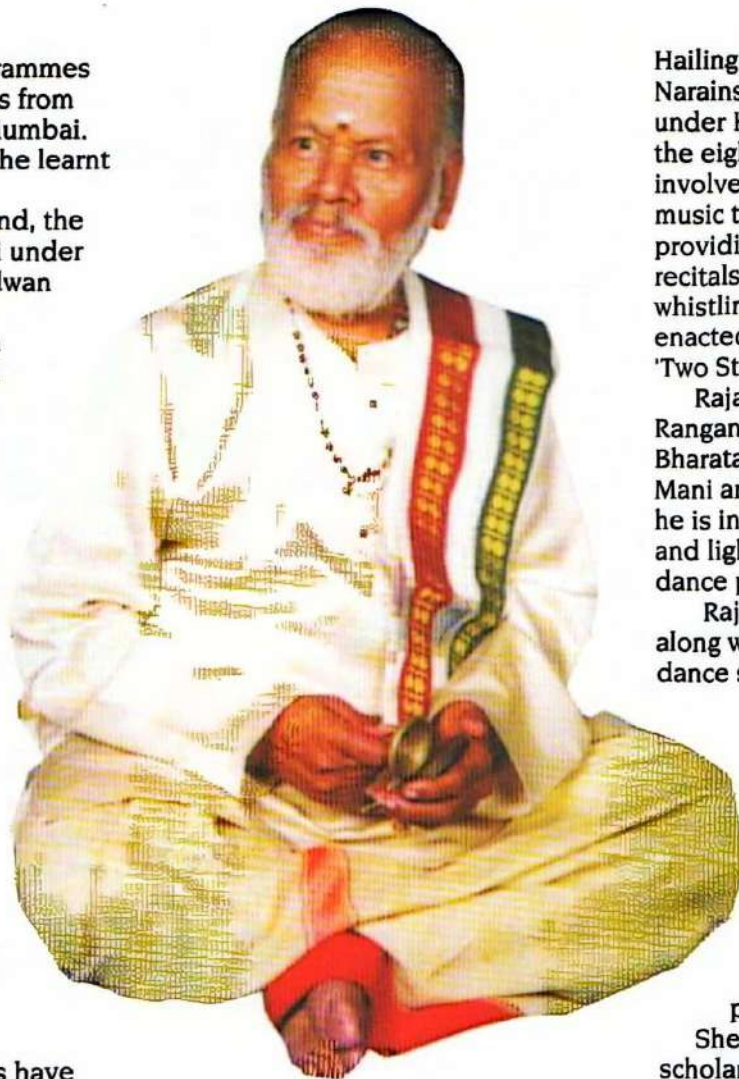
Guru Mani stood first in the examination conducted by the Government School of Dance in Hyderabad and was selected for the post of Principal in that school, but due to the restrictive terms and conditions, he declined the offer and started Kala Sadan in 1954, to teach Bharatanatyam, Carnatic Vocal and instrumental (violin, flute and mridangam).

From such humble beginnings, today Kala Sadan has its main Centre in Sion and branches at Vile Parle, Vashi, Nerul, Kharghar, Powai, Andheri, Ghatkopar, Mulund, Chowpatty, and Titwala.

Guru Mani's sons and daughters and their families have continued the classes of their father and they along with senior students teach at these centres. His wife Meenakshy, who passed away a year ago, was also a Carnatic vocal and veena artiste, who sacrificed a professional career in music, to look after the well being of the Kalasadan family.

Currently, Natarajgopal (Raja Sir) is the Director of Kala Sadan. He is a disciple of his father, Bharatanatyam teacher and choreographer, provides vocal support and nattuvangam for dance recitals, plays mridangam and harmonium.

His sister Sharada Ganesan is a Bharatanatyam teacher, performer, nattuvangam artiste, (she won the Central Government Scholarship for nattuvangam and has the distinction of being the first female nattuvangam artiste in Mumbai). She was trained in Odissi by Guru Shanker Behera, a disciple of veteran master Keluchandran Mahapatra, studied Kuchipudi from Guru C R Acharyalu and is a Graduate in Fine Arts from Nalanda Mahavidyalaya, Juhu, which was headed by Dr. Kanak Rele. Her husband - N R Ganesan works for a private company and plays the



Guru Mani

**Kala Sadan celebrates Guru Mani's birthday namely September 5th as Guru Abhivaadan Divas, after he passed away in 2006. A well known musician, dancer and a promoter of Sanskrit are felicitated on that day.**

morsing.

The next daughter Uma Narainswamy recently took voluntary retirement from Bank of Baroda to devote full time to teaching dance. She along with her husband is in charge of the Centres in Navi Mumbai. She plays the violin, learnt it under Sabita Sadashiv and is a violin teacher. She has also learnt Bharatanatyam under her father. Uma's husband - I S Narainswamy, nephew of H S Mani, founder of Naadalaya, Mumbai was earlier working for a pharma company.

Hailing from Koduvayur in Palakkad Narainswamy, learnt Carnatic music under Kashi Bhagavathar and since the eighties left his company job to involve himself in teaching Carnatic music to students of Kala Sadan and providing vocal support for dance recitals and ballets. He is a good whistling performer and recently enacted a small role in the Hindi film 'Two States'.

Raja's younger brother Ranganath (Ganesh) has also learnt Bharatanatyam from his father Guru Mani and was a keen sportsman. Now he is in charge of stage management and light and sound of Kala Sadan's dance productions.

Raja has another sister Meera along with her husband Haridas runs a dance school in Palakkad.

The next generation of Guru Mani's family, Sharada's daughter Nandini Ganesan and Uma's son Sriram Narainswamy are also part of Kala Sadan. Nandini is a Bharatanatyam dancer, has done double majors in Psychology and Sociology and currently pursuing M A in psychology.

She got a Central Government scholarship for dance and underwent training in Chennai under danseuse Padmashri Chitra Visweswaran. Nandini has given a lot of performances in and around Mumbai, Chennai and other cities. She says grandfather has always been an inspiration to her.

Sriram Narainswamy is a Carnatic vocalist, music composer along with his father for a few dance compositions and singer for dance recitals. He is also a Bharatanatyam choreographer and teacher, having learnt music from his parents and Bharatanatyam from his grandfather and uncle. He is also undergoing training in mridangam from his uncle. He has done his post-graduation in Sanskrit and is currently doing his PhD on contributions of Carnatic singers to Sanskrit with special emphasis on Swati Tirunal, Narayana Thirthar and Muthuswamy Dikshitar. It was one of the unfulfilled dreams of his grandfather to compile a book on dance in Sanskrit. Sriram has composed a few dance varnams choreographed and performed the Kamalamba kirthanams of Muthuswamy Dikshitar.

Guru Mani had several firsts to his credit. The well known Merco Gopinath had his first stage lighting job for K

Sadan's dance programmes. Later he became popular with several other dance groups for stage lighting. Nanappan, a veteran stage anchor was a close friend of Guru Mani and was part of the latter's recital and ballet programmes. The late Kathakali artiste Raghavan Nair learnt Bharatanayam from him and Edavana Damodaran's daughter did her arangetram under him.

Film star Sudha Chandran was a student of Kala Sadan. Recently noted film star Vidya Balan's choice to get trained in Bharatanatyam, for her film 'Bhool Bhulaiyya' was Kala Sadan. Guru Mani's close friend Chakyar Rajan's first chakyar koothu in English was first staged by Kala Sadan. Hema Malini's daughters Esha and Aahana have learnt Bharatanatyam there. Several students of Kala Sadan are settled abroad like the US, UK the Gulf, Europe etc and continue to teach this traditional dance form there.

Guru Mani has choreographed several dance ballets like Gita Govindam, Valli Thirumanam, Shiva Shakti Natanam, Shree Krishna Thulabharam, etc. He was a devotee of Goddess Mahalakshmi of the Mahalakshmi temple in Mumbai and



**Nandini Ganesan,  
Guru Mani's grand daughter**



**Dr Geeta Radhakrishna being felicitated on Guru Abhivaadan Divas**

regularly used to offer prayers there.

Guru Mani was a visionary who organised All India Sangeetha Kala Natya Conference comprising seven styles of classical dance and the two types of classical music in 1977 and then in 1982.

Kala Sadan conducts five year certificate course in Bharatanatyam and Carnatic music, with new classes starting on Vidyarambham day during Navaratri. After completing of the course, Examinations are held and interested students can perform their arangettam after which advanced course in theory and practice and teacher's training is also provided.

Kala Sadan celebrates Guru Mani's birthday namely September 5th as Guru Abhivaadan Divas, after he passed away in 2006. A well known musician, dancer and a promoter of Sanskrit are felicitated on that day.

During the Golden jubilee anniversary year of Kala Sadan, navaratnas, nine artistes from different classical dance forms and Carnatic music, were honoured on Guru abhivaadan divas. In addition, the Institution's Foundation day on May 1, is celebrated every year. This year Kala Sadan presented a film on Maharajah Swati Tirunal

and a dance performance based on his compositions.

Like all organisations that want to give back to society that has given them much, Kala Sadan has acquired a two and a half acre plot near Titwala and aims to build a centre for imparting classical arts forms with all facilities along the lines of Kalamandalam in Kerala and Kalakshetra in Tamil Nadu. It is an ongoing project, and the Sadan has already built a 1600 sq ft hall, 'Guru Kutir,' where about 20 students are learning Bharatanatyam. Named 'Chinthamani Ashram of Fine Arts', the organisation has an ambitious plan of building a gurukulam type of institution with residential facilities and well developed infrastructure. ■



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# CHANGING MATUNGA

-Biju Cheria

**M**atunga was once an important colony for Malayalees. However, Matunga has changed a lot over the decades, and now there are very few Malayalis here. Over the years, as property prices rose and other parts of Mumbai were being

However, there are still some Malayalee landmarks existing here. Even today there are many wholesalers here who sell Kerala items. From coconuts to food items to handloom dhotis to pooja items and Ayurveda products, they are all available here. Everyday goods from

wholesale prices.

For the spiritually inclined, Matunga is home to the Guruvayur temple where hundreds come to offer prayers. Here pujaris offers all types of services, prayers and pujas which is normally available at Guruvayur itself. Therefore, this is a very popular place. This temple had its beginnings in 1923, when Malayalees first came to Mumbai. This temple comes alive on days of festivals like Ram Navami, Onam and Ashtami Rohini.

One of the first Malayalee Samajams for non-resident Keralites in India was formed in Matunga, in the early 1930s. It was named as Bombay Keraleea Samajam as per the wishes of Kerala's poet laureate Vallathol Narayana Menon. Today there are five Ayurveda stores run by this Samajam.

In the 1970s, one witnessed a lot of Malayalee bachelors in the area, who used to stay in the Central Government Quarters at Antop Hill. These bachelors would flock to Matunga eateries everyday for food. They would be seen in groups at Shanmukhananda Hall whenever there were musical programmes. On Sunday mornings, the Aurora Cinema would screen Malayalam movies and the bachelors would turn out in big numbers. The Saint Mary's Cathedral and CNI Church at Dadar were popular places for Syrian Christians. Catholics used to go various churches in the vicinity. But Matunga has changed and now Malayalees are no longer there in strong numbers. ■



A retail outlet in Matunga

developed, Malayalees sold their small houses and moved to the suburbs to live in bigger flats. Most of the houses were bought by Gujaratis who have a sizeable presence in the markets there. Matunga has now become a colony for Gujaratis.

Kerala are unloaded here. A lot of Malayalee retailers who own Kerala stores all over the Mumbai Metropolitan Region come to Matunga to buy goods. Not only from Mumbai, Malayalee retailers from other parts of Maharashtra and Gujarat come here to buy goods at





# 'Thayampaka' and Sukapuram Dileep

Artiste Sukapuram Dileep recently entered the Limca Book of World Records when he played double Thayampaka for 102 hours spread over six days.



Kunnam Vishnu

■ Rhythm is an inseparable part of nature. Everything in nature has a music and rhythm. Man discovered the entertaining element of rhythm from the very beginning. Along with his intellectual growth, rhythm also evolved into an art form and

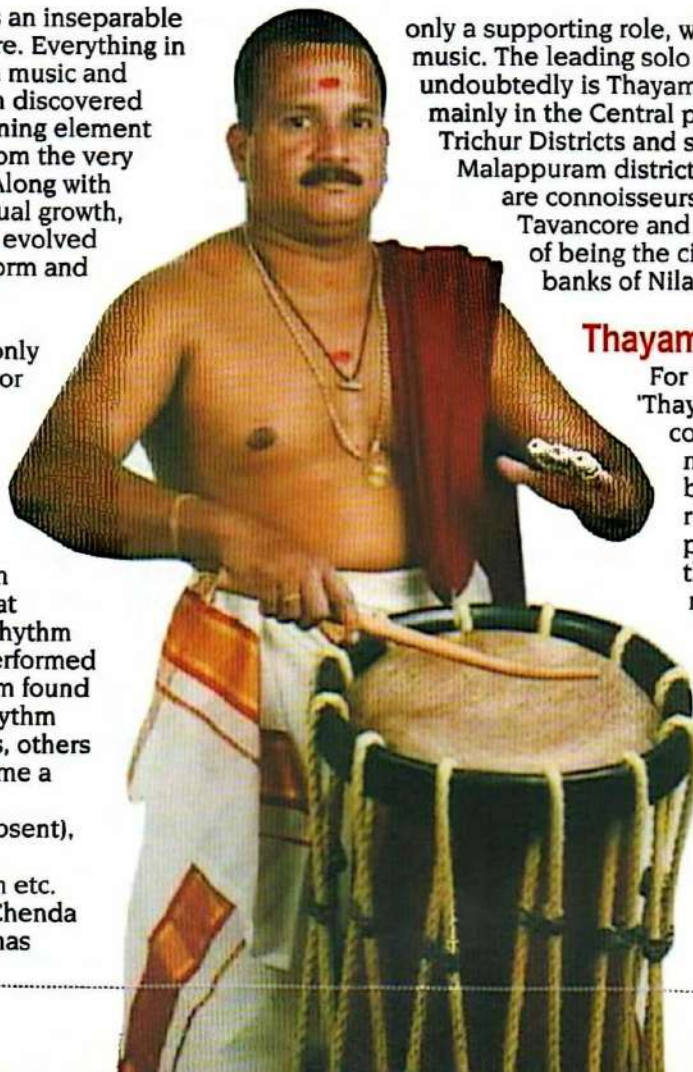
later even into a science. Universally, rhythm played second fiddle and remained only as percussion to either music or dance. In highly exceptional cases across the world, the art of rhythm freed itself from the clutches of music and dance and stood as a performing art in itself.

But it is a unique feature in the field of performing arts that Kerala has a number of pure rhythm art forms. Most of them are performed on 'Chenda', an exclusive drum found only in Kerala. Some of the rhythm performances are symphonies, others are solo performances. To name a few, Panchavadyam (the only symphony where Chenda is absent), Pandimelam, Pancharimelam, Thriputamelam, Dhruvamelam etc. are some of the examples of Chenda symphonies. In them, music has

only a supporting role, whereas usually, rhythm supports music. The leading solo performance in Chenda, undoubtedly is Thayampaka. Thayampaka is popular mainly in the Central part of Kerala, like Palghat and Trichur Districts and some parts of Ernakulam and Malappuram districts. I understand that, of late, there are connoisseurs of Thayampaka in erstwhile Tavancore and North Malabar, too. But the glory of being the citadel of Thayampaka goes to the banks of Nila.

## Thayampaka

For those who are novices, 'Thayampaka' is a classical rhythm concert, comparable to classical music concert. The performer is bound by accepted norms and rules of performance. The percussionists support and create the required atmosphere. The main performer stands in the middle. In classical music concerts, the performer, whether vocal or on any instrument, is at liberty to show his talents, though within the boundaries of the canons of ragas. The Thayampaka is also exactly like that. In Thayampaka also there are accepted rules and steps as to what should be played first, and what to follow. It starts in 'pathikaalam' (the 'vilambitha





**Sukapuram Dileep with Kunnam Vishnu and Anil Poduval**

kaalam' or slow pace). This is the stage where the performer can present all his creative talents. Then there are various stages like 'kooru', 'idakkaalam', 'irikida' and the like. It begins at a slow pace before scaling on to a medium tempo and eventually culminating in high, frenzied speed. It can mesmerize the audience, depending on the calibre of the artiste. Generally, a Thayampaka spans between 60 to 150 minutes.

Because of the scope for improvisation ('manodharmam'), each performance of Thayampaka is different from each other. Like a kaleidoscope, each time you witness a new Thayampaka. Initially, Thayampaka was started as a solo performance, but later even double Thayampaka (where two artistes play together, offering each one liberty to show his expertise) became the order of the day. Recently, even triple Thayampaka and panchathayampaka (five artistes together) have also become a vogue.

In the period of evolution, Thayampaka has grown to different styles, based on minute nuances. The main division can be said to the malamakkavu school and palakkad school. (Some hard-core connoisseurs are even of the view that there are other styles like thiruvegappura style and thrithala style, both offshoots of malamakkavu style.). The difference in these styles can be understood only by those who have good knowledge and wide experience of enjoying Thayampaka.

In the initial days, Thayampaka was strictly a temple art, played only to propitiate the deity. But today it has become a performing art, played on any stage just for the entertainment of the audience. Many of the exponents of this form art have become star attractions and get heroic

### Corrigendum

In our last issue, the poem വൃദ്ധഗീത inadvertently contained a few typographical errors. After the eighth line, it should be

ഊരുകാണും വലിക്കുന്നു  
 മേരുണ്ടും തളരുന്നു  
 നാലുകാതം നടക്കുമ്പോൾ  
 കാലുരണ്ടും കഴയ്ക്കുന്നു

In the 14<sup>th</sup> line the word ചോലെ should be removed. In the 25<sup>th</sup> line തലയണമാവിയി should be read as തലവിയി.

In the 30<sup>th</sup> line തന്ന should be read as തന്നൊരു.

The error is regretted.

acceptance.

### Sukapuram Dileep

One such star performer had visited Mumbai recently Sukapuram Dileep. He entered into the highly competitive arena of Thayampaka as a teenager. The field was controlled and ruled by maestros of mammoth size. Within a span of 25 years, he managed to snatch his own space, and has become the youngest Thayampaka artiste in high demand.

He was born in May 1973 in an ordinary farmer's family in the village of Sukapuram, near Edappal of Malappuram District, to Karatt Vellatt Ramakrishnan Nair and Kalarikkal Nalini. He was attracted to Chenda by inspiration from his maternal

grandfather who was a ritual Chenda performer in the nearby Kulangara Devi temple. He learned his initial lessons seeing and helping his grandfather. Academically, though he started his school days in Sukapuram village, later he shifted his studies to Athavanad, the village of his father. Even though the life in the new village was quite good, he missed his grandfather and was sorry that he could not pursue the studies in Chenda. In the meantime he passed matriculation. His background did not permit him for College studies.

One day after the 16<sup>th</sup> birthday, the father of his bosom friend discovered the potential and zest in Dileep, whose dream was to become Chenda artiste. He was a close friend of the great Thayampaka maestro Pookkattiri Divakara Poduval. Pookkattiri is the neighbouring village to Athavanad. On his recommendation, Poduval took the boy under his wings and made him his disciple. The ever willing boy was given a rigorous training under the Gurukul system of learning. Gurukul style of learning entailed the practice of staying with the Guru in his service, and learn whenever the Guru gets time, mostly almost through the day. Within a period of two months, the boy learned the basics of Thayampaka. In 1989 Dileep had his debut performance, the arangetram, in the Devi temple of Kulangara, his home terrain.

By that time his guru (the guru is called 'aasaan' in Malayalam), shifted his residence from Pookkattiri to Thrikkoor near Thrissur. Dileep, following the Gurukul system, went along with the Guru. There he continued further studies in Thayampaka. The post-arangetram training was far more difficult, rather torturously rigorous. He would wake up at 2-30 3.00 am. When the whole world was quiet in deep slumber, Dileep would start his practice, which would be the refreshing repeats of all that he learnt till then. When the sun rose he would stop for his morning daily chores. After breakfast, say by 8.00-8.30, the real class for the day started, when new lessons would be taught and practised. This would continue till 11.30 to 12.00 noon. There was a small break for lunch and forty winks. At 3.30 the class would start again and would continue till sunset. Normally no training used to take place in the dark after sunset. This went on for quite a long period. During the training, when guru had any program anywhere, (it is the rule of the gurukul system), the disciple would accompany the guru, watching him perform and providing whatever service he needed. In fact, it was in this period that Dileep was moulded into a perfect artiste. Slowly, his own guru started recommending the name of his favourite disciple for smaller Thayampakas. This gave ample opportunity to Dileep to show before the connoisseurs of Thayampaka his prowess and talent. His climb to a sought after artiste,

whether in solo and double/triple Thayampaka performances, was astonishingly fast.

## Thayampaka in Limca Book of World Records

When Pookkattiri Divakara Poduval ruled the Thayampaka world as the topmost artiste, one day destiny decided to use his services in Heaven. The untimely sad demise of his beloved guru was a big shock to Dileep. That was in 2008. His love and devotion to his guru was far more than that even towards his own parents. He worshipped his guru first, then only his deity. For him the Guru was nothing but an incarnation of Lord Siva in human flesh and blood. One day while talking to his friends, he declared that he wanted to do something in memory of Guru, so that the world also remembers Pookkattiri.

Thus he decided to play a Record Thayampaka dedicated to his Guru. The venue was fixed the Vaikkathoor Mahadeva Kshethram near Valanchery of Malappuram District. His original plan was to play double Thayampaka for six hours. Anybody who has seen a Thayampaka, at least once, would agree that even playing one solo Thayampaka for 60-90 minutes itself is a tortuous affair. When he declared his decision, many in the field encouraged him. Many of them even came forward to play double with him. Thus he started his incredible manoeuvre on 8<sup>th</sup> of May 2011. Many famous artistes like Sukapuram Radhakrishnan, Panamanna Sasi, Udayan Namboodiri, Arangottukara Sivan and eight others volunteered to play with him. Thus there were twelve double Thayampakas, almost continuously, for 25 hours,

spread over two days, with only very limited break for water, food, natural calls and a small nap. When the near impossible feat was completed the whole of Kerala stood up in incredible awe. When this news was brought to the notice of the Limca Book of World Records, they did not think twice to admit him as a Record holder. He dedicates his success to the blessings of his Guru,

Recently, in September 2014 Dileep decided to once again try and break his own record. This time, he decided to change the venue to Thuppakkavu Bhagavathi temple at Kulathur in Thrissur District. Normally, that would be the last choice for a venue for a chain Thayampaka session, because that temple is nowhere in the map of Thayampaka connoisseurs. But that was the choice of Dileep. The temple authorities and the villagers got inexplicably excited in the sudden chance of entering into record books. The offer of cooperation and support was overwhelming. Dileep sought the blessings of all leading and senior Thayampaka artists and also the cooperation from the artists in the second line. The response was unimaginably encouraging.

The D-day was fixed to be 10<sup>th</sup> of September this year. The plan was to play for 101 hours spread over in six days. There would be 52 double Thayampakas. All the known artistes came and played. To name a few are Kalloor Ramankutty, Peruvanam Kuttan Marar, Poroor Haridas, Poroor Unnikrishnan, Chendamangalam Unni, Kalamandalam Devarajan, Aangottukara Sivan, Sadanam Ramakrishnan, Thrithala Sankar Krishnan, Kalloor Jayan,

Cherpulassery brothers Rajesh, Sreejith and Vijayan, and many more. One name that needs special mention is Nandini Varma, perhaps the only famous female artiste in Thayampaka. It continued for six days and ended after playing for 102 hours. Any lover of Thayampaka would agree that one needs super-human will power and dedication to achieve success in such challenges. This entry in the Limca Book of World records will not be easily broken, that is certain.

Anybody who has seen Dileep playing would agree that his performance is a real feast for eyes and ears. That is why he is so busy that demand for him far more overflows than what he can meet. Even the greatest Chenda artists of today like Kalloor Ramankutty, Peruvanam Kuttan Maraar, Mattannur Sankarankutty and the like prefer his company for double Thayampaka. But the greatest credit that goes to Sukapuram Dileep is that he took Thayampaka to, not only national but even global fame. He has taken Thayampaka quite seriously and has done a lot of research into its practical sides. It should be music to the ears of admirers of this form art that he has developed, shall I call it invented, 'pathinha pathikaalam' ('athivilambitham'), 'chempadakkoru' (designs in 'aadithaalam'), and 'pathinha chempa' ('vilambitha chempa')- chempa is a ten beat thaalam, a speciality of Kerala rhythms - all these achievements before he completes his 35<sup>th</sup> birthday.

He is an approachable, soft talking, humble and simple person, though his fanfare among Thayampaka aficionados is remarkable. He lives a down-to-earth life in the tranquil village of Sukapuram, very much in the shades of Sukapuram Dakshinamoorthy Temple, along with his wife Mini and two sons Mithunkrishnan and Muraleekrishnan. ■

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# BHOONDI LADOO



**K.S. NARAYANASWAMI**  
RECIPE COURTE  
MANI'S LUNCH HO  
Matunga, Mumbai-4000

## INGREDIENTS:

- |                      |                           |
|----------------------|---------------------------|
| 1. Bengal gram flour | 0.250 gms.                |
| 2. Sugar             | 0.750 gms.                |
| 3. Ghee              | 0.500 gms.                |
| 4. Cardamom Powder   | 2 tsp.                    |
| 5. Cashew nuts       | 0.100 gms.                |
| 6. Kismis            | 0.050 gms.                |
| 7. Food color        | a pinch<br>(Lemon Yellow) |



## PREPARATION

Make a thick batter with Bengal gram flour (besan) by adding 1 ½ cup of water and mixing thoroughly well. Keep this mixture aside.

Add ½ cup of water to the sugar and boil for about 20 minutes, till the syrup become string, sticky consistency. Remove from fire and keep the sugar syrup aside. Add Food color Lemon yellow to the sugar syrup to make it yellow.

Heat ghee in a frying pan and drop batter through perforated spoon, the laddoo-bhoondi

spoon (a special spoon with small holes) little by little. Allow the bhoondi to get deep fried. Repeat the process till the entire batter is turned to bhoondis.

Heat 2 teaspoon ghee in a small frying pan and fry the cashew nuts and kismis.

Put the entire fried bhoondi into sugar syrup. Add cardamom powder and fried cashew nuts and kismis. Mix well.

Take the mixture in your hand and prepare by shaping into lemon sized ball. Continue this till the entire mixture is turned into balls.



Prof G K Sasidharan former VC of Calicut University addressing the gathering.

# Birth anniversary of Guru celebrated

More than two thousand people attended the conclusion of the week-long celebration of the 160 birth anniversary of Sree Narayana Guru, that concluded on September 15. The celebrations were organised by Sree Narayana Mandira Samiti in

Chembur.

The entire Sree Narayana Nagar wore a yellowish tinge on account of banners and flags. People from 28 units of the Samiti converged at the venue travelling on various decorated vehicle. N Sasidharan

presided over the meeting.

The Samiti felicitated K Velunni, P G Balakrishnan, V Peethambaran and P K Venu. Scholars who passed examinations from SSC to Ph D were honoured. Former Vice Chancellor of University of Calicut Prof G K Sasidharan was the Chief Guest.

Dr M R Yashodhan addressed the participants and Vice Chairman Mohandas proposed a vote of thanks.



# Malayalee Community is an asset of Maharashtra: Ganesh Naik



Former Minister Ganesh Naik, businessman Sasi Damodaran, Corporator Sabu Daniel and other dignitaries on the stage

■ Former Maharashtra Minister Ganesh Naik remarked that the Malayalee community in Maharashtra is trusted, dedicated and hardworking compared to other migrant communities of the state. He was addressing the audience after inaugurating the Onam celebrations organised by Dakshina Bharatheeya

Seva Sangh in Koperkhairne.

The services rendered by the community for the development of the state cannot be ignored, he asserted. Since the formation of CIDCO several Malayalee officers worked sincerely for the smooth running of it. Their co-operation was vital for the fast development of

Navi Mumbai. President Sasi Damodaran, corporator Sabu Daniel, Sagar Naik MLA, Navi Mumbai Mayor Gyaneshwar Naik and former MP Sanjeev Naik also joined the celebrations. Dance performances and music programme by Premkumar were the highlights of the cultural programmes.



ONGC 11 High Malayalees numbering about 150 organised Onam Festival on 25th September 2014. There was a kaikottikali performance by Sushma Ravindran and troupe from Nerul followed by traditional Feast.

## Keraleeya Mahila Samaj

■ Keraleeya Mahila Samaj celebrated Onam and its 70th anniversary at Swatantra Veer Savarkar Smarak Hall in Shivaji Park. The Malayalam drama 'Oru pravasiyude madakka yatra' written and directed by Vilappil Madhu was presented by Vilappil Vision Natakasala and 'Ritu Vilasam' dance ballet conceptualised by Kalashri Lata Surendra was presented through Bharatanatyam by Lata Surendra and Mohiniattam by Sujatha Nair and other disciples of Jayashri Nair. There was Vandana song Vinodini Lulla, Kaikotti Kali by Savitri Rajan and Group, Chedda Nagar, and 'The News,' a skit by Smt Rema S Nair and Smt Lilly Kutty Thomas.

# Hiranandani Keralite Association

■ Hiranandani Keralite Association (HKA), Powai celebrated Onam at Mini Punjab Banquet Hall on Sunday August 31 from 10 pm onwards.

The programme was organised by HKA with the ladies wing and the Youth wing taking an active participation in presenting the items. There were skits and dance programmes by the members of the youth wing and thiruvathirakkali by the Womens' wing of HKA. A significant highlight was the ramp show of the various traditional and wedding dresses worn by different communities in Kerala which the young boys and girls presented and was well appreciated by the audience. The programmes concluded with a grand Onasadya.

The Onam programme at Hiranandani Association was a refreshing change with the youngsters taking the initiative to bring a slice of Kerala in their performances and gives us hope



Lighting of the lamp at the inauguration

that the next generation will continue and cherish Malayalee culture.

While President Dr P J Aprain welcomed the gathering, Secretary A

N Shaji spoke on the activities of Association and Treasurer Malbin Victor proposed a vote of thanks. Meritorious students were felicitated.



Thiruvathirakkali by Vanitha wing



Skit by HKA youth wing



Traditional dresses of Kerala - a ramp show

# Mulund Kerala Samajam

Mulund Kerala Samajam celebrated Onam on September 9 at Bhakta Sangham Hall, Mulund. Samajam President K Gopalan Nair lighted the auspicious lamp in the presence of Kirit Somaiyya MP and Lion Kumaran Nair. Secretary E Ramachandran made an introductory address while General Secretary C K Lakshminarayanan welcomed the members.

After the short address by Sardar Tara Singh and Charan Singh Sapra children presented the cultural events.

Disciples of Soumya Lakshminarayanan and students of Malayalam Mission presented dances, vanchipattu and poems. The ladies Wing presented a traditional kaikottikali. Veena recitation and pookalam were also



Lion Kumaran Nair lighting the lamp



CKK Poduval speaking on the occasion

part of the festivities. E Ramachandran compered the event. Neeti Ramesan Vijayakumar's team won the first place and Sonali Vijesh Navya team the second place in pookalam contest.

## KM Mathew Memorial Award

K S Menon, writer and social worker and head of



Secretary C K Lakshminarayanan presenting award citation to K S Menon

Keraleeya Kendra Sanghatana was bestowed with the Mulund Kerala Samajam K M Mathew Memorial Endowment Award during the Samajam's Onam Celebrations on September 14. Samajam President K Gopalan Nair presented shawl to K S Menon while Secretary C K Lakshminarayanan gave the memento and Treasurer P Suresh Babu handed over the cash award of Rs 25000 to Dr K S Menon. Kendra Sanghatana Secretary, Mathew Thomas, Dr A Venugopal and P V Vijaykumar spoke on the occasion. C K K Poduval presided over the function. Oommen Michael, Rajendra Babu, Radhakrishnan, E Ramachandran, co-ordinated the event.

# All Thane Malayalee Asssocation

■ Thane Malayalees celebrated Onam in a traditional way. All Thane Malayalee Asssocation(ATMA) prepared a 100 square feet pookalam under the guidance of team captain Jaydevan Nambiar and team and all were blessed with the arrival of Mahabali at Thane Railway Station.

It was a pleasant surprise for the commuters as this is the first time that the celebrations were organised at Thane Railway station and many spectators were happy to click a picture with the pookalam and King Mahabali. Payasam, salt and sweet banana chips were served to all the visitors and to passengers in the local Train.

Pookalam at Thane Railway Station



## Nrityamani Puraskaram



Shweta Nair receiving the award

■ Dombivili resident Shweta Nair been bestowed the national Nrityamani Award at the India Theatre Olympiad conducted by Vikas Kala Kendra in Cuttack.

Shweta is a student of Bharatanatyam under Meenakshi of Kalakshetra Dombivli and has undertaken training under Ambika Warasiar. She is well versed in folk and western dance also and has won prizes in several competitions in Mumbai and at University levels.

Shweta is doing her third year IT Engineering and is the daughter of the late Sasidharan Nair, former Secretary of Kalakshetra .

## Bassein Kerala Samajam

## Palakkadan Kootayma

■ Around forty natives of Palakkad, residing in Mumbai, held their first meeting at Bombay Kerala Samajam office in Matunga and decided to form a 'Palakkadan Kootayma' that would include members who are natives of Palakkad of all castes and religions, living in Mumbai and its suburbs. There are around three lakh Palakkad Malayalees living in Mumbai. The Association plans to hold meetings in the various suburbs of Mumbai and the second

meeting is scheduled to be held on October 12 in Vasai. A temporary Managing Committee has been formed that includes C Udaybhaskar, C R Unny, Kondoth, Venugopal, Sriprakash Menon, K C Nair, Govinda Das, Rajesh Iyer, Girish Nair, Sajith Krishnan, Giridharan, Sivakumar Menon, P N Suresh, Suresh Nair and Sivadas Nair. For further details contact : 9270730036/9820101391/ 9029133199

■ Bassein Kerala Samajam is organising a pulikali by a team from Thrissur as part of its Onam celebrations. The pulikali process will start on October 4 at 4 pm from Vasai Ambadi Road to Bassein Kerala Samajam office. Pookalam competition and cultural programmes of the Onam celebrations will take place on October 5 at BKS Shool Vasai followed by traditional Onam Sad

# Felicitation

■ Kalakshethram of Dombivli felicitated Sukapuram Dileep, the star Thayampaka artist, who broke his own record by playing Thayampaka for 102 hours in one stretch. His name has been entered into Limca Book of World Records. He had visited the city to inaugurate the off-beat drama 'Ravanaputhri' of Srishti, authored and directed by Anil Poduval.

**Kunnam Vishnu  
honouring  
Sukapuram Dileep**



Pookalam at Vasai Sree Ayyappa Temple complex during Onam .

# Financial Help

■ Dinesh Shankaran Nair aged 58, an acute diabetic patient is seeking financial help for immediate surgery on his left leg. (Amputation below knee).

He is staying with his family at a chawl in Vaitivadi, Ramchandra Nagar, Thane.

He is unemployed since last 10 years and in very bad financial status. The Secretary of ATMA Sashikumar had personally visited the family and noted the details. The initial expenses for the surgery and related procedure will be around Rs.

60,000/-(Sixty thousand). ATMA has taken up the initiative to collectively do something for the family, the Secretary of ATMA Sashikumar stated.

Given below are the Bank details of the patient Dinesh's daughter Divya Dinesh Nair.

Federal Bank, Louis Wadi Branch, Thane

A/C No.17750100002451

IFSC : FDRL0001775.

For further details contact Sashikumar Nair on 9969104894.(ATMA Secretary).

# Rotaract Award



**Nikhita**

■ Nikhita, daughter of Sunil and Rakhee was inducted as the secretary of the Rotaract Club Of Dahisar Coast (youth wing of Rotary Club Of Mumbai Dahisar). Within a year of joining, she has become the secretary and even got the "Best Rotaractor Of The Year"(2013-14) award.

# Goregaon Malayalee Samajam



■ Goregaon Malayalee Samaj conducted its 62nd Onam Celebrations at Vivek Education Society premises on September 21. The Vanitha wing of the Samaj presented Kaikottikali, Margam kali, Mohiniattam, Bharatanatyam and current cinematic dances and film songs. The participants were the children of the Samaj members between the age of 4 and 20 years. A song and dance medley from films of the 50's till date was appreciated. This was followed by Onasadya. Around 700 people attended the celebrations.

Dance medley by members' children

## Devotional Song CD launched

■ Shri Hari Bajan launched its first Audio CD of Devotional songs titled 'Atmasamarpan.' The CD was unveiled by Ramesh Iyer, MD and CEO of Mahindra & Mahindra Financial Services Limited.

Shri Hari Bajan Mandal, group of professional Ladies have come together and are guided and coached by Virag Parte in spreading peace through singing Bhajans and Abhangs.

Hari Bajan Mandal conducts rendering of melodious Abhangs, Bajans and through the medium of devotional music makes a genuine attempt to spread peace, Harmony and Energy in the society. Their only mission in life is to spread message of peace not only through singing but also through traditional dances and skit performances. This is a group who in spite of their busy schedule find time during weekends



CEO and MD Ramesh Iyer, Virag Parte, Abhang singer Ganesh Kumar at the inauguration.

to practise and perform.

From a very humble beginning they have now scaled to a level

where they give public performances in entire Mumbai, as well as, other cities of India.



# NSS GOREGAON



President V Balachandran speaking at the event

■ The N.S.S Goregaon Unit celebrated Onam on September 28 at Shree Ayyapa temple Hall, Bangur Nagar, Goregaon( West) with variety entertainment programme and Onasadya. The Gathering of approximately 300 members and their family was welcomed by the President V Balachandran.

The mythological story behind the celebration of Onam was presented in the form of a Skit for the benefit of the new generation. The programmes included Kaikottikali, cinematic dances, poem recitation and semi classical dances. The Souvenir was released by Fanzeem Ahmed, Associate director of Malabar Gold.

President V Balachandran welcomed the Chief Guest P V Vijaykumar. Consenting to the special request of NSS, Goregaon Unit, Vijaykumar enthralled the audience by singing some melodious Malayalam film songs.

As fillers between programmes, the 'Kusruti chodyam' presented by the programme anchor Murali Nair enlivened the spirit of the audience as this involved their direct participation.



A skit on Mahabali

## Eco Ganesh

■ Rotary Club, Rotaract Club and Inner Wheel Club of Mumbai Dahisar celebrated 5 days eco Ganapati. The Ganapati idol made of mud, was brought to promote the use of such idols and reduce the use of idols made from pop etc. Various social



messages such as noise pollution, child labour, girl child, etc were conveyed to devotees through posters. Dance competitions,



orcheshtra by the blind etc were conducted. The visarjan was also done in an artificial pond. Rotary President Prabodh , Rtn Kushal , Rotaract President Dhaval, Secretary

Nikhita Sunil, and Inner Wheel President Rakhee Sunil together with their entire club put in a lot of hard work to spread the awareness of using eco-friendly Ganapati.

# Bombay Keraleeya Samajam



Chief guest Milind Bharambe IPS, and office bearers with the BKS souvenir

■ Bombay Keraleeya Samajam celebrated Onam on September 21 at Pracharya B N Vaidya Sabhagriha, King George High School, Dadar. Milind Bharambe IPS was the chief guest. Universal melodies including Shruti Sunil, Madhu Nambiar, Baburaj, Sowmya and others presented a musical programme and there were other cultural programmes also followed by Onasadya.



A section of the audience

## Mulund Nair Welfare Society

■ Mulund Nair Welfare celebrated Onam and Kudumba Sangamam with musical programme and mimicry at Maharashtra Seva Sangh Hall Mulund (W)

followed by Onasadya. The performers were Vivekanandan, Durga Silda, Sajjan, Sudeesh, and Satheesh.



During the inauguration of the function.



Audience enjoying the programme.

# Elixir Karunalaya Anniversary



Prof. P. J. Kurian (M.P.) lighting the lamp at the event

■ Elixir Karunalaya conducted its Anniversary, General Meeting and Charity Fund distribution at VGM Hall, Tiruvalla on 12th September 2014 at 4.00 pm. Prof. P. J. Kurian (M.P.) Deputy Chairman of Rajya Sabha

inaugurated the event. His Grace Philipose Mar. Chrysostom Marthoma Valiya Metropolitan presided over the meeting. Karunalaya Chairman Roy John Mathew spoke on the occasion. Trustee Jacob Mathew, Jacob

Immanuel, Sreekumaran Thampi, Kavya Madhavan, Anto Antony M.P., K. Ananthagopan, Reji Thomas, Varghese Mammen, Trust President Aleyamma Mathunni, Aneish P Abraham and Anoop attended the event.

## Dance classes

■ Mulund Kerala Samajam is starting dance classes headed by skilled dancer and dance teacher, Soumya Lakshmyanarayanan from this Vijaya Dasami day on October

3. For further details contact Mulund Kerala Samajam office (25617351,) and Mobile numbers 9820854030/9819013370.

## New Managing Committee Members

■ NSS Chembur has elected its new Managing Committee for the year 2014 – 15. RKA Menon is the President, G Ramachandran Pillai is the Vice President, A R Balakrishnan Nair, Secretary, C Gopi Nair and C H Gopalakrishnan, Jt Secretaries and P Sreekumar Pillai Treasurer. B Vijayan Pillai, P Unnikrishnan, P Gopalakrishnan Unnithan, G Radhakrishnan Nair, O Velayudha Menon, OMB Nair, E Gopi Nair, P Aravindakshan, Raghunath Mannadiar, C Sashi Kumar and Sunil Menon are the Committee members. Adv. K Haridas is the legal advisor.

## Navajeevan Malayalee Samajam

■ Navajeevan Malayalee Samajam Dhokali Thane organised Onam celebrations with at cultural programmes on September 29 at Dhokali Municipal School, Thane.

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Ravunni receiving first copy of Gauthaman from Alankode Leelakrishnan

## BOOK RELEASES

■ Pampungal Publications' 'Gauthaman' Girjavallabhan was released at Vylloppil Hall Thrissur Sahitya Academy on August 23. Poet Ravunni received the first copy 'Gauthaman' from the hands of Alankode Leelakrishnan. Mundoor Rajan of Pampungal Publications welcomed the gathering. I K Machingal, Nanappan Manjapra, Sreekumar Kariat, Parambil Jayakumar, Malayala Bhumi Sasidharan and several other eminent personalities attended the event. During the book release, poetess Jyotirmayi Sankaran was honoured. Girija Vallabhan, a seasoned writer and author of several books thank the audience.

## Double Horse CUP PAYASAM



Brand Ambassador Padmashri Shobana with (left to right) Sunil P Krishnan, Vinod Manjila, Ranji John, Santosh Manjila, Sajive Manjila and Joe Ranji during the launch.

**M**anjilas "Double Horse"- the leading food brand that's synonymous to Good Food for the past 60 years, is introducing Ready-to-eat CUP Payasam in 250 gm convenient cup packs. Made by using the finest ingredients, these payasams are processed and packed using highly advanced Retort Technology to seal in the freshness. Retorting is a state-of-the-art technology for sterilising food, wherein food is processed at a temperature that eliminates all microbes. This ensures the food is 100% safe,

hygienic and healthy.

Double Horse, which has always been in the forefront when it comes to introducing Innovative products, has used the advantage of this technology to pack payasams into carry-around cups, which means one can enjoy payasam - whenever, wherever. The cups are made of high-grade food material, sealed safely and enclosed with a cover to ensure added safety. Available in Wheat, Palada and Semiya variants. Double Horse Cup Payasam range was officially launched by Padmashri Shobana, renowned actress, danseuse and brand

ambassador of Double Horse on the 30th of August 2014.

The press meet was addressed by Ranji John, Chairman, Manjilas Group, Sajive Manjila, MD, Manjilas Group Vinod Manjila, Director, Manjilas Group, Santosh Manjila, Director, Manjilas Group, Joe Ranji, Director, Manjilas Group, Sunil P.Krishnan, GM - Marketing, Manjilas Group. The Cup Payasam sku (250 gms) is priced at Rs.63 for Palada and Vermicelli variants and Rs.53 for the Wheat variant.

## YASH BALAJI

# Teen Inventor of "Clean Bottle"

R S Naman, founder-member of Adarsha Vidyalaya Chembur and its President for now more than two decades has every reason to be proud of his 16 year old grandson Yash Balaji, studying at Hopewell Valley Central High School in the US.

**Y**ash Balaji is one of the five national winners of Marvel's "Guardians of the Galaxy - Guardians of Good" contest in the US held for teens with an idea of how to help society. He invented "Clean Bottle," that purifies water in water bottles with UV LED lights that kills harmful disease causing bacteria like cholera, hepatitis, and salmonella. It does not require any outside power source. To power it, it has to be just held. Anyone anywhere can use it and it has the power to change lives. Where natural disasters strike, wars tear up cities, or even where drinking water is not easily available, this invention could prevent outbreak of diseases and potentially save lives.

Earlier this year, Yash had won the county Science and Engineering fair for this invention and was later invited by the Broadcom Masters to enter it in Walt Disney and Marvel's Guardians of Good contest held for the release of their new movie The Guardians of Galaxy starring Chris Pratt, Zoe Saldana, Bradley Cooper, Vin Diesel, Glenn Close, and Karen Gillan. The contest chose the five winners from throughout the US in the fields of service, science and innovation.

As part of the Award, Yash was invited to the red carpet world Premiere of the movie at the Dolby theater (previously known as Kodak theater where Oscars are held) in Hollywood and meet with all the stars. He also visited Disney studios, had a backstage tour of Disneyland, and participated in the first ever Innovation & Service Summit, where professionals from different fields came together to mentor the winners. He also had a special red carpet screening of the movie a day before its release, for 200 of his guests in the local theater. Disney had arranged a fabulous



Yash Balaji

show, all with red carpet, a cut out welcoming Yash, snacks and drinks for all of his guests, and their publicity person had introduced Yash before Yash took the mike. As a surprise they also played a video of his whole experience. It was wonderful for Yash to be able to

share his experience with his family and friends. Yash had also invited some kids from the local shelter Home Front to join him at the prescreening.

A familiar figure at the Mercer County Science Fairs, where he's won second, third and honorable mention

awards, Yash has also contributed some of his writing to "Aspirations," the Mercer County Community College journal for teen writers.

Yash likes dinosaurs and wants to become an inventor, movie director, paleontologist, to name a few.

He likes to invent new things that will help people and benefit the world. "I have a lot of plans and ideas but, after college, I'd like to start my own company," he says confidently.

Born in India, Yash moved to the United States with his parents, Priya and Balaji Sahasranaman, a global project manager for Sapient marketing and consulting corporation, at the age of three. Their circuitous route to Hopewell Township took them from Boston to Maryland, California, Pennsylvania and several towns in New Jersey first. ■



Yash with the other winners of 'Guardians of Good' contest

# The Wondrous Ocean

"I am a small boy standing on the banks of ocean wondering the miracles it has for me", said a famous scientist towards the end of his career. If it is true, what the ocean can have for the ordinary mortals like us, one can imagine. Any science graduate would tell you what were they taught in the college, Physics, Chemistry, Mathematics, Botany or Zoology. The late entrants would add Home Science and Computer Science to the list. Very late in the last century, oceanography was added to it. For many, ocean is only a source of some food materials, a medium for cheap travel across the world and occasionally a place for pastime.



K R Narayanan, a man of marine biology for several decades, now opens before the Keralites a world that was till now unknown to them, and tells them their later life and the destiny of their children are intimately linked to the sea in its different forms such as ocean, sea, bay etc. He quite dramatically tells you that sea water is unfit for drinking and farming and very soon informs you that your life since the origin of the earth is and would continue to be dependent to this body that covers seventy percent of the earth's surface.

Narayanan starts with the origin of the word ocean and slowly takes the reader around patiently explaining the various aspects of life within the ocean and how implicitly it is related to the sustenance of biological life on the planet. Occasionally he warns us against mindlessly destroying the balance of ecology and

environment in our greed to amass the entire natural wealth currently possessed by the ocean for immediate enjoyment, leaving nothing for the future generations. In the process, he tells us about pearl, mangroves, conch, coral, shrimp, star fish, sea horses, whales, jelly fish, octopus, squids, menstruation of sea, bioluminescent microbes and India's fisheries industry.

Narayanan extensively draws from his long professional life for his briefings and stands up his ground.

The reader would be amused to know that the male sea horse delivers the children and during the pregnancy the female visits to ensure his safety. Probably the only instance where the males, not the females, are pregnant! He talks about an occasion when they saw a sixty feet long whale moving parallel to the ship they were travelling in. He informs us further that they live for 60-80 years. Still they face extinction because of whale hunting and lack of secured place for delivering their young ones.

The book provides for easy and fast reading and serves the purpose of quick reference. One feels that the book could contain more features and photographs. The acceptability of the book would be more if the book contained more photographs and that too in colour printed on art paper. This would enhance the value of the book as it moves towards realism.

[Katal vismayangal by K R Narayanan published by Green Books, Little Road, Ayyanthole, Thrissur 680 003. Pages 107, priced Rs.95]

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1955-ൽ ഞാൻ പയ്യന്നൂർ ഗവർണ്മെന്റ് ഹൈസ്കൂളിൽ തേഡ്ഫോമിൽ ചേർന്നു. ഇ എസ് എൽ സി പരീക്ഷ ഞാൻ പാസ്സായിരുന്നുവെങ്കിലും ഇംഗ്ലീഷ് പേപ്പറിൽ തോറ്റതിനാൽ തേഡ് ഫോമിലാണ് എനിക്ക് പ്രവേശനം ലഭിച്ചത്. ആദ്യത്തെ രണ്ടു വർഷങ്ങൾ പറയത്തക്ക അനുഭവങ്ങളൊന്നുമില്ലാതെ കടന്നുപോയി. പക്ഷെ മൂന്നാം

വർഷത്തിൽ പ്രസംഗമത്സരത്തിലും അഭിനയത്തിലും എനിക്ക് ഒന്നാംസ്ഥാനം ലഭിച്ചു. വേനൽഋതുക്കാലത്ത് മാങ്ങാട്ടുപറമ്പിൽ പട്ടാളനേതൃത്വത്തിൽ ഒരു ലോകസഹായക്യാമ്പ് നടന്നിരുന്നു. കണ്ണൂർജില്ലയിലെ ഹൈസ്കൂളുകളിലെ എൻ സി സി കേഡറ്റുകളെ പങ്കെടുപ്പിച്ചായിരുന്നു ആ ക്യാമ്പ്.

ഒരു മാസം നീണ്ട ആ ക്യാമ്പിൽ ഞങ്ങളുടെ സ്കൂളിൽ നിന്നുള്ള കേഡറ്റുകളുടെ കൂട്ടത്തിൽ ഞാനും ഉൾപ്പെട്ടിരുന്നു. നല്ല ഭക്ഷണം, മികച്ച കായികപരിശീലനം, ഹൈഫിൾറേഞ്ചിൽ വെടിവെപ്പു പരിശീലനം, ആർമി പരിശീലകരുടെ വക സ്റ്റുഡിക്ലാസുകൾ എന്നിങ്ങനെ കരസേനയിലെ അംഗങ്ങൾക്ക് നൽകപ്പെടുന്ന എല്ലാതരം അഭ്യാസങ്ങളും അവിടെ നിന്നു ലഭിച്ചു. അവിസ്മരണീയമായ അനുഭവം!

**ഒരു സെലക്ഷന്റെ കഥ**

പരിശീലനത്തിന്റെ അന്ത്യത്തിൽ പങ്കെടുത്ത അഞ്ഞൂറ് കേഡറ്റുകളിൽനിന്ന് അഞ്ചുപേരെ കരസേനയിലേക്ക് തിരഞ്ഞെടുത്തതിൽ ഞാനും ഉൾപ്പെട്ടിരുന്നു. ഒരു മാസത്തിനുള്ളിൽ ഏറണാകുളം ആർമി ഓഫീസിൽ റിപ്പോർട്ട് ചെയ്യാനുള്ള മെമ്മോയും എനിക്ക് കിട്ടി.

എനിക്ക് ആർമിയിൽ സെലക്ഷൻ കിട്ടിയ വിവരം വീട്ടിൽ പറഞ്ഞപ്പോൾ അമ്മയും പെങ്ങളും വാവിട്ടു കരഞ്ഞു. അച്ഛൻ നിശ്ശബ്ദത പാലിച്ചു. എന്റെ സെലക്ഷൻ രാമന്തളിയിൽ ഒരു വാർത്തയായി. അടുത്ത ദിവസം നാട്ടിലെ അറിയപ്പെടുന്ന കമ്മ്യൂണിസ്റ്റ് നേതാവ് കണ്ണൻ വീട്ടിലെത്തി എന്നെ അഭിനന്ദിച്ചു. ഇത്രയും

ചെറുപ്രായത്തിൽ അച്ഛനെക്കൂടി ലഭിച്ച ഭാഗ്യത്തിന് എല്ലാവരും സന്തോഷിക്കയാണ് വേണ്ടത്, ആർമിയിൽ പഠനത്തിനും ഭാവിയിൽ ഉന്നതപദവിയിലെത്താനുമുള്ള അവസരമാണ് അവന് കൈവന്നിരിക്കുന്നത് എന്ന് എല്ലാവരോടും പറഞ്ഞു. ആരും അവന്റെ ഭാവിയിൽ നശിപ്പിക്കാൻ കൂട്ടു നിൽക്കരുത് എന്നുകൂടി പറഞ്ഞപ്പോൾ ആരും പിന്നീട് എതിരൊന്നും പറഞ്ഞില്ല.

വിടുതൽ സർട്ടിഫിക്കറ്റ് വാങ്ങാനായി പിറ്റേന്ന് അച്ഛനും ഞാനും സ്കൂളിലെത്തി. അപ്പോഴേക്കും സ്കൂൾ തുറന്നിട്ട് രണ്ടു ദിവസം കഴിഞ്ഞിരുന്നു. എന്റെ സെലക്ഷന്റെ കഥ ഇതിനകം സ്കൂളിൽ പാട്ടായി കഴിഞ്ഞിരുന്നു.

ഞങ്ങൾ നേരെ ഹെഡ് മാസ്റ്ററുടെ ഓഫീസിലെത്തി അച്ഛനോട് സാറ് ഇരിക്കാൻ പറഞ്ഞു. അല്പനേരത്തെ മൗനത്തിനുശേഷം സാർ ചോദിച്ചു, അച്ഛനെ സെലക്ഷൻ കിട്ടിയ വിവരം അറിഞ്ഞു, ഇനിയെന്താ ഭാവം? അച്ഛൻ മൗനം പാലിച്ചു. അപ്പോൾ സാർ ഗൗരവത്തോടെ അച്ഛനോട് പറഞ്ഞു, അച്ഛനെ മിടുക്കനായ വിദ്യാർത്ഥിയാണ്, പഠനത്തിൽ മാത്രമല്ല പഠനേതരവിഷയങ്ങളിലും പഠിക്കേണ്ട കാലത്ത് പഠിക്കുകയാണ് വേണ്ടത്. അവൻ പഠിക്കണമോ എന്നു തീരുമാനിക്കേണ്ടത് അവന്റെ അച്ഛനാണ്.

അപ്പോഴേക്കും ക്ലാസ് ടീച്ചറായ കല്യാണറാം, മലയാള പണ്ഡിറ്റ് കണ്ണൻ മാസ്റ്റർ, ഇംഗ്ലീഷ് അദ്ധ്യാപകൻ നാരായണൻ മാസ്റ്റർ എന്നിവർ ഹെഡ്മാസ്റ്ററുടെ ഓഫീസിലെത്തി. ഹെഡ്മാസ്റ്ററുടെ അഭിപ്രായം അവരും ആവർത്തിച്ചു. അപ്പോൾ അച്ഛൻ എഴുന്നേറ്റ് വിനയത്തോടെ പറഞ്ഞു, അച്ഛനെ അദ്ധ്യാപകനായ അവർ പറയുന്നതുപോലെ ചെയ്തുകൊള്ളാം, അവനെ അനുഗ്രഹിക്കണം. അവരെ തൊഴുത് ഞങ്ങൾ പുറത്തുകടന്ന് നേരെ വീട്ടിലേക്കു തിരിച്ചു. വിവരം പറഞ്ഞപ്പോൾ അമ്മ മേല്പോട്ടു നോക്കി തൊഴുതു. “എന്റെ പരദേവതേ, നീയെന്റെ പ്രാർത്ഥന കേട്ടു.”

**ധോബിയുടെ കാര്യം**

കേരളസംസ്ഥാനത്തിലെ ഹൈസ്കൂൾ വിഭാഗത്തിലെ

യുവജനോത്സവം ആദ്യമായി നടത്തപ്പെട്ടത് 1959-ലായിരുന്നു. ആ വർഷത്തെ മത്സരങ്ങളിൽ പ്രസംഗത്തിനും നാടകാഭിനയത്തിനും ഒന്നാം സമ്മാനം എനിക്കായിരുന്നു.

ആ വർഷം സ്കൂൾലീഡർസ്ഥാനത്തേക്ക് കെ എസ് എഫ് സ്ഥാനാർത്ഥിയായി അവരോധിക്കപ്പെട്ടത് ഞാനായിരുന്നു. അന്ന് സ്കൂളിന്നു മുന്നിൽ ഒരു ഇസ്തിരികാരനുണ്ടായിരുന്നു, കൃഷ്ണൻ. പാർട്ടിയുടെ സജീവ പ്രവർത്തകനും ആയിരുന്നു കൃഷ്ണൻ. നോമിനേഷൻ സമർപ്പിച്ചതിനുശേഷം കൂട്ടുകാരായ ഗോവിന്ദൻ, മാധവൻ, കൃഷ്ണൻ എന്നിവരോടൊപ്പം ഞാൻ ഗെയ്റ്റിനു പുറത്തേക്കു വരുമ്പോൾ അദ്ദേഹം ഞങ്ങളെ വിളിച്ചു.

ഞാനാണ് സ്കൂൾലീഡർസ്ഥാനാർത്ഥിയെന്ന് അറിഞ്ഞെന്ന് കൃഷ്ണൻ പറഞ്ഞു. ഞങ്ങൾ നാലുപേരെയും അദ്ദേഹം സൂക്ഷിച്ചു നോക്കി. ഞാനൊഴിച്ചു മൂന്നു പേരും നല്ല മുണ്ടും ഷർട്ടുമാണ് ധരിച്ചിരുന്നത്. എനിക്കും അവരെപ്പോലെ വൃത്തിയുള്ള വസ്ത്രം ധരിച്ചു വരരുതേയെന്ന് അദ്ദേഹം ആരാഞ്ഞു. എനിക്കിത്തരം ഒരു ജോടി വസ്ത്രമേ ഉള്ളൂ എന്ന് ഞാൻ. എങ്കിൽ പിറ്റേന്നുമുതൽ സ്കൂളിലേക്ക് പോകുന്നത് തന്നെ കണ്ടശേഷം മതി എന്ന്

കൃഷ്ണൻ ആജ്ഞാസപരത്തിൽ പറഞ്ഞു. ശരിയെന്നു പറഞ്ഞ് ഞങ്ങൾ വീട്ടിലേക്ക് തിരിച്ചു.

പിറ്റേന്ന് കാലത്ത് ഞാൻ കൃഷ്ണന്റെ കടയിലെത്തി. അലക്കിത്തേച്ച ഒരു ജോടി മുണ്ടും ഷർട്ടും എന്റെ കയ്യിൽത്തന്നെ അദ്ദേഹം പറഞ്ഞു, അകത്തുപോയി വസ്ത്രം മാറ്. ഞാൻ സംശയിച്ചു നിന്നപ്പോൾ "സംശയിക്കേണ്ട. നീയിതിന് പണമൊന്നും തരേണ്ട. എന്നും ഇവിടെവന്ന് വസ്ത്രം മാറി സ്കൂളിൽ പോയാൽ മതി. ക്ലാസ് കഴിഞ്ഞ് മടങ്ങുമ്പോൾ ഇവിടെ വന്ന് നിന്റെ വസ്ത്രം മാറ്റി വീട്ടിൽ പൊയ്ക്കൊള്ളൂ." അന്ന് തൊട്ട് സ്കൂൾ അടക്കുന്നതുവരെ കൃഷ്ണൻ നൽകിയ വസ്ത്രം ധരിച്ചാണ് ഞാൻ ക്ലാസ്സിലെത്തിയത്. പിൽക്കാലത്ത് ആ സാധ്യമനുഷ്യന്റെ മഹാമനസ്കതയോർത്ത് ഞാൻ അത്ഭുതപ്പെട്ടിട്ടുണ്ട് പലപ്പോഴും.

വാർഷികപരീക്ഷ കഴിഞ്ഞ് സ്കൂൾ അടച്ചപ്പോൾ ഞാൻ രാമന്തളിയിലെ വായനശാലയിൽനിന്ന് ധാരാളം ഗ്രന്ഥങ്ങളെടുത്ത് വായിക്കാൻ ആരംഭിച്ചു. ഞാൻ വായിക്കുന്നതു കാണുമ്പോൾ അച്ഛന് സന്തോഷമായിരുന്നു. അച്ഛന് വായന സന്തോഷമുള്ള ഒരു കാര്യമായിരുന്നു. പുരാണഗ്രന്ഥങ്ങൾ അച്ഛന് പത്മമായിരുന്നു. ചേച്ചി മരിച്ചശേഷം വീട്ടിനുപുറും പ്രേതശല്യം ഒഴിവാക്കാൻ ആദ്ധ്യാത്മികഗ്രന്ഥങ്ങൾ സന്ധ്യാസമയത്ത് വായിക്കണമെന്ന് ജ്യോസ്യൻ കോരൻ പറഞ്ഞിരുന്നു. അതനുസരിച്ച് ദിവസവും നാരായണീയം ഒരു ഭഗവതമേലും ഞാൻ വായിക്കണമെന്ന് അച്ഛൻ നിഷ്കർഷിച്ചിരുന്നു. രാത്രിയിലെ ക്ഷേണം കഴിഞ്ഞാൽ ഭോഗവതമോ മഹാഭാരതമോ അച്ഛന്റെ മുന്നിൽ വായിക്കുന്നതും പതിവായിരുന്നു.

പരീക്ഷാഫലം വന്നപ്പോൾ ഞാൻ പരാജിതനായിരുന്നു.

### വീട്ടിനു പുറത്ത്

അക്കാലത്ത് മെയ് മാസം അവസാനത്തോടെ കൃഷിപ്പണി ആരംഭിക്കും. വീട്ടിൽ എല്ലാവരും അതിൽ മുഴുകുമ്പോൾ അതൊന്നും ശ്രദ്ധിക്കാതെ ഞാൻ വായനയിൽ മുഴുകി. ഒരു ദിവസം ഞാൻ വായിച്ചുകൊണ്ടിരിക്കേ അച്ഛൻ അടുത്തുവന്നു ശാസനാർത്ഥത്തിൽ പറഞ്ഞു, ഞാനിങ്ങനെ വായിച്ചുകൊണ്ടിരുന്നാൽ പറ്റില്ലെന്നും മറ്റുള്ളവരോടൊപ്പം ജോലി ചെയ്യണമെന്നും. ഞാനെഴുന്നേറ്റു നിന്നു പറഞ്ഞു, എനിക്ക് കൃഷിപ്പണി ചെയ്യാൻ താല്പര്യമില്ലെന്ന്. ജോലി ചെയ്യാൻ താല്പര്യമില്ലെങ്കിൽ വീട്ടിൽനിന്ന് ഇറങ്ങിപ്പോകണമെന്നായി ക്ഷുഭിതനായ അച്ഛൻ. ഒട്ടും വൈകിക്കാതെ ഞാനകത്തു പോയി തൂക്കിയിട്ടിരുന്ന ഷർട്ടെടുത്ത് ധരിച്ച് പുറത്തു വന്നു. ഇറങ്ങി നടന്നപ്പോൾ അച്ഛൻ പിറകെ ഓടിവന്ന് എന്റെ കൈ പിടിച്ച് തടഞ്ഞു. "ഞാനെങ്ങിപ്പോകാൻ പറഞ്ഞാൽ നീയെറങ്ങി പോകുമോ" എന്നായി അച്ഛൻ. പിന്നെന്തു ചെയ്യണമെന്നു ഞാനും.

"ഞാനെങ്ങിപ്പോകാൻ പറഞ്ഞത് നീ നന്നാകാൻ വേണ്ടിയാണ്."

അച്ഛനെന്ന് വീട്ടിലേക്ക് തിരികെ ആനയിച്ചു.

ഈ അനുഭവം എന്റെ മനസ്സിൽ വല്ലത്തൊരാഘാതം സൃഷ്ടിച്ചു. ഞാനേറെ അസ്വസ്ഥനായി. എന്തെങ്കിലും തൊഴിൽ കണ്ടെത്തി വീട്ടിൽനിന്ന് രക്ഷപ്പെടണം എന്നു ഞാൻ തീരുമാനിച്ചു. പക്ഷെ എന്തു തൊഴിൽ?

അടുത്ത ലക്കത്തിൽ തേടിത്തേടിയലഞ്ഞു...



# രക്ഷാകവചം



രവി തൊട്ടു

പതിവുപോലെ ഓഫീസി ലേക്ക് പോകാനുള്ള തിരക്കിനിടയിൽ ഫയലൈടുക്കാൻ മറന്നത് റെയിൽവെ സ്റ്റേഷനിലെത്തിയപ്പോഴാണ് ഓർത്തത്. ബോസ്സിന് സമർപ്പി കേണ്ട അവസാനദിവസമായതു കൊണ്ട് വീട്ടിലേക്ക് തിരിച്ചു പോകാതിരിക്കാൻ കഴിഞ്ഞില്ല. ഫയലുമായി തിരിച്ചെത്തിയപ്പോഴേക്കും എട്ടുമണിക്കുള്ള ട്രെയിൻ പോയിക്കഴിഞ്ഞിരുന്നു. ഈശ്വര... ഇന്ന് ആരെയോണോ കണികണ്ടത്? താമസിച്ചു ചെന്നാൽ ബോസ്സിന്റെ ശകാരം ഉറപ്പ്. റെയിൽവെ സ്റ്റേഷനിലാണെങ്കിൽ ഒരു പെരുന്നാളിനുള്ള ആൾക്കൂട്ടമുണ്ട്. നിമിഷങ്ങൾ കൂടുന്നതിനനുസരിച്ച് ആളുകളുടെ എണ്ണം വർദ്ധിച്ചുകൊണ്ടിരിക്കുന്നു.

എങ്ങനെയെങ്കിലും ട്രെയിനിൽ കയറിപ്പറ്റിയാൽ മതിയായിരുന്നു. പെട്ടെന്ന് പിന്നിൽ നിന്നൊരു വിളി. സാരെ... ഞങ്ങളോടെ തിരിഞ്ഞു നോക്കി. പത്തുവയസ്സ് പ്രായം വരുന്ന പെൺകുട്ടി. പ്രായത്തിൽ കവിഞ്ഞ വളർച്ച. കീറിപറിഞ്ഞ വസ്ത്രങ്ങൾ, പാരിപറന്ന തലമുടി. വൃത്തിഹീനമായ ശരീരം. കുളിച്ചിട്ട് മാസങ്ങളായി എന്നത് ഒറ്റ നോട്ടത്തിൽത്തന്നെ വ്യക്തം. അവളുടെ കയ്യിലിരുന്ന ഓട്ടുപാത്രം തന്റെനേരെ നീട്ടി. വല്ലതും തരണം സാർ... വിശന്നിട്ട് വയ്യാ.

അവളുടെ ശബ്ദം വീണ്ടും വീണ്ടും കാതുകളിൽ പതിച്ചു. ആദ്യം എനിക്ക് അറപ്പാണ് തോന്നിയത്. എന്നാൽ അവളുടെ മധുരതരമായ ശബ്ദവും ദൈന്യതയാർന്ന ഭാവവും എന്നിൽ ആർദ്രത പരത്തി. ഞാൻ അവളുടെ മുഖത്ത് സൂക്ഷിച്ചുനോക്കി. ഓർമ്മയിൽ എവിടെയോ കണ്ടുമരുന്ന മുഖഭാവം. ഒരു നടക്കത്തോടെ ഞാൻ ആസത്യം തിരിച്ചറിഞ്ഞു. അതെ, മരിച്ചുപോയ പൊന്നുപെങ്ങൾ കാർത്തികയുടെ അതേമുഖം.

മോളെയെന്നു വിളിച്ച് വാരിയെടുക്കാൻ കൊതിച്ച നിമിഷങ്ങൾ. ചുളംവിളിയോടെ ഒരു ട്രെയിൻ കടന്നുപോയി. സ്തംഭിതനായി നിന്നതിനാൽ അതിൽ കയറാൻ കഴിഞ്ഞില്ല. വല്ലതും തരണം സാർ... വീണ്ടും അവളുടെ കൈയ്യാൽ. എന്റെ ശ്രദ്ധ അവളിലേക്കായി. കൈകൾ പേഴ്സിലേക്ക് നീണ്ടു. കയ്യിൽ തടഞ്ഞ നൂറുപയുടെ നോട്ട് അവളുടെ ഓട്ടുപാത്രത്തിൽ വീണു. സാർ... അവളുടെ കണ്ണുകൾ വിടർന്നു. അവയിൽ വിസ്മയത്തിന്റെ നിർമ്മലത. അവൾ ആൾക്കൂട്ടത്തിൽ അലിഞ്ഞുചേർന്നു.

ഓഫീസിൽ എത്തിയപ്പോഴേക്കും പത്തരമണി കഴിഞ്ഞു. ബോസ്സിന്റെ ശകാരമൊന്നും എന്നിൽ ഏശിയായില്ല. മനസ്സ് അപ്പോഴും റെയിൽവെ സ്റ്റേഷനിലായിരുന്നു. യാത്രികമായി ജോലിയിൽ മുഴുകി. ചിന്തകൾ എപ്പോഴോ വർഷങ്ങൾക്കു പിന്നി ലേക്ക് പറന്നു. നാലു പേട്ടനനിയന്മാരുടെ ഇടയിൽ ആദ്യമായി പിറന്ന പെൺകുട്ടി. തന്റെ ഒരേയൊരു പെങ്ങൾ. കാർത്തിക. അവളുടെ കിളിക്കൊഞ്ചൽപോലുള്ള ശബ്ദവും കൊഞ്ചലും കൃഷയലും. എല്ലാവർക്കും അവൾ കണ്ണിലുണ്ണിയായി. അന്നവൾക്ക് എട്ടുവയസ്സുപ്രായം. വർഷമേഘങ്ങൾ

ഉരുണ്ടുകൂടിയ പുതു മഴക്കാലം. അന്നാണ് ഞങ്ങളും നാട്ടിൽ ആദ്യമായി ആലിപ്പഴം വീണത്. മുറ്റത്തു തൊടിയിലും ഓടിനടന്ന് അവൾ ആലിപ്പഴം പെറുക്കിയെടുത്തു. മഴനനയരൂതെന്ന് എല്ലാവരും പറഞ്ഞെങ്കിലും അവൾ അനുസരിച്ചില്ല. തണുത്തു വിറച്ചുനിന്ന അവളെ അന്ന് അച്ഛൻ ആദ്യമായി അടിച്ച കയ്യിലിരുന്ന ആലിപ്പഴം വലിച്ചെറിഞ്ഞ് മുറിയിലെവിടെയോ അവൾ ഓടി മറഞ്ഞു. ഒരേങ്ങലടിയുടെ ശബ്ദം ആ മഴയുടെ ഇരമ്പലിലു കേൾക്കാമായിരുന്നു.

പതിവിലും താമസിച്ചാണ് ഞാനുണർന്നത്. പാത്രങ്ങൾ താഴെവീഴുന്ന ശബ്ദം കേട്ടപ്പോൾ അമ്മ അടുക്കളയിലാണെന്ന് മനസ്സിലായി. ഞാൻ അടുക്കളയിലേക്ക് ചെന്നു. അമ്മ ഉണ്ടാക്കിത്തന്ന ചായ കുടിച്ചുകൊണ്ട് കാർത്തികയെ തിരക്കി. അവൾ ഇനിയും ഉണർന്നിട്ടില്ലെന്ന് അമ്മ യുഗവാക്കിൽനിന്നും മനസ്സിലായപ്പോൾ അവളുടെ മുറിയിലെത്തി.

എന്റെ നിലവിളി കേട്ടാണ് അമ്മ അടുക്കളയിൽനിന്നു വന്നത്. പനിച്ചു വിറച്ച് ബോധരഹിതയായി കിടക്കുന്ന അവളെ കണ്ടപ്പോൾ അമ്മയ്ക്കും സഹിക്കാൻ കഴിഞ്ഞില്ല. അമ്മയുടെ അലമുറ അയൽക്കാരെ വീട്ടിലെത്തിച്ചു. അവളെ എത്രയും വേഗം ആശുപത്രിയിലെത്തിക്കാനുള്ള തത്രപ്പാടായി പിന്നെ.







# MAKE UP TIPS FOR DIWALI

Look glamorous this festive season with these make-up tips



Dr. (Major) Nalini Janardhanan

■ Diwali, the festival of lights, sparkling dresses and glittering accessories is a time to meet your friends and relatives and enjoy in festive mood.

Women like to look their best during Diwali. Let us briefly discuss about the basic procedures of makeup which can give you a glowing skin.

The basic three-step skin care regime is said to be Cleansing, Toning & Moisturising.



## Cleansing

Our skin is exposed to dirt, dust and pollutants from the environment. So cleaning face should be a routine especially once you come

back after work and after using heavy makeup. Using soap for cleaning face is not advisable as the harsh chemicals in soap may make your skin dry and dull. So it is better to use a gentle face wash to

cleanse your face. When you stay outdoors, face can be wiped with readymade wet wipes or tissues.

## Toning

After cleansing, your skin can be toned with a good toner. It is better to choose a toner suitable for your skin type. (Skin can be of different types like dry skin, oily skin, normal skin or a combination of all types). Toners containing irritating ingredients like alcohol should not be used. Nowadays, doctors and beauticians are of the opinion that toner is not a 'must-have' part of routine skin care. A cleanser is good enough to clean and tone your skin. But those people with oily-skin, those who are prone to get pimples or those who wear heavy makeup can use a mild toner without alcohol or other irritants.

## Moisturising

Skin requires moisture to keep it soft and healthy. So applying moisturiser is good for your skin. After washing your face with cold water, use moisturiser when the skin is still damp. It will help to retain moisture on your skin.

Moisturiser should be chosen according to your skin type. For dry

skin, moisturiser cream and for normal skin, moisturising lotion can be used. Don't apply too many face creams if you have oily skin. Gel type of moisturiser is good for oily skin. When you apply moisturiser on your face, try to apply on your neck also.

## Scrubbing

Different types of facial scrubs are available in the market. They promise to give you younger skin after exfoliation. Actually daily scrubbing of your face to remove dead skin cells is not necessary and not advisable also. Excessive and vigorous scrubbing can damage the gentle skin of your face. Soft types of scrubs may be used once in a week. Otherwise once in a month scrubbing is good enough.



## Face Masks

After cleaning your face, a face mask suitable for your skin can be applied. For example, fruit masks using mashed papaya or face mask using

multani mitti can be used for oily skin.



## Make up for Diwali

Usually during Diwali, women wear traditional dresses like Silk Saree, Ghagra choli or Salwar Kameez with heavy embroidery and mirror work. So make up for the face should be minimum. After washing face and applying toner and moisturiser or primer, a light foundation can be applied. For foundation, select a colour closer to your skin tone. Don't apply darker shades. If you have dark spots on the face or dark circles under eyes, concealer can be applied to cover them. After that, compact powder can be applied. Those with oily face should blot oil with a blotting tissue before powdering to avoid a cakey or too powdered look. Eye makeup can be simple with eyeliner and mascara. For lips, you can apply a dark shade of lipstick and lipgloss. Hair can be left open or tied as a bun or a side braid. Heavy jewellerys and bejeweled accessories (including hair clips and bindis adorned with sparkling stones) will complete the glamorous look.

Remember that a healthy lifestyle is a must for keeping your skin healthy. Drink plenty of water to hydrate your skin. Lack of sleep can cause wrinkles and premature ageing of skin. So try to sleep at least 6-7 hours every night. A balanced diet and regular exercise is also necessary for a healthy skin.

So ladies, look gorgeous with a glowing skin and have a splendid Diwali! ■



POEM



Sarath Warriar



# Oh Freedom, Who Knows You?

**Oh, Freedom,**  
Like a glorious dawn,  
For you has been the wait of men.  
But who among them,  
Knows the darkness lying ahead of you?

**Oh, Freedom,**  
Like a youthful lass,  
For you has been the lust of men.  
But who among them,  
Knows the mysteries lying within you?

**Oh, Freedom,**  
Like a barren land,  
For you have been the conquests of men.  
But who among them,  
Knows the graves lying beneath you?

**Oh, Freedom,**  
Like a pot of gold,  
For you has been the search by men.  
But who among them,  
Knows you are lying at the end of a Rainbow?

**Oh, Freedom,**  
Like a recurring riddle,  
To solve you have been the toils of men.  
But who among them  
Knows that you are lying within the enigmatic conundrum?

# DANGERS OF JUNK FOOD

Think twice before bingeing on over - fried and fatty foods that pose serious health problems, says Dr. Nalini (Major) Janardhanan



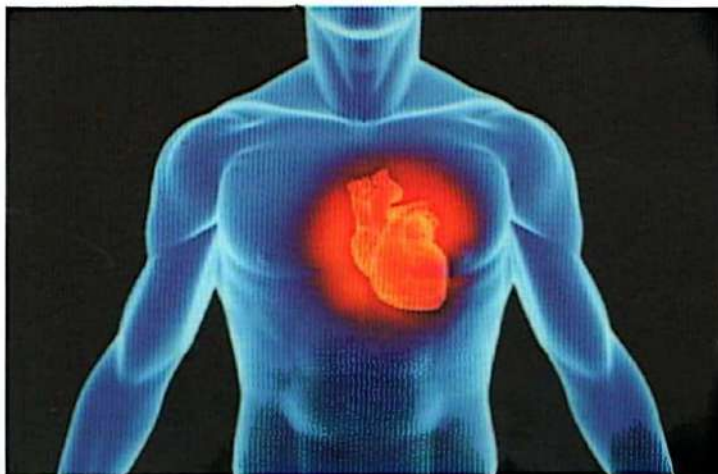
**J**unk foods and fast foods have become a favourite choice of people especially young generation now, be it, Samosas, Ice creams, Mumbai ka Vada Paav, Burgers, Pizzas, Rolls, Wraps, Noodles, French fries..... the list is endless! The effect of junk foods on health can be assessed by the increasing number of obese persons and lifestyle diseases. Junk foods are served at malls, restaurants, cinema halls, canteens, restaurants and even roadside dhabas. The present generation is so fond of junk foods that they prefer to have them at home also instead of the healthy and traditional food items. Working persons, Professionals and students who miss their breakfast or other meals may go for a quick grab of snacks or soft drinks. Festivals like Diwali and Holi see people consuming plenty of junk food and sweets high in fats, oils, sugar, salt & calories. Over a period of time one may become

overweight or obese and may also develop various lifestyle diseases.

Let us see the harmful effects of Junk foods on our health.

## Heart diseases and Increase in lipid levels

Junk foods and fast foods can increase the lipid levels of blood especially cholesterol and triglycerides. It can lead to obesity. The deposits of fat inside coronary arteries (which supply blood to heart)



can lead to coronary heart diseases which can cause heart attack and death.

## Hypertension

Obesity and related diseases like Hypertension, Diabetes, Coronary heart disease and increase in cholesterol are seen to be linked with excessive eating of junk foods.

## Effect on Kidney

Excessive amounts of salts used as preservative in junk foods and processed foods can increase blood pressure causing hypertension and affecting Kidney. Gradually the function of the Kidney gets deteriorated leading to Kidney failure.

## Diabetes

Junk foods can cause fluctuations in blood sugar levels and change in insulin levels leading to adult type of Diabetes (Type II) which is common in middle aged persons with Obesity.

## Effect on liver

Consumption of excessive amount of junk foods rich in trans fats and oils can cause fatty liver and liver dysfunction which may lead to liver failure. Gall bladder stones and stones in bile ducts are also related to junk foods.

## Effect on Digestive System

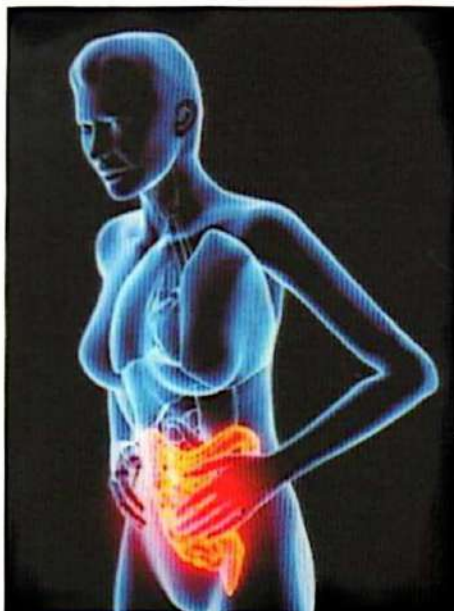
Junk foods containing high fat and calories cause problems in digestion and constipation. Digestive problems like GERD (Gastro esophageal Reflux Disease) and IBS (Irritable Bowel Syndrome) are common in persons addicted to junk foods.

## Mood Changes

Junk foods are seen to cause difficulty in concentration, mood swings, changes in behaviour and depression. Obesity may cause low self esteem and depression which may lead to suicide.

## Effect on energy levels

Junk foods lack protein and nutrients which are essential for health. So excessive consumption of junk foods makes one feel tired and drained out most of the time. Lack



of energy, chronic fatigue and cravings for sugar may be seen. Low energy levels leads to poor performance at work.

## Obesity

Frequent and excessive consumption of junk foods and lack of exercise or physical activity can lead to weight gain. Overweight persons who continue eating junk foods may become obese. Obesity

can lead to associated medical problems and diseases like High cholesterol, high triglycerides, Diabetes, Coronary heart disease, Hypertension & Arthritis.

## Cancer

Heavy consumption of fats and sugar in junk foods and fast foods can increase the chances of developing cancer especially colorectal cancer and prostate cancer.

Eating junk foods can be detrimental to health. Although junk foods may be tasty or easily available or easy to prepare, the consequences to health may be serious and the body functions may gradually deteriorate. A balanced diet containing all essential nutrients is a must for both mental and physical well being

Regular exercise, consumption of nutritious food, drinking plenty of water, getting adequate sleep, avoiding stress, keeping happy and healthy relationships with friends and relatives, leading a peaceful life and above all, avoiding junk foods will definitely protect you from diseases and keep you in good health. ■

## DANCE REVIEW

# Ramabhavam a Visual Treat

Students of Kalakshethram, presented an enthralling dance ballet 'Ramabhavam' during 'Shri Swathi Thirunal Dance and Music Festival' organised by the leading organizers of Classical Music 'Nadopasana Music Dais'. The ballet was in pure Mohiniattam style and the dancers were the disciples of the inimitable Guru Kalamandalam Gopaiakrishnan who choreographed, tutored, directed the recital and played the Nattuvangam also. A one-hour ballet based on the popular kritis of Swathi Thirunal, 'Bhavayami Raghuramam...', depicts the full story of the epic Ramayana.

'Bhavayami....' has been presented as solo dances both in Mohiniattam and Bharatanatyam, but very few artistes have presented it through a number of dancers. Kalamandalam Gopalakrishnan could succeed in maintaining perfect harmony and smooth flow all along. Guru Gopalakrishnan is famous for his perfectionist attitude both in teaching and conducting, which he proved once again. The perfection shown by the dancers in steps and gestures is praise worthy. And they

could easily transform into the characters absolutely effortlessly. When a very long story like Ramayana is condensed into a one hour show, it is very easy to slip out. But the best part of choreography or direction is that however slippery the way, neither the Guru nor his disciples ever leave a single stone unturned. Equally laudable is the mesmerising musical support by Kalamandalam Gireesan and his percussionist accompaniments. To sum up, it was indeed a visual treat

- Kunnam Vishnu.





# PROHIBITION



**Dr Sujatha Nair**

■ Mahatma Gandhi was the primary advocate of prohibition in India considering alcohol as a social evil. Prohibition exists in Gujarat, Nagaland; parts of Manipur; and Lakshadweep.

Let us take state Gujarat as a model for the results of prohibition. Since 1958 Gujarat has a law in force that prohibits the manufacture, storage, sale and consumption of alcoholic beverages. The only Indian state with death penalty for makers and sellers of homemade liquor where fatalities are caused.

And yet there is rampant Alcoholism there. Smuggling and illicit liquor trade flourishes 'Folder' is the local slang for the person who provides alcohol on demand. The Union Territory of Daman that is an hour away from Gujarat has a flourishing liquor trade thanks to the tipplers from there. Liquor is smuggled in from neighboring States Manufacture and sale of spurious liquor still goes on and so do the related deaths the last being of 148 people in 2009 indicating that the authorities are in cahoots with the bootleggers.

All the other states with prohibition allows production of local brews and also IMFL(Indian made

foreign liquor)

Kerala is planning to implement prohibition in a phased manner by the next decade. The liquor business forms 22 per cent of the state's revenue. As a first step to total prohibition, the government decided to close down 730 bars out of 752. Increase in retail prices have not been a dissuading factor for drinkers.

Is alcoholism and Kerala meant for each other? There are lines since early mornings outside liquor shops resembling lines outside a temple. Kerala has the highest per capita consumption of alcohol in the country. The drinking age has dropped from 19yrs to 13.5yrs The per capita consumption is 20l/person amongst those who drink. Today there is not a celebration there that does not begin with popping the proverbial cork. Our children are watching a generation of parents coming home drunk or getting drunk at home or drinking in the day at home and growing up to think that this is "normal"

There have been numerous talk shows on the subject with people baying for shutting down bars in villages and towns to curb the menace of alcoholism. This only reflects the abject lack of awareness amongst the people and sad to say even the medical fraternity in Kerala regarding the actual nature of the

disease of addiction and myths abound.

It is not the person who controls his drinks it is the drink that controls and consumes the person

The primary aim of prohibition has been to curb alcoholism ... It has failed miserably.

There is instead increased consumption of spurious liquor, local brews ,perfumes, after shaves etc. Alternate addictions set in and rise which tend to affect the health of the addict.

Banning alcohol will not result in an end to alcoholism

Awareness about the nature of addiction and primarily Awareness regarding the Solutions to go beyond it needs to be propagated in every village ,town and city.

It is very essential to treat the Addiction in the person in a residential,++ non medical facility as if left untreated addiction is fatal .Treatment of the family becomes as essential for co-dependency as consequently it destroys families.

True lasting change has to happen from within outwards...never only with a change in the external milieu.



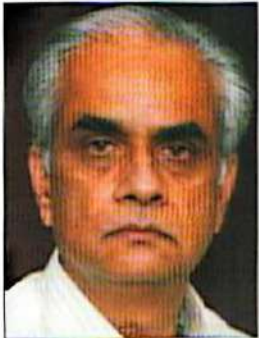
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# Oru Vadakkan Veeragatha (1989)



**Lyrics: K Jayakumar**      **Composer: Bombay Ravi**  
**Singer: K J Yesudas**      **Raagam: Mohanam**

Rohini



K Jayakumar

ചന്ദനലേപസുഗന്ധം ചുടിയതാരോ കാറ്റോ കാമിനിയോ (2)  
 മൈവർണ്ണപ്പെട്ടി തുറന്നുകൊടുത്തതു യൗവ്വനമോ ജ്വതദേവതയോ  
 യൗവ്വനമോ ജ്വതദേവതയോ  
 ചന്ദനലേപസുഗന്ധം ചുടിയതാരോ കാറ്റോ കാമിനിയോ

ചെങ്കദളിമലർച്ചുണ്ടിലിന്നാർക്കു നീ കുങ്കുമരാഗം കരുതി വച്ചു  
 തൊഴുതുമടങ്ങുമ്പോൾ കുവളപ്പുമിഴി മറ്റേതു ദേവനെ തേടിവന്നു  
 മാറണിക്കച്ച കവർന്നോ കാറ്റു നിൻ അംഗപരാഗം നുകർന്നോ  
 അ അ ആ.....

ചന്ദനലേപസുഗന്ധം ചുടിയതാരോ കാറ്റോ കാമിനിയോ

മല്ലീസായകൻ തന്നയച്ചോ നിന്റെ അംഗോപാംഗ വിഭുഷണങ്ങൾ  
 പൂക്കിലത്തെറിവച്ചുടുത്തു നിൻ യൗവ്വനം പുത്തരിയകം കുറിക്കയായോ  
 പൊന്നരത്താണം ഉലഞ്ഞോ മുത്തടർന്നി നവകാന്തി കലർന്നോ (2)  
 അ അ ആ..... (ചന്ദനലേപസുഗന്ധം....)



Bombay Ravi

**Transliteration**

Ā, ā = ആ, റ; C, c = ച; ē = ഏ; ī = ി; Í = ഉ; ñ = ണ; ṅ = ണ; ṇ = ണ; ō = ഊ; Ğ, ḡ = ങ, ട;  
 Ś = ശ; ś = ഷ; Ṭ, ṭ = ത; ṭṭ = റ; ū = ു

Candalēpasugandham cūtiyaṭārō kāṭ'ō kāminiyō (2)  
 Maivarṇṇappetti ṭurhannukotuṭṭaṭu youvanamō ṛtudēvayō  
 youvanamō ṛtudēvayō  
 Candanalēpasugandham cūtiyaṭārō kāṭ'ō kāminiyō

Ceṅkadālī malarccuṇṭilinnārkkku nī kuṅkumarāgam karuṭi vaccu  
 Ṭozhuṭumatañṅumpōl kūvalappūmizhi maṭ'ēṭu dēvane ṭēti vannu  
 Mārhaṇikkacca kavarnnō kāṭ'u nin aṅgaparāgam nukarnnō  
 Aa aa āā...  
 Candanalēpasugandham...



K J Yesudas

Mallīsāyakan ṭannayaccō ninte aṅgōpāṅga vibhūśaṅgal  
 Pūkkila ṅorhi vaccutuṭṭu nin youvvanam puṭṭariyaṅkam kurhikkayāyō  
 Ponnaraññāṅam ulaññō muṭṭatarnnī navakāṅṭi kalarnnō (2)  
 Aa aa āā... (Candalēpasugandham...)

For Grihalakshmi Productions, P V Gangadharan produced this film from a story of M T Vasudevan Nair. MT himself wrote the screenplay and dialogues. T Hariharan was the director. Mammooty, Suresh Gopi, Balan K Nair, Capt Raju, Vineet Kumar, Madhavi Geetha, Chitra, Jayalalitha, Jomol, Rasheed Ummer were the actors. A new twist to a well known folk invigorated the audience and the film was a huge success. There were five songs in the film including a traditional one. K Jayakumar and Kaithapram wrote two songs each. Yesudas lent his voice to three songs while K S Chithra sang two. Ashalatha shared one with Chithra. Three of the songs were super hits.

# 100 DAYS OF LOVE

**D**irector Kamal's son Janus Mohamed directs this film with Dulkhar Salman and Nitya Menon in the lead. It is being shot in Bangalore. As the title indicates, the story is about a romance developed in hundred days. Shekhar Menon, Aju Varghese, Rahul Madhav, Gregory, Vineeth, Praveena and Saseendra Varma are also in the film.

The screenplay is written by the director himself. Vijaykumar Palakunnu produces the film under the banner of Aishwarya Sneha Movies. M R Vipin and Jamail Ibrahim write the dialogues while Rafiq Ahamed and Santosh Varma write the lyrics. Govind Menon composes the music.



## Mazhayariyathe

**B**aburaj and Shwetha Menon come in the lead roles of this film for which debutant director K P Tilakraj writes the screenplay. Jagadeesh, Devan, Chembil Asokan, Mamukoya, Praveen

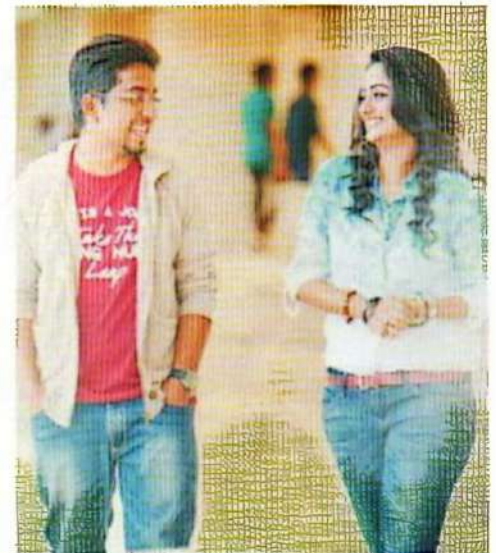
Nair, Sunil Sukhada, Swasik, Geetha Vijayan etc are also having important roles. Gokulam Ravindran produces it.

Kaithapram Damodaran Namboothiri wrote the lyrics set to tune by Mohan Sithara.

## Ormayunto Ee Mukham

This new film is produced by Jaison Elangalam for R J Creations and is being shot in Pune. Debutant director Anwar Sadiq himself wrote the screenplay.

Vineet Srinivasan and Namita Pramod lead the cast of Rohini, Mukesh, Lakshmi, Aju Varghese, Soumya, Edavela Babu, Anju Aravind and so on. The lyrics of Vineet Srinivasan and Manu Manjith are composed by Shan.



## Mailanchi monchulla veedu



**H**anif Mohamed produces this movie for Red Rose Creations directed by debutant Benny Thomas. Jayaram and Asif Ali share stellar roles with Kaniha and Meera Nandan. Madu, Siddiq, Baburaj, Irshad, Saikumar, Saju Kotiyan, Mamu Koya and Janardanan are also in this film. The screenplay is by Uday Krishna and Siby K Thomas while lyrics are written by Rafiq Ahmed. Afsal Yousuf is the music director.

## M T Winner of J C Daniel Award

**M**T Vasudevan Nair, the most gifted story teller and veteran scriptwriter has been selected for the J C Daniel Award for his overall contribution to Malayalam films. He is the 21<sup>st</sup> recipient of this award.

The winner of the award instituted by the Kerala government was declared on September 23 by State Minister for Cinema Thiruvanchoor Radhakrishnan.

"The award will be given on October 17. It carries a cash prize of

Rs 1,00,000," said Radhakrishnan.

MT, 81, is a Padma Bhushan awardee and also the winner of the Jnanpith award. He has directed seven films and written the screenplay for around 54 films besides winning the National Award for best screenplay four times.

The J C Daniel Award is named after Daniel, considered as the father of Malayalam cinema for producing, directing, writing, photographing, editing and acting in the first film made in Kerala, Vigathakumaran (The Lost Child), in 1928.

It is said to be the most prestigious award given in the film industry in Kerala.

MT, who debuted as scriptwriter with the 1965 film 'Murappennu' had written 60 screenplays and directed seven films. He had won the national award for screenplay four times. His debut film as director, 'Nirmalyam', won the national award for best film in 1974.



J C Daniel

MT was selected by a jury comprising Malayalam University vice chancellor and former bureaucrat K. Jayakumar, actor Madhu, producer P V Gangadharan and Chalachithra Academy chairman Rajeev Nath. The jury, in a press note, said that MT was selected for the contributions he had made to Malayalam cinema for more than half a century.





# Kerala in Mumbai

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