

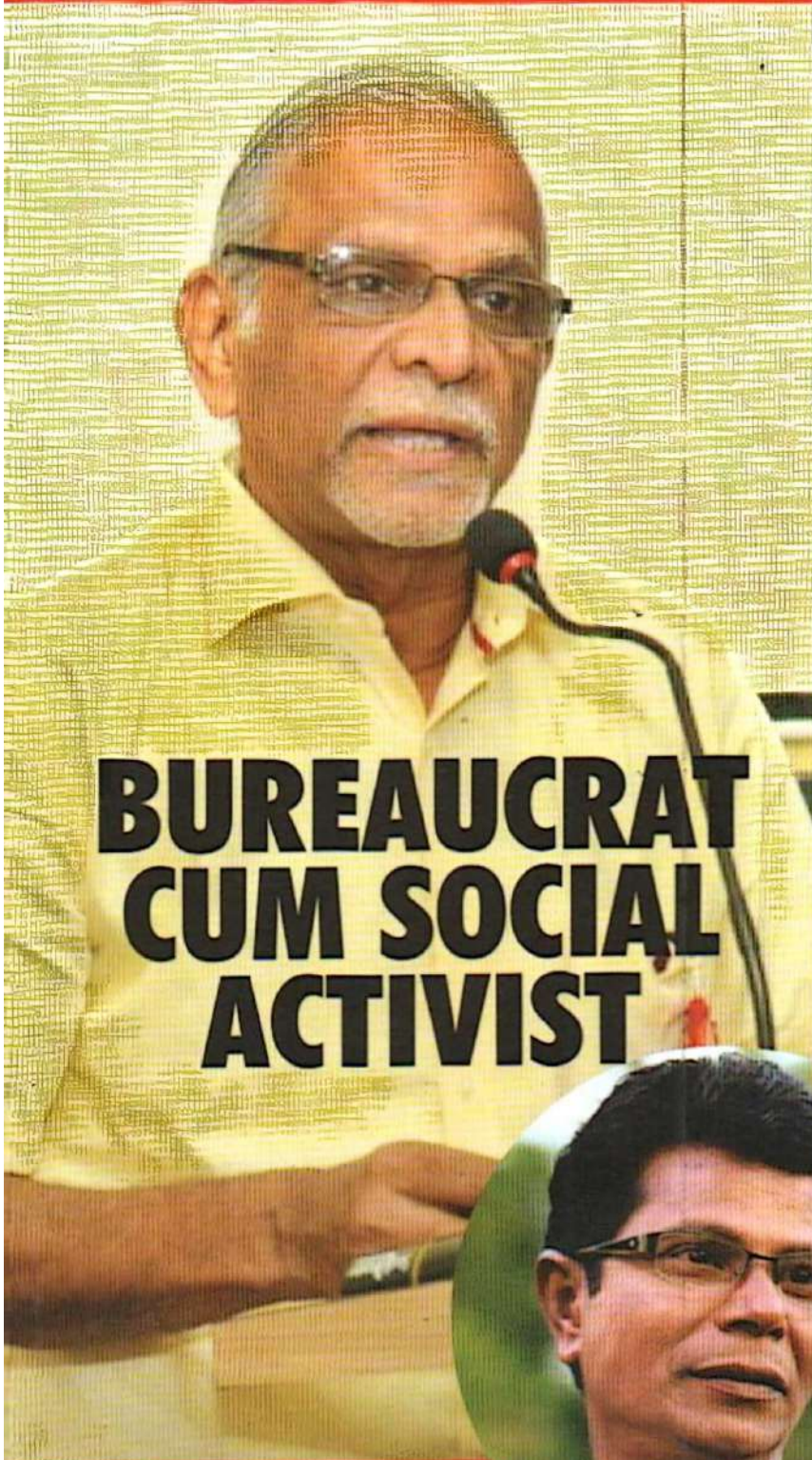


SABARIMALA: A FEW THOUGHTS

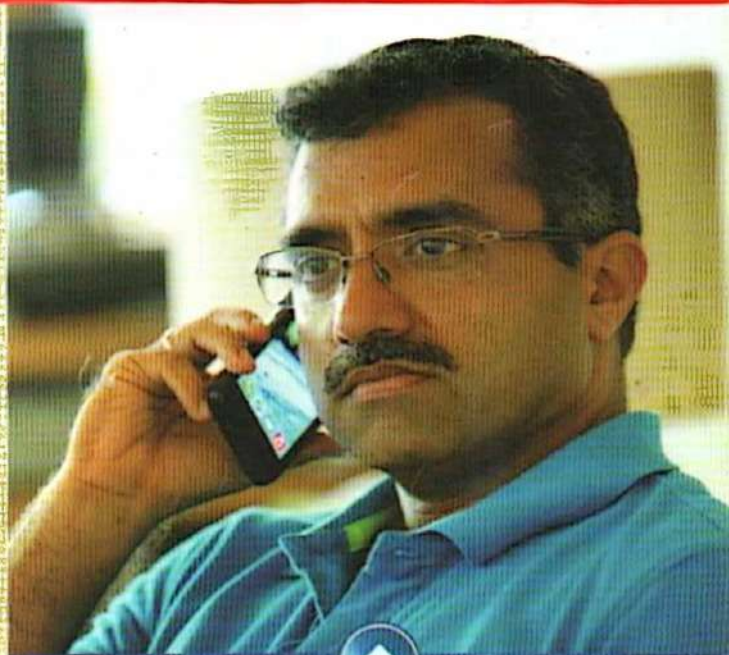
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# Kerala in Mumbai

The Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

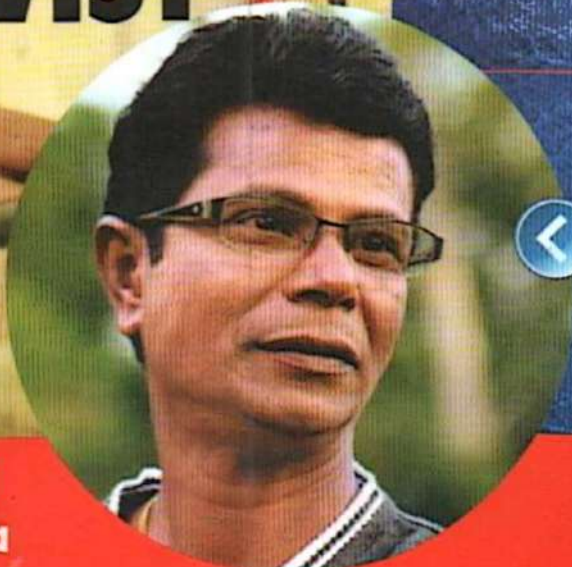


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CUM SOCIAL  
ACTIVIST**



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PRESENCE IN  
BOLLYWOOD

THE BASSEIN  
STORY



COSTUME  
DESIGNER  
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A Season of  
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**Publisher, Printer, Managing Editor**  
P V Vijay Kumar

**Executive Editor**  
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**Feature Editor**  
Lakshmi Venkatachalam

**Feature Writers**  
K R Narayanan  
V N Gopalakrishnan  
Sriprakash Menon  
Guru Vijay Shankar  
Dr. Nalini Janardhanan  
Dr. Sujatha Nair  
K. Padmakumar  
Vidhya Vasudevan

**Marketing Manager**  
Ms Asha Soman  
Mob: 9527195943, 8652030846

**Office Administration**  
Neetu Thomas  
Sneha Sashidharan

**Bureau Chief -Thane Region**  
Rajan V Nair  
Mob: 9004972655

**Consulting Creative Director**  
Shankar S Bhogwekar

**Designer**  
Sudhakaran K M

**Photographer**  
Mangesh U Borade  
Mob: 08691902124

**Advertisement & Marketing**  
T R Raghunandan  
(Kochi - 09847169725)

**Production & Logistics**  
K V Prabhakaran

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Email: keralainmumbai@gmail.com  
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105 - B, Twin Arcade, Military Road, Marol,  
Andheri (E), Mumbai - 400 059  
Tel: +22 29209959 Telefax: 29202094

# NOT GOING ALRIGHT

**T**he bubble in the form of a slogan finally burst sending people surprised and shocked. A powerful and second only to the CM, minister has confessed that his relatives were placed on top of some of powerful bodies under his jurisdiction. What added fuel was his carefree sarcastic comment that his several relatives (note the plural) could be found at top positions of several institutions. People noticed arrogance concealed in that statement. As the CM indicated, the minister's actions cannot be justified under technical jargons. This government was installed in the state to restore a corruption free administration so that 'everything will be alright.' The minister was already under limelight when he described the late US wrestler Mohammed Ali as a Keralite who brought several laurels to the state and also forcing out Anju Bobby George from the post of chairperson of State Sports Council. Her sin was she was appointed by the previous government.

The party leading the coalition celebrated the event by stating that the appointment of his relative at the top post breaching all norms, including the official channels, was a mistake on the part of the minister and that now the party has decided to rectify the mistake by accepting the letter of resignation that he already submitted. The party is quite confident that it would get rid of the sullied image and rise again and regain its bright image. Several leaders came out with declarations that the party had the reputation of rectifying mistakes committed after deliberations.

This was no doubt, an avoidable fall. The party was elected to power by its slogan, 'LDF will come, and everything will be alright.' The voters may now suspect that the slogan was a trap for them. What prompted LDF to resort to such steps? Did the intoxication of power make their promises to be forgotten? Did it forget the old saying that 'Caesar's wife should be above suspicion'? Many names of relatives and supporters of the leaders and the party have tumbled out now, by the effort of media, clandestinely appointed to various posts. Even the appointment made in the past into the personal staff of ministers favouring relatives are now in public domain.

The party had several leaders in the past, who sacrificed everything they had for the party and led a miserable life later. The minister reminisced that he had a track record of five decades and he would continue to work for the party even after the resignation. If five decades of work did not purify his thoughts, what is the guarantee that the future work would cleanse him?

Power corrupts and absolute power corrupts absolutely. So to remain clean before the voters, a leader has to keep away from power and corruption linked to it. Even if a leader somehow confesses that he is a victim of its lure, that confession cannot redeem him. Soon after independence, there were leaders who gave up positions of power whenever allegations of corruption or lapse of duty were made. Now the trend has reversed. The accused continue to cling to their position of power so that no enquiry could find him guilty, for obvious reasons. Now the minister has resigned and so it is the right thing to happen. Further it would help his party to heave a sigh and believe the stain of corruption is somewhat mitigated.

This resignation should be an eye opener for the future leaders and their relatives and supporters. The latter should realize that any favour received through the leader is a string of the steel chain around the neck of the leader and as more favours granted, the chain gets tightened. When the giver and taker think they are the smartest to hide any ill-doings, remember, there is an outer power that is still smarter and bring everything out in a sudden splash. The relatives and supporters should realize that public positions are not theirs for the asking. Even if they are fully qualified and eligible, there would be others who are equally or more eligible and qualified and therefore the former should use all channels available to them legally and wait patiently. Being a relative of a powerful politician is not a disqualification and at the same time it is not an additional qualification also.

As soon as the disclosure came, the Kerala print media came out with a plethora of earlier violations which threw black stain over the faces of many past and currently out of power leaders like E K Nayanar, V S Achuthanandan et al. The position held by the last mentioned, who earned a name as a crusader against corruption, is not free from corruption though it is covered by a recent legislation. His crusade against the CM to get an office inside the secretariat is still on. There are many in the current lot of leaders whose relatives are placed in various positions of bureaucracy and legal services eating away public money. Will all of them, by taking a cue from the bigger blast, be compelled to tender resignations or allowed to continue as they are all small fries?

## Malayalees have made their mark in Maharashtra

I have seen successful Malayalees in many fields in many parts of Maharashtra. They all have marked their presence in many districts of this State. Even if you go to small towns, there are chances that you will find successful Malayalees there, along with their Samajams. So what is so special about them?

A lot of them really worked hard, and with responsibility. In the first place, they knew the reason why they had to move out of Kerala and come to Maharashtra. So they tried their level best to succeed and go back to their home land. They also knew that it was their money that contributed in changing the status of their families in their native place and made the transition of their homeland from an agrarian society to the Kerala of today.

A century ago, when the first Malayalee came to Mumbai, there was very less development while the harsh environment was a big contrast with that in Kerala which was always lush green with plenty of rivers and rains. It goes without saying that any person who is forced to move out of his homeland keeps working hard till he succeeds so that he does not fail and fall by the wayside. In those days, in Kerala, people did not have many options to prosper unless they possessed many acres of land. They were forced to move out or remain poor all their lives. The compulsions of being a repatriate forced them to do better. If not, it was better to stay at home. The Malayali had to prove to himself, to his family and to the community that he was doing better than what he was at home. However, this is not a Malayali trait by itself; rather it is a migrant trait. All migrants tend to do better away than at home.

Once they were out of their comfort zones, Malayalees worked double hard and became successful. They gave first priority to their work. Whatever they did as their livelihood, they did not hesitate, or did not do their work just for completion, or work without interest. Malayali nurses and teachers were known for their sincerity and dedication to work. They served far better than many others, and not merely for salaries or tips.

Secondly, most of them had, and still have, a lot of self esteem. They did not wish to be looked down upon by any one and the best way to earn respect was to be good in whatever they did. That made them industrious, hard working, and somebody who can be trusted at the work place. Perhaps the third reason is that Malayalees are born perfectionists and they cannot stand criticism. So they exerted maximum efforts in every work they did which actually made them better and competent.

Along with other communities, Malayalees also contributed in building up the Mumbai of today and in turn prospered from the growth of the region. In some pockets of the city, Malayalam was the most spoken language. If ever you asked the question, "Who was the first Malayali to set foot on this soil?" the answer would be, "Whoever it is, he/she did not come here as a tourist."

*Biju Cherian,  
Vasai Road*

## KIM September issue

The Magazine Kerala In Mumbai has maintained its unique identity over the years. The articles, features, serials and all the more poems, make it colourful, informative and interesting reading. Photos clear and colourful

supplement the looks.

The feature on Adv Prema Menon shows a promoting attitude of Mumbai Malayalis to take up active roles in the social arena for ladies. Sakthan Thampuran by VN Gopalakrishnan is informative history well presented. KR Narayanan has taken up review of the book Bhrashtu by Madampu Kunjikuttan. Smartha vicharam (the trial) of Thathrikutty and her revelations has generated a shock in the society consequently creating transformation of the society, especially Kerala Brahmin community. This story has helped the womanhood to come out from the culture of slavery of the male dominated social frame work. The article is good and interesting reading.

Article on Vinod Mankara caught my attention as I remember years ago I was involved in presenting his documentary on Raja Ravi Varma, 'Raja Ravivarma Before the Brush Dropped' in Mumbai at Prabhadevi Ravindra Natya Mandir. Mumbai Mayor was chief guest. It has won many prestigious awards. A brilliant man who has produced over 600 documentaries!

If BJP has registered its powerful presence in Kerala, may be the credit should go to O Rajgopal. Nice to note he is a Marunadan Malayalee. Satyanath gives an authentic study of O Rajagopal. The story of V Balachandran, autobiographical in nature marked by his frank and fearless statements, depicts the contemporary social arena. Kunnam Vishnu takes readers along with him through the travelogue of pilgrimage to Badrinatham.

Dr Jayaraman gives a Jayaram effect with his sense of humour to day to day life issues of ordinary people of Kerala.

Overall the magazine goes to higher echelons of achievements giving birth to good writers from Mumbai itself.

*Upendra Menon*

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](mailto: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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# CRUNNY

## THE MAN WHO ROSE FROM THE RANKS

-Satyanath

Unny always found withdrawn when the topic of his personal life is taken up. Man of few words, he seemed to be hesitant to talk about them.

**T**he life story of C R Unny, a man who was only a matriculate when he left Kerala seeking green pastures, rose to the rank of General Manager with SEBI, has only one parallel, that of Late V P Menon, the Home Secretary under Sardar Vallabhbhai Patel. It is incidental that both these personalities are hailing from Palakkad district of Kerala. Both had an identical social and cultural background; another accident.

C R Unny, the seventh child of T V Narayanan Nair and Kaveri Amma of

Kannambra of Alathur taluk, Palakkad was born on Feb 11, 1946, in a middle class Nair family. Early education was in Sarvajana High School of Puthucode in the neighbourly village.

After completing SSLC, he had great desire to acquire a university degree but the nearest College was Government Victoria College and the circumstances prevailing at home did not permit to join the college. So he chose the next alternative and acquired knowledge of typing and stenography. This skill enabled him to land in Bombay in 1964. His elder brother already in this city lent him necessary support in the initial



stages and soon Unny found himself working in a private publishing house as a steno-typist with a princely wage of Rs.150 per month. As is the practice of new migrants, while perusing the advertisements in Times of India, he came to know that there were some openings in Reserve Bank of India. There was an Annuity Deposit Scheme of Government of India, managed by RBI, and the advertisement was for recruitment for staff pertaining to this scheme. This soon found him in RBI and the earlier desire hunted him again. Bombay University announced classes in the morning to help out working people to enhance their educational qualifications. In 1972, Unny emerged with a post graduate degree through morning classes in Ruparel and SIES colleges. Thus he proved to his peers that nothing can go wrong if there was determination and dedication.

### Family

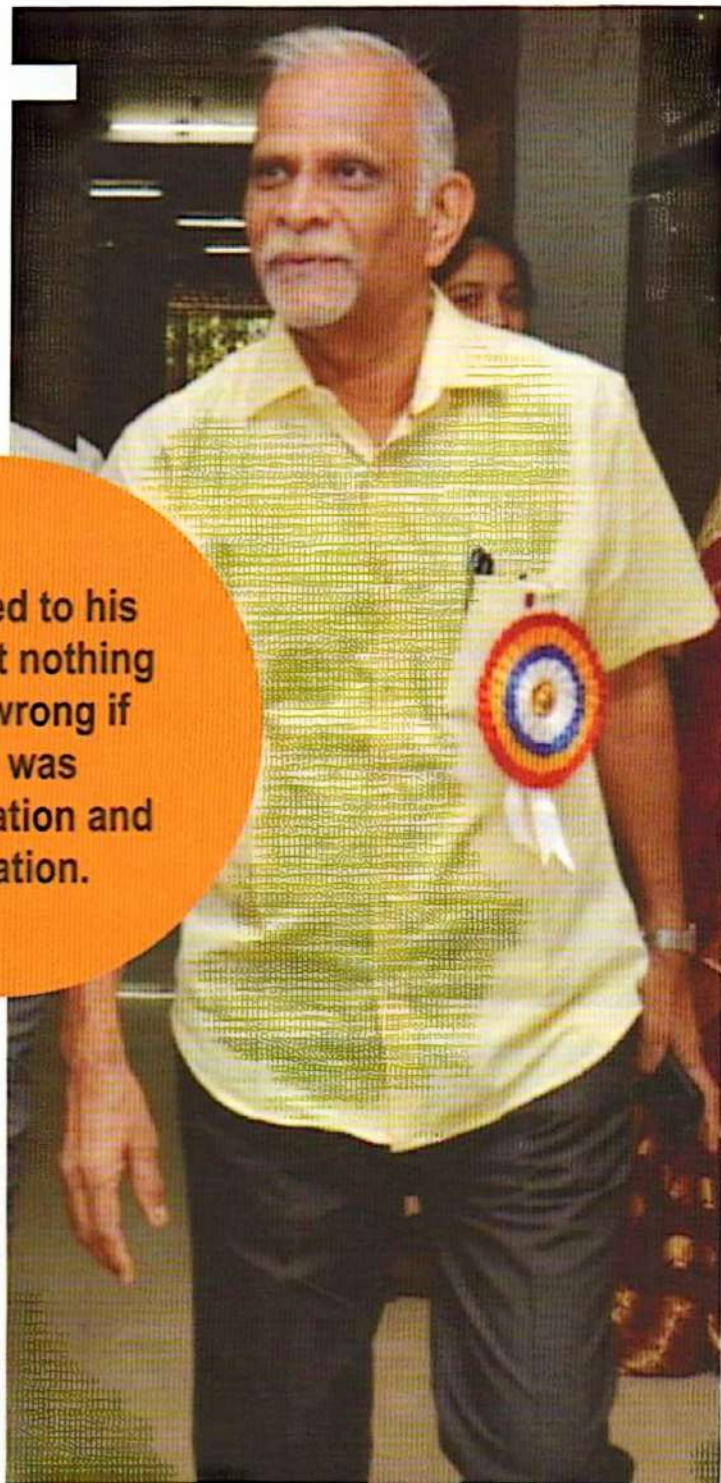
Unny tied the knot with Radha, a Nair girl settled in Bombay, in 1974. The couple has a son Rahul and a daughter Rupa. Rahul is a Senior Official with Abu Dhabi Commercial Bank in Abu Dhabi and he is married to Pramila who is also working as a Senior Officer in the same bank. Rupa is working as an Officer in Axis Bank and her husband Shankar Iyer works in a senior position for Yes Bank. Rupa has a son Agasthya, now aged 2 years. Rupa is also an accomplished Bharatnatyam dancer and continues to perform on various stages, even after her marriage and motherhood.

Radha has three brothers and two sisters settled in Mumbai for the last several years.

### Career

Having acquired higher qualifications and experience, along with continuous hard work linked with devotion and dedication to one's job in hand, Unny steadily rose to the position of Asst. General Manager in RBI. He has worked in various positions and departments. In 1991, consequent to the establishment of Securities and Exchange Board of India (SEBI), Unny went on deputation to this Capital Market Regulator. After five years, he took voluntary retirement from RBI and joined SEBI on a regular basis in 1996. Thus,

He proved to his peers that nothing can go wrong if there was determination and dedication.



C R Unny being felicitated by D R Nair and Vijaykumar during KIM Anniversary



C R Unny with family



C R Unny backbone of several ventures

after 26 years of service with RBI and 14 years with SEBI, Unny retired as General Manager and Secretary to the Board of SEBI in May 2005. He had several challenging and responsible positions during the service in RBI and SEBI. Moving over positions after positions in RBI like a learner and a leader to a leaner and flat organisation like SEBI was a different experience and the excellent rapport he had with Seniors, peers and colleagues contributed a lot in dealing with the 'cultural shock' experienced during the stint in SEBI.

The experience and exposure to the banking area prompted Unny to accept an offer as a nominee Director in an Urban Cooperative Bank i.e., Narayana Guru Co-op Bank for the last several years. This apart, Consultancy work on a limited way in the area of banking and capital market is also being taken up as and when called for.

### Social activities

Unny always found withdrawn when the topic of his personal life is taken up. Man of few words, he seemed to be hesitant to talk about them.

Unny is actively associated with Nahur Citizens' Welfare Association (NCWA), a registered metropolitan charitable trust in Mulund for the last 30 years and the educational institution established by NCWA i.e., Smt Vidyaben D. Gardi High School and Junior College at Mulund West. He was President of Nair Welfare Society, for two terms. Presently he is also associated with its activities as a member of Advisory Committee. He is a Managing Committee member in the Kendriya Nair Samskarika Sangh (KNSS), an Apex body of Nair Service Organisations in Maharashtra. He is also associated with Sree Krishna Seva Charitable Trust as its Chairman, formed under the Chief Patronship of Swami Udit Chaitanya for promoting cultural and spiritual values among children and youth.

The "Mantra" he formed and practiced through the limited experience and exposure in the social activities is that "ideal situation prevails nowhere and we have to make the situation ideal." Similarly, one should not chase the positions and posts but it should be the other way i.e., the position and post should chase a person." This apart, he is also influenced by the saying "Life is not about what happens to you, it is about what you do with what happens to you." ■





FESTIVAL



# SABARIMALA

## A FEW THOUGHTS

With more than five crores of pilgrims a season, Sabarimala Sri Ayappan Temple makes one of the most favoured temples of India though it failed to come out of controversies completely.

Ashwati

Since the time it started attracting the attention of the pilgrims, it is surrounded by several controversies or contradictions such as its genesis, associated legends, practices, the lullaby Harivaranam, ban on entry of grown up women etc and they refuse to shed them. Here is an attempt to peep into them though no solutions to all of them are in sight.

### Genesis

Sabarimala Dharmasastha or Sri Ayyappa Temple is believed to be one of the five Sastha Temples established by Rishi Parashurama. This is no doubt an exaggeration. If it is true, this must be more than five lakh years ago as Parashurama belonged to Treta Yuga. There are also arguments that it was established by Adi Sankara to put an

end to the quarrels between the Vaishnavites and Shivaites and to unite them to defeat the popularity of Buddhists in Kerala. Since there is also mention of Sastha, born out of the union of Vishnumaya (Mohini) and Shiva, in Bhagavatham and Brahmananda Puranam of 7<sup>th</sup> century, this was a catalyst for the amalgamation. The Saivite revivalist Appar sang about *Shasta* as the progeny of Shiva and Tirumaal (Vishnu) in one of his *Tevarams* in the 7th century. The child Saint Tirujnana Sambandar in one of his songs praises Ayyanar as celibate god, invincible and terrible in warfare, taking his abode alongside *bhootaganas* of Lord Siva. The place sanctity and history document or *Sthalapuranam* of Tiruvanaikkaval, a saivite temple near Trichy, which was first documented by sage Kasyapa, informs us that Sasta once served lord Shiva at that site and



after being blessed with a vision was instructed by lord to take abode in the outer sanctorum. It says that Sasta continues to worship lord during the day of Tiruvathira. Adi Sankara also has referred to Ayyanar in *Sivanandalahari* in one verse. Some ancient hagiographies have accounted that Sri Sankara was a *deivamsam* (divine soul portion) of Sree Sasta (*sevugan*), the same way as Tirujnana Sambandar was a divine portion of Skanda. He is also known to have composed verses praising the deity but the same are not available now. From the Chola period (9th century C.E) onwards the popularity of *Aiyanar-Shasta* became even more pronounced as is attested by epigraphy and imagery.

Many believe that Ayyappa is an incarnation of Sastha whom Tamilians call Ayyanar. Some believe that Sastha and Ayyappa are one and the same and that the Pandalam prince Manikantan merged

with the divine deity of Ayyappa. Some linguists argue that Chathan whom the villagers worship in their small temples (Kaavu) is none but Sastha as Chathan is an aberration of the latter as in the case of 'thottam' being an aberration of 'Stotram'.

To cut the story short, if we accept Ayyanar or Ayyan is Ayyappan, temples

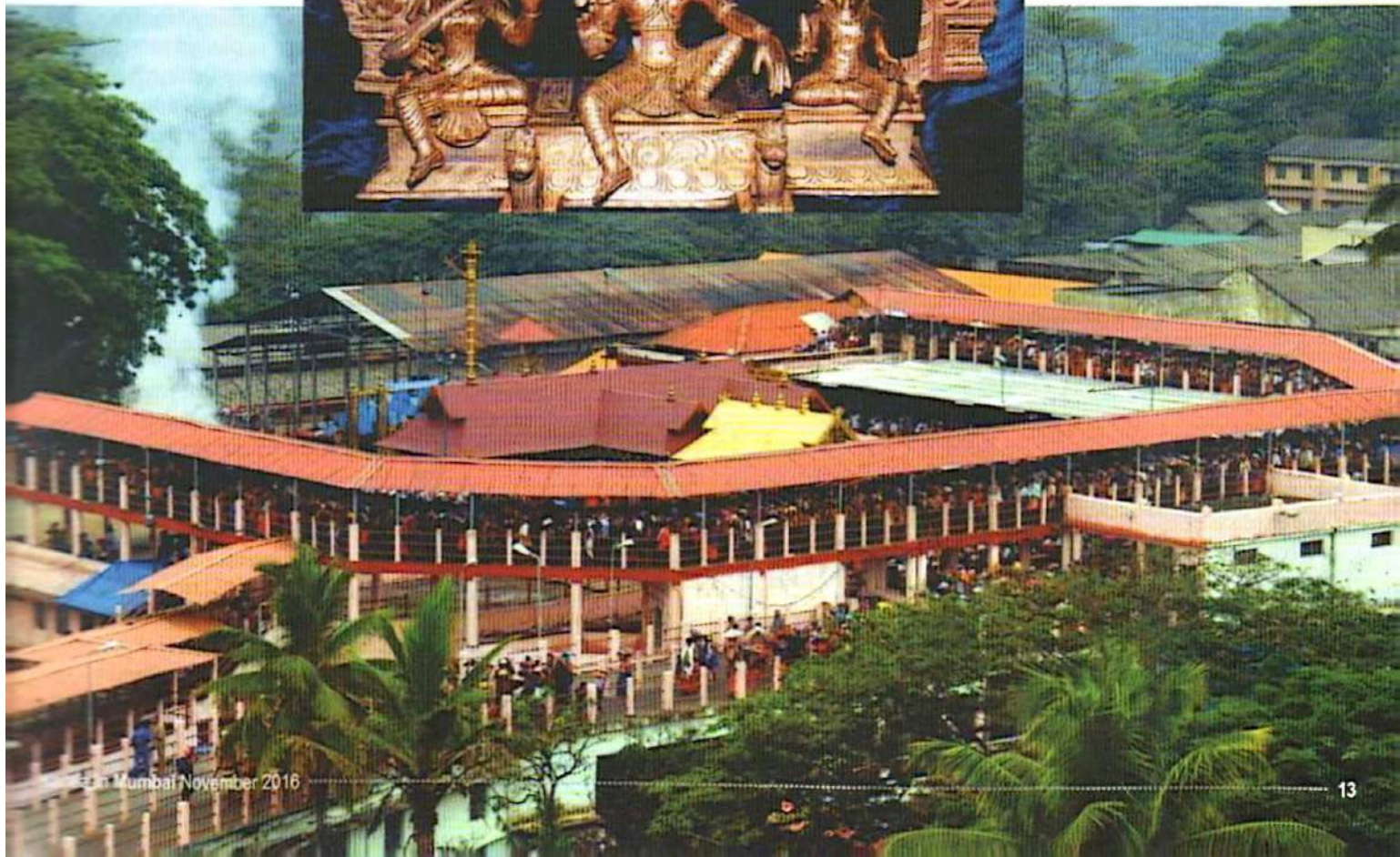
for Ayyappan is in existence since the 2<sup>nd</sup> C and the Sabarimala temple could claim existence since 8<sup>th</sup> C. Nevertheless the pilgrims were far and few till the second half of the 20<sup>th</sup> C. The temple being on top of the hill to which the path is rough and tough in the absence of roads and wild animals such as tigers, panthers and wild elephants, it did not

attract many devotees. The temple was small and bad in shape and the idol was made of stone. When the kingdom of Pandalam was attached to Travancore in 1821, the temple came under Travancore Devaswam.

The ever aggressive agriculturists among the Christian community of Travancore were looking for new pastures to expand their farming and they reached the neighbourhood of Sabarimala. The once in a month opening of the temple throughout the year and the crowd during Mandalam season (middle of Nov to December end) had a negative impact on these farmers and it was believed that they conspired to destroy the temple to dissipate the crowds of pilgrims. Thus the temple was burned down in 1950. This man made



(Above) Shastha with two consorts (below) with a consort and son





**Makarajyoti**

incident angered the Hindu community and they demanded action against the perpetrators. The number of pilgrims instead of going down, went up.

The temple following the insistent public demand was soon rebuilt with better temple structure, *panchaloha vigraham* of one and a half feet high, flag post, the climbing steps ('*Pathinettampadi*') and other plans for future improvements. Modifications are being carried out since then and are still continuing.

### Status of Sastha at Sabarimala

It is not yet clear the exact status of the idol at Sabarimala as learned persons hold the view they are not the same but differences do exist. The hymns recited during the rituals are the same as used in other Sastha temples of South India. However, while the idol in other places is considered to have spouses of Poorna and Puhkala, at Sabarimala the moorthy is celibate. The presiding deity of the Sasthamkotta temple is Shri Dharma Sastha, accompanied by his consort 'Prabha' and son 'Sathyaka'. It would be a tough task to conclude the real marital status of Sastha since there are ample variations exist in the explanations.

However the idol in Sabarimala is considered a perpetual bachelor. In such a case idols in earlier mentioned temples, cannot have spouses/s with/out son cannot be true. By logic, the legend is a concocted

one. It could be conceded that the idol of Sabarimala is indeed of that stage of Sastha that he was an adolescent bachelor just like the devotees of Guruvayur accept the idol of Unnikkannan. If so, the ban on women of age between 10-50 on the ground that Ayyappan is a perpetual celibate has to have a different reason. Could it be not that the ban is to protect women from physical harm as the terrain is not conducive to walk for women and that their number is only a trickle compared to the the millions of men visiting the temple. They could be allowed at their own risk but not definitely on the ground that they become impure during the menstrual period during the 41 day abstinence from all pleasures. Let the women decide themselves since the Supreme Court has already allowed two other pilgrim centres in Maharashtra to lift the ban on women.

### Makarajyoti

The controversy over Makarajyoti is



**Janaki Amma**



**M Shivaram**

now over thanks to the threat of exposing the event of Makarajyoti, by Swami Bhoomanandji and his supporters.

All these years Makarajyoti was touted as a divine event but the forest department of Kerala admitted that their staff is instructed to create the jyothi at the right time. Far away from Sabarimala but on another hill, forestmen prepare burning logs concealed in a pit covered

with heavy gunny bags and lift them for a few minutes so that the devotees from the top of Sabarimala could witness as a miraculous sight.



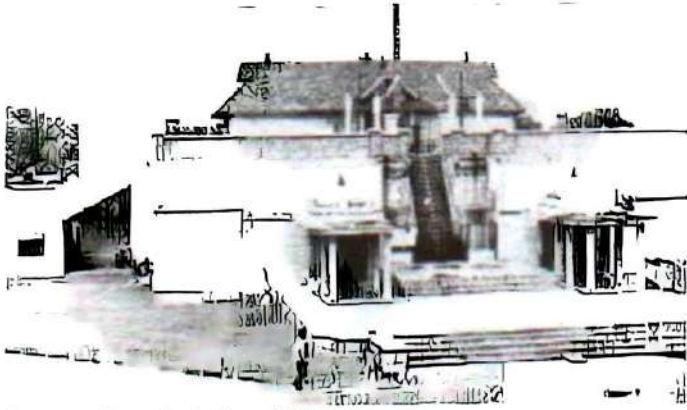
**Krishna Parunth**

### Krishna parunth (Black Eagle)

The sighting of black eagles at the time of Makarajyoti was also considered as a divine incident. It is to be investigated if the birds on other days appear on the horizon at the same time. Birds and animals have a strange habit of doing certain things at the appointed time, if the right atmosphere is created. It could be that something (something delicious for them is placed there at the right time) is attracting the birds at that particular time so that they appear there. Since they fly in a circular path, it could be something that they would be after but afraid to descent for fear of being caught. Since the night falls soon, it would be difficult to expedite. Only future could tell as in the case of Makarajyothi.

### Harivarasanam

We all heard that Swami Ayyappan was habituated of going to sleep listening to Harivarasanam, a lullaby whose author was unknown. This lullaby drew the attention of all Ayyappa devotees when the movie Swami Ayyappan (1975) was released. The song was rendered by K J Yesudas in Raaga Madhyamavathi, composed by G Devarajan. Since Vayalar Rama Varma was credited with the lyric



Ayyappa Temple before 1950



Ayyappa Temple now

of the movie, most of the devotees thought that this was also written by Vayalar. The controversy started when Vayalar denied it, and the search for the author started.

After the fire destroyed the temple, it was reconstructed with major changes, including the installation of idol made of 'Panchaloham' in place of earlier stone idol. Since then Harivarasanam found voice in the temple and the authorship was bestowed to the then Melsanthi Vadakkathillathu Easwaran Namboothiri and it was popularised by Vimochananda Swamikal who used to sing it since 1955, according to the records of Travancore Devaswam Board. This concoction failed as it was found that earlier too, this hymn was sung inside the temple.

Through a press note, it was revealed that the hymn was with the temple since 1920 and it was rendered with the accompaniment of 'Edakka' soon after 'Athazha pooja.' It was then known as 'Hariharatmajashatakam.' In 1963, Jayachandra Book depot of Chala, Thiruvananthapuram published a book titled 'Harivarasanam Viswamohanam' and it contained *Hariharatmajashatakam* on page 78. The person who compiled the hymns was Kambakkudi Kulathur Sundaram Iyer. Eventually the authorship was bestowed on Iyer as nobody came forward claiming to be its author. It was then that the press note of Devaswam Board appeared.

It was then two sisters claimed that they used to recite the hymn since 1930. They were Bharathi Amma and Balamani Amma and in 1930, Bharathi Amma was six years old. They claimed that it was their mother Purakkat Konnakath Janaki Amma (born in 1893) who had several unpublished hymns to her credit, wrote *Harivarasanam* and they showed their mother's hand book containing those hymns as proof of their claim. They also revealed that their



Pilgrims coming to the Temple before 1950

mother, then aged 30, wrote the poem when she was with her sixth pregnancy. After her delivery, Janaki Amma named her son Ayyappan and submitted her hymn before her beloved deity Ayyappan, later to be known as *Harivarasanam* to the temple through her father Ananthakrishna Iyer who was the Santhi (priest) and the last 'Velichappad' (oracle) of the Sabarimala Ayyappa Temple. Janaki Amma died in 1972 on the tenth day of her brother and renowned journalist M Sivaram died. Along with her *Harivarasanam*, that is in Sanskrit, she had written a Malayalam version titled 'Ayyappa Keerthanam Bhasha Gaanam'. She dedicated both these hymns together to Lord Ayyappan but the Malayalam hymn did not gain as much popularity as the other.

*Harivarasanam* was sung by a group of devotees in 1923 in Purakkat Anandeswaram Siva Temple. From there, one of the devotees recited it in Sasthamkotta Dharmasastha Temple.

### Movies and fiction

As mentioned earlier, Sabari Temple is not open 365 days, yet the pilgrims reaching here in large numbers astonish people. What could be the reason especially before 1950, their numbers were very small. The attention of Hindus was drawn when the temple was

burnt down and the subsequent agitation for rebuilding it. Further the legends reached the ears of many in South India and they too became curious. The insistence of a 41 days of tough religious penance, observing voluntary hardships, readying the feet to trek through rough wild paths for miles on, the hysteria like evening prayers in groups, the bhiksha during the penance period and finally the hardship one observes during the journey in groups, a bath in the River Pampa all added to the popularity.

By early sixties, movies on Sri Ayyappa or Sastha started coming in from all states of South India, in their native languages and also in dubbed versions. All these added to the aura of the deity.

### Movies in Malayalam

The first film 'Sabarimala Sri Ayyappan' (1961) came in Malayalam, in colour when it was rare (it was the second colour film in Malayalam) from Pakshiraja Studio of Coimbatore and was a superhit. The theatres were nearly exploded because of the 'Swamiye Saranam Ayyappa' rendered inside the hall during the show. It had a huge star cast with Thikkurussi Sukumaran Nair, Ambika, Muthayyah, Padmini, Ragini and Hari. Soon after, many films were in the pipeline. A black and White film Sabarimala Dharmasastha came next but was a failure.

Swami Ayyappan (1975 )  
Sree Ayyappanum Vavarum (1980)  
*Thathwamasi* (2010)

**Kannada**  
*Sabarimale Sree Ayyappa* (1990)

**Tamil**  
Swami Ayyappan (1975)  
*Saranam Ayyappa* (1980)

**Telugu**  
Ayyappa Swami Janma Rahasyam  
Also there were many TV serials in all South Indian languages besides a multilingual animated film. ■



# DEEPAVALI

## THE FESTIVAL OF LIGHTS

The religious significance of Deepavali varies regionally within India depending upon the Hindu philosophy, legends and beliefs.



■ It is linked to the celebration of the arrival of Lakshmi who is considered among Hindus as the Goddess of Wealth

and Prosperity and is the consort of Lord Vishnu. Deepavali is the brightest of Hindu festivals, literally illuminates the country with its brilliance, dazzles all with its joy. Deepavali is normally celebrated for 4 days.

### The Origin

In good old days it was considered to be an important Harvest festival. However there are various versions. Some believe it to be marriage celebration of Lakshmi with Lord Vishnu. In West Bengal the celebrations are dedicated to the worship of Kali, the dark goddess of strength. Among four days of celebrations, first day NARAKA CHATHURDASHI, vanquishing of the demon Narakasura by Krishna and wife Sathyabhama is very significant. On the second day i.e.,



Amavasya, we do worship of Lakshmi, Goddess of Wealth in a very benevolent mood. She fulfills our wishes. Amavasya also tells the story of Lord Vishnu who in his dwarf incarnation (Vamana Avatar) vanquished the tyrant King Bali and banished him to Patal. However, he was allowed to return to earth once a year to witness lighting of

millions of lamps to dispel the darkness and ignorance and spread the radiance of love and wisdom. This story is linked to ONAM celebrations in Kerala and celebrated throughout the world by Malayalees to invite him to remind his benevolence during whose rule Kerala had everything in abundance, people were honest, and the benevolence of



King Bali who was always prepared to give what they asked for.

According to legend, on the third day Bali steps out of Pathal and rules the earth according to the boon given by Lord Vishnu. Fourth day is celebrated as Yama Dvitiya (BHAJ DHOJ) and on this day the sisters invite the brothers to their houses.

Illumination of homes with lights and candles and bursting of fire crackers is an expression of obeisance to the heavens for the attainment of health, wealth, knowledge and prosperity. Sound of crackers is an indication of the joy of people making Gods aware of the plentiful state of their living.

It is believed that Parvathi played dice with Shiva and assured that whosoever gambled on Diwali night would prosper throughout the year.

DHANTHERAS is celebrated 2 days before the festival of lights.

Diwali signifies victory of Good over evil. One finds new reason and hope from darkness to light. The light empowers and prepares us to do good deeds and take us closer to God. Illuminating lights at every corner and the scent of incense sticks coupled with the sound of fire crackers create a great atmosphere throughout. The festival is celebrated around the globe. If one wants to be away from the sights and sounds of Diwali, he/she can light a lamp, sit quietly, close your eyes, withdraw the senses and concentrate on the supreme light and illuminate the soul.

## Dhanteras

On Dhanteras Goddess of Wealth is worshipped to provide prosperity and well being. The word Dhan literally means wealth and Teras means 13th, celebrated 2 days before Diwali. In the evening Lakshmi is welcomed to the house. Rangoli is drawn to create footprints to mark her arrival. Aartis are sung and sweets and fruits are offered...People also worship Lord Kubera simultaneously being the treasurer of wealth and they believe that he bestows riches along with Goddess

Lakshmi. People rush to the jewellers to buy gold or silver jewellery and utensils. They wear new clothes, wear jewellery and some of them engage in gambling.

There is a very interesting story about 16 year old son of King Hima. The astrologer predicted death by snake bite on 4th day of his marriage. On the particular day the new bride did not allow him to sleep. She laid out all her ornaments and lots of gold and silver kept in a heap at the entrance of the prince's sleeping chamber and lit lamps all over the place. Next day Yama, the God of death arrived at the princess' doorstep disguised as a serpent. His eyes were dazzled and blinded by the brilliance of the glittering lamps and jewellery. He could not enter the chamber. So he climbed on top of the heap of Gold Coins and sat there entire night listening to the stories and songs and quietly went away. Thus the Prince was unharmed and his life was saved despite astrologer's predictions due to the intelligence of the prince's wife. The day came to be known as Dhanteras and the following day was known as Naraka Chaturdashi. Ladies light the earthen lamps (deep) during the night thus glorifying the lord of death. Since this is the night before Diwali, it is also known as Choti Diwali.

According to a mythological story the word 'Dhanteras' was originated from Dhanavanthari, the divine doctor. When the Gods/Devas and Asuras



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churned the ocean for Amrit the divine nectar, Dhanwanthari, the physician of Gods and incarnation of Vishnu emerged carrying a pot of the elixir. This cosmic battle eventually resulted in the celebration of Dhanteras.

During Diwali in S.India, people take an oil bath in the morning and wear new clothes. They greet each other. The bath is symbolic of a purifying bath in

the holy Ganges.

Waking up during Brahma muhurtham i.e 4 a.m. is a great blessing for health, ethical discipline, efficiency in work and spiritual advancement. People mix up with one another and embrace themselves thus rekindling the urgent need to turn away from the path of hatred and spread love and compassion all over.

Hindu merchants in N.India open the new account books and pray for success and prosperity in their business. Vaishnavites celebrate Govardhan Pooja and feed the poor.

Deepavali gives us an opportunity to wake up from ignorance and realize the eternal lighting of the soul. **HAPPY AND PROSPEROUS DIWALI TO ALL.** ■

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# THE BASSEIN STORY



K R Narayanan

■ The story of Bassein or Vasai dates back to Puranic times. It is said that the name Vasai originates from the Sanskrit word "Was", which literally means the dwelling place or

residence. This, in course of time, was changed to Basai by the Muslim rulers of Gujarat, who occupied this territory, before the Portuguese landed here. The Portuguese named it Baçaim and the Marathas renamed it later as Bajipur. It was the British who christened it as Bassein. After many hundred years, the place got back its original name Vasai. The most significant past in Vasai's history is the rein of the Portuguese, as they were responsible for the early establishment, development and ethnical evolution of this place. Historically, Vasai region has attracted traders and merchants from Rome, Greece and Middle East from time immemorial. Marco Polo, also, is said to have visited Thane and Vasai of yore in 1295 A.D.

The Portuguese Bassein included areas far away as Bombay Islands (the Heptanesia), Thane, Kalyan and Chaul (Revdanda or old Culaba district). It was located about 50 Kilometers North of Bombay, on the Arabian Sea shore. Bassein was an important trading center and source of wealth and trade in the foregone era. The horses, fish, salt, timber, basalt and granite stones and ships built in Bassein's yards were its sources of revenue. It was already an



important trading center even before the Portuguese landed here. Ancient Sopara was an important port trading with the Arabs and Greeks, Romans and Persians. It was also a wealthy agricultural region producing rice, betel nut, cotton, and sugar-cane.

That was the time when the Portuguese with their naval power and crusading valour were unquestioned masters of the Indian Ocean coasts. When the Portuguese arrived here, Bassein was under the rule of Bahadur Shah, the Sultan of Gujarat. In 1530, Antonio de Sylveria attacked, burnt and looted the city of Bassein and the nearby Bombay. The King of Thane surrendered the islands of Mahim and Bombay to the Portuguese. Subsequently, the towns of Thane, Bandora (Bandra), Mahim and Mombaim (Bombay) were all brought

under Portuguese control.

While returning from Gujarat to Goa, Antonio de Saldanha (1531) set fire to Bassein again. In 1533, Diogo (Heytor) de Sylveira, burnt the entire sea coast from Bandora, Thana, city of Bassein and areas up to Surat. It is said that Diogo de Sylveira returned to Goa with rich loot and about 4000 slaves.

For the Portuguese, Diu was an important island to protect their trade, and they had captured it. While devising the means to capture Diu, the Portuguese General Nuno da Cunha, found that Malik Tokan, the son of the Governor of Bassein, was fortifying Bassein with 14,000 men. Nano da Cunha saw this fortification as a threat for Portuguese interests and hence he organized a fleet of 150 ships with 4000 men and sailed to Bassein. Upon seeing such a formidable naval power, Malik Tokan made attempts of peace to Nano da Cunha, who refused it. Malik Tokan had no option but to fight the war against the Portuguese. The Portuguese landed north of Bassein and invaded the fortification. Even though the Portuguese were numerically small, they fought skilfully wiping out most of the local soldiers.

On December 23, 1534, the Sultan of Gujarat, signed a treaty with the Portuguese and ceded Bassein with its dependencies of Mombaim (Bombay), Parel, Vadala, Siao (Sion), Vorli (Worli), Mazagao (Mazgao), Thana, Bandra, Mahim, Caranja (Uran). In 1536, Nuno da Cunha appointed his brother-in-law Garcia de Sá as the first Captain/ Governor of Bassein. The first



along the coast, between Davao (Davao) and Mombaim (Bombay), and in some places extended for 30-50 kilometres inland as well. It was the most productive and rich Indian territory under the Portuguese rule. Also, Bassein and the whole region under the Portuguese had a mint or 'Casa da Mead' (1611). The coins of this mint used to be found occasionally during digs of the olden and they were called 'Firangi Paisa' by locals.

In 1618, Bassein suffered a series of disasters. In the first instance, it was struck by a disease, and later suffered a deadly hurricane/cyclone. This caused considerable damage to the boats, houses and thousands of the coconut trees were uprooted. The winds caused flooding of sea water into the city. The monastery and convents of the Franciscans and Augustinians were ruined. The roofs of the churches and residences in the city were ripped off and damaged beyond repairs. After the storm came a great drought due to failure of rains. This resulted in a great famine here. In a few

months the situation became very grave, and Bassein saw parents openly selling their children as slaves to Muslim brokers. This practice was stopped by the Jesuits, with their own scanty savings and the financial help from the rich.

In 1634,

Bassein had a population of 400 Portuguese families, 200 Indian Christian families and 1800 slaves (possibly from its African colonies). By 1674, Bassein had two colleges, four convents and six churches. At the end of 17th century Bassein reached the height of prosperity again. In 1719, the province of Bassein had about 60,000 inhabitants consisting 2,000 Portuguese and 58,000 Christian Indians.

As the Portuguese power waned towards the end of the seventeenth century, the glory of Bassein too started waning. In 1674, about six hundred Arab pirates from Muscat landed at Bassein and plundered all the churches outside the fort walls and spared no violence and cruelty towards people of Bassein. In 1674, More Pundit stationed himself in

cornerstone for the Fort was laid by Antonio Galvao. In 1548 the Governorship of Bassein was passed on to Jorge Cabral.

In the second half of the 16th century, the Portuguese built a new fort enclosing the whole town within its walls. The fort included 10 bastions, of these nine were named as: Cavallerio, Nossa Senhora dos Remedios, Reis Magos Santiago, São Gonçalo, Madre de Deos, São Joaõ, Elefante, São Pedro, São Paulo and São Sebastião. São Sebastião was called 'Potra Pia' - the pious door of Bassein. There were ninety pieces of artillery, 27 of which were made of bronze and seventy mortars, 7 of these mortars were made of bronze. The port was defended by 21 gun boats, each carrying 16 to 18 guns. This fort stands even today with its outer shell and ruins of the good old churches.

In 1548, St. Francisco Xavier stayed in Bassein, and a portion of the Bassein population was converted to Christianity. In 1573 alone, 1600 local people were baptized. The Portuguese built 9

churches, in Salsette island, viz. Nirmal (1557), Remedi (1557), Sandor (1566), Agashi (1568), Nandakhal (1573), Papdi (1574), Pali (1595), Manickpur (1606), Mercês (1606). All these beautiful churches are still used as places of worship by the Christian community of Vasai -Virar area.

As Bassein prospered under the Portuguese, it came to be known as "a Corte do Norte" or "Court of the North" and it became a resort to the rich and the nobles of the Portuguese world. Bassein became so famous that any great Portuguese man of Bassein used to be called "Fidalgo ou Cavalheiro de Baçaim" or the Nobleman of Bassein.

The Portuguese Bassein was well known for wealth and splendour of its buildings, palaces and beautiful churches. This Northern Province of the Portuguese India, included a territory, which extended as far as 100 kilometres



of Portugal and/or where military service was not deemed necessary, to pay huge rents.

The efficiency of the Portuguese administration turned very weak and the officers became corrupt. The cruelties of the Inquisition (from 1560) alienated the native population and the union of Portugal with Spain (1580) deprived the Indian settlements of the care of the parental government.

Added to this, the Phirangees created many rivals and enemies in the trade and governance. The people were tired of their oppression and finally they invited the Marathas to take possession of the islands of Salsette. These developments weakened Bassein and set the stage for the Maratha invasion. After 205 years of uninterrupted Portuguese



Kalyan, and forced the Portuguese to pay him one-fourth of the revenue generated by Bassein. Two years later, Shivaji also advanced towards Saivan.

The importance of Bassein was reduced considerably by the transfer of Bombay Island to the British in 1665, as the dowry from Princess Catherine Braganza of Portugal to Charles-II of England. The British had coveted and eyed Bombay for many years before it came into their possession. They had ventured to seize it by force in 1626 and had urged the Directors of the East India Company to purchase and occupy it in 1652. The Portuguese in India were opposed to the cession of Bombay and retained their hold upon the northern

portion of the island, declaring that it was private property but had to relinquish their claims on the Islands of Bombay.

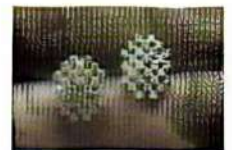
The Portuguese were notoriously intolerant to other religions in India and this seriously hindered the growth of Bassein or Bombay as a prosperous settlement for them. Their colonization efforts were not successful because they had gradually divided the lands into estates or fiefs, and granted them as rewards to deserving individuals or to religious orders under a system called 'aforamento', whereby the grantees were bound to furnish military aid to the King

rule, Bassein was progressively neglected, and the neighbouring English Bombay assumed importance in trade and commerce.

Today, the good old Bassein, renamed as Vasai, is within the Vasai-Virar Municipal Corporation, in Vasai-Virar Tehasil, of the Palghar district of the Maharashtra State. ■



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Dr A P Jayarman

No layman will bat an eyelid when you speak of gravity waves and gravitational waves. Gravity waves are in a surface between layers of different densities. Gravitational waves are in space-time.

**■ g and G**

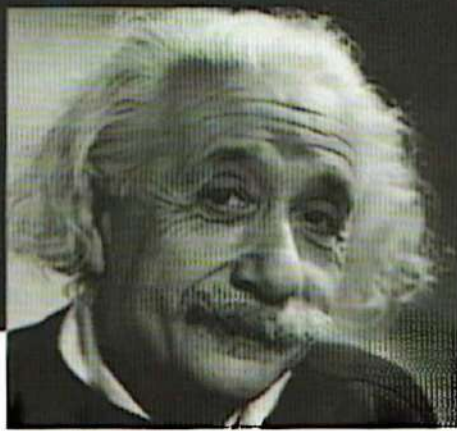
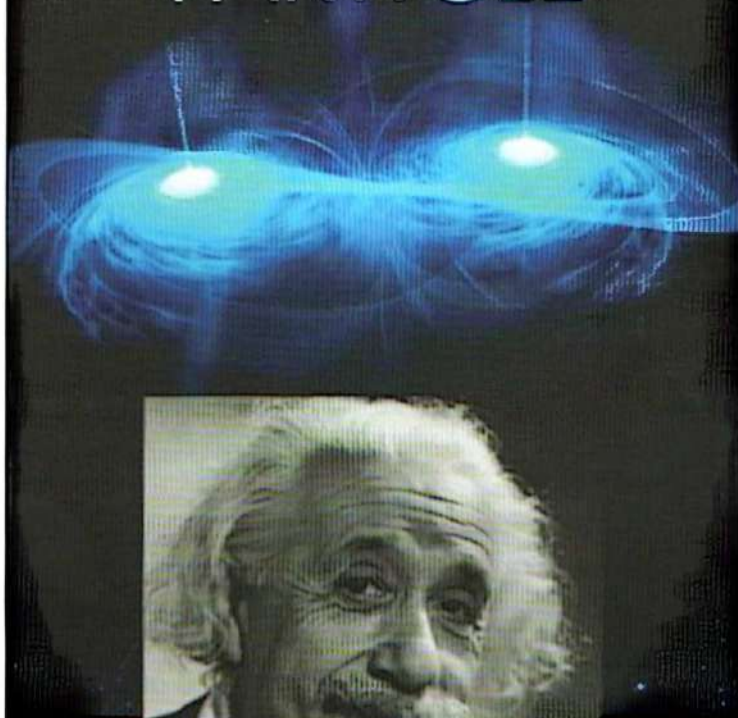
G-words of the English alphabet trigger my wayward imagination. I asked a girl of eighth standard in one of my school science talks what g stands for. Promptly she replied 'Sir, g stands for gram'. I was satisfied. But I again asked if anyone else has any different answer. A scholastic girl from the rear raised her hand and answered. 'Sir, g is for standard acceleration due to gravity. Its value is about ten metres per second squared'. I was impressed. If you have a free fall from a compound wall you will experience what grave harm acceleration due to gravity can do unto you. That is the gravity of the Earth. When you divide the weight of a body by its mass you get 'g'. I explained to the students.

I shot my third question. What does big G signify? There was silence. Academically pale silence! I went on.

Isaac Newton's famous equation has a big G in it.

$$F = G \frac{m_1 m_2}{r_2}$$

# GOD, GODOT, GODEL AND GOD'S PARTICLE



Einstein-Gravitational Waves



Isaac Newton-Gravity

This is the law of universal gravitation. It describes gravity as a force. Force is directly proportional to the product of interacting masses and inversely proportional to the square of the distance between the two masses. G is the gravitational constant.

**G Waves**

Enter Albert Einstein who changed all of this through his General Theory of Relativity. This described gravity not as a force but as a curvature of space-time. He argued that uneven distribution of mass or energy is the cause of this curvature.

We blissfully continue to use Newton's Gravitation equation in schools as it is pretty easy to calculate and not as complicated as General Relativity. Results are fairly accurate and no earth shattering error occurs. Gravitational waves were first predicted by General Relativity. They are the ripples in the curvature of space-time which propagate as waves. Gravitational waves transfer energy as Gravitational radiation. They are like light waves, which transfer the light energy.

When a boat moves in a lake it causes ripples in lake water. Similarly as an object accelerates, it creates ripples in space-time. These space-time ripples are gravitational waves. They are extremely weak so are very difficult to detect.

No layman will bat an eyelid when you speak of gravity waves and gravitational waves. Gravity waves are in a surface between layers of different densities. Gravitational waves are in space-time. Recently they were in the blockbuster news. Astronomers announced that they had detected the ripples in space-time from a pair of black holes colliding. They prepared a paper about it with one thousand authors. As soon as the news broke out a large number of Indian scientific workers struck out their connection with G-waves

claiming they too have a piece of the pie. A professor in Palakkad said he taught gravity and waves. He confidently concluded that he was competent to comment on G-waves. He is an authority on gravity waves and not on gravitational waves.

That apart, Prime Minister Narendra Modi broke the news that India would join the Mega science Initiative opened up gravitational waves.

## G-Spot

For over seventy years spotlight has been shed on G-spot. It is a tantalizing gynecological construct that embraces at once our fertile imagination and sober investigation of anatomy and physiology. Also known as Gräfenberg spot, this presumed bodily feature is still elusive despite energetic research thrusts. Unsurprisingly the curious amalgam of sexy science came to limelight and glossy media described G-spot as a gynaecological UFO much searched for, much discussed, but unverified by objective means.

## Four God Words

The four God words I have used for the title of this 'loose sally of the mind' have a common denominator for me. They stare at me as glaring examples of my abysmal domain ignorance. My childhood concepts of God innocently revolve around Ariyankavu, Siva's temple, Parakkuttykavu and Anthmahalankavu around Kavalappara and a little distant Mulayankavu of Kulukkallur. I was not am not formally schooled in theology. In my college days it was fashionable for us to be familiar with thinkers and thought leaders. This helped us to be branded as intellectuals and to win college elocution contests. I picked up my tottering steps through the readings of Sir Bertrand Arthur William Russell to be politically right when being to the left.

## My God

The abstract concept of a Supreme Being, omnipresent, omnipotent, omniscient and omnibenevolent was incomprehensible to me. In the isms, deism has God as Creator, in theism God is Creator cum Sustainer and in pantheism God is universe itself. Theologians tread the *vianegativa*, the path of reduction, renunciation and exclusion. They did not say what God is. They said what God is not. *Neti, Neti*

Atheism does not admit God. In agnosticism, God is unknown or unknowable. Forceful arguments have been presented by philosophers for and against. It was pleasant to flirt with positivism and scientism too and then remain undecided. Pleasanter still it is to be intoxicated by the cosmology of Jayant Narlikar, mathematical physics of Bertrand Russell, molecular biology of Dawkins and the sociobiological consilience of Wilson spiced with the fashionable nonsense of Alan Sokal. Leaving the grave and venerable space of theology and divinity let me gravitate to the licentious literary theatre of the absurd.

## Mr Godot

Godot is the central character in the celebrated play 'Waiting for Godot' scripted by Barclay Samuel Beckett. Technically categorized as a tragicomedy, this two act play of the theatre of the Absurd penned by *avant-*

*garde* playwright has Godot as its central character. But no actor has played Godot's role. Godot is conspicuous by his majestic absence in the play. Here we find an inscrutable absentee character, Godot cast in existentialism engaging scholars in animated discourse on physical and psychological identity. Many have converged to the conclusion that he is truly what the first three letters of his name signify. Beckett when grilled remained ambivalent the godliness of Godot.

Godot is a mystery wrapped up in an enigma. As a *dramatis persona*, he is conspicuous by his magnificent absence in the whole play. But the vitality with which Vladimir and Estragon wait for him as their lives' avowed mission and the majestic instancy in which the boys announce non-arrival for the given day make Godot out of the world. The evidence of his absence on two promised consecutive days is not absence of evidence of his identity.

Both Vladimir and Estragon need Godot for their very existence. They find meaning in waiting for Godot and attribute significance to meeting him. Life has no meaning for them in a Godotless world. Absentee Godot softens the brutality of existence by imbuing the universe with meaning. Theologians have claimed that the pointlessness of life without God is evidence for God's existence. That is the comfort blanket Beckett's characters have put around them.

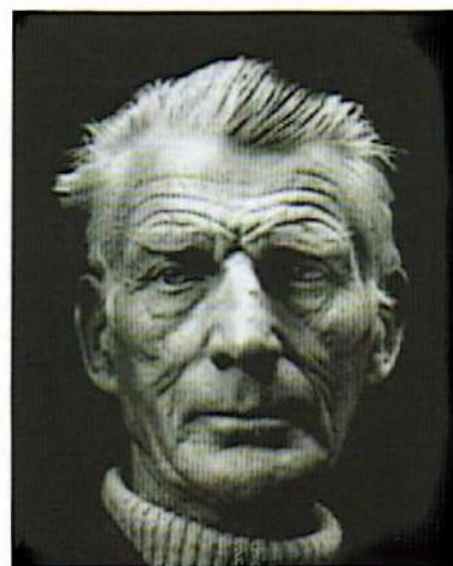
Godot thus is an enabler and a saviour. He becomes a curious amalgam of God, a Saviour and a pastoral chieftain. There is no shadow of doubt in the minds of those who wait. They wait with heightened hope as the arrow of time painfully moves forward. Like Atlas weary but unyielding they wait for Godot. The announcements of the boy do not perturb them and hope of the day to come keeps them in the waiting loop.

Some characteristics of Godot can be distilled from the conversation between the announcer boys and the perpetual waiters. He is white bearded. His life is occupied by his mastery over the sheep and the goats. Godot favours the boy who is a goat-herd but beats the boy's brother who is a shepherd.

The pastoral background positions him on a divine platform. He is the provider of sustenance to the boys. He punishes shepherd boy and rewards the



Peter Higgs-God Particle



Samuel Beckett-Godot

goat-keeper. He expects unconditional patience and obedience from those who depend upon him and prevents their becoming aware of their own identity. He seeks cringing submission from his subjects and does not brook any deviation from the path prescribed by him. Beckett floccinaucinihilipilates on the lives of Vladimir and Estragon and through them, those of all humans.

## Gödel

Kurt Gödel is a great mathematician. He is deemed to have reached out to God by his theorem of incompleteness. He takes us to the dizzying heights of mathematical logic through the liar's paradox: "This statement is false." says the liar. This statement is true if and only if it is false, and therefore it is neither true nor false.

Now let us consider "This statement is unprovable." If it is provable, then we are proving a falsehood, which is extremely unpleasant and is generally assumed to be impossible. The alternative left is that this statement is unprovable. Therefore, it is in fact both true and unprovable. Our system of reasoning is incomplete, because some truths are unprovable.

Some people get tempted to use Gödel's theorem as an escape hatch for their own pet theories that they consider true but unprovable including God and other unknowables. Mathematics cannot prove everything, therefore logical discussion of God is futile. So He is there! However, incompleteness theorem has a precise mathematical formulation, and so do the mathematical concepts of logical truth



Kurt Gödel- God Proof



Dr. Graferberg G-Spot

and provability; to even consider the truth or provability of a statement, it first needs to be formalized in the language of mathematical logic. God, as an idea grounded in our imprecise maps of the real world, is clearly not a well-

defined logical formula whose truth or falsehood is even meaningful to consider as a consequence of purely mathematical theories.

Truth is about the way things are; proof is about what we can know to be true. Gödel's theorem shows us that there are many claims in mathematics that are true but whose truth cannot be known by mathematical method. God does not get into Gödelian mathematics

## God Particle

Scientists find **God particle!** That has been the ladyfinger lettered headlines across the world. 2013 Nobel Prize in Physics was awarded to Peter Higgs and François Englert. Almost a half century ago, they independently proposed the existence of a particle which came to be known as the Higgs boson--that helps confer mass to other particles. The Higgs boson was finally discovered by the Large Hadron Collider at CERN, the European Center for Nuclear Research.

It was Nobel laureate Leon Lederman who nicknamed the Higgs boson as the God particle. *The God Particle: If the Universe Is the Answer, What Is the Question?* Is a popular science book by Lederman and Dick Teresi? This is scientific hype. He proposed 'Goddamn particle' as the title of his popular science book considering the villainous nature and cost of discovery of that boson. Publisher refused to buy that title based on marketing strategy and suggested God particle. It stuck. If the Higgs is the God Particle, what should we call an even more fundamental particle, like a string? Godhead Particle? Father of God Particle?

The long and complicated journey to detect the Higgs boson, started with one small step twenty five years ago. This is the final building block that has been missing from the Standard Model which describes the structure of matter. The Higgs boson combines two forces of nature and shows that they are different aspects of a more fundamental force. The particle is also responsible for the existence of mass in the elementary particles.

Modern science marches on from known knowns to known unknowns and to unknown unknowns armed with the optimism that the physical universe is ultimately comprehensible. G-words mark some memorable milestones of that glorious march. ■



Ariyankavu, Kavalappara

# DEATH OF MARIA, GRANDMOTHER AND THE FUNERAL FEAST

Every death was followed by the funeral and every funeral entailed feast in the form of a *sadya* with a few vegetarian dishes served on the green plantain leaves spread on the floor. Some of the neighbours enjoyed and revelled in attending to the funeral feast but was not enthusiastic towards the final ceremonies in the church.



Jose Chemmassery

■ Memories when recollected in solitude can make or mar the mood of the moment one is immersed in. Depending on the ambience and the occasion recollected

/recreated from the memories, the mental horizon and the composure of the person transform. One can recreate and relive the moments of happiness or sadness one experienced in the past though memories as if watching an exclusive movie without any disturbance. The process should be performed with deep concentration and rapt attention.

Experiences tend to make a person perfect or fail proof in the ensuing activities one finds engaged in daily life. Failure is the stepping stone for success; experience is the teacher; other's experience is a lesson that alerts before one encounters a similar situation. Apart from lingering/unfolding lesson, recollection of the experience itself is a matter of intimate personal secret whispering a direction or guidance indicating the way/course to be pursued. This is unique and very personal.

Death results in closure of the memories and purging of the data of the deceased forever. "The Library is closed and the treasure of knowledge is lost forever," they say when an elderly person is dead. The senior person while

alive would have shared his/her experience and guided the youngsters as mentor for their benefit. A grandmother normally censures the bad ways in her charming manner, but encourages paths of virtue so as to lead a beautiful life. The tales she narrates and the folk songs she sings/renders have the capacity to shape the character in the formative years of a child. To have a grandmother and share her experiences

daughter were all had their houses made in the neighbourhood and closer to the village church. The entire family members were present on the solemn occasion to mourn and contemplate on the mystery of death and after.

In those days announcement of death or registration thereof with civic authorities was not in force. But reporting of death to the church authorities was compulsory followed by



recollected is a bliss which very few had the privilege. Handing over the torch of life to the next generation is an unconscious act, thereby reinforcing the collective consciousness of humanity built on values and traditions practiced from eons/ages.

When death of Maria, the neighbourly grandmother was announced, I was neither sad nor glad as I was not concerned or affected by her life or death or existence as such. Maria's sons, four in all and a spinster

a notice of death printed in black on white thick card to be distributed among the neighbours. Very rarely information came as obituary in the newspapers locally published in four pages and circulated among the rich houses, tea-shops and barber shops where boredom of waiting is reduced by reading the irrelevant and forgettable news. Occasionally there was delay in printing the obit cards, but it was not of much consequence. The church bells peal intermittently every hour reminding the

parishioners about the death occurred. The agony and echo reverberated from the gongs of gloom emanating from the church bell spread the message of death clearly and effectively encouraging the parishioners to raise the question, "Who died?"

Maria was in her nineties, she was a short woman with a skeletal frame. Her eyes were bright, though sunk in the sockets; her voice was sharp but melodious. The most striking feature of her countenance was her glowing silvery white hair trimmed to her nape. Her husband Ouseph died some twenty years ago suddenly with a heart stroke. Maria cherished the memories of her husband, tall, wide chested and hairy. Her husband never wore a shirt not that he was a Gandhian but covered his hairy chest with a draping cloth or shawl whenever he attended church ceremonies and high mass. He used to play violin in church ceremonies as an

grandmother as well as other members did not object to keeping the ball at her house as their family was keen football lovers and encouraged the game with utmost sincerity.

Maria always wore white *mundu* and full sleeve *chatta*, the typical and traditional attire of Christian woman. Walking brisk and talking soft she made the impact of a noble family woman. She used to talk instantly to anyone who passes or crosses on her way immediately establishing an amiable relationship. The tradition she followed was based on the Christian principle 'Love your neighbour' and talked to them to know their problems, agonies, matters of health or wealth that can be gleaned from the face in talks. She was a devout catholic and never missed her daily mass said in the parish church in the early morning.

Her death was not a loss as she had crossed her nineties and was quite

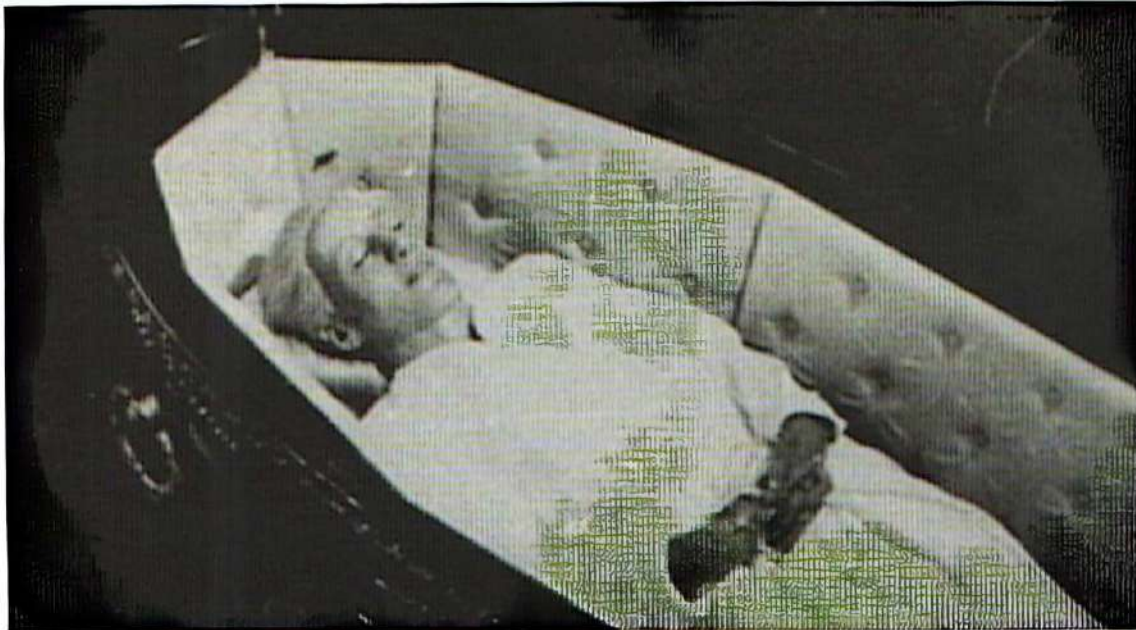
occasionally whining as the stranger or close relative peeped into the coffin as a mark of respect to the dead. Any separation of relationship brings out an emotional break down and pathos but was prominently displayed at the time of death which is the ultimate separation. The picture was complete and her corpse was ready to be carried to the cemetery, a three minute walk from her house. The funeral took place in the evening at 6.00p.m. amidst whispering talks and wet eyes from tears to be dropped from the bereaved. After she was laid to rest in the church cemetery, the mourners, visitors came back to the house of the departed to share the funeral feast as customary in those days.

I do not recollect having attended the funeral by visiting the cemetery. I was eleven years old then. My mother encouraged me to attend the funeral feast as it was obligatory that every house represented in the feast by paying

a tribute to the soul of the deceased after participation in the feast and filling the stomach. Every death was followed by the funeral and every funeral entailed feast in the form of a *sadya* with a few vegetarian dishes served on the green plantain leaves spread on the floor. Some of the neighbours enjoyed and revelled in attending to the funeral feast but was not enthusiastic towards the final ceremonies in the church. Eating from the plantain

leaves spread on the floor was considered to be paying respect to the food served, as to many poor people God appeared in the form of food.

The mourners, visitors and neighbours who returned after the funeral service were ready and those who could manage a seat sat down/squatted behind the plantain leaves spread in an orderly line on the floor. When the *panthi* was laid and water was sprinkled on the leaf as a mark of final cleaning of the leaf we had already sat down. Folding our legs in a lotus pose, as a yogi before his meditation course we made ourselves comfortable to ingest the food to be



invariable member of the choir team. That was his brand or image which stood high among the parishioners collective conscience.

I remember Maria as a Grand Mother of my play mates in the local foot ball game. The ball was made out of old cotton rags with a small stone as a base in the centre, folded tight several times till it attained the specific shape and stitched to make it strong; it had enough punch when kicked high or long passes on the ground. Anto was her grandson, school going who used to keep the ball after end of the game in his custody to be returned to the next day game in the evening. His

certain about her imminent final departure. When the dead body placed in a coffin was brought into the main room, it was draped in white clothes with a wooden crucifix in her folded hands and a black rosary around her palms. The flames emanating from the two candles held on high stands behind her head were dancing in the breeze and a big crucifix in between the candles stood firm indicating protection and salvation on her journey into the eternity. The joss sticks burned inside the room emitted the gloomy smoke and spread the fragrance of sadness. The daughters in law, their children sat mourning around the coffin

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served in seven courses. The ushers/waiters started serving in the leaf items like salt, *puli inchi* (tamarind ginger paste), *payarupperi*, *olan*, rice, *sambhar* and *pappadams*. Rice and sambhar were warm and the culinary aroma rose and spread to the interiors of our nostrils while lingering and melting in the atmosphere. The tempo to start the *sadya* was set by placing our right hand in the small heap of boiled rice cooked to the minimum. The hand that dipped in the rice made a small dent, pit/hole to accommodate the liquid *sambhar* poured with a large sized spoon with a half coconut shell shaped as the measuring and pouring mouth of the spoon. When the *sambhar* entered into the heap of rice in my banana leaf, I touched to feel and spread the *sambhar* along the breadth and length of the rice heap to flatten and tame it. By the time pappadam were served to mix with rice so as to create an aromatic taste, I was in the heavens literally by seeing and feeling the *sadya*. Gandhiji had said, "To most of the people, deprived and desolate, God appear in the form of food", that is why elders say not to discard a drop of food and ingest all the food served without keeping

anything as waste in the banana leaf. Paying respect to food is equal to praying to God. The tradition and values prescribe such rigor while dealing with food served before you as it supplies necessary energy to sustain life.

The concept of food transforming to God was not known to me then. As I started initiating the intake of food rolled with palm and pushed into my palate, I suddenly met the sly and curious eyes of Antony, a play mate sitting opposite to me engaged in the food eating process. He appeared to be in a hurry as if running a race as he was swallowing the food at a fast pace demanding more and more into the leaf. I also started to swallow the food at a fast pace and awaited the next serve of rice and *sambhar*. This continued as if an eating competition was taking place between Antony and me to win the honour of maximum food ingested man. After the sixth serve of rice and *sambhar* I was full, there was hardly any space left for further intake. I found it difficult to raise myself from the floor with the heavy stomach and felt my breathing uneasy and difficult. I thought the wind pipe and food pipe had

reached the same spot struggling for their individual functions.

A five minute walk, I reached my place of stay, uncle's house. By the time I stepped into the house I felt I was collapsing and swooning. Somehow I managed to find a mattress (mat) and settled to lie down. I was not comfortable to lie straight. I started rolling towards my left and then right intermittently for several minutes. I also started whining and was feeling sorry and angry about the mess I made in hogging such a lot of food.

Nobody intervened in my deplorable condition and I continued the helpless rolling for some more time in the mattress. The food that I ingested was heavy and more in quantity. For my alimentary system it was difficult to convert and process the input swallowed without proper chewing overburdening the system. Overeaten and overstuffed I was breathless; I could not sit or stand. All the while I was rolling stone grinding the food ingested. After half an hour and exhausted struggling with my system, I found/felt a little relief. I began to shut my thoughts, memories, close my eyes and gradually proceeded to a slow sleep graduating to a deep slumber till the next

morning. I felt fresh and comfortable in my disposition in the morning. I was at the same time wondering how Antony might have managed the situation if he underwent similar symptoms of overeating I am sure he is made of a sterner stuff if he had not encountered the similar trauma I faced.

That was a traumatic experience. Having filled the belly to the brim, getting suffocated and breathless, becoming helpless, rolling on the floor to alleviate the impact of excess gorging was an unforgettable experience. No doubt it was a great lesson in gluttony. Even ambrosia when taken in excess becomes poison. Greed and gluttony will undermine the disposition and let you fall and yield to the basic nature. I have read, in olden days lords, be it Roman or British, when engaged in celebration dinners with wine and meat after gorging, they conveniently move to disgorge the stuff to return to the banquet for further indulgence. Revelling in gluttony they continued to be on the table where food supply is continuous and unstoppable flow. They had a method and were adept in their style which we could not discern and adopt.

Samuel Butler has written, "Vice and virtue should be practiced in moderation", it is only then you can have equanimity and balance in your life. Moderation was lacking at the cost of false notions of capacity, competition and strength. It may be a symptom of immaturity reflecting problems of growth.

The unforgettable experience has taught me a lesson of not to overeat, over indulge and over react to situations where you find more than enough scope to engage. The latent memory always warns me to stop at 60-70% of the capacity leaving space to breathe easily without obstructing the normal functioning of body and mind. I continue to practice moderation and find solace and satisfaction emanating from the space that I left free deliberately so as to ensure safety of area covered. Grandmother Maria taught me a lesson indirectly even after her death to be cherished to lead a life happy where moderation is the key to success.

"Over eating is against health, long life (the attainment of), heaven and merit, and is disapproved by the world; therefore let it be avoided."  
(Manusmritiii, 57). ■

## POEM



V S Venkatavaradan

# THE TENDER BULLOCK CART

"None knows the weight of another's burden  
"-George Herbert, Outlandish proverbs 1640

It was the rush hour...  
The traffic moved yet not moved  
Like a dinosaur that had its prey.  
A Bullock Cart with a small Bull  
A little older than a calf carrying a Heavy load.  
A truck besides emitting gloomy fumes.  
Tears in the tender bull's eyes splashing a rainbow hue  
Now comes a morcha and passes past the bull.  
"We want more wages...What a heavy burden we carry..."  
Yet another morcha from opposite direction:  
"We want Jallikattu, our traditional game of valor"  
The bull shook its head as bulls do.  
Tears fell from its eyes and splashed on the ground.  
Again it shook, tears fell again.  
The shouting protestors moved on shouting more slogans.  
The polluting truck moved on, more smoke spreading.  
The rickety Bullock cart moved on, more tears falling.  
I was moved...



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Group B winners of RMC 2016 with guests

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# 13th Raagalaya Light Music Competition

The 13th Raagalaya Light Music Competition will be held at Marol Education Academy, Bhavani Nagar, Marol, Andheri (East) Mumbai on Sunday the 22nd January 2017 in association with Kerala in Mumbai from 9 am onwards. As in the past the competition will be held in Six different groups i.e. Group A (5 to 10 years), Group B (11 to 15 years), Group C (16 to 25 years), Group D (26 to 40 years), Group E (41 to 60 years) and Group F (61 and above). Participants are allowed to sing light music/film songs from any language preferably Malayalam since the main aim of Raagalaya is to promote Malayalam Songs. We shall be providing keyboard and tabla for support. Those who are interested may register their name with Raagalaya office on 022-29209959, 022-29205641. You can also download the registration form from our website [www.keralainmumbai.com](http://www.keralainmumbai.com) and return to us along with a cheque of Rs. 250/- in favour of 'Raagalaya Academy of Music & Arts' to our address

Vibrant Printing & Publishing, B-105, Twin Arcade, Marol Military Road, Andheri East, Mumbai 400 059.

For Kerala in Mumbai Subscribers the registration fee will be Rs. 200/- only.

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Group C winners of RMC 2016 with guests



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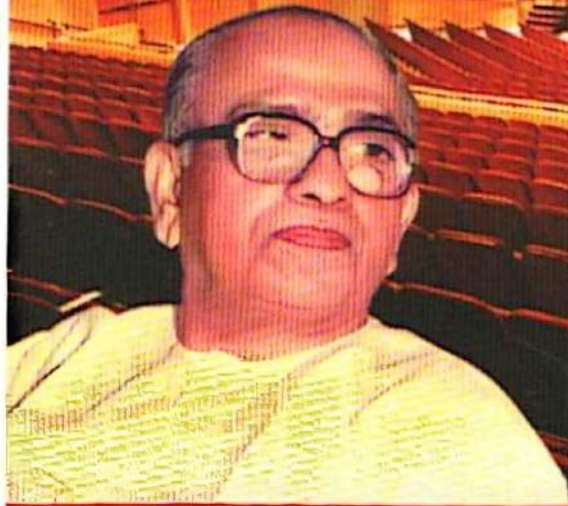


Group E winners of RMC 2016 with guests



Group F winners of RMC 2016 with guests

# MAKERS OF MODERN KERALA



## CENTENARY CELEBRATIONS OF Prof N KRISHNA PILLAI

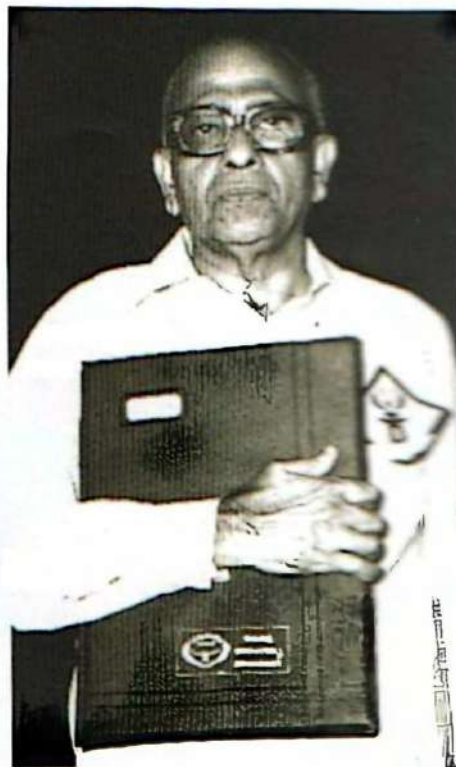


V N Gopalakrishnan

■ Prof. N. Krishna Pillai Foundation is celebrating the centenary of late Prof. N. Krishna Pillai. The celebration started on September 21 and 22 in

Thiruvananthapuram. Popularly known as 'Kerala Ibsen', Prof. Krishna Pillai was a prominent dramatist and literary critic who gave a new outlook to Malayalam Drama. As a playwright, he was best known for his realism and dramatic portrayal of psycho-social tensions. His plays mark the evolution of realism shedding farcical humour to undertake a serious study of character.

Kesava Pillai was born on September 22, 1916 to Kakkattu Madom Kesavaru Kesavan and Chekkalavilakam Parvathy Amma in Chemmaruthi village near Varkala in Thiruvananthapuram district. He had



his early education in Chemmaruthi, Manayilkalam, Sivagiri, Attingal and Thiruvananthapuram (1921-'38). He passed B.A (Honours) from Government Arts College, Thiruvananthapuram in 1938 and carried out a research in "Argamam in Kerala Culture".

He served as a teacher in Sivagiri High School (1938-'40); Lecturer in Hindu College, Tirunelveli; Lecturer in Thiruvananthapuram University College (1944-'57) and Professor in Govt. Bhramam College, Thalasseri (1957-'58); Principal in Intermediate College (1958-'65); Mollappuram Professor in University College (1963-'72), Emeritus Professor with University Grant Commission in University College (1972-'77); Visiting Professor of Kerala University (1978-'79); and Professor in Sree Vidyadhiraja Institute of Post Graduate Studies (1981-'85).

Prof. N. Krishna Pillai was the President of Sahitya Pravarthaka Samithi of Kerala Sangham during 1971-1974.

He was the recipient of Sahitya Akademi Award for his literary criticism *Prathipathram Bhashanabhedam* in 1987. He had won many awards for his dramas, literary works and criticisms such as Father Abraham Vadakkal Award, Vayalar Rama Varma Award and C.V. Sahitya Puraskaram for his literary criticism *Prathipathram Bhashanabhedam* in 1987; Kerala Sahitya Academy Award for the best drama *Azhimukhathekkku* in 1956 and Odakkuzhal Award for *Thiranjedutha Prabhandhangaal*. He received the best

dramatist award from Kerala Sangeetha Nataka Akademi (1973), Central Sangeetha Nataka Akademi Award (1978), Kerala Sahitya Akademi Silver Jubilee Award for the best literary work *Kairaliyude Katha*; Sahitya Pravarthaka Award for the best drama *Kudathille Vilakku* (1972, 1973 and 1974) and the Kerala Sahitya Akademi Fellowship in 1978.

His published works and books about him published posthumously are as follows: *Bhagnabhavanam, Kanyaka, Balabalam, Darsanam, Anuranjanam, Mudakkumuthal, Azhimukhathekkku, Kairaliyude Katha, Nammude Akhoshangaal, Bindukkal, Sampoornameevitham, Bhavadarpanam, Irum Velichavum, Maulikavakasangaal, Seethaparathyagam, Thiranjedutha Prabhandhangaal, Kudathille Vilakku, Maruppacha, N. Krishnapillayude Natakangaal, Oru Swapnanatakam Athava Ethra Dhukhamayam Lokam, Prathipathram Bhashanabhedam, Anubhavangaal Abhimathangaal, Niroopanaaram\* Priyasmaranakal\* Akapporul Thedi\* N. Krishnapillayude Lekhunatakangaal\* Ithilkanniyum Koonnamkurukkum\* N. Krishnapillayude Natakachinthakal\* Adiverukal\* Kalidasan Muthal O.N.V Vare\*. "N. Krishna Pillayude Natakangaal Sampoorname" (\* posthumous publications).*

Prof. N. Krishna Pillai passed away



Prof N Krishna Pillai receives the Akademi Fellowship from P C Kuttikrishnan

on July 10, 1988 at the age of 72 at Sree Chitra Medical Centre, Thiruvananthapuram. To perpetuate his memory, Prof. N Krishna Pillai Foundation was established in Thiruvananthapuram. The Foundation was started with the objective of promoting literature and organizing seminars besides staging dramas. Prof. N. Krishna Pillai Smaraka Samskrithi Kendram, Prof. N. Krishna Pillai Smaraka Granthasala Patana

Gaveshana Kendram, Prof. N.Krishna Pillai Museum, N. Krishna Pillai Natakavedi, Nandanam Balavedi and Sahithisakyam are functioning under the aegis of the Foundation. The Foundation is doing yeomen service in commemorating the legacy of late Prof. Krishna Pillai. He is survived by his wife Azhakkattu Saraswathi Kunjamma and daughters Sahiti, Kala, Madhuri and Nandini and his only son late Hari died a few years ago. ■

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Prof. Dr. John Mathews Vazhappilly

## AN ATTITUDE OF HEARTFELT GRATITUDE

*If the stars should appear one night in a thousand years, how would men believe and adore, and preserve for many generations the remembrance of the city of God which had been shown! But every night come out these envoys of beauty, and light the universe with their admonishing smile.*

*- Ralph Waldo Emerson*

*Today, upon a bus,  
I saw a very beautiful woman.  
And wished I were as beautiful.  
When suddenly she rose to leave,  
I saw her hobble down the aisle.  
She had one leg and wore a crutch.  
But as she passed, she passed a smile.  
Oh, God, forgive me when I whine.  
I have two legs; the world is mine.*

*- Anon*

Gratitude is one of the finest expressions of Positive Living. There is eternal spring in the grateful heart. Nothing brightens life our own and others' so much as the spirit of thanksgiving. It is a basic human emotion rooted in ethics and values which make us better human beings. Shakespeare composed a complex cosmic tragedy on human relationships in King Lear on the filial ingratitude of the two daughters of the old king. This masterpiece of a tragedy has become an archetypal image for human ingratitude and cruelty.

### The Essence of Gratitude

Gratitude is the most exquisite expression of human courtesy. It is the consummate glory of a cultured mind and a refined heart. Gratitude is spontaneous thankfulness to someone who has benefitted us in any manner. It springs from the heart and is sometimes expressed in words and at other times through gestures and actions. It is much more than the usual expression of 'thanks' uttered habitually as

a matter of course in a casual manner in the course of our daily interactions. Gratitude is the mild and sweet perfume of a good heart.

Gratitude is the art of receiving gracefully, of expressing appreciation for every kindness, great and small. It is, above all, in little things that the grace of gratitude should be most employed. The newspaper boy, the milkman, the postman, the steward at a restaurant, the lift operator all oblige us in one way or another. Gratitude makes dull, routine relationships cordial and render monotonous tasks human and agreeable. A 'thank you note' that you receive can brighten your face and also enthuse your heart for the whole day. Gratitude can build a bond even with a stranger. Love and gratitude will dissolve all negativity in our lives, no matter what form it has taken. Love and gratitude can part seas, move mountains, and create miracles.

A thankful heart concentrates on the positive things in life and it is a fountain of blessings. If someone were to give us a dish of sand, and tell us that there were iron particles hidden in it, we would not be able to detect them with our naked eyes.

But suppose we took a magnet and swept through it, the invisible iron particles would cling to the magnet. Similarly, the grateful heart, like the magnet finds the iron particles, finds blessings and benedictions everywhere. Every day we find plenty of situations in which thanks can be given. You can thank even total strangers with a smile, a grateful glance in jostling street crowds, in running trains, at the market place, in a shopping mall, in the quiet of a prayer service, anywhere at all if you feel a sense of

gratitude.

The great scientist Albert Einstein who revolutionized the way we view time, space and gravity knew a great deal of the secret of gratitude and he said, "Thank you" hundreds of times



each day. He thanked all the great scientists who had preceded him for their contribution which had enabled him to learn and achieve even more in his work and eventually become one of the greatest scientists who has ever lived.

Author Kristen Stewart has picked up an interesting study. Researchers in England studied a group of students at the beginning and end of their first semester in college and found that those who practiced gratitude experienced less stress and more social support. Similar results were found by researchers at New York and California. Young teens who counted their blessings reported more optimism and satisfaction than those who didn't. Grateful people are also often more content because they don't spend a lot of time comparing themselves with others.

## Some Amazing Instances of Gratitude:

■ **A Bereaved Mother's Deep Debt of Gratitude:** During World War II a mother in Cincinnati received from her paratrooper son a letter in which he spoke of a woman in a village in Normandy who had taken him into her home when he was wounded and hungry, and hidden him from the Germans. Later on, unhappily, the boy was killed in the Ardennes offensive. Yet the mother was moved by an irresistible intention. She saved up for two years, crossed the Atlantic and located the village referred to by her son. After exhaustive inquiries, she found the woman who had sheltered her son the wife of an impoverished farmer and pressed a package into her hand. It was the gold wrist-watch her son had received on his graduation, the only object of real value the boy had ever possessed. The mother's act of gratitude touched people's hearts that it has become something of a legend in and around the village. It has done more than fine speeches to foster good feeling towards Americans.

■ **Say a Heart Warming "Thank you":** It takes just a few seconds to say a heart warming, soul soothing "Thank you". The American president Theodore Roosevelt was a very busy man. Yet even in the hustle and bustle of political campaign trips, it was his practice when he left his private train to stop and thank the engineer and fireman for a safe and comfortable journey. It took just a fraction of a minute to do so and he acquired two more friends for the rest of his life.

■ **W.H. Auden Learns a Lesson in Gratitude:** The English poet W.H. Auden brought home a friend to share his usual evening repast. After the meals the friend said to Auden: 'You are fortunate to have a wife who, despite ill health and children to look after, cooks such excellent meals.' That tribute opened his eyes and taught him to show gratitude for his wife's day-to-day heroism, which he had hitherto taken for granted.

■ **The Art of Thankfulness:** There is as much nobility of mind in appreciating and applauding a good turn, as in doing it. There is a Chinese proverb: When you drink from the stream, remember the spring. There are two types of gratitude: the natural, spontaneous type we feel for the benefits we receive; the second, the larger, the purer, the more magnanimous type we feel when we give. The heart throbs with gratitude for the

grace of generosity. Profound gratitude is one of the least articulate of the human emotions. No poet or novelist ever felt the insufficiency of language so much as the truly grateful. There is also a silent gratitude of the heart which is too deep for words. Gratitude to our parents our teachers etc are hardly verbalized. There is a sanctity and reticence about our deepest feelings. Silence is the language of love at its highest pitch.

■ **Practice the Art of Thankfulness:** A drop of water on a hot plate makes some noise and evaporates in no time. So does gratitude vanish from our life. Very often we take for granted the immense, innumerable blessings we have received in life. God gives and forgives. Man gets and forgets. Gratitude is a positive acknowledgement and appreciation of all the graces and blessings in our life. Gratitude is like the ever present snow on the Himalayan peaks. It does not just fall and vanish. It stays. The incessant flow of gratitude in our hearts brings about the showers of divine graces in our lives.

In practicing the art of gratitude, we should be prudent enough to remember that man is by nature ungrateful. Ingratitude is natural like weeds that grow in the countryside. Gratitude is like an exquisite rose. It has to be planted, cultivated, watered, manured and protected. In India we have a rich tradition of expressing gratitude not only to our superiors through suitable gestures, we also pay due regard to animals and even inanimate objects from which we derive benefits.

This has in many cases taken the form of nature and animal worship. We worship cows as 'Gomata' and rivers as mothers, mountains as fathers, trees and plants as nurturing deities. These are all expressions of gratitude to something from which we derive benefit.

■ **Think and Thank:** The words "Think and Thank" are inscribed in many of the Cromwellian churches of England. These words ought to

be inscribed in our hearts, too: "Think and Thank". Think of all we have to be grateful for, and thank God for all our boons and bounties. Let us fix our attention on all the incredible blessings that we receive. The amazing riches we possess exceed far beyond the fabulous treasures of King Solomon. Would you sell your fine health for a billion dollars? What exchange can you give for your loving parents, wife, and children? Would you sell your precious eyes for a million dollars?

■ **Develop a Huge Thankfulness Psychology:** Everyday see how many things you can be grateful for. Say them over to yourself. Skip the negatives. Stress the positives. A positive, thankful frame of mind has the power to make things better. Whatever we think about and thank about we bring about. Don't fill your heart with bitterness over the things that go wrong in life. Fill your heart with gratitude for the things that are right. Forget those you may think have hurt you; remember those you know have helped you. And repay any good you receive with all the good you can give. We should be careful about saying 'thank you' in a mechanical, ritualistic manner. There is no soul in such expressions.

■ **Take Everything as a Blessing:** Each moment of our lives is suffused with a thousand and one blessings and benedictions, but we have become dull and insensitive. We have forgotten



how to be a host; a host to joy, a host to blessings, a host to divine gifts. Take everything as a blessing it is ! Small joys of life, if looked into deeply and rightly, turn into great ecstasies. And even great ecstasies, if not looked at rightly and welcomed, turn into trivia. It all depends on us, on how we receive. Even a beggar can become an emperor if received rightly. And even the emperor can prove just a beggar if unwelcomed, unaccepted. So become a host to this benediction and remain a host for twenty-four hours. You see a bird on a wing; it is a benediction, it is a blessing. Sometimes a bird on the wing is enough to last as a celestial spring of joy for one's whole life. To see that beauty - a cloud floating in the sky-it is enough, more than enough. If in your whole life it happens for only one moment a cloud floating in the sky and you see the beauty of it, the immense splendour of it - this can be a source of deep meaning and significance for the rest of your life.



■ **The More we Give Thanks, the More we Have to be Grateful for:** The daily practice of gratitude is one of the conduits by which all blessings flow to you. Every man knows that when his wife is appreciating him for the little things that he does, what does he want to do? He wants to do more. It's always about appreciation. It pulls things in. it attracts support. It is a spiritual paradox that the more we give thanks, the more we have reason to be grateful. Gratitude seems to multiply in kind. It sets the stream of positive blessings flowing in your

direction. The positive attitude of gratitude enlivens and invigorates all the faculties of your mind, heart and soul, thus stimulating creativity. Perhaps you have heard the story - I had the blues because I had no shoes until upon the street, I met a man who had no feet. The beautiful words of Oprah Winfrey glide into the mind : Be thankful for what you have you will end up having more. If you focus on what you lack, you will never, ever have enough; you may even lose what you have.

Professor Shawn Achor has found that creating a gratitude list begins to reprogram the human brain for positivity and this releases neurotransmitters such as dopamine, which allows the brain to perform better, causing people to be more creative and better at problem solving.

■ **Don't Fret about Ingratitude:** If we want to be happy, let us stop fretting about the ingratitude people

display. Let us do good for the sheer joy of doing good, for the inner satisfaction of sharing our blessings with others. It is part of human frailty to be ungrateful. If we expect gratitude everywhere, we are headed straight for a lot of heartaches. Remember the insightful words of Marcus Aurelius loaded with a lot of practical wisdom: I am going to meet people today who talk too much people who are selfish, egotistical, ungrateful. But I won't be surprised or disturbed, for I couldn't imagine a world without such people. Once, Ishwar Chandra Vidyasagar, a great educationist and benefactor of the poor was told that someone had abused him. He was surprised and said, I do not remember to have benefitted him in any way. Why should he speak ill of me? Only those whom I help speak ill of me. He never expected gratitude from anybody and profusely helped those in need or anybody approaching him for help without expectation of any kind of returns.

■ **Learn to Thank your Inadequacies and Limitations**

*It's easy to be thankful for the good things in life  
But a life of rich fulfillment comes to those,  
Who are also thankful for their setbacks.  
Be thankful, that you don't have everything you desire  
If you did, what would there be to look forward to?  
Be thankful, when you don't know something.  
For it gives you the opportunity to Learn.  
Be thankful, for the difficult times,  
It is during those times that you grow.  
Be thankful, for your limitations,  
Because they give you opportunities for Improvement.  
Be thankful, for your mistakes.  
They will teach you valuable lessons.  
Be thankful, when you're tired and Wary,  
Because it means you've made an effort.*

■ **Learn to Thank the Divine:**

*Thou that hast given so much to me,  
Give one thing more - a grateful heart;  
Not thankful when it pleaseth me,  
As if thy blessings had spare days;  
But such a heart; whose pulse may be thy praise*

- George Herbert

Gratitude arises whenever you start feeling God's presence around you; then only gratitude is left. Then your whole energy becomes grateful, then your whole being becomes a

**Happy Diwali**

ജ്യോതിഷ സംബന്ധമായ  
എല്ലാ കാര്യങ്ങൾക്കും സമീപിക്കുക  
കേരള പാരമ്പര്യ ജ്യോത്സ്യൻ  
**T. K. സത്യനാരായണ പണിക്കർ**  
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ഇപ്പോൾ സേവനം അംബർനാഥിലും ലഭ്യമാണ്  
Flat No. 10, Plot No. 7, Priya Apartment, Hari Om Park,  
Morivali, Amabernath (E)

thanksgiving, it becomes a prayer. Gratitude is the homage of the heart rendered to the Divine for His benedictions. Whatever exists in this world is a manifestation of God's blessings, so to speak a marvelous earth and a magnificent sky clad in the beauty of a trillion stars fine sentiments and sublime sorrows, people loving each other, smiling and crying, the beautiful procession of the seasons, the enchanting world of art, poetry, science and technology. Should we not express our deep gratitude to the Lord of all creation? The most acceptable offering to the Divine is a cheerful and thankful heart. Seneca, the Roman philosopher, reminds us to be constantly grateful to the Divine

We can be thankful to a friend for a few acres or a little money; and yet for the freedom and command of the whole earth, and for the great benefits of our being, our life, health, and reason, we look upon ourselves as under no obligation.

■ **Give Thanks In all Situation:** It is easy to thank God when we receive many blessing in life. When our lives go through rough patches, when we are struck by tragedies, giving thanks seems rather hard, if not downright mad, doesn't it? But there are people who can thank the divine in all situations. There were many in Nazi concentration camps who could thank God, in spite of their unbearable sufferings and tortures. Corrie ten Boom in her book, *The Hiding place* narrates how she learnt to give thanks even in the most horrific of situations. Corrie was imprisoned at Ravensbruck concentration camp. She was put in a barrack close to the punishment barracks from where all day long and often into the night, came the awful sounds of torture and screaming. And to add to this, sleeping at night was impossible as her bed was swarmed with thousands of fleas biting her. She heartbreakingly writes: Every day something else failed to make sense, something else grew heavy. Yet in the midst of all these trials and tribulations she drew comfort from the biblical verse : Rejoice always, pray constantly and give thanks in all circumstances.

Corrie and her sister Betsie started thanking God for every single thing about their barrack. They thanked God for the grace of being together in the barrack. They thanked God for the fleas, even though it was a difficult thing to do. They trusted the divine wisdom more than their intelligence. In fact, the fleas turned out to be a blessing in disguise, for the security guards hardly harassed them, for they too were afraid of the fleas and rarely visited the barracks. This gave the sisters and other inmates a great deal of freedom to pray, to meditate. Give thanks to God in all situations. God's grace comes to strange places, in incomprehensible ways and forms. I would call this kind of gratitude mystical gratitude a gratitude that pervades and fills every being in creation, every situation in life. St. Francis of Assisi; manifested this kind of mystical gratitude to an extraordinary degree :

*Be praised, my Lord, for all your creatures.  
In the first place for the blessed brother Sun,  
Who gives us the day and enlightens us through you.  
He is beautiful and radiant with his great splendor.  
Giving witness to you, most omnipotent one.  
Be praised, My Lord, for Sister Moon and the stars  
Formed by you so bright, precious, and beautiful  
Be praised, my Lord, for Brother Wind  
And the airy skies, so cloudy and serene;  
For every weather, be praised, for it is life giving. ■*



മാവേലിക്കര രാധാകൃഷ്ണൻ

**അഭിനവ ഓണപ്പാട്ട്**

മാവേലി നാടുവാണീടും കാലം  
മാനുഷരെല്ലാരുമൊന്നു പോലെ  
ആമോദത്തോടെ വസിക്കും കാലം  
ആപത്താങ്ങാർക്കുമൊട്ടില്ലതാനും.  
കൊല്ലും കൊലയുമശേഷമില്ല  
രാഷ്ട്രീയപ്പാർട്ടികളൊന്നുമില്ല  
കൊട്രേഷൻ വാങ്ങി കൊല നടത്തും  
വാടകഗൃഹങ്ങളാരുമില്ല.... ആരുമില്ല.  
തെരുവിൽ നടന്നാൽ കടിച്ചുകീറും  
നായ്ക്കളെ കൺകൊണ്ടു കാണാനില്ല  
മനുഷ്യരെക്കൊന്നാലും നായ്ക്കുട്ടത്തെ  
കൊഞ്ചിക്കാൻ ചെല്ലും നേതാക്കളില്ല... നേതാക്കളില്ല.  
വീടുകളിലൊന്നും വാറ്റുമില്ല  
ബിവറേജു ഷോപ്പുകളൊന്നുമില്ല  
വിദ്യാർത്ഥികൾക്കു പഠിച്ചുയരാൻ  
ലഹരിമിഠായികളൊന്നുമില്ല.  
ഗോവിന്ദച്ചാമിയും അമീറുമില്ല  
സ്ത്രീപീഡനമെന്നു കേട്ടിട്ടില്ല  
കൊടുംക്രൂരരഹസ്യം ശിക്ഷിക്കാതെ  
വെറുതെ വിട്ടിടുന്ന കോർട്ടുമില്ല.... കോർട്ടുമില്ല.  
കുഞ്ഞുങ്ങളെ വിറ്റു കാശുവാങ്ങും  
അമ്മമാരെയെങ്ങും കാണാനില്ല  
പെൺമക്കളെയും വെപ്പാട്ടിയാക്കും  
അച്ഛന്മാരെപ്പറ്റി കേട്ടിട്ടില്ല.... കേട്ടിട്ടില്ല.  
പെറ്റുവളർത്തീടുമമ്മമാരെ  
അഗതികളാക്കുന്ന മക്കളില്ല  
ഒരിടത്തും വൃദ്ധാശ്രമങ്ങളില്ല  
കണ്ണുനീർവാർക്കും ജനങ്ങളില്ല.... ജനങ്ങളില്ല.  
പശുവില്ലാതെങ്ങെങ്ങും പാൽ ചുരത്തും  
രാസപദാർത്ഥങ്ങളൊന്നുമില്ല  
വിഷമോലും പച്ചക്കറിയുമില്ല  
ക്യാൻസറെന്ന പദം കേട്ടിട്ടില്ല.... കേട്ടിട്ടില്ല.  
നദിയെ മരുഭൂമിയാക്കി മാറ്റും  
മണലുറ്റും മാഫിയയെങ്ങുമില്ല  
വനമെല്ലാം വെട്ടി നശിപ്പിക്കുന്ന  
തടിമുതലാളിമാരാരുമില്ല.... ആരുമില്ല.  
ഓണം വിഷു ക്ഷേത്രം ഈശ്വരനും  
വേണ്ടെന്നു ചൊല്ലുന്ന സർക്കാരില്ല  
പണ്ടത്തെപ്പോലൊരു കാലം വീണ്ടും  
ഉണ്ടാക്കുവാൻ നാം പ്രയത്നിച്ചിടാം.... പ്രയത്നിച്ചിടാം.

മാവേലി നാടുവാണീടും കാലം  
മാനുഷരെല്ലാരുമൊന്നു പോലെ  
ആമോദത്തോടെ വസിക്കും കാലം  
ആപത്താങ്ങാർക്കുമൊട്ടില്ലതാനും.

## SREE AYYAPPA TEMPLE BORIVLI

In the year 1998, a few ardent devotees of Lord Ayyappa from the Ayyappa Seva Sangham - Saibaba Nagar, and the Zeal CHS Pilgrimage Unit at Ram Nagar, Borivli (W), Mumbai came together to form the Shree Ayyappa Seva Sangham-Saibaba Nagar. With persistent and dedicated efforts, the Sangham acquired a plot of land in Ram Nagar Borivli West and constructed a Temple Complex. The temple was consecrated (Prana Prathishtha) on 16th June, 2002.

Besides regular vazhivadu (offering) for the various deities, Narayaneeyam recital, Devi Mahatmyam recital, Vishnu Sahasranamam recital, Ayyappa Sahasranamam recital, Lalitha Sahasranamam recital, Aishwarya Pooja and Ayyappa Sahasra-nama Archana etc are regular spiritual activities. Apart from Archanas, Abhishekams, Pushpanjalis etc, Annaprasham, Thulabharam, One day Pooja, Solemnising of marriage before Lord Guruvayurappan, Akhanda Namajapam on important days, Vahana Pooja, Lighting of deepasthambhams



President Sashidhar Nair being felicitated

and Chuttu Vilakku are some of the other important rituals at the temple. Another unique vazhivadu recently introduced is the 'Chandanam Charthal' for the 10 avatars of Lord Maha Vishnu (Dasha Avatharam). It is probably the first time that any temple in Mumbai is offering this Vazhivadu.

The Sangham is humbled by the fact that in a short of time, the Temple has grown in stature and its activities are instrumental in promoting spirituality amongst the population in Borivli and the surrounding suburbs to a great extent. This is evident by the ever increasing number of devotees visiting



the Temple, extending beyond Keralites.

However, lack of adequate space in the temple complex was seen as a major stumbling block in providing convenience and comfort to the swelling number of devotees visiting the temple. This hurdle was overcome by the decision of constructing a state of art fully air conditioned Hall under the dynamic Presidentship of Shri Sashidhar Nair and able Gen Secretary Shri Murleedharan Nair.

The women devotees of the temple worked day in and out reaching out to devotees to raise funds for the HALL AND GOPURAM and the Hall was inaugurated by the Gopal Shetty MP on 8th July 2016. The Temple Tantri Sri Kanipayyur Kuttan Namboodiripad also blessed the occasion. The



development has fulfilled the wishes of the devotees to conduct classes on Vedas, Bhagwad Gita, Bhagawatham and Narayaneeyam etc. The hall will

also be utilized for occasions like marriage, engagement or other social functions for members and their relatives. ■

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# THE MAGIC INK



**Kadampat Gopalan Nair**

A long, long time ago.

Narayana Menon, considered the “Gandhian” of our village, was a quiet, graying, toothless, bespectacled, lean man. An ardent

follower of Mahatma Gandhi, he used to spin a “charka” and wore only khadi, white khadi. A respected, wise, knowledgeable and kind man of few words, many would come to him for advice. His long silence would be unbearable but at the end he would come up with a perfect solution for their problems.

Everybody called him ‘Manager’ because he was managing (owning) a Lower Primary School in the village named “Devi Vilasam LP School”. Every educated person in this village had cut his or her academic teeth at this School which was a single thatched structure with half partitions separating the class rooms

His third son, Chandran, had a habit of disappearing off and on. Locally termed “chaadipokuka” (“jump off”, disappear, escape), he would simply be gone for days together. No one knew why. Chandran was up to his usual pastime. Days passed. No sign of

Chandran. Any father would be panicky but not the Manager. He sat there spinning the charka as if nothing had happened, and if anybody asked him why he was not bothered of his son’s disappearance, he would give a toothless, Gandhian smile, and promptly go back to his charka. Silence. Probably he thought Chandran would come back on his own. Invariably he did. But this time, he was gone for a longer period.

Manager at last decided to do something about it. Many believed he possessed some virtues, skills, and native tricks. One of them being ‘*mashi vachu nokkal*’ (looking into the ink to know the whereabouts of someone missing). Many believed he would accurately pinpoint the location of the missing by merely making a child look into the “ink”! Not just ink, but an elaborately constituted “looking device”. A ‘*kindi*’ (a brass receptacle with a spout, used to store water at the threshold of every house for the visitors to wash their feet) would be kept upside down, and on top of it would be placed a betel leaf, and on it would be poured a kind of dark ink (home-made Indian Ink). An oil lamp would be lighted and placed by the side of the ‘*kindi*’ so that its reflection would clearly fall on the ink. A child (no adult) would be seated near

the upturned ‘*kindi*’ and asked to look into the ink without blinking, for a long time. Manager would constantly put questions to the child: “can you not see Chandran walking along the road?”, “now Chandran is sitting on a stone on the side of the road”, “can you not see him getting up and walking again?..”. The questions and suggestions would be rapid, and the child would answer “yes” or “no”, mostly “yes”.

“Chandrettan is now in front of a big house.” the child suddenly said, and Manager perked up and came nearer to the child, eager to know more about the new development. “He is standing near a big house”. “Which house?” “Don’t know.” Some more intense gazing into the magical ink and the child became restless, showing signs of fatigue. “Look into the ink, and tell me where Chandran is...” persisted Manager. The child collapsed. Commotion. Water was sprinkled on the child’s face, and he opened his eyes.

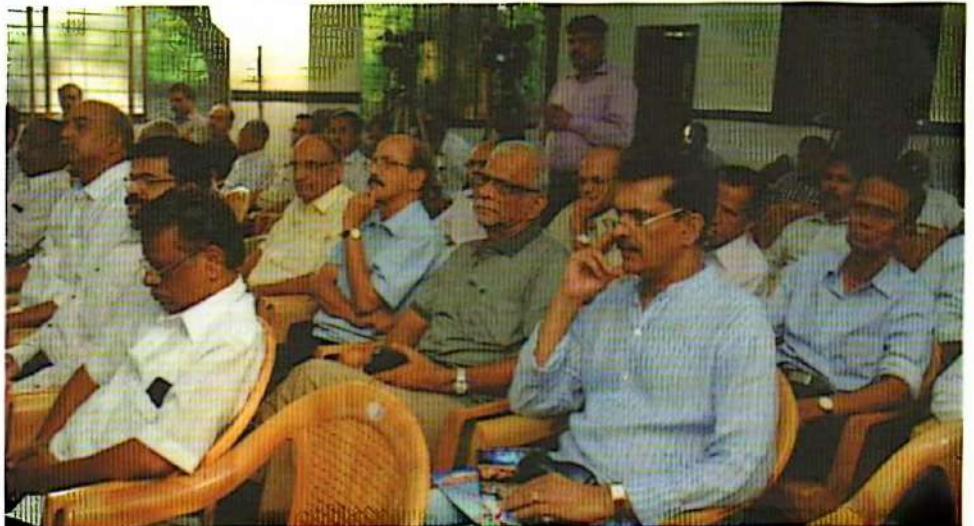
Watching all this was Chandran himself standing a little away from the scene of investigation. Nonchalantly he started walking into the house when Manager asked him: “Where were you?” “Oh! I went to “Chechi’s (elder sister) house (which was in another town a few miles away). Chandran disappeared as he came, into the house. ■

## K M Mathew Memorial Award to P R Krishnan

■ Mulund Kerala Samajam presented its award in memory of its former president K M Mathew to well-known trade union leader and social activist P R Krishnan on October 16 in a ceremony at Vidyaben Gandhi High School and Junior College of P K Road, Mulund West. The award consists of a purse of Rs.25000, citation and a certificate. The award was given in recognition of his meritorious service to the Mumbai Social and cultural fields and trade union movement during the last six decades. He was selected for the award by a panel consisting of M Kumaran Nair, Dr A Venugopalan and K Rajan. In the past this award was given to P K Ravindranath, Sreeman and M Kumaran Nair. P R Krishnan is the vice president of Maharashtra State CITU. President C K K Poduval, N K Bhupesh Babu, M Sukumaran Nair, V G Nair, Dr Venugopal, Manasi, Mathew Thomas, V Surendra Babu, K Rajan, E Ramachandran and Santhi Lakshminarayanan spoke on the occasion lauding the services of P R Krishnan. M K Vasudevan, Adv Padma Divakaran, E P Vasu, Dr M R Kurup, Dr C M Sankarankutty, N Sreejith, U N Gopi Nair, Premlal, C P Krishnakumar, Babu Kavar, Srikant Nair, Harikumar Menon, Sasikumar Nair et al also spoke. Kerala Muslim Cultural Society General Secretary Aziz Maniyur, Kerala Muslim Jamaat Vice President K P Moidunni et al were present.



P R Krishnan being felicitated by Gopalan Nair



A section of audience

## Book Release by Pambungal Publications

■ The third work of Ravi Variyath, 'Mizhineerpookkal', published by Pambungal Publications was released on October 2 at Nallasopara. The occasion was the Onam celebration of Nallasopara Keraleeya Samajam. Writer Girijavallabhan presented the first copy to short story writer Govindanunni.

Mundoor Rajan welcomed the audience. Rajendran introduced the book to the audience. Samajam President Sankarji, former President Vasudevan and K P Narayanan spoke on the occasion.

From the book release function





Mohiniattam

## Marol Odakkuzhal

■ Odakkuzhal, an association of Marol Malayalees celebrated Onam on a grand scale at Marol Education Academy premises, Bhavani Nagar, Marol on Sunday the 2nd October 2016. The event started by lighting of traditional lamp by the managing committee members at 10 am followed by

Onasadya. The cultural programs began at 3 pm with various events like Kaikottikali by Military Road Women's Association, Mohiniattam and Bharatnatyam by disciples of Geeta Vijayshankar and Radha Chandran. There were few other entertainment programs.



Folk Dance



Kaikottikali



Bharatanatyam



A section of audience

# Nair Welfare Society, Mulund

■ Nair Welfare Society, Mulund conducted their Kudumba Sanghamam along with Onaghosham on Sunday the 9th October 2016 from 10 am onwards with events like Kaikottikali, Kurathiattam and Orchestra program by Raagalaya followed by Onasadya.



## Cultural Festival At Sri Ramadas Ashram

■ Ramagiri Sri Ramadas Ashram of Badlapur is organising a cultural Festival to encourage the cultural activists. Kalyan-Badlapur branch of Gurudharma Pracharana Sabha of Sivagiri Math and Tru Indian Dance Academy are associating in this venture. The festival will be held on December 29 and 30. The highlights will be spiritual discourses, Bhajan, Kathaprasangam, dance forms, Gita recitation, temple arts, Chendamelam, Ashtapadi, poetry recitation, classical music, Pinnal Thiruvathira, ballet, folk dances etc.

Participants will have free food and accommodation. For details, contact 98903 90145, 88568 80426 or 99757 04440.

For the smooth conduct of the festival, a committee with Swami Krishnanda Saraswati, Swami Dayananda Saraswati, Sundaresan S Panicker, Madhu T Panicker, Ambika Warassiar as members was formed.

## Swaramanjari, Pune



Vidyadharan Master lights the lamp

■ The music contest to discover genius among musical talents by Pune Swaramanjari was conducted at Ramakrishna More Prekshak Gruh, Chichwad. Music composer Vidyadharan Master was the chief judge and other judges were Rashmi Harish and Venugopal. There were 22 finalists from Mumbai and Pune regions among four categories. The first three prize winners

among the various categories are respectively as follows: A category (Soji George, Iric John, Shruti Pillai), B category (Adarsh Karyat, Namita Menon, Rahul Menon), C category (Vivek Namboothiri, Hari Sankar, Preeti Varier) and D category (T P Vijayan, Pushpa Nair, Udaykumar). Anisha Nair received the prize for best performance.

## Kairali Cultural Association, Thane

■ Kairali Cultural Association, Brindavan Society, celebrated Onam in a grand scale on 2nd October 2016. The program began at 10 am. There were many cultural programs like Kaikottikali, songs and Maveli Varavellppu followed by Onasadya.



## Malayalam Bhasha Pracharana Sangham

The West Zone of Malayalam Bhasha Pracharana Sangham has conducted a camp for students, teachers and parents for imparting lessons in Traditional Knowledge, on Oct 23, from 10 am onwards at Vivek Vidyalaya, Goregaon West. In this one day camp, IFRC Bengaluru

President Dr E K Govinda Varma Raja, former principal of Guruvayurappan College Dr P C Rathi Thampatti, K Dhanya of Folklore Studies Department of University of Calicut and P Vijisha of School of Folklore Research Organisation, Bengaluru have conducted classes.

## Onam cannot be a subject of controversy: V D Satheesan



■ Malayalees have made even Onam a controversial subject and this is highly improper, said V D Satheesan M L A and Vice President of KPCC. He was inaugurating the 15<sup>th</sup> anniversary of Vishrantawadi Malayali Association, Pune and also its Onam celebrations. It is immaterial if Mahabali or Vamana is more important for Onam but what is important is the concept of Onam, he remarked.

Pravasi Malayalees are marking Onam a great festival. They should also encourage their children to learn their mother tongue Malayalam. He distributed wheel chairs to three differently abled children during the event. Students who secured high marks in SSC/HSC examinations were felicitated.

Pravasi Sabdam Editor K Harinarayanan, Fr Binoy, Rajan R Nair, Corporator Suraj Tinkare, V G Nair, P C Nambiar, Shani Noushad, N G Haridas, A K Jaffer et al participated. Samajam President A M Hamza presided over the function. Cultural events presented by children of Don School and Samajam were the highlights, besides the sumptuous Onam Feast.

## Aalpankavu Ayyappa Temple, Sakinaka

■ Aalpankavu Ayyappa Temple, Sakinaka celebrated Navratri Mahotsavam from 2nd October to 11th October with special pujas during all nine days. Devi Mahatmyam recital and Samooha

Bhagavathy Seva on 9th and Vidyarambam and Saraswati Puja on 11th October were held. Meritorious students of SSC/ HSC, winners of Ramayana Parayanam were also felicitated on Vijayadashami day.



## Dr K K Damodaran Award to Ashish Nandi

Dr K K Damodaran Memorial Award of this year was presented to philosopher cum social critic Ashish Nandi, according to the communication received from General Secretary of Sree Narayana Mandira Samiti, N S Salimkumar. Late Dr Damodaran was a BARC scientist, founder chairman of SNMS and President for many years.

The award carries a purse of one lakh rupees and citation. The function was held on October 31, the birthday of Dr Damodaran, in their Chembur Complex.

Ashish Nandi is a highly reputed intellectual and multifaceted talented personality, working with Centre for Development Studies, New Delhi for many years. He is also an author of more than 20 books based on many fields, many of them published by Oxford University.

## Kadathunadu Kudumba Kootayma membership

■ Kadathunadu Kudumba Kootayma of Mumbai has started their membership drive. Application forms can be had from office bearers of Thane, Kalyan, Vasai, Navi Mumbai, Panvel etc. For details, contact on 99303 06830, 97028 82965 or 97572 37723.



## Muthappan Thiruvappana Mahotsavam

■ Sri Muthappan Seva Samiti, Sakinaka organised Muthappan Thiruvappana Mahotsavam on October 15 and 16 on Ramleela Maidan of Sakinaka. Malayirakkal, Oottuprasadam, Muthappan vellattam, darsanam, Kalikkappattu, kalasam etc was conducted on October 15.

Thayambaka, thiruvappana, pallivetta and darsanam followed by oottuprasadam was conducted on October 16.



## Padmashri Sukumari Memorial Puraskaram

■ Tru Indian Information and Guidance Society invited applications for the Padmashri Sukumari Memorial Puraskaram. This is to encourage the talented artistes who work for the enhancement of the Kerala based dance styles. The award is given to those who are under forty years of age. The award will be presented by the end of January 2017 during the annual celebrations of the Society, to be held in Sarvesh Hall of Dombivli



East. The award consists of a cash purse, citation and a certificate. The awardee will have an opportunity to exhibit his/her talent before the specially invited guests. The last date to receive the nominations will be December 17, 2016. Parents of the students of dance forms, NGOs or dance trainers can send the nominations. For more details contact 09320986322, 8422007013 or email to [truindianinfo@gmail.com](mailto:truindianinfo@gmail.com).

## Vidyarambham

■ Three decades old Lalita Kalalayam of Dombivli conducted Saraswati Pooja and Vidyarambham on Oct 11. It also announced the start of its new batches of Bharatanatyam, Mridangam, Chenda, Veena, Carnatic music, Kathakali, Ottan thullal, Tabla and piano. Interested parties may contact Director Kalasri Nambissan, Saloni Plaza, Thakurwadi, Dombivli East, on 9821227219, 8080569121 or 9821643253.

## Cultural Fest at Vasai

■ Vasai is getting ready for a cultural festival lasting eleven days. Jointly organised by Vasai Fine Arts Society and Dombivli Kalakshetram, this festival will last from Dec 15 to Dec 25. The event is dedicated to Swati Tirunal.

Rani Gouri Lakshmi Bai Thamburatti will inaugurate the fest on Dec 15 evening. Film actress Anjita Sudhish Shankar will present a dance ballet based on the life of Swati Tirunal. The lyrics are written by Kaithapram Damodaran Namboodiri and Bombay Ganesh scored the music.

During the ensuing days Bharatanatyam, Kuchupudi, Mohiniattam, Kathakali, thayambaka, chakyarkoothu, panchavadyam, carnatic music etc will be presented. The participating artistes are Lakshmi Gopaldaswami, Dr Nina Prasad, Divya Unni, Rachana Narayanankutty, Mattanur Sankarankutty, Kalamandalam Gopalakrishnan, Elavoor Anil, Pallavoor Sridharan, Eloor Biju et al.

Music director M Jayachandran, Kavalam Sreekumar, violinist Balabhaskar, Aswati Tirunal Ramavarma, Kudamaloor Janardhanan, Kalamandalam Gireesan et al also will participate. Mumbai artistes also will join them.

The entry for the event is free. Excess fund over expenditure will be donated to Karuna Charities for the treatment of the cancer patients in Thiruvananthapuram.



Kumari Pooja at Guru Sree Maheshwara Temple

## Khasakkinte Ithihasam in Mumbai

The stage version of Khasakkinte Ithihasam, the historic novel by O V Vijayan is coming to Mumbai. Experimental dramatist Deepan Sivaraman took initiative to create the stage version of the novel. The play will be presented on Nov 11, 12 & 13 in Navi Mumbai. What makes this presentation different would be that it is not presented on a

conventional stage but in open stage in the midst of audience without the paraphernalia of curtains and fabricated sets. Drushya Centre for Arts is bringing this play to Mumbai. Life Foundation and West Zone Committee of Kerala Sangeeta Nataka Akademi are associated with this event. For details contact Surendrababu on 98200 63617.



## Thane Gourav Puraskar to Dr Bijoykutty

■ Thane Municipal Corporation bestowed its prestigious Thane Gourav Puraskar on eminent cardiologist Dr Bijoy Kutty. Eknath Shinde, Minister for PWD presented the award to Dr Bijoykutty in a glittering ceremony held at Gadgari Rangayathan Hall, Thane on Oct 1. Mayor of TMC Sanjay More and Ravi Phatak were present.

Dr Bijoy Kutty receives the award from Minister Eknath Shinde



Nattarivu Pattukal by Thavam Gramavedi, Kannur

## Onam celebrations of Bandra East

■ Malayali Samajam of Bandra East celebrated Onam on Oct 2 at Cardinal Gracias School Auditorium. The event was inaugurated by Fr Sabu Thomas. The highlights of the event were 'Nattarivu Pattukal' by Thavam Gramavedi, Kannur and a drama, 'Snehathanalil' by Bandra Malayalee Samajam.



Inauguration by Father Sabu Thomas



Pookkalam by Samajam Members



Drama - Snehathanalil by Bandra Malayalee Samajam

## Sree Narayana Guru- Hero of renaissance, lauds Rajan Kurukkal

■ The rise of Sree Narayana Guru as the hero of renaissance was an important factor of the modernisation of Kerala, remarked Dr Rajan Gurukkal, historian and former Vice Chancellor of M G University. He made this statement while inaugurating the centenary celebrations of the Guru's declaration of 'We do not have caste.' The event was organised by Malayala Bhasha Pracharana Sangham.

Till Guru's arrival, the land lords were treating other human beings as slaves for manual labour. Guru could bring knowledge for the betterment of social uplift. Even the Malayalam language could grow due to this movement, he said.

Bindu Jayan, president of Bhasha Pracharana Sangham presided over the event held at Kerala House, Vashi. General Secretary R D Harikumar welcomed the audience and Treasurer K Pavithran proposed a vote of thanks.

## Kathakali in Pune

■ Kathakali Vedi of Pune is organising Kathakali presentations at Sri Krishna Temple, Nigdi and at Ayyappa Temple, Dehu Road on November 18 and at Pune Nehru Memorial Hall on Nov 20. The Vedi is organising such presentations in order to popularise Temple Arts and Folk Art. The presentations are being done by Sadanam Harikumar and troupe.

Kalyanasougandhikam, Santhanagopalam, Manikantacharitham and Karnaparvam will be presented on these days.



Vidyarambham at Vasai Sabarigiri Ayyappa Temple

## Drawing Competition

■ Borivli Malayali Samajam conducted a drawing competition for the school students on Gandhi Jayanti Day. Held at V K Krishna Menon Academy, about 350 students from schools of Borivli and Dahisar zones took part. The competitors were divided into five groups based on their ages. This was the 26<sup>th</sup> drawing

competition conducted by the Samajam.

Samajam President Sriraj Nair, Vice President Anoop, Secretary Baburaj, Jt Secretary V Achuthan, P V Damodaran, members Ragesh Nair, Sasi Kartha, Rakhi Sunil and S Augustine supervised the competition.

## Malayalam Drama in Mumbai

■ A three day Malayalam drama festival titled "*Chayakada Kadhaka!*" is being organised by ATMA from 18 th November to 20 th November 2016 at Shivaji Maidan, Talaopali, Thane (W). Bheeman Ravunni, Theettarappai, Amma Thangamma, Njarappan Adhava Gonsalvers, Anamika Ajnyathan Narayanan will be staged on 18, 19 and

20 th respectively. The dramas will begin at 7.30 pm on all the three days and the duration will be of 45 minutes each. For more details committee members G.S. Pillai (President) on 9820462099 or Sashikumar Nair (General Secretary) on 9969104894 may be contacted.



A grand pookkalam by the staff of FEI Cargo

## Music and dance classes at Dombivli

■ Thanima School of Dance, Arts and Music of Lodha Heaven, Dombivli started their classes of Carnatic Vocal, Violin, Bharatnatyam, Chenda and Udukku after Vidyarambham. They also conduct Malayalam classes of Malayalam Mission. The violin classes will be on all Sundays morning 11 am and Carnatic Vocal at 4 pm. Bharatnatyam will be on Mondays and Tuesdays at 8 pm. Chenda will be on Fridays at 8.30 pm and udukku classes on Sundays at 5 pm. For details, call 98333 05851.

## SNDP Yogam of Nerul East

■ SNDP Yogam of Nerul East branch is celebrating its 13<sup>th</sup> Annual Day on Nov 5 at 7 pm at Bunds Auditorium of Juhi Nagar. Amala Theatres will present their play 'Parhayan baakki vachathu' and later dancing star Hiya will be felicitated.

## Memorandum to Rly Minister

■ Uttamkumar, President of Vasai BJP, demanded a new special train from Bandra Terminus to Kerala via Borivli, Vasai and Panvel during Mandala season through a memorandum submitted to Suresh Prabhu, the minister for railways. Memorandum also lists the lack of facilities faced at Vasai Rly station and draws the attention of the minister for rectification.

## Borivili Nair Welfare Association

■ Borivili Nair Welfare Association celebrated Onam on a grand scale at V K Krishna Menon Academy premises, Borivili(W) ON Sunday the 16<sup>th</sup> October 2016 from 10 am onwards with various cultural events like Mavellivaravellppu, Kaikottikali, Group Dance, Ona Pattugal etc followed by Onasadya.

## Nerul Nair Seva Samajam Celebrates Onam



■ Nerul Nairs celebrated Onam on 2<sup>nd</sup> October in Devadiga Bhavan with native cultural programs and a sumptuous feast. Function began at 10 am with the traditional custom of lighting the lamp after which two minutes silence was observed to pay homage to the brave soldiers who sacrificed their life for the nation. Celebration commenced with the arrival of King Mahabali in whose memory Onam is celebrated. Cultural performances included folk dances, classical dances, cinematic dances traditional songs and old melodies in Malayalam. Programmes were presented by the members and the children of the Samajam. Netra Shirke, chair person NMMC, graced the occasion with her presence. Addressing the audience she appreciated the efforts taken by the

Samajam to bring the community together and its various charitable activities. During the function meritorious students of 10<sup>th</sup> and 12<sup>th</sup> class were felicitated. President Sethumadhavan Nair launched the new Website of NSS. Inaugurating the Youth-wing unit of Samajam the secretary Smt. Sheeja Nair said that for the growth of any organization involvement of young talent was necessary and only they could keep the light burning. She also announced that 24<sup>th</sup> and 25<sup>th</sup> of December NNSS would be organizing sports activities and kids camp respectively. "Onasadya", the feast, was served to the people only after serving it to the inmates of the orphanage at Kharghar. The function was attended by a large number of people. With vote of thanks the



## ATMA office bearers

■ All Thane Malayali Association (ATMA) elected their office bearers. G S Pillai of Kalwa Kairali Samajam (President), Sasikumar Nair of Lake City of Malayali Welfare Association (Gen Secretary), Jayadevan Pillai of Godbunder Road Malayali Welfare Association (Treasurer), George Pappan and A B Mohandas (Vice President), Adv Prema Menon and A P Mohandas (Jt Secretary), Jayant Nair (Jt Treasurer), Suma Mukundan, R G Nair, Arjunan V K, Benny Philip, Srikant Nair, Sivadas E V, Prahladan, P Viswanathan, Sunil George, Mathew Thomas, Sunilkumar Panicker, Varghese K, Surendran Nambiar, Rajan Thekkummala, Upendra Menon, A M Balan (Committee members) and Ajitkumar D (Internal Auditors) are the members of newly constituted Committee.

## Thane Guru Centre

■ The tenth anniversary of Consecration Day was celebrated at Thane Unit of Guru Centre on October 22 at their community hall. The event began at 6 am with Ganapati Homam followed by Santhi Havanam, Guru Pooja, Guru Bhagavata Recital, bhajan and pushpabhishekam. After noon pooja, Hema Keerthi conducted a discourse. Later distribution of Mahaprasadam and felicitation of meritorious students was held.

## Belapur Muthappan Committee

Belapur Muthappan Committee elected their new office bearers. They are P Kunhikkannan (President), T Thampan (Vice President), P Damodaran (Secretary), P T Surendran and K Ramesan (Jt Secretary), E Ramachandran (Treasurer) and Premarajan (Jt Treasurer).

T R Chandran, Muralidharan, K Mukundan, A V Damodaran, Padmarajan U K, Jayarajan, Muralikrishnan, Srijith Kannan, M K V Baiju, Dhananjayan, Unnikrishnan, Jayaprakash, Vinodkumar and Bharathan T are committee members.

## Statue of Raghavan getting ready



■ Music maestro K Raghavan's bronze statue is getting ready. His former colleague and sculpture N Manoj Kumar is creating this statue, in a sitting position composing music on a harmonium. The clay model of the sculpture is now complete and its conversion into a bronze one remains. Once completed, it will be installed in front of Thalasseri Court facing the Arabian Sea. Raghavan expired after attaining 100 years. The sculpture will be modelled after his appearance when he was 85. It will be about one and a half size bigger than a living Raghavan. People who were close to him arrive at the workshop to witness

the progress. Lyricist Sreekumaran Thampi expressed his satisfaction at the closeness of the work to Raghavan. It is estimated that by the time of the installation, it would cost about Rs 35 lakh. Former UDF, present LDF governments and Municipality contributed towards its cost. The work started more than a year ago. Manojkumar earlier sculpted sculptures of Kumaran Asan, Changampuzha Krishna Pillai, Herman Gundert, Herman Hesse, Mary Hesse, Shakespeare, Swami Chinmayanada, K M Munshi, I K Kumaran Master et al.

## Kalyan Mathrusangham and Pithrusangham contests

■ Kalyan Mathrusangham held competitions for mothers in Bible Ballets and quiz. Dombivli, Tilak Nagar, Thikkujiniwadi, Mahakali and Airoli won first five places respectively. Nashik City, Colaba and Vasai West won the first three places in Bible Ballet contest. Pithruvedi director Fr Shibu Pulikkal handed over the prizes. Mathrusangham zonal president Rejina Mohan, Secretary Usha Paul, Treasurer Merlyn Mathew

provided the impetus to the contests. In a drama contest based on Bible drama conducted by Kalyan Pithruvedi, 'Itha ningalude rajavu' of Amala Matha Church won the first prize. Bhayandar Sacred Heart Church's 'Kazhuthayude Thadiyellu' and 'Pravachakante Idayan' of St Mary's Church, Malad won the second and third prizes respectively. Jancy Johnson was adjudged as best actress. K S Joseph is the best director.

# ONAM Festival

■ Dombivli Keraleeya Samajam organised Onam celebrations under the name 'Onotsavam'. The teachers and students of Kambalpada Model School took initiative for this venture. Ravindra Chavan, the state minister was the chief guest. Principal Dr Ajitkumar presided. Samajam President Ramanan, Vice Chairman Varghese Daniel et al participated. The highlights of the event were Chendamelam, pulikali, pookala Matsaram, Miss Kerala contest, stalls selling 30 Malayali dishes, Kaikottikkali, Thiruvathira, Bharatanatyam, Oppana, Margamkali, Kathakali etc. More than 50 girls took part in Thiruvathira Kali.

# Lok Kalyan Malayali Association

■ Lok Kalyan Malayali Association celebrated Onam in Darsan Hall of Lok Gram, Kalyan. After receiving Maveli, cultural items consisting Bharatnatyam, Kuchipudi, Mohiniattam, folk dance, kaikottikkali, Pulikkali etc were presented. In 'pookkalam' contest 16 groups participated and Juhi, Gulmohar and Rajanigandha teams won the first three positions respectively.

# Nair Welfare Association

■ Nair Welfare Association of Dombivli celebrated Onam at Varad Siddhi Vinayak Seva Mandal Hall of Dombivli East. Venugopal was the chief guest. Subhash Bhoir MLA was also present. Inaugurating the celebrations, N K Premachandan M P expressed happiness at the unity of Pravasi Malayalees in celebrating Onam in a grand manner unlike in Kerala. This unity is something to imbibe, he remarked. Education awards and felicitations of meritorious students were also held. Cultural events, community feast etc were the highlights of the celebrations. Secretary Madhu Balakrishnan proposed a vote of thanks.

# Azad Nagar

■ Azad Nagar Malayali Association celebrated Onam with rich cultural events. The highlight of the celebration was the house based pookkalam contest. Deepika-Gopika, Youth Wing and Yamuna Varma were chosen to be the winners of the contest. Cultural programmes and handicrafts exhibition by Rashmi Nair, Gouri Sankar and Indu Warriar were received appreciation. Meritorious students were felicitated.

# ഗാനനൃത്തശില്പം



സുലോചന അച്ചൻ

# കേരളപ്പിറന്നാൾ

(തിരശ്ശീല ഉയരുമ്പോൾ പരശുരാമൻ രംഗത്ത് ഒരു ബെഞ്ചിൽ സുസ്ഥരവദനനായി ഇരിക്കുന്നു. കുട്ടികളും സ്ത്രീകളും പുരുഷന്മാരുമായി എട്ടുപത്തുപേർ രണ്ടുവശത്തും. അവർ തൊഴുതുകൊണ്ട് പാടുന്നു, അഭിനയത്തോടെ, ചുവടുവെപ്പോടെ.

അവതാരപുരുഷനാം ഭാർഗ്ഗവരാമാ  
തവപാദപത്മം നമിക്കുന്നു ഞങ്ങൾ.

ഭാർഗ്ഗവരാമാ!... പരശുരാമാ!

കേരളം ഞങ്ങൾക്കു തന്ന രാമാ!

നൽകിയല്ലോ നമുക്കായിട്ടു കേരളം

നാനവീധത്തിലും കമനീയകേരളം

ശാലീനസുന്ദരിയാണീ നാട്

ആരും കൊതിക്കുന്ന മലയാളനാട്.

കാടും മലകളും തോടും പുഴകളും

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ഒന്നല്ല രണ്ടല്ല ഉത്സവമൊട്ടേറെ

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(മഹാബലി സപരിവാരം വന്നെത്തുന്നു. എങ്ങും ആഹ്ലാദലഹരി)

ആഹാ! മാവേലിത്തമ്പാൻ വന്നെത്തിയല്ലോ. (കാണികളെ നോക്കി)

പാട്ടിനോടൊപ്പം കളിയുമാവാം

കൈകൊട്ടിക്കളിയും കുമ്മിയടിയും

(കാണികളുടെ ഇടയിൽനിന്ന് കൈ കൊട്ടി കളിക്കാൻ ചിലരെല്ലാം രംഗത്തേക്ക് കയറുന്നു. ആഹ്ലാദഭരിതരാണ് എല്ലാവരും. വട്ടമിട്ട് കളിക്കുന്നു, ഏതു പാട്ടുമാവാം. കളി കണ്ടശേഷം മാവേലിയും പരശുരാമനും സസന്തോഷം മുന്നോട്ടു വരുന്നു.)

മാവേലി: പൊന്നുമക്കളേ! നിങ്ങളെയെല്ലാം കാണുമ്പോൾ എന്റെ മനസ്സ് സന്തോഷംകൊണ്ട് തുള്ളിതുള്ളുന്നുകയാണ്. നിങ്ങൾ ലോകത്തിലെ ഏത് കോണിലായാലും- കേരളത്തിൽത്തന്നെ ആകണമെന്നില്ല- ചിങ്ങമാസം തിരുവോണം നാളിൽ ഈ അമ്മാവൻ വന്നുകാണും, തീർച്ച. ഒന്നേ എനിക്കു പറയാവാനുള്ളൂ. സന്മനസ്സോടെ സ്നേഹവാത്സല്യത്തോടെ ജീവിക്കുക അതുതന്നെ ദൈവം, അതുതന്നെ ശക്തി, അതുതന്നെ മാനുഷജന്മലക്ഷ്യം.

(പരശുരാമനും മാവേലിയും തൊഴുകയ്ക്കോടെ നിൽക്കുന്നു. കാണികൾ എഴുന്നേറ്റുനിന്ന് കയ്യടിക്കുന്നു, സസന്തോഷം കൈ കുപ്പുന്നു.)

# Paattodu Paattu

■ The Mumbai region of Kerala Sangeeta Nataka Akademi Western Zone organized a grand musical evening titled 'Paattodu Paattu' in Dombivli on October 23. Participants of varying age, and divergent styles presented their art-wares and music was the only linking factor. The event lasted more than five hours.

Old drama songs, modern western music, Kathakali, poems, Carnatic and Hindustani music, film songs etc merged to provide a heavenly atmosphere.

The programme started with Sopanam songs. Vadakkanpaattu, Thottampaattu, devotional songs, Mappilapaattu, Oppana, Thiruvathira, Margamkali, Vanchipaattu, pop, Hindi and Marathi songs, were all part of the symphony.

P D Jayaprakash, Priya Varghese, Premkumar, O Pradeep, Sadasivan Nair, Ravindranath, M G Radhakrishnan et al participated to make the event memorable.

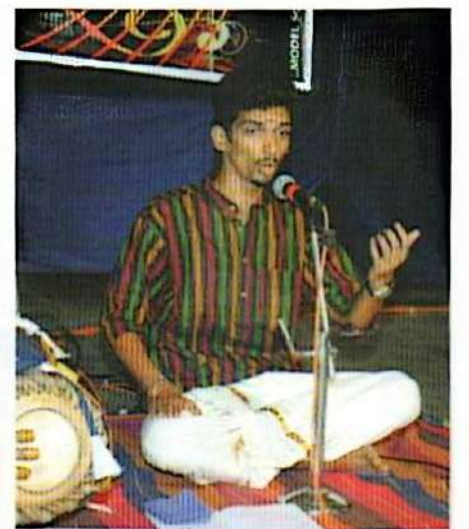
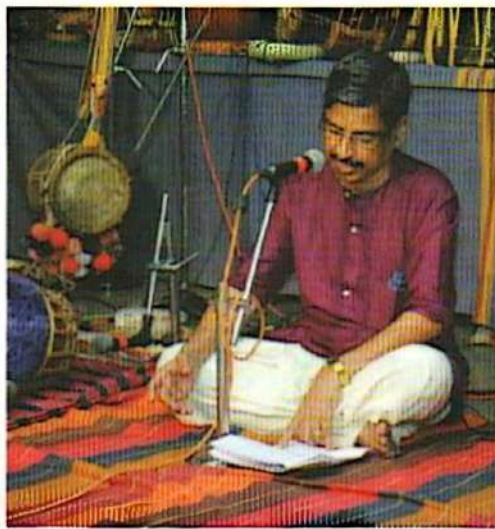
This event was conceived by M G Radhakrishnan.



Priya Varghese lighting the lamp



Thala Vadya Kacheri by Kalamandalam Nambisan and group



Performance by various participants





Song presentations by Raagalaya Vijaykumar, Madhu Nambiar, Baburaj Menon, Devika, Jubin and Nishant



A solo performance



M G Radhakrishnan and Priya Varghese



Sopanam by Kalamandalam Gireesan



A section of audience



Vedic Mangalacharanam



Medley songs by different groups



Nadan Pattu by Vinayan and team



Mappila Pattu by Saurabh Krishna



A section of the audience

## SNMS Matrimonial Meet attracted huge crowd

■ The matrimonial meet organised by Sree Narayana Mandira Samiti at Chembur Samiti complex attracted a huge crowd. Besides Mumbai and Maharashtra, people from Thiruvananthapuram and Kochi etc were seen attending. This was the 35<sup>th</sup> meet organised by SNMS. It was inaugurated by Income Tax Joint Commissioner Azgar Sen IRS. IT Dy Commissioner Jyotis Mohan IRS was the chief guest. Azgar Sen lauded the efforts of SNMS to bring the suitors together on one platform and giving them marriage counselling. The suitors came with their parents and when the parties mutually liked, they could consult an astrologer for matching of horoscope. This would ensure a long married life, he said. The increased participation this year proved the popularity of the meet, according to Samiti Chairman M I Damodaran. There was also a platform for remarriage.



Azgar Sen IRS speaks at Matrimonial Meet. Prithviraj, O K Prasad, M I Damodaran, Jyotis Mohan IRS and K Natarajan are also seen.

## Harisree Naadam

■ A carnatic music concert 'Harisree Naadam' was staged on Oct 11 at Ayyappa Temple Hall, Kalyan East. M S Rajendran, C K Prakasan, M K

Ramesan, Aditya Krishnamohan and Anandu Krishnakumar (all disciples of Guru Nedumpalli Krishnamohan) showed their talents on that day. This was the first performance of the 55 year old M S Rajendran.

## Corrigendum

In our October issue we credited a Malayalam poem titled 'Pinviliyorth' to Sudhakaran K. It was in fact written by Bindu Manoj. The error is regretted.



Bindu Manoj

In the same Issue, in the article 'A Post Script' by V Balachandran, it was inadvertently typed that the population of Keralites in Greater Mumbai as per 1911 census is about 2 million. The year mentioned is in fact 2011 instead of 1911.



Prasad Shornur receiving the best Anchor Award from Harisree

## Mohiniattam Arangettam

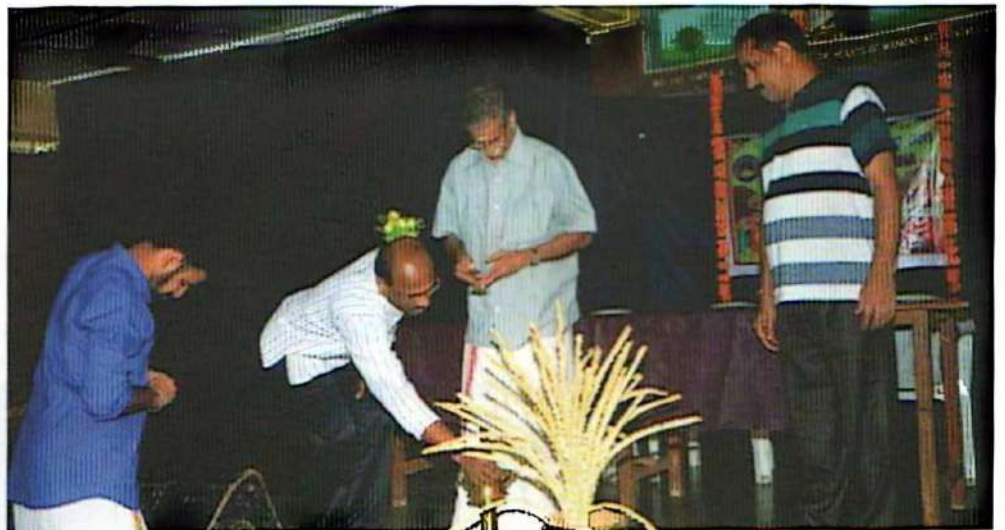
■ Smt. Vineetha Srinandan, a student of Kalakshethram, Dombivli and disciple of Guru Kalashri Kalamandalam C Gopalakrishnan, presented her Mohiniattam Arangettam at Agri-Koli Sanskriti Bhavan, Nerul on 15<sup>th</sup> October 2016. The function was graced by the luminary presence of Mohiniatta Kulapathy Padmabhushan Dr. (Smt.) Kanak Rele. Dr Uma Rele, the Principal of Nalanda Nritta Mahavidyalaya was the guest of honour. The well attended Arangettam performance did prove that her conversion from a Bharathanatyam dancer to an Mohiniattam enchantress has been perfectly moulded by her Guru, Gopalakrishnan. The appreciation and admiration expressed by the living legend of Mohiniattam, Dr. Kanak Rele in the flawless performance of the items choreographed by the veteran dancer-

scholar herself, can be taken to be far more valuable than any award. Though basically an Instrumentation Engineer, Vineetha, has devoted her talents to dancing and is quite known as a Bharathnatyam dancer. She has performed on a large number of platforms and has taken part in quite a number of festivals across India, including programmes sponsored by Ministry of culture, Government of India. She is also known as a sought after teacher in Bharathnatyam and has a number of disciples across Navi Mumbai. She is also an 'A' grade artiste of Doordarshan. Various awards have been bestowed on her, such as '*NrityaShivali*', '*Nupura Kala Ratna*' to name a few. She is the daughter of Smt. Sasikala Vijayakrishnan and K. V. Vijayakrishnan. She is blessed with a supporting and encouraging husband, Srinandan Sundaram and two children, Siddhant and Sanjana.



## Bombay Yogakshema Sabha's Onaghosham

Bombay Yogakshema Sabha celebrated its day long 42<sup>nd</sup> Onaghosham at Model English School, Pandurangwadi, Dombivali. The function was inaugurated by Kunnam Vishnu, President of Bombay Yogakshema Sabha. The function was graced also by Murali Narippatta, Secretary and Murali Kaplingad, a Senior committee member. The members and their children entertained the audience with their talents in music, dance and satirical programs, to mention in particular was the Kaikottikkali by the prize winning team of Bombay Yogakshema Sabha Vanitha Vibhagam and the Carnatic Music concert by Nedumbilli Krishnamohan and his disciples. There also was a sumptuous feast for the well attended audience.



Inauguration of the event



Dance performance

# ജോതിർമഠം



**കുനം വിഷ്ണു**

■ ഞങ്ങൾ ബദരിനാഥനെ ഒരിയ്ക്കൽകൂടി വണങ്ങി, പാലം കടന്ന് ബസ് ലക്ഷ്യമാക്കി നടക്കാൻ തുടങ്ങി. വീതി കുറഞ്ഞ വഴിയുടെ ഇരുഭാഗത്തും നിറയെ കടകളാണെന്നു പറഞ്ഞല്ലോ. അവർ ഞങ്ങളെ പ്രതീക്ഷാപൂർവ്വം വിളിച്ചുകൊണ്ടേയിരുന്നു. ഒന്നും വാങ്ങണമെന്നു കരുതിയതല്ലെങ്കിലും ബദരിയിൽ വന്നു പോയതിന്റെ ഓർമ്മയ്ക്കായി ചില കൗതുകവസ്തുക്കൾ വാങ്ങി. ധർമ്മപത്നിമാർ സാധനങ്ങൾ തിരഞ്ഞെടുക്കുന്നതിനിടയിൽ, ഞാൻ കടയിൽ കൈയെടുത്ത് ഇരിയ്ക്കുന്ന പ്രായം കൂടിയ ഉടമയോട് ബദരിയെപ്പറ്റി, ചുറ്റുവട്ടത്തിൽ ദർശനയോഗ്യമായ മറ്റു പുണ്യസ്ഥലങ്ങളെ പറ്റി അന്വേഷിച്ചു. കാണാനൊന്നും പറ്റിയില്ലെങ്കിലും അറിയുകയെങ്കിലും ചെയ്യാമല്ലോ. അദ്ദേഹം നിർദ്ദേശിച്ചത് പഞ്ചബദരിയാണ്. അതായത് ബദരിദർശനത്തിന്റെ പൂർണ്ണപുണ്യം ലഭിക്കണമെങ്കിൽ അഞ്ചു ബദരിക്ഷേത്രങ്ങളും ദർശിക്കേണ്ടതാണ്. വിശാലബദരി (ഞങ്ങൾ തൊഴുതിറങ്ങിയ ബദരിനാഥക്ഷേത്രം), യോഗധ്യാന ബദരി, ഭവീഷ്യ ബദരി, വ്യഭ ബദരി, ആദി ബദരി എന്നിവയാണവ. യോഗധ്യാന ബദരി ബദരിനാഥിന്തിന് 23 കി മീ അകലെ മാത്രമാണ്. ഭവീഷ്യ ബദരിയും വ്യഭ ബദരിയും ബദരിനാഥന്റെ ശൈത്യകാല ക്ഷേത്രമായ ജോഷിമഠത്തിനു അടുത്താണ്. ആദി ബദരി വളരെ അകലെ കർണ്ണപ്രയാഗത്തുടുന്നു. സമയക്കുറവു നിമിത്തം കിട്ടിയ പുണ്യത്തിൽ തൃപ്തരായി ഞങ്ങൾ മടങ്ങാൻതന്നെ തീർച്ചപ്പെടുത്തി.

**ബദരിയുടെ ഐതിഹ്യങ്ങൾ, വിശ്വാസങ്ങൾ**

നേരത്തെ പറഞ്ഞല്ലോ, വേദോപനിഷത്തുകളിലും പുരാണേതിഹാസങ്ങളിലും ബദരിയെ പറ്റി പരാമർശനങ്ങളുണ്ട്. അനന്തശയനനായി ശ്രീദേവി-ഭൃദേവി പരിചരണം ആസ്വദിച്ചുകൊണ്ട് കിടക്കുമ്പോൾ സൗന്ദര്യധാമമായ ശ്രീദേവിയെ കണ്ട് മഹാവിഷ്ണു കാമാസക്തനായി. ലോകരക്ഷകനായ ശ്രീപതിയുടെ മാനസവ്യതിചലനം ശ്രദ്ധിച്ച നാരദമുനി ഉടൻതന്നെ ഭഗവാനെ സ്വധർമ്മം ഓർമ്മിപ്പിച്ചു. കൂണ്ഠിതം തോന്നിയ ഭഗവാൻ ആത്മശാന്തിയായി തപസ്സ് ചെയ്യാൻ പററിയ ഇടത്തിനായി ഭൃമിയിലേക്ക് നോക്കി. അന്ന് ഭഗവാൻ മഹാവിഷ്ണു തപസ്സു ചെയ്തു പുണ്യഭൃമിയാക്കിയ ഇടമാണ് ബദരിവനം.

ഭഗവാൻ ബദരിയിലിരിക്കുമ്പോഴാണ് ശ്രീകൃഷ്ണാവതാരം എടുക്കുന്നത്. അവതാരോദ്ദേശത്തിനുശേഷം ശ്രീകൃഷ്ണൻ

ഉദവരോട് “ഇനി എന്തെ കാണാൻ ബദരിയിൽ വന്നാൽ മതി” എന്നു പറയുന്നുണ്ടല്ലോ.

പാണ്ഡവരും പാണ്ഡാലിയും സാർഗ്ഗാരോഹണത്തിനു മുമ്പായി നടത്തിയ തീർത്ഥാടനങ്ങളിൽ, ബദരിയിലെത്തിയപ്പോൾ ഭഗവത്സാന്നിദ്ധ്യം അനുഭവിച്ചറിയുകയും കുറച്ചുറെക്കാലം തപസ്സു ചെയ്തു അവിടെ കഴിയുകയുമുണ്ടായി. ഇന്നും ഹിമാലയത്തിൽ എത്തുന്ന ഭക്തർക്ക് കേദാറിൽ ശൈവശക്തിയും ബദരിയിൽ വൈഷ്ണവശക്തിയും അനുഭവപ്പെടാറുണ്ട് എന്നാണ് വിശ്വാസം. (ഒരു കാര്യം ഞാൻ സാക്ഷ്യപ്പെടുത്താം. മൊത്തം ഹിമാലയ യാത്രയിൽ എന്തെന്നില്ലാത്ത ഒരു അലൗകിക ശക്തിയുടെ സാന്നിദ്ധ്യവും മനഃശാന്തിയും എനിക്ക് അനുഭവപ്പെട്ടിട്ടുണ്ട്). ഇതുകൊണ്ടു തന്നെയായിരിക്കണം മനുഷ്യവാസമില്ലാത്ത ഹിമാലയസാനുക്കളിൽ ഏകാന്തതയിൽ കഴിയുന്ന സന്യാസിവര്യന്മാർ ഈ രണ്ടു ക്ഷേത്രങ്ങളും ഇടയിലെ സന്ദർശിക്കുന്നതും. ഹിന്ദുക്കളുടെ വിശ്വാസം അനുസരിച്ച് സാക്ഷാൽ ചതുർധാമയാത്ര നടത്തുന്നതിന്റെ ലക്ഷ്യം ഇപ്പറയുന്നവയാണ്; രാമേശ്വരദർശനം ധർമ്മത്തിനും, പുരി ജഗന്നാഥദർശനം അർത്ഥത്തിനും, ദാമകാദർശനം കാമത്തിനും, ബദരിദർശനം മോക്ഷത്തിനുമാണ്. ഹിന്ദുവിന്റെ ജീവിതലക്ഷ്യം ധർമ്മാർത്ഥകാമമോക്ഷങ്ങൾ എന്ന പുരുഷാർത്ഥമാണല്ലോ. ആദി ശങ്കരാചാര്യർ ബദരിയിൽവെച്ച് വ്യാസമഹർഷിയെ കണ്ടുവെന്നും, അദ്ദേഹത്തിന്റെ ഉപദേശപ്രകാരമാണ് ആചാര്യസാമികൾ സനാതനധർമ്മം പ്രചരിപ്പിച്ച്, ഭാരതത്തിൽ മൊത്തം പടർന്നിരുന്ന ബുദ്ധ-ജൈനമതങ്ങളെ ജയിച്ച് ഹിന്ദുമതത്തെ സ്ഥാപിച്ചത് എന്നു വിശ്വസിക്കപ്പെടുന്നു.



Joshimath

ശങ്കരാചാര്യർ നാലു വേദങ്ങൾക്കും ഭാഷ്യം എഴുതിയതും ബദരിയിലെ ഏകാന്തതയിലായിരുന്നുവത്രെ.

ബദരിയുടെ ചുറ്റുവട്ടത്തിൽ പറ്റുമെങ്കിൽ സന്ദർശിക്കേണ്ട പല കേന്ദ്രങ്ങളും ബദരിയിൽ ഇതിയുണ്ട്. നീലകണ്ഠ കൊടുമുടി, നാരദകുണ്ഡം, ബ്രഹ്മകപാലം, അളകനന്ദയുടെ ഉത്ഭവസ്ഥാനമായ അളകാപുരി ഹിമാനി (glaciers) നരനാരായണ കൊടുമുടികൾ, ചക്രതീർത്ഥം, പാണ്ഡവർ സർഗ്ഗാരോഹണം നടത്തി എന്നു വിശ്വസിക്കപ്പെടുന്ന സർഗ്ഗാരോഹണ കൊടുമുടി, വസുന്ധര, പ്രഹ്ലാദ, ധർമ്മ, ഉർവ്വശി, ഭൃഗു, ഇന്ദ്രിര തുടങ്ങിയ ജലപാതങ്ങൾ, സരസ്വതി നദി, ബദരിയിൽനിന്ന് 25 കി മീ മാത്രം അകലെയുള്ള ത്രികോണാകൃതിയിലുള്ള സതോപത്ത് തടാകം (അതിന്റെ മൂന്നു മൂലകളിൽ ത്രിമൂർത്തികൾ തപസ്സു ചെയ്തിട്ടുണ്ടെന്നും, ഇന്നും തപസ്സ് ചെയ്യുന്നുണ്ടെന്നും വിശ്വസിക്കുന്നവരുണ്ട്.) തുടങ്ങി നിരവധി. ഏറ്റവും പ്രധാനപ്പെട്ട മറ്റൊരു തീർത്ഥാടനകേന്ദ്രമാണ് ബദരിയ്ക്കടുത്തുള്ള വ്യാസമുനി തപസ്സു ചെയ്തിരുന്ന വ്യാസഗൃഹം. അവിടെ വച്ചാണ് വ്യാസമുനി ഗണപതിയ്ക്ക് മഹാഭാരതം പറഞ്ഞുകൊടുത്തത്. തൊട്ടടുത്തുള്ള ഗണപതിഗൃഹയിൽ ഇരുന്നാണത്രെ ഗണപതി അതെല്ലാം എഴുതിയെടുത്തത്. ഈ സ്ഥലങ്ങളെല്ലാം മഞ്ഞു മൂടി കിടക്കുകയാണ്. ധാരാളം സമയവും ശക്തിയും (ആരോഗ്യവും) ഭക്തിയും നിറഞ്ഞവർക്കുമാത്രം എത്തിപ്പെടാൻ സാധിച്ചേയ്ക്കാവുന്ന പുണ്യസ്ഥലങ്ങൾ. ഈ പറഞ്ഞ മൂന്നും ഇല്ലാത്ത ഞങ്ങൾ എല്ലാം ഭാവനയിൽ മാത്രം കണ്ടുകൊണ്ട് മല ഇറങ്ങാൻ തീർച്ചപ്പെടുത്തി.

**3, മറ്റൊരു ഹനുമാൻചട്ടി**

ബസ് തിർത്തിയിരുന്നത് ക്ഷേത്രത്തിൽനിന്ന് ഒരു കിലോമീറ്റർ അകലെയാണ്. പാർക്കിംഗ് ഗ്രൗണ്ടിൽ നിരവധി വാഹനങ്ങൾ പാർക്ക് ചെയ്തിട്ടുണ്ട്. അടുത്തുതന്നെ ഞങ്ങളുടെ വാഹനം കണ്ടെത്താൻ കുറച്ചു തിരയേണ്ടിവന്നു. ബസ്സിനടുത്ത് ഒരു തണലിൽ ഡ്രൈവറും ഗണേശനും അവരുടെ സഹായികളും ഇരിക്കുന്നുണ്ടായിരുന്നു. സമയം ഒന്നര കഴിഞ്ഞിരിക്കുന്നു. വിശപ്പ് അസഹനീയമായിരിക്കുന്നു. ഡ്രൈവറെ കണ്ട ഉടനെ ഞാൻ പറഞ്ഞു, “ഖാനാ ഖായേംഗേ, ഔർ നികലേംഗേ.” (ഊണു കഴിച്ച് പുറപ്പെടാം.) അതിനു ഡ്രൈവറുടെ മറുപടി “ഈ ഭീഡ് മെ തഹി. മോഡാ ആഗെ ജാക്കേ ഖായേംഗേ” (ഈ തിരക്കിൽ വേണ്ട. കുറച്ചു മുന്നിലേക്ക് പോയിട്ട് ഉണ്ണാം) എന്നായിരുന്നു. ഞങ്ങൾ ബസ്സിൽ കയറി.

അല്പം പോയപ്പോൾ വളരെ ചെറിയ ഒരു ഗ്രാമത്തിൽ വാഹനം നിർത്തി. ദേവതാരൂപങ്ങളുടെ തണലിൽ വിശ്രമിക്കുന്ന ഏതാനും കടകൾ. അതിന്റെ അടുത്തുള്ള ഒരു ചായക്കടയ്ക്കു മുന്നിലാണ് ഞങ്ങൾ ഇറങ്ങിയത്. ഡ്രൈവറും സഹായിയും ഹോട്ടലിൽ കയറി ഭക്ഷണം ഓർഡർ ചെയ്തു. ഞങ്ങൾക്കുള്ള ഭക്ഷണം ഗണേശൻ ഉണ്ടാക്കിയിട്ടുണ്ട്. ഊണു കഴിയുമ്പോഴേക്ക് എല്ലാവർക്കും ഓരോ ചായയും ഓർഡർ ചെയ്ത് ഞങ്ങൾ ഭക്ഷണം കഴിക്കാൻ ആരംഭിച്ചു. സ്ത്രീകൾ ഹോട്ടലിലെ ബെഞ്ചിൽ ഇരുന്നു ഉണ്ടപ്പോൾ, ഞങ്ങൾ പുറത്ത് ദേവതാരൂപത്തിൽ പാറപ്പുറത്തിരുന്നാണ് ഉണ്ടത്. (ഊണിനു പിറകെ ചായയോ എന്നു നിങ്ങൾ അത്ഭുതപ്പെടുന്നുണ്ടാവും. ഹോട്ടലിലെ വെള്ളവും സ്ഥലവും ഉപയോഗിച്ചതിനു നന്ദിസൂചകമായിട്ടും ഉച്ചയുണിനുശേഷം അല്പം മധുരം എന്ന മട്ടിലും ആണ്. ചായ പറഞ്ഞത്. മധുരംകൊണ്ട് അവരുടെ ചായ പായസത്തിനു തുല്യമാണ്.) എന്തായാലും ഒരു കാര്യം പ്രത്യേകം പറയട്ടെ, ഹിമാലയത്തിലെ, ആകാശത്തിനു താഴെ, മരത്തണലിൽ, പാറകളിലിരുന്നു കഴിച്ച ശാപ്പാട് പഞ്ചനക്ഷത്ര ഹോട്ടലിലെ ശാപ്പാടിനേക്കാളും ഹൃദയാവർജ്ജകമാണ്. ഓർമ്മപ്പെടുത്തിയ മങ്ങാത്ത മയിൽപ്പീലി തണുക്കുകയാണ്.

ഞങ്ങൾ ഊണ് കഴിച്ച ആ കൊച്ചുഗ്രാമത്തിന്റെയും പേർ ഹനുമാൻചട്ടി എന്നാണ്. യമുനോത്രിയ്ക്കടുത്തുള്ള ഹനുമാൻചട്ടിയെപ്പോലെത്തന്നെ, ഈ ഗ്രാമത്തിനും കല്യാണസൗഗന്ധികത്തിലെ ഭീമ-ഹനുമാൻ സംയോഗത്തിന്റെ കഥതന്നെയാണ്

പറയാത്തുപോകുന്നത്. അന്നാണല്ലോ ഐതിഹ്യങ്ങളുടെ പ്രത്യേകത. ഒരേ കഥതന്നെ തീവ്രമായി സ്ഥലത്തു നടന്നതായി കേൾക്കാം. വന്യാക്ഷിപ്തിയെന്നുള്ള ‘വുഷ്പ്പങ്ങളുടെ താഴ്വര’ (Valley of flowers) ആണ് സൗഗന്ധികവുഷ്പ്പങ്ങൾ നിറഞ്ഞ കുബ്ജരവർഷ ക്ഷണീയനം എങ്കിൽ ഈ ഹനുമാൻചട്ടിയാകാം യഥാർത്ഥത്തിൽ ഹനുമാൻ-ഭീമസംയോഗം നടന്ന സ്ഥലം എന്നതിന്റെ വ്യാഖ്യാനം.

**ജോഷിമഠ്**

ക്ഷേണദശാഹം ഞങ്ങൾ പുറപ്പെട്ടു. ഞങ്ങൾ രാത്രി കഴിക്കാൻ ഉദ്ദേശിച്ച പിപ്പൽകോട്ടുവരെ അത്യപകടം പിടിച്ചു, വീതി കുറഞ്ഞു, വളഞ്ഞുപുളഞ്ഞു, എപ്പോഴും മണ്ണിടിയാനും കല്ലുകൊടുത്തുമാനും സാധ്യതയുള്ള വഴികളാണ്. എതിരേറിന്നു വരുന്ന വാഹനങ്ങളാണ് ഏറ്റവും വലിയ പേടിസാപ്തം. താഴെ അത്യഗാധതയിൽ പാതാളത്തിലൂടെ എന്നവണ്ണം ഒഴുകുന്ന അളകനന്ദ, പക്ഷെ ഭയത്തോടൊപ്പമേ ഹിമാലയൻ യാത്ര തീരാനായല്ലോ എന്ന നിരാശയാണ് മനസ്സിനെ മഥിച്ചിരുന്നത്.

ബദരിനാഥത്തൊപ്പി പരയുമ്പോൾ ജ്യോതിർമഠം അഥവാ ജോഷിമഠത്തെ പറ്റിയും പറയാതെ വയ്യ. ശൈത്യകാലത്തിന്റെ



**Mount Neelkanth**

ആരംഭത്തോടെ ബദരിനാഥം തണുത്തു വിറയ്ക്കാൻ തുടങ്ങും. ക്രമേണ ബദരിനാഥം മഞ്ഞിനടിയിലാകും. അപ്പോൾ ഒക്ടോബർ അവസാനത്തോടെ ബദരിനാഥനെ അവിടെനിന്ന് എഴുന്നള്ളിച്ചു കൊണ്ടുപോയി ജോഷിമഠ് നഗരത്തിലെ വാസുദേവ ക്ഷേത്രത്തിൽ പ്രതിഷ്ഠിക്കും. പിന്നെ ആരുമാസം അവിടെയാണ് ദേവന്റെ വാസം. മെയ്മാസം ആരംഭത്തോടെ ഭഗവാനെ വീണ്ടും ബദരിയിൽ എത്തിക്കും. അതാണ് പതിവ്.

സമുദ്രനിരപ്പിൽനിന്ന് ആറായിരത്തോളം അടി ഉയരത്തിൽ കിടക്കുന്ന ഒരു കൊച്ചുപട്ടണമാണ് ഗ്രാമം) ജ്യോതിർമഠം എന്ന് സംസ്കൃതത്തിലും ജോഷി മഠ് എന്ന് ഹിന്ദിയിലും പറയുന്ന ആ സ്ഥലം. ആദി ശങ്കരാചാര്യർ സ്ഥാപിച്ച നാലു സന്യാസിമഠങ്ങളിൽ ഒന്നാണത്രെ ജ്യോതിർമഠം. (മറ്റുള്ളവ ദ്വാരകയിലും പുരിയിലും ശൃംഗേരിയിലുമാണ്.) അവിടെത്തെ മഠാധിപതിയെ ശങ്കരാചാര്യർ എന്നുതന്നെയാണ് വിളിക്കുക. ശങ്കരാചാര്യർ തന്റെ കൃതികളിലധികവും അവിടെവെച്ചാണ് എഴുതിയത് എന്നും പക്ഷാന്തരമുണ്ട്. അത് ബദരിയിലാണെന്ന വാദവും മുമ്പ് പറഞ്ഞിട്ടുണ്ടല്ലോ. സ്വാഭാവികമായും രണ്ടു പക്ഷവും ശരിയാകണം. കാരണം ആരുമാസം ബദരിയിലും ബാക്കി കാലം ജോഷിമഠത്തിലുമാണല്ലോ ബദരിനാരായണനും ഭക്തരും. അവിടെ പ്രസിദ്ധമായ ഒരു നരസിംഹക്ഷേത്രമുണ്ട്. ഈ ക്ഷേത്രത്തിലെ നരസിംഹമൂർത്തിയെ കുറിച്ച് ഒരു വിശ്വാസമുണ്ട്. മൂർത്തിയുടെ കൈകൾ ദിവസം ചെല്ലുന്തോറും ശോഷിച്ചുവരികയാണെന്നും അതു പൊട്ടുന്ന ദിവസം ബദരിയിലേക്കുള്ള വഴി മല ഇടിഞ്ഞ് ഇല്ലാതാകുമെന്നും ആ



Hanuman Chatti

ഗ്രാമീണർ വിശ്വസിക്കുന്നു. വാസുദേവക്ഷേത്രവും നരസിംഹക്ഷേത്രവും കൂടാതെ ഇനിയും കോവിലുകൾ അവിടെയുണ്ട്. പുകളുടെ താഴ്വരയും അവിടെ അടുത്താണ്. ഔലി എന്നു സ്കൈ ചെയ്യാവുന്ന ടൂറിസ്റ്റ് കേന്ദ്രത്തിലേക്ക് ഒരു റോപ്പുവേയും ജോഷിമഠിലുണ്ട്.

അതിനടുത്ത് ഗുരു ഗോബിന്ദ് സിംഗിന്റെ ഒരു ഗുരുഭാരയുള്ളത് സിക്ക്കുമതസ്ഥരെ ആകർഷിക്കുന്നുണ്ട്. അദ്ദേഹമാണ് ആദ്യമായി ഖൽസ (സിഖ് സേന) സ്ഥാപിച്ചത്. അവർക്ക് ചില നിർബന്ധനിയമങ്ങളും വച്ചു. ആ ഗുരു ഗോബിന്ദ് സിംഗിന്റെ പേരിലുള്ള ഗുരുഭാരയാണ് അത്. സിക്ക്കുമതസ്ഥർക്ക് ഏറ്റവും പ്രധാനമായ പുണ്യസ്ഥലങ്ങളിൽ ഒന്ന്.

ബദരിനാഥനില്ലാത്ത ജോഷിമഠിൽ ഞങ്ങൾ ഇറങ്ങിയില്ല. ഇരുട്ടുംമുമ്പ് രാത്രിതാവളമായ പിപ്പൽകോട്ടിൽ എത്തണം. ഞങ്ങൾ യാത്ര തുടർന്നു.

## Screenplay Writer A R Mukesh dead

Noted scriptwriter A R Mukesh (64) passed away on Oct 22 at a private hospital in Kochi. He was undergoing treatment for diabetes for quite some time. A member of Changanath family of Ayyappankavu, Mukesh entered the film field by writing the script for movie 'Seemanthini' directed by P. G. Viswambharan. He



left his job at Tata Oil Mills to give his full attention in cinema. He had written story and script for around 30 films including Ponnuchami, Manthrikochamma, Thalamura, Videshi Nayar Swadeshi Nayar, Kshamichu Ennoru Vakku and Cheriya Lokavum Valiya Manushyarum etc.

The stories for several films like January Ororma, Ponnun, Onninguvannenkil, Katha Ithuvare, Ente Ente Mathram, Mahan, Malarum Kiliyum and Upaharam were penned by Mukesh. His last rites were held next day at Pachalam crematorium.



ഉണ്ണി പകുത്ത

## ഓണപ്പൊട്ടൻ

ചിങ്ങം പിറന്നതുതൊട്ടുഞാൻ ടെൻഷനി-  
ലെങ്ങനെയാവുമെന്നോണം? പൊന്നേ!  
ചുട്ടിയടിക്കുവാൻ കണ്ടില്ല സ്കോപ്പൊന്നും  
കിട്ടിയില്ലെക്സ്യൂസും തമ്പുരാന്തേ....

ബത്തയുമില്ല; പിന്നഡാൻസ്റ്റീൻ കാര്യമോ  
മൊത്തത്തിലാകെ വലഞ്ഞ മട്ടാ..  
സങ്കടം കാണിച്ചു മെയിലൊന്നയച്ചു ഞാൻ  
ചങ്കിടിപ്പോടെയെൻ ബോസ്റ്റിനായി..

ഓണം വരുന്നുണ്ട് ഗൗനിച്ചു കാണണം  
കാണമില്ല, 'ല്ലൊയെല്ലെക്സി'ലിടാൻ!  
നാട്ടുനടപ്പാണ്, ഓണം കൊണ്ടാടണം  
നാറ്റക്കേസ്സാക്കല്ലെടയെൻ സാദേ..  
ബംഗാളികൾപോലും ഓണമുണ്ടിടുന്നു  
ഗുഗിളും ഡൂഡ്ല്സും മാറ്റിടുന്നു  
ബാക്കിയാചാരങ്ങൾ മാഞ്ഞുപോയെങ്കിലും  
പാച്ചിലുത്രാടത്തിനില്ല കമ്മി...  
നാടുനാൾ ലീവ് വേണം, പോക്കറ്റിൽ ക്യാഷ് വേണം  
നാലാളുകൂട്ടുന്നിടത്തു പോണം.  
ഫാമിലിക്കൊപ്പം 'ലുലു'വിൽ കയറണം  
ഫോമിന് കമ്മി വരാതെ തെല്ലും  
നാലോണത്തുംനാൾ പുലിയായിറങ്ങണം  
എലിപോലെ വീട്ടിൽ തിരിച്ചെത്തണം..  
ചാനലിൽ പടമുണ്ട്, സ്കോപ്പോസേർഡ് പ്രോഗ്രാമിൽ  
താരങ്ങൾ പറയുന്നുണ്ടാഘോഷിക്കാൻ.  
ഉച്ചയുണിനായി താങ്കളുമെത്തണം  
അച്ചാറു തൊട്ടുള്ള 'സ്റ്റഫ്സു'ണ്ടാക്കാം  
വീട്ടിലേക്കുള്ള വഴികളിലേതുമേ  
പട്ടികളൊന്നുമില്ലെൻ സാദേ!

ബോസ്റ്റിന്റെ റിപ്പോ: നീ പൊട്ടനാകുന്നുവോ;  
ബോധമില്ലെന്നു നടിക്കുന്നുവോ?  
പ്രോജക്ട് വർക്കിന്റെ ഫൈനൽ സ്റ്റേജല്ലയോ  
പ്രോമിസ്ഡ് ഡെറ്റൊന്നു ഓർത്തുനോക്കൂ;  
'ലു'വിൽ കയറുവാൻ നേരമില്ലാത്തോർ നാം  
മേലിൽ മൊഴിയങ്ങ, നാമം 'ലുലു'.  
പോയ വർഷത്തെ നിന്നോണം തകർത്തതു  
ഓർമ്മിച്ചുകൊള്ളൂ, നിൻ്റെ 'പ്രൈസ'ലാ..  
വീണ്ടും വരുമോണമനേരം നോക്കിടാം  
കണ്ടീഷൻ ബോണ്ടിലെയോർക്ക നല്ലൂ..

നീണ്ടൊരു നിശ്വാസം പാതിവഴി തട-  
ഞ്ഞിങ്ങലില്ലാതെയുതിർന്നുവീണു..  
കൂടെ ചിതറിയെന്നോണ സ്വപ്നങ്ങളും  
വാടിയെന്നുത്സാഹം 'രൂപ'പോലെ.

# ALLERGY TO COSMETICS



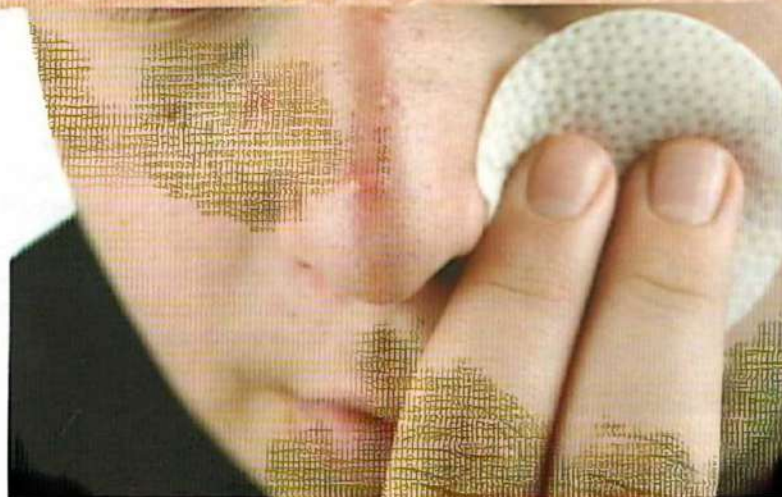
Dr. (Major) Nalini Janardhanan

■ Allergy is a reaction of the immune system to neutralise and reject those

factors, which it perceives to be harmful to the body. Allergy can be triggered by anything. There can be individual differences in the reactions. A particular thing to which you are allergic may not cause allergy to your family members. It means each one of us react differently to the allergens.

Cosmetics containing chemicals can also trigger allergic reactions like irritation of the skin, itching or skin rashes. The fragrance and preservatives in perfumes, hair dyes, sunscreens, shampoos, mascara, bath soap and moisturiser can be causes of allergy. The tissues which we use to remove make up may contain preservatives which may lead to allergy. Different types of skin react differently to beauty products. Similarly beauty products, whose expiry date is over, may cause allergy.

Allergic reactions to any beauty product starts with itching, redness, swelling, skin rashes and breakouts. In



severe cases skin becomes red and raw, sometimes oozing fluid from blisters. There may be swelling all over the body and difficulty in breathing which may be fatal. So such situations need emergency treatment. Face, lips, eyes, ears and neck are the common sites for cosmetic allergies. But reactions may appear anywhere on the body. Allergic skin reactions can appear as pimples (acne) and some cosmetics may exacerbate pimples. So acne should not be neglected. If you notice acne after using a new skin cream, consult a dermatologist. Allergic contact dermatitis can develop following application of Kumkum or Bindi (sticker type) on the forehead due to the chemicals in Kumkum and glue at the back of bindi. Allergy can develop after

long term use of Kumkum and bindi.

Hair dyes can lead to itching and irritation on the scalp, eruptions and itching on forehead or neck or ears close to the hairline. Hair removing creams can cause skin rashes, itching and irritation. Herbal products may not be safe always. Some herbal face packs, creams for facials and whitening creams have

caused allergic skin rashes. Reaction to the acrylic and formaldehyde in nail paints and nail polish removers may show as contact dermatitis on fingers and also on face and eyelids when those areas are touched.

People with low levels of immunity, those who are recovering from chronic diseases, those who have sensitive skin and those who are genetically prone to allergy should be careful as they are more likely to get allergy.

Those with a previous history of sensitive skin, eczema and allergies should take precautions while wearing artificial jewellery. It is better for them to avoid wearing artificial ornaments. Nickel allergy is very common. Nickel is present in metal buttons of jeans, metal earrings, belt clips and bra clasps.

## How to avoid allergy to cosmetics?

■ Never share makeup and makeup brushes/pencils.

■ Keep cosmetics away from heat and direct sunlight in tightly closed containers. Protect them from dust, mould and other contaminants.

■ Don't use eye makeup of you have eye infections like conjunctivitis.

■ Clean cosmetic brushes and applicators frequently.

■ Discard old products that have changed colour, and consistently or developed a bad smell. If the product has become hard, don't add water and use it. It is better to throw it away.

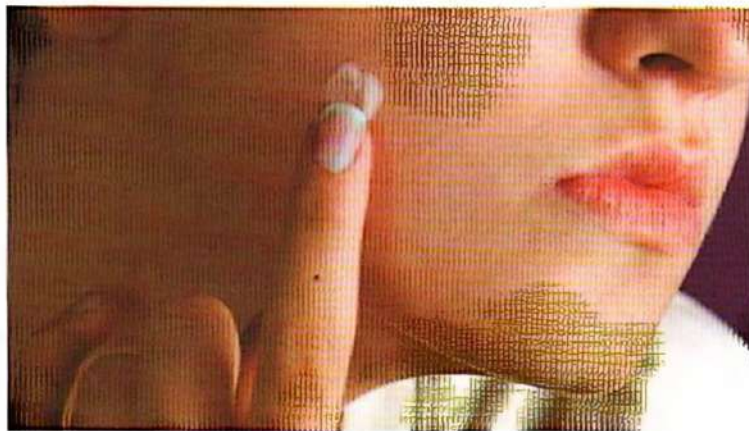
■ If you want to test a product in the store, demand a new and unused applicator. If it is not possible, ask the sales person to wipe the opening or user end of the tester with alcohol before using.

■ Cheap beauty products are not fully tested for safety. They may

contain chemicals which cause allergy. so avoid buying cheap products and beauty products from roadside stalls.

■ Use simple products. More ingredients mean more allergens.

■ Apply or spray perfume on your clothes, not on skin.



■ Choose face makeup (foundation, concealer, blusher etc) which are labeled "non-comedogenic" or "hypoallergenic." They are less likely to cause allergy.

■ Powder based cosmetics tend to contain fewer preservatives compared to water based products.

■ If you prefer liquid foundation,

select products that contain silicone.

■ Avoid water proof products which may make your skin dry.

■ Avoid eye makeup containing shimmer or glitter. Eyelids are the most sensitive area of skin on the face. Wax based pencil eyeliner is better than

liquid eyeliner. Black eyeliner and mascara are better than coloured ones. Choose lighter coloured and powder based eye shadows.

■ The skin of lips is less sensitive but they can become dry or cracked. Avoid long lasting lip colour. Throw away lip products one year after purchasing to prevent contamination.

■ Keep track of those cosmetics which caused allergic reactions in the past and avoid using them.

■ If you have an allergic tendency, perform a patch test before using hair colour, sunblock, nail paint and even makeup items.

■ Consult a dermatologist if you are prone to allergies or had an allergic reaction in the past. ■

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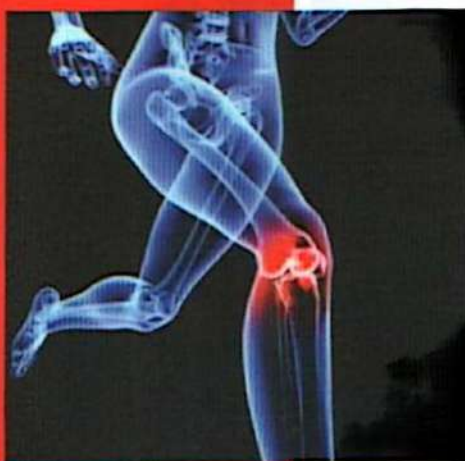
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# DENGUE AND CHIKUNGUNYA



Dr (Major) Nalini Janardhanan

**D**engue and Chikungunya are creating havoc and panic in our country nowadays. So let us know about both the diseases.

## DENGUE FEVER

Dengue is a viral disease caused by infection with any one of the four closely related Dengue viruses. It is transmitted to humans by the bite of Aedes mosquito which is infected with Dengue virus. Aedes mosquito, also known as Tiger mosquito, bites during the day. Humans develop disease after 5-6 days of being bitten by an infective mosquito. The infected person cannot spread infection directly to other persons.

## Symptoms

High fever, headache, severe pain behind eyes, muscle pain, joint pains, skin rashes, bleeding from nose or gums, easy bruising.

## What to do?

If you have symptoms like those of Dengue fever, :

- consult a doctor.
- if there is high fever, take paracetamol tablet, cold sponging can be done to reduce fever.
- don't take Aspirin, Brufer or other pain killers, as they lead to severe complications.
- if you have vomiting and excessive sweating dehydration can occur. So take oral rehydration solution (ORS) frequently.
- take plenty of fluids including water, coconut water, vegetable juices, fruit juices etc.

Most of the people recover in 1-2 weeks, but people with serious types of Dengue like DHF (Dengue Haemorrhagic Fever) and DSS (Dengue Shock Syndrome) may die if not treated in time. So they may need emergency admission and treatment in a hospital. Infants and small children are more likely to develop DHF and DSS. A person can get Dengue even after getting it once as they are different types of viruses. Some people infected with Dengue virus may not have any signs or symptoms of the disease.

## Warning signs requiring urgent treatment

- drowsiness or irritability.
- red spots, rashes or patches on skin.
- vomiting blood.
- Bleeding from nose or gums.
- black, tarry stools.
- difficulty in breathing.
- pale, cold or clammy skin.

## Prevention

To reduce the risk of getting Dengue, we should protect ourselves from mosquito bites.

- Dengue mosquitoes bite during daytime. Highest biting intensity is 2 hours after sunrise, and 2 hours before sunset.
- wear full sleeve clothes and long dresses to cover body when you go out or sit outside during these time periods.
- use mosquito repellents, mosquito coils, electric vapour mats etc during daytime.
- use mosquito nets to protect children, elderly and others who take rest during daytime.

## Chikungunya Fever

This is a viral illness like Dengue fever which is spread by bite of female infected mosquitoes of Aedes group. The infected person cannot spread infection directly to other persons. Aedes aegypti mosquitoes bite during daytime.

## Symptoms

Symptoms are similar to those of Dengue fever sudden onset fever, severe headache, chills, nausea and vomiting, severe joint pains, etc. Children less than one year of age and elderly people are at greater risk of severe disease. Most patients recover fully but in some cases joint pains may persist for weeks or months.

## What to do?

- consult doctor.
- take adequate rest.
- take plenty of fluids.
- take medicines to reduce joint pains and fever, as per the doctor's advice.

## Prevention

To reduce the risk of getting chikungunya fever, we should avoid mosquito bites and eliminate mosquito breeding sites.

# Short films by Nattarangu

■ Mumbai Nattarangu Pravasi Creations recently presented two short movies, viz: '*Ammadeivangalute Tharatt*' (The Lullaby of mother goddesses) and '*Deshatakante Chirhakukal*' (The feathers of native traveller). While Ravi Thodupuzha wrote the story and screenplay of the former, Mahinkar Kecheri did for the latter. Both films are produced by Ravi Thodupuzha and directed Madhu Thathampalli. All stars are from this metropolitan city.

'*Ammadeivangalute Tharatt*' depicts the tragic situation faced by many mothers and fathers who gave up their life and assets for the upbringing of their children but were abandoned by their children when they need the children most. The children have no time for the aged parents or they are far away. They also do not provide any financial help to the parents. Sometimes the parents are even abandoned on the roadside. Ravi Thodupuzha graphically traces the plight of such unfortunate mothers and attempts to shake the minds of the negligent children.

'*Deshatakante Chirhakukal*' was first shown on October 2 before an invited audience. This film deals with the plight of the youth who were waylaid by the circumstances and

treacherous traps they are unknowingly guided.

Their parents also suffer as they did not have the wherewithal during the growing stages of the children on account of their circumstantial commitments. The plot is wholly derived from the current events of migrant life.

Ravi and his supporters have spent their time and energy to produce these movies that sends clear messages to the audience. These films are available for private screenings. Interested persons or Malayali organisations may contact Ravi Thodupuzha on 9146296616.

email: [mumbainattarangu@gmail.com](mailto:mumbainattarangu@gmail.com)



## Individual protection

- mosquito repellents can be applied to exposed skin on arms and legs (as per label instructions)
- wear full sleeve and full length clothes to cover limbs.
- use mosquito nets, mosquito coils or insecticide vapour mats or vapourisers.
- use AC inside the rooms, if possible, to prevent mosquito bites.
- keep doors and windows closed during evening and early morning.
- screening of doors and windows.

## Prevention of mosquito breeding

- drain out water from storage containers, and keep them dry, for a day.
- discard or destroy unused items like coconut shells, broken pots, tyre, empty vessels, etc lying outside the house which can collect rain water.
- cover water storage containers.
- empty coolers and keep them dry for one day. regularly change water and clean flower vases.
- fogging is done using fogging machines.

# ANATTA HUMANVERSITY PVT. LTD.



**Dr Sujatha Nair**

I would like to share with you about Anatta Humanversity Pvt.Ltd., an exclusive alternate life treatment facility for those afflicted and affected by

Addiction to Alcohol and Drugs.

As we both understand, Addiction is a unique disease that afflicts the individual as a whole- physically, psychologically, socially and spiritually. Hence the treatment required is also Wholistic.

In the year 2003, two people working in the field of Addiction, one, who had gone through the experience of being a dependent and found himself and Life beyond it [Mr. Mahesh Hiranandani] , and a psychiatrist [Dr.Rajiv Jerajani] working in this field since over thirty odd years, came together to work towards the Rehabilitation of those afflicted and affected by this disease. A Physician working in the same field joined them in 2005. Many Physicians, Psychiatrists, Psychologists and peer counsellors joined in as a team driven by a common mission and Anatta Humanversity Pvt.Ltd. evolved to what it is today.

## A Brief about our treatment process:

■ Our treatment program is very Client Specific, tailored as per what is required for each client individually. The process is one on one too, the counsellors living with the client 24 hours. Confidentiality and anonymity of the client is maintained at an optimum level with us.

■ We provide the client an informal, safe, loving ambience, in freedom, conducive to effective recovery. For, true healing we have found happens only in freedom.

■ We provide an intimate

and therapeutic setting where women who are afflicted by addiction to substances can regain their dignity, independence and find fellowship within and around them. Women thus experience living a life away from substance in a conducive and loving environment. It is a most beautiful experience to see a woman learn from her own experiences, realize her own inner potential and individuality to blossom into the human being she is meant to be without finding the need to go back to the Substance.

■ We are probably the only facility in the country which also provides an extensive treatment plan for Co-dependents too. Co-dependent treatment involves parallel OPD Counselling for the co-dependents facilitated by Ms. Vandana. A stay for few days during the stay of the dependent with us as an intervention and a specialised tailor made residential stay with us after the dependent has completed his/her program is also part of the program for co-dependents.

■ The program is essentially voluntary with absolutely no use of Psychiatric medications unless there is an underlying disorder that surfaces during or after detoxification.

■ The treatment starts with Detoxification.. During detoxification, the substance is stopped and medication is only given at this time to ensure

smooth tiding over of the withdrawals. During this time a Homoeopathic case history is taken of the Client by Dr.Nair. Biochemical investigations are also done to evaluate the physical status of the client. Psychometric evaluation of the client is done along with a Psychiatric evaluation by Dr.Jerajani.

■ The duration of the treatment program which is usually 6 to 8 weeks is decided upon during the detoxification phase.

■ Our treatment involves Counselling, Meditation techniques, writing in a prescribed format, Yoga, Regression therapies, other alternate healing therapies, Homoeopathic medications to aid faster recovery, appropriate diet and nutritional supplementation etc. Meditations enable catharsis of emotions to take place in a guided manner making way for an experience of a meditative state. Counseling continues and completes the process of turning in and transforming attitudes.

Anatta Humanversity thus acts as a catalyst in paving the way towards a Life beyond Addiction.

For any clarifications contact Dr Sujatha Nair on 09820330439



Anatta Humanversity Pvt.Ltd.  
Contact Person:  
Ms. Vandana Hiranandani  
+91 9967334000  
Website- www.anatta.in

നാടകം 'ഈ പുണ്യഭൂമി'

നിർമ്മാണം: ജോഡ് ജലയാള സമിതി. (9820498232)

നാടക സംവിധാനം: രാജേന്ദ്രൻ പടിയൂർ. (9820181397)

നാടക ഗാന രചന: രാജൻ തെക്കുമല (8286515422)

പ്രവാസി ജലയാളികളുടെ വിനോദത്തിനും അറിവിനും ജലയാള ഭക്ഷയുടെ പ്രചരണത്തിനും ആയി ഭൂ-രഞ്ജനയുടെ കലാകാരന്മാർ സംഗമിക്കുന്ന അസാധാരണ നാടക രംഗങ്ങൾ.



# വാസന്തപഞ്ചമിനാളിൽ...

Film: Bhargavinilayam (1954)

Lyrics: P bhaskaran

Music: M S Baburaj

Singer: S Janaki

വാസന്തപഞ്ചമിനാളിൽ  
 വരുമെന്നൊരു കിനാവു കണ്ടു  
 കിളിവാതിലിൽ മിഴിയും നട്ടു  
 കാത്തിരുന്നു ഞാൻ. (വാസന്ത..)  
 വസന്തമോ വന്നു കഴിഞ്ഞു,  
 പഞ്ചമിയും വന്നുണഞ്ഞു  
 വന്നില്ലെൻ കണ്ണിൻ മുന്നിൽ  
 വരേണ്ടയാൾ മാത്രം. (വാസന്ത..)  
 ഓരോരോ കാലടി ശബ്ദം  
 ചാരത്തെ വഴിയിൽ കേൾക്കെ,  
 ചോരുമെൻ കണ്ണിരൊപ്പി-  
 യോടിച്ചെല്ലും ഞാൻ. (വാസന്ത..)  
 വന്നവൻ മുട്ടി വിളിക്കെ,  
 വാതിൽപ്പോളി തുറക്കുവാനായ്  
 വളയൊച്ചകൾ കേൾപ്പിക്കാതെ-  
 യൊരുങ്ങി നിൽക്കും ഞാൻ. (വാസന്ത..)  
 ആരുമാരും വന്നതില്ല,  
 ആരുമാരും അറിഞ്ഞതില്ല,  
 ആത്മാവിൽ സ്വപ്നവുമായി-  
 കാത്തിരുപ്പു ഞാൻ. (വാസന്ത..)

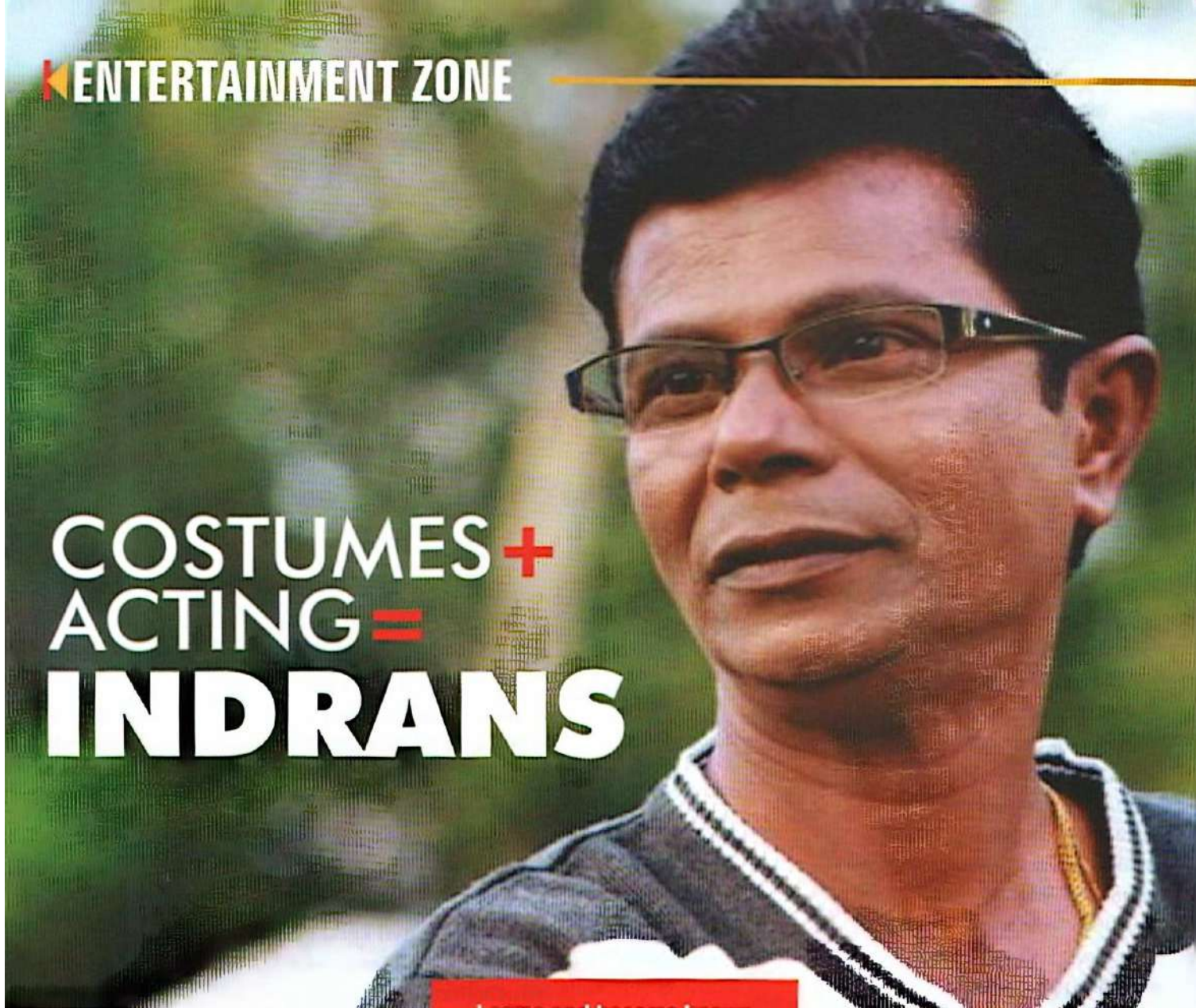
Vāsanta panchamināḷil  
 Varumennoru kināvu kaṅtu  
 Kiḷlivāṭilil mizhiyum nattu  
 Kāṭṭirunnu nhān. (Vāsanta..)  
 Vasaṅtamō vannu kazhinju,  
 Panchamiyum vannaṅnanhu  
 Vannillen kaṅṅin munnil  
 Varēṅtayāḷ mātram. (Vāsanta..)  
 Ōrōrō kālatiśabdham  
 Chāratte vazhiyil kēḷkke,  
 Chōrumen kaṅṅiroppi-  
 yōtichellum nhān. (Vāsanta..)  
 Vannavan mutti vilikke,  
 Vaṭilppolī turhakkuvāṅy  
 Vālayochakal kēḷppikkāṭe-  
 Yorungi nilkkum nhān. (Vāsanta..)  
 Ārumārum vannaṭilla,  
 Ārumārum arhinhaṭilla,  
 Āṭmāvil swapnavumāyi-  
 Kkāṭṭiruppū nhān. (Vāsanta..)

**Bhargavinilayam** opened a new door in Malayalam cinema. Written by Vaikkam Mohamed Basheer, the doyen of Malayalam fiction, it takes on his famous short story 'Neela Velicham' (Blue light). It was said that K Balakrishnan, mercurial editor of Kaumudi, took its screenplay away, without Basheer's knowledge, and to get it back Basheer was made to write another story 'Mathilukal' (Walls), a salient feature of which (throwing the flower over the wall) was prominently used in the movie. First one third of the film was almost a one man show of Madhu and he later said that



this film showed him as an actor capable of carrying any role on his shoulder. Produced by T K Pareekutty of Chandrathara Productions, this is the only film for which Basheer wrote the story, screenplay and dialogue besides supervising the production during the shooting. All the songs by Bhaskaran were beautifully composed by M S Baburaj. Singers were K J Yesudas, Kamukara

Purushothaman and S Janaki. Main artistes were Prem Nazir, Madhu, P J Antony, Adoor Bhasi, Kuthiravattam Pappu and Vijaya Nirmala, a debutant in Malayalam from Andhra.



# COSTUMES + ACTING = INDRANS

I came and became known through costume designing. That is my professional field. Then my inclination is also towards that. When I became busy with my acting schedules, my cousin Jayan is running it under the name Indrans Jayan.

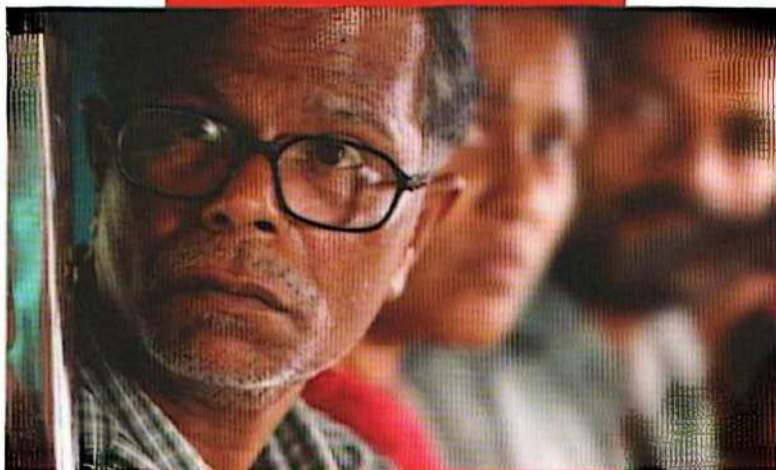
**Chaplinum Chirikkunnu' is an unusual title for a film. What do you want to comment on this?**

**A:** Let me first of all thank Sharat Sir for inviting me to don this character. My character in this film is an ardent fan of Chaplin. My character has a lot of dreams of becoming an actor besides

having certain ego and some family problems. After approaching several drama troupes seeking roles in their plays, he slowly gets into stage and through them, enters movies also. In between he gets married but later she leaves me and my daughter. My character then marries a second time but his love is always for his daughter. It creates problems in the family. Though moneywise he is well off, he could not live

**T**he name Indrans was not in vogue as he was found popular with another nickname 'Kutakkambi.' In Rajasenan's super hit movie 'Aniyan Bava Chettan Bava', his character's name was 'Kutakkambi'. The character was such that the moment he came on the screen, the whole theatre was aplomb with roaring laughter. When film clippings were telecast as part of comedy programmes, it was mostly the clippings of those scenes involving Indrans and Premkumar. Afterwards he prompted us to laugh loudly, forgetting ourselves and our surroundings. It must have inspired Sharat, the ace director, to go for Indrans to handle the character of Chaplin.

**Q:** 'Buddhanum



with peace of mind. When he finally gets an opportunity to portray his idol in a movie, he gets some kind of solace. A lot of complex situations are there in the film.

**Q: Is it your first role as hero of film?**

**A:** No. I had done one by name 'Shuddharil Shuddhan' earlier. Then recently I did 'Monroe thuruthu.'

**Q: Is there any problem for these types of films of not getting theatres for release?**

**A:** Yes, we cannot blame anyone for this situation. It is a business. If the film has a popular content, it will get theatres. We may have done a number of films but we cannot insist that everyone should come and watch it. The film should have something in it that attracts the spectators. Now there are a number of good films running in the state. In such a time, these types of films are released, they would drown without a trace.

**Q: You appear to have left your old comedy tracks and indulge in serious roles only these days.**

**A:** It is not deliberate. I'm willing to do any roles. I am not that big to be choosy. Now directors are coming to me to do serious roles. I do not even ask the type of character that I have to play. My only question is "How many days you want me with you?" Only recently I did some comedy in 'Mrudugavu.'



**Q: Costumes and acting. Which one do you like most?**

**A:** I came and became known through costume designing. That is my professional field. Then my inclination is also towards that. When I became busy with my acting schedules, my cousin Jayan is running it under the name Indrans Jayan. He is not bad. He received two national awards and many state awards.

**Q: What is your first movie? Other important ones?**

**A:** First film was 'Chootattam' (Game of dices). I not only acted in it but also dubbed for it. So far I did 110 movies as costume supplier. 'Namukku parkkan Munthirithoppukal', 'Njan Gandharvan' (all Padmarajan films), 'Piravi' of Shaji N Karun, 'Aakashadoothu', and 'Santwanam' etc of Siby Malayil and so on.

**Q: New methods of film making, directors... how do you evaluate them?**

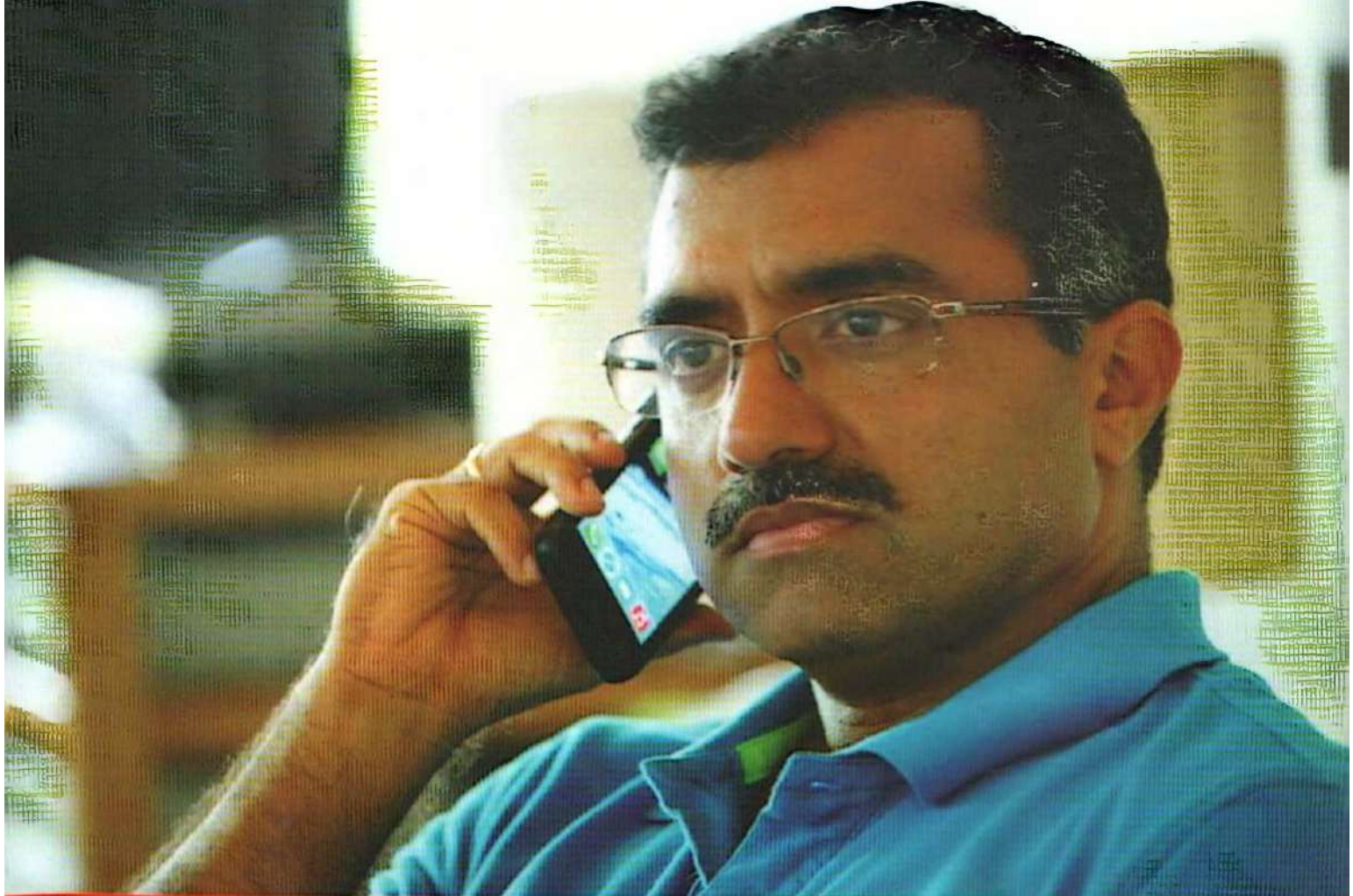
**A:** The progress in technology was rapid. HD camera replaced celluloid films. Earlier there were a minimum three to four rehearsals. When one actor makes a mistake, others would go off their moods. So much of raw materials would go waste. It involves financial losses. Today the picture is different. One can have as many takes as needed. A positive aspect of going digital. Then, the new young directors are superb.

**Q: How many awards you received as an actor?**

**A:** I received a special mention for my role in 'Appothikkiri' from the State Committee. I received John Abraham Award for my role in 'Ramanam.' My role in Monroe Thuruthu was considered for the state award till the last moment. I am not that fond of awards as I became an actor by accident.

Indrans stays in Kumarapuram in Thiruvanthapuram. Before bidding 'bye' he informed me that he would be in Mumbai on November 20. ■





# THIS MALAYALI PENS HIT HINDI FILM SCRIPTS



## T K Unnikrishnan

**I**t may look unbelievable, but is a truth that Suresh Nair, originally from Ottappalam in Kerala, now in his mid 40s, who started his career as a journalist with Bombay Times (Times of India group), is currently a busy and most sought script writer of the Hindi film industry of Mumbai.

Born and brought up in Mumbai, Nair while at Times, had a chance to get acquainted and track lives of most of the Hindi film heroes and heroines of Mumbai. "These contacts and interest could have made me jump into the film wagon", says Nair, whose first script itself for 'Jhankaar Beats' of Sujoy Ghosh, way back in 2003, with Rahul Bose and Juhi Chawla in the lead, was a big hit.

After Jhankaar Beats, there was no looking back for Nair and he penned some amazing scripts for films like:

'Namastey London', 'Singh is Kinng', 'Shootout at Lokhandwala', 'D-Day', 'Bang Bang', 'Airlift', 'Te3n' and co-wrote one of the 2012's biggest hits, 'Kahaani'.

"Coming to films was never planned. When my friend Sujoy Ghosh was to make Jhankaar Beats, he approached me asking whether I can write dialogues for the film and that was the beginning," reminisces Nair, who has scripted for the Hindi remake of the popular Malayalam film 'Traffic'.

Nair also contributed to the screenplay of the Akshay Kumar film Airlift, which was based on the Iraqi invasion of Kuwait. He was also producer of Amitabh Bachchan-Vidya Balan film 'Te3n' and co-produced Kahaani .

According to Nair, there are no scripting rules as such and he says: "There are no set rules for writing scripts. The most important thing is that the first ten minutes of any movie should be able to glue the audience to their chairs". He likes to write light hearted films and gets inspired from real life experiences. "And while doing any movie, I look whether it excites me and whether the movie has something new to say. Comedy and thriller go well with me but seriously I can't do horror," he adds.

Nair observes that Malayalam film industry is going through an exciting



## YEAR/ FILM/SURESH NAIR'S CONTRIBUTION

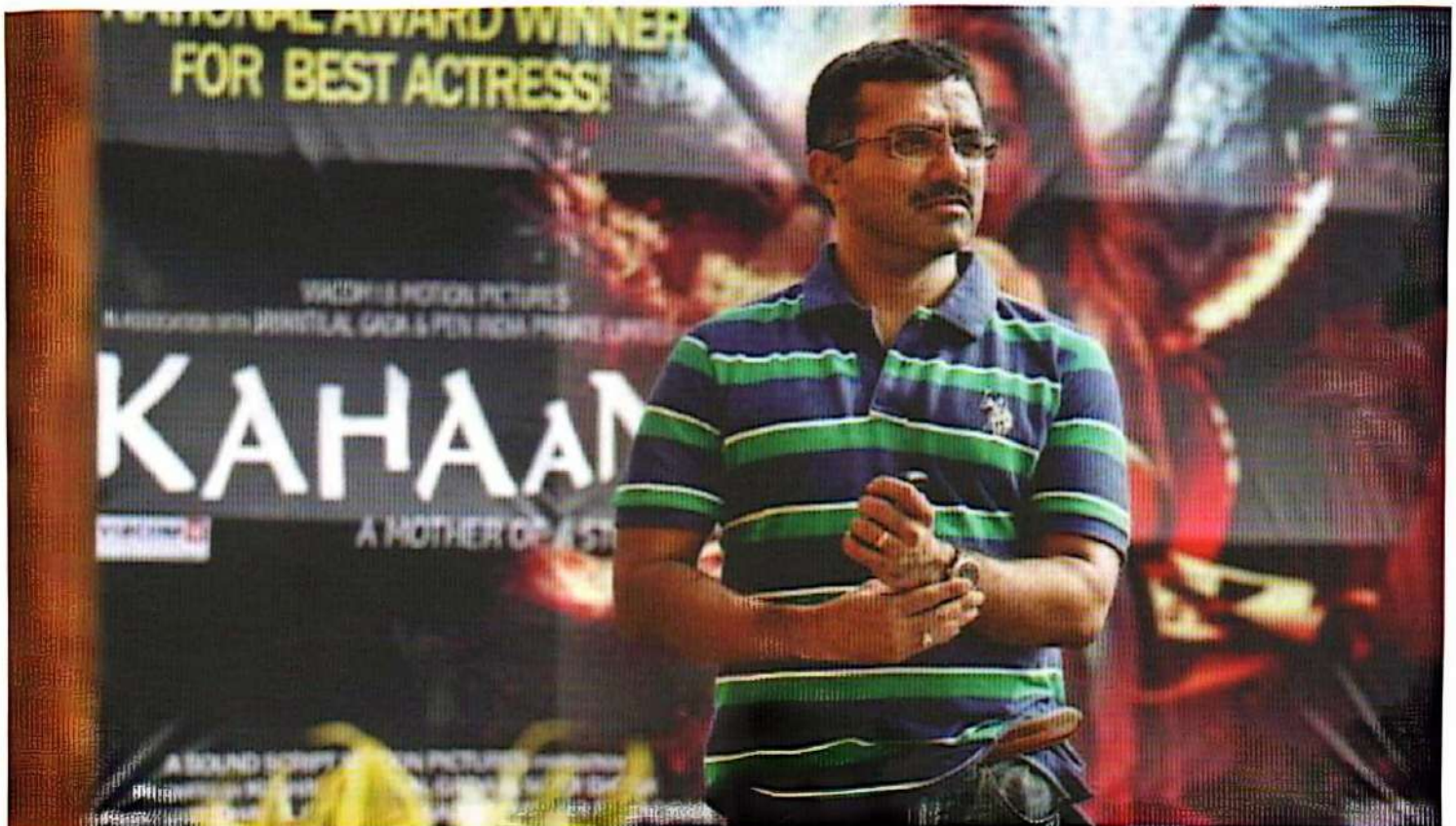
2016/Te3n (producer/screenplay)  
 2016/Traffic (screenplay)  
 2016/Airlift (screenplay)  
 2015/Lailaa O Lailaa (Malayalam - screenplay)  
 2014/Pukaar (TV Series)  
 2014/IBang Bang (screenplay)  
 2013/Zanjeer (screenplay)  
 2013/ID-Day (written by)  
 2012/Delhi Safari (screenplay)  
 2012/Kahaani (co-producer/additional screenplay)  
 2010/Action Replayy (story / screenplay)  
 2010/Hide & Seek (screenplay)

2009/Aladin (additional story)  
 2009/London Dreams (story/ screenplay)  
 2008/Singh Is Kinng (written by)  
 2008/Mission Istaanbul: Darr Ke Aagey Jeet Hai! (screenplay/story)  
 2007/Shootout at Lokhandwala (story)  
 2007/Namastey London (story)  
 2007/Salaam-E-Ishq (screenplay)  
 2006/I See You (screenplay)  
 2006/Zinda (screenplay)  
 2005/Home Delivery: Aapko... Ghar Tak (dialogue / story)  
 2003/Jhankaar Beats (dialogue)

phase with new talents coming up and getting accepted. "Malayali audience is welcoming a good movie irrespective of the star cast," adds Nair whose favourite Malayalam movies are 'April

18', 'Kireedam' and 'Oru Vadakan veera gatha'.

The new film in the making is Kahani -2 with Nair's script, which will have Vidya Balan as the heroine. ■



# A FESTIVAL SEASON FOR GOOD MOVIES

■ Malayalam cinema has come off age. The era when movies were made with thousands or lakh of rupees is over. Now everyone is talking in terms of crores. From ten and fifteen crores, it has reached a stage of 25-30 crores. A hundred crores is not far away. Till now, the maximum budget was around 4-5 crores. The Siddiq directed Dileep starrer King Liar touched 14 crores during production. It was said that *Pulimurugan* of Mohanlal touched 25 crores. The recent Onam season was good for Malayalam films too. For the first time the collection of Tamil, Hindi and English films during Onam season has come on the lower side. Another feature was they struggled to get theatres during this Onam for their films. During the Onam season



five mega films were released: 'Oppam' of Priyadarsan-Mohanlal, 'Welcome to Central Jail' of Dileep, 'Oozham' of Jithu Joseph Prithviraj, 'Muthassi Gada', and Kunchacko Bobban's 'Kochavva Paulo Ayyappa Coilo'. Barring the last, all others had record collection and decent reviews. They still continue to run in most of the releasing theatres. Now *Pulimurugan* also joined them. Now movie houses remind us of Thrissur

Pooram. The show starts at 8 am and ends only at 12 midnight. In the city of Kochi, 43 shows were houseful. There are three Mohanlal movies running there; *Oppam*, *Pulimurugan* and the Telugu dubbed *Janata Garage*. The success of low budget film 'Muthassi Gada' is a surprise. After directing 'Om Shanti Ossana' Jude Antony directed this film with Vineet Srinivasan, Srinivasan and Suraj

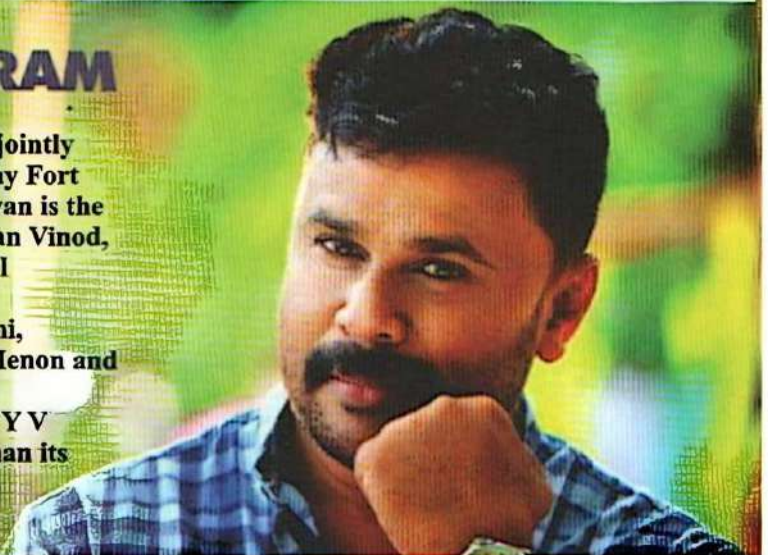
Venjaramoodu. Having spent only a mediocre amount, this film fetched a big bonanza to its producer. After a long gap, Kunchacko Bobban revived the Udaya banner and produced KPAC. It is still running in A class theatres along with *Oozham* and *Oppam* and Dileep's *Central Jail* was found dragging. It followed the old comedy track and so the audience rejected it wisely.



## GEORGETTAN'S POORAM

■ Shivani Entertainments and Chandvi Creations jointly produce this movie with Dileep, Aju Varghese, Vinay Fort and Sharaffuddin in important roles. Rajisha Vijayan is the heroine. Other artistes are Ranji Panicker, Chemban Vinod, Jayaraj Varier, Thiru, Arun Ghosh, T G Ravi, Sunil Sukhada, Shaju Sreedhar, E I Rajendran, Jeevan, Ganapathi, Azim Jamal, Malavika Nair, Kalaranjini, Anjana, Grace Antony, Kulappalli Leela, Valsala Menon and Elsi.

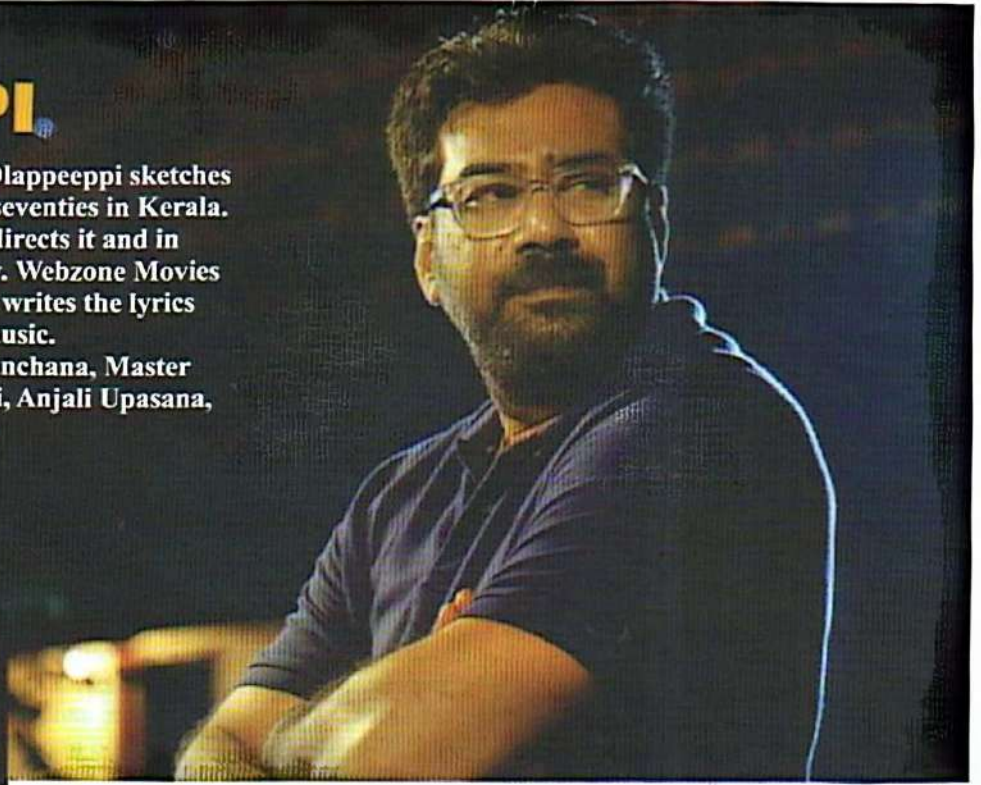
K Biju writes the screenplay and also directs it. Y V Rajesh writes the screenplay and B K Harinarayanan its lyrics. Music is composed by Gopi Sundar.



## OLAPPEEPI

■ With Biju Menon in the lead, Olappeppi sketches the social and political life of the seventies in Kerala. Screenplay writer Krish Kaimal directs it and in addition does the cinematography. Webzone Movies produces it. Dinnath Puthencheri writes the lyrics and Anil Johnson composes the music.

Other actors are Punasseri Kanchana, Master Dev, Sreejith Ravi, Paris Lakshmi, Anjali Upasana, Sethulakshmi and Vijayakumari.



## NJANDUKALUDE NAATTIL

■ Nivin Pauli's next film Njandukalude Naattil (In the land of crabs) is directed by his friend Altaf. Its full name is *Njandukalude Naattil oru Itavelha* (An interval in the land of crab) and is produced by Nivin Pauli himself. Altaf was in Premam as an actor. Nivin is currently acting in Siddharth Siva, director of Kochouvva Paulo, directed movie. As soon as its work is complete, Nivin will start working for his own film, to be shot in Thrissur.



## GIRLS

■ This women oriented film is directed by Thulasidas. Nadia Moidu, Iniya, Archana, Arati, Subhisha, Eavan, Reshma, Kovai Sarala et al are the main actors.

Story is by Manoj Ranjit and songs are written by Poovachal Khader and Rajeev Alunkal. Music is scored by M G Sreekumar.



## FUKRI

■ Siddiq directs Fukri based on his own screenplay. For S Talkies and Vaishakha Cinema, Siddiq, Vaishakha Rajan and Jenso Jose produce this film. The story revolves around two youngsters who could not pass an engineering course. Jayasurya and Lal are in the pivotal roles. Prayaga Martin and Anu Sithara are the heroines. Sasikumar, Bhagat Manuel, Joju George, Niaz Backer, Janardhanan, KPAC Lalitha, Mukundan, Nirmal Palazhi, Krishnaprabha and John are the other artistes. Rafiq Ahmed wrote the lyrics.

# YOUR BANK BALANCE CAN BE A WASTE

Naduvathery

■ You may surely think that here is one more philosophical bombardment, but really it is not the case for sure, which you will know after going through this piece of writing. I admit that the theory is irrelevant today, and the demands of life are totally different. Yet, my statement here is based on research, and not on principle, philosophy, religion, or beliefs.

This is an age of activities. Life depends so much on action that there is hardly any time for rational thinking, the highest faculty of human beings, basically because we have lost the thrill of seeking knowledge as in the past since knowledge is available on the press of a button. The entire life that we use to spend seeking knowledge has become monotonous and redundant. We are rather ruled by success mania, a kind of madness to achieve success.

The demand for wealth has increased tremendously, and the need to become wealthy and healthy has become the call of the day. Look around and see the number of health and wealth clinics coming up here and there every day. They are filling our lives left-right-centre, around and inside us. In the busier rat race called life maintaining health and wealth has become the sign of success. Nevertheless there is a different angle to life if one can visualize.

A study conducted at Harvard on 700 men, women, and their spouses for the last 75 years reveal that the major reason for their happiness in life is on their ability to maintain good relationship with family, friends, and the community rather than amassing wealth because when one plunges into old age, and the resultant depression, loneliness, and mental diseases, the relationship with society is more consoling and supportive than anything else.

“Over and over in these 75 years our study has shown that the people who fared best were the people leaned into relationship with family and friends,” said Dr. Waldinger, the Director of the Group. Really when you reach out to that old family member or a friend, after a long gap, the pleasant feeling it generates in your mind is solid proof for this phenomenon.



Therefore, if you have reconciled with yourself that amassing wealth and properties is the whole source of happiness in the present circumstances and future too, think again. You may be seriously wrong. “People-time is more important in life”. If a father or mother wanted merely to live for the self, he or she can survive for sure with a loaf of bread and a little pepper really.

Generally the father who spends years in working hard tirelessly, when ventures afresh every day with renewed energy, he is certainly motivated by the satisfaction he derives in providing comforts and conveniences for his family members, and the ecstasy of relationship rather than anything else.

Although money is the answer to 99 questions out of 100 in life as per Robert T. Kiyosaki, Author, 'Rich Dad Poor Dad', the purpose and value of life is what really matters. It is a very pathetic condition if one finds only money around instead of live company. In spite of all insightful revelations about the importance of wealth, I tend to totally agree with Sadhguru when he says that money is valuable so long as it remains in pocket and when it enters your brain, life takes dangerous turns. Osho says that when you start loving money, there will be nobody to love you. ■

**KPOEM**

## വേരുകൾ

തേടുകയാണു ഞാൻ ജീവന്റെ വേരുകൾ ചിത്തതൻ ചോദ്യോത്തരങ്ങൾക്കുമപ്പുറം സാരാംശലോകത്തിൽ വാക്കുകൾ തീർക്കുന്ന ഗണ്യമാം ലാഭചേതങ്ങൾക്കുമപ്പുറം. പാരിക്കളിക്കുന്ന പുമ്പാറ്റ, ചേലുള്ളു പുവിൻ മധുരം നുകർന്നു രസിക്കവേ എന്തോ കുറിച്ചിട്ടു കോലങ്ങൾ നക്ഷത്ര-ലീലകളാടുന്ന നീലാങ്കണത്തിലും. കുട്ടിക്കുറുമ്പിൻ കളിത്തട്ടിലും, പ്രേമ-മാസ്മരസുന്ദരമാം കടക്കണ്ണിലും, തേടട്ടെ ജീവന്റെ വേരുകൾ, നിത്യമായ മാറിമറയുന്ന കാണാത്തുടിപ്പിലും. തേടട്ടെ മണ്ണിന്റെ നേതൃകളമ്മതൻ മാറിലെ പുണ്യമാം പുന്തേനുറവകൾ സേവിച്ചു ധന്യമായ് വെള്ളിവെളിച്ചത്തി-ലാറാടി നിൽക്കുന്ന പച്ചപ്പുതപ്പിലും, സ്നേഹാതുരമായി വീശുമിളകാറ്റോ-രാഘോഷമാക്കുന്ന പൈങ്കിളിപ്പാട്ടിലും, തേടട്ടെ ജീവന്റെ വേരുകൾ ചിത്തതൻ ശീലമാം ചോദ്യോത്തരങ്ങൾക്കുമപ്പുറം.



**Dr P V Narayanan Nair**



# Kerala in Mumbai

**LINKING MUMBAI MALAYALEES**

Email: [keralainmumbai@gmail.com](mailto:keralainmumbai@gmail.com)

Website: [keralaimumbai.com](http://keralaimumbai.com)

— 98201 10509 —