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KERALA CALLING



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KERALA @ 64



Sailing against all odds: After a deep slumber owing to the COVID 19 pandemic, the ever vibrant tourism sector of God's Own Country' is beckoning again its lovers to its ever alluring lap.



Towards a New-Normal



It has been one year since the first case of the pandemic COVID 19 reported in the world. Since then, life has not been the same and a pall of gloom has descended over the whole world. And our smiles have been masked and being 'negative' has become the new yardstick of 'positivity'.

The pandemic struck us as well. Though it tries to hit us hard, we have been trying to contain it with all our might and scientific temperament. The State, gaining whole-hearted support from its citizens, is marching ahead with resoluteness to conquer the pandemic.

Now it is more than mere survival. We have learned to live with the reality – Covid19. This boldness to face the threat head-on might have paved the way to minimise the mortality rate. Slowly, but steadily the State is heading towards normalcy with utmost care since the virus is yet to subside.

Now, the hardships of restrictions are being lifted in order to give life its lost smile back. Novel avenues are opening up on the job count. Travel, music, books and other entertainment opportunities are being explored by many. It is time to think on a positive line regarding the future and in between comes the most significant of all – the local body elections. The magnitude of such an exercise raises many challenges, still, the State and the Election Commission is all set to conduct yet another smooth and fair election this time as well.

Malayalis have welcomed so many changes, over the decades. Be it in lifestyle, art or literature, we, as an enlightened populace, have never failed to accept changes with a broad mind. It is a wonderful and curious journey for the Malayali over the years and in the current issue of Kerala Calling all these traits are explored by eminent and noted authors from different streams of thought. Since November 1 being the formation day of the State, a handful of articles dedicated to our mother tongue is included.

Wish all our readers will find this issue both informative and interesting as it is always.

S. Harikishore IAS
Editor-in-Chief



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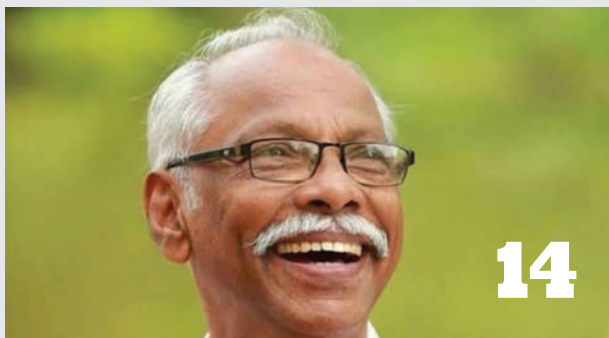
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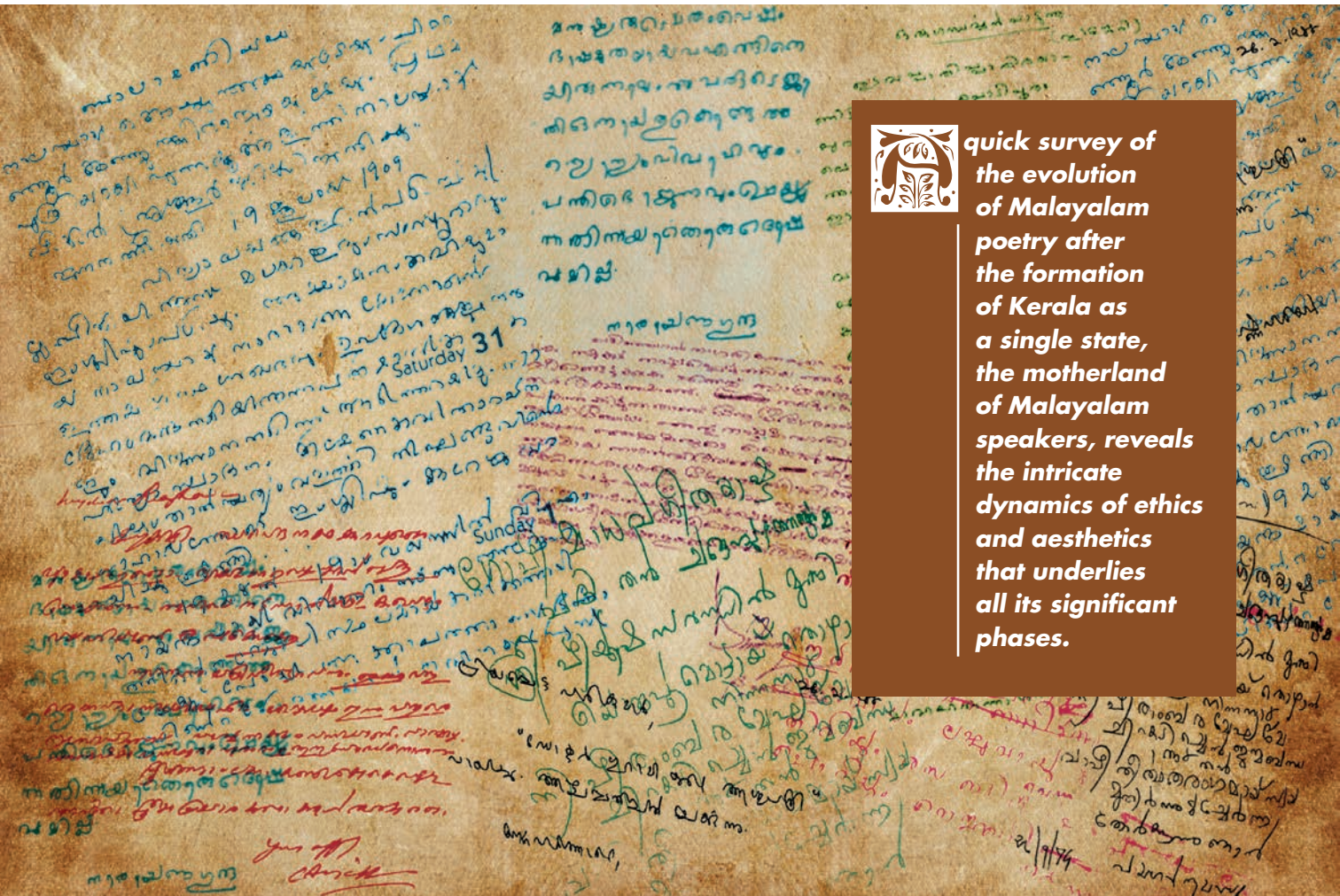


Ethics and Aesthetics



K. Satchidanandan
Poet

The Dynamics of Malayalam Poetry (1957-2020)



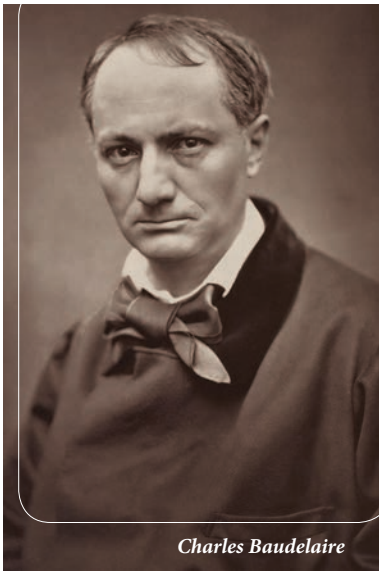
quick survey of the evolution of Malayalam poetry after the formation of Kerala as a single state, the motherland of Malayalam speakers, reveals the intricate dynamics of ethics and aesthetics that underlies all its significant phases.

Edassery Govindan Nair had pointed out in his poem 'Pranamam' (Homage), a deep-felt tribute to Thunchath Ezhuthachhan, a Shudra by birth,

had first pierced the oppressive Varna system with his stylus before penning the epic as Shoodras had so far not been permitted even to read the Vedas. But this

poet became the teacher of Vedic wisdom and the pioneer of a new poetic idiom to the whole of the literate Malayali world. This linkage between the ethical and

the aesthetic, between the struggle against inequality and injustice and the effort to discover new forms, styles and structures has defined Malayalam poetry ever since. This living connection vitalises also the poetry in Malayalam in the last half-a-century.



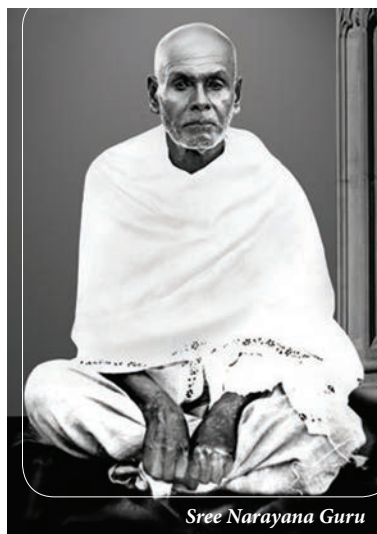
Charles Baudelaire

Charles Baudelaire, one of the pioneers of modernism in French poetry speaks of the loss of the poet's halo in a poem published after his death. The poet who lived on manna from heaven and flew about among rainbows and angels and was considered the very embodiment of the divine in man – represented by his halo by which people recognised him – one day loses his halo in the tar and slime of the crowded street. When a reader tells him to retrieve it somehow, the poet calms him saying it was good that he lost it so that he could now leave the royal passage, walk along the bye-lanes and visit the backyard of the city where poor and ordinary folk lived. He will no more confine his poetry to the lives of gods and princes and fairies but will start writing about the raw, harsh, lives led by the

common people. An awakening of this kind happened in Malayalam poetry too with the arrival of a poet like Kumaran Asan who wrote about mutability, compassion and love which despite his statement about its freedom from flesh was not without sensuous involvement even in the case of Nalini and Leela, not to speak of Savitri in Duravastaas illustrated by the critic M. Leelavathy. Asan also turned to Buddhism as an egalitarian philosophy of compassion and companionship (karuna and maitri) that could challenge the caste hierarchy that oppressed- and continues to oppress- the Indian people and unite the victims in a struggle against caste-power.

The Renaissance in Kerala, with all its silences, was certainly a popular awakening with a subaltern thrust as its major inspirer was Sree Narayana Guru who interrogated caste-based discrimination and advocated the unity of all religions to the extent of declaring frankly that he had no caste or religion.

The Renaissance brought about a change in the every day – a term used by Henri Lefebvre



Sree Narayana Guru



Edassery Govindan Nair

to qualify the lived experience of the common people- of the Malayali. The very texture of existence got transformed and this change got reflected in the poetry of the period, especially of the

On the whole, the poetry scene in Kerala is more vibrant than ever before

Progressives, who were inspired equally by Gandhian ethics and Marxian economics, who were the first avant-garde poets of Malayalam, in the sense that they challenged the very institution of literature as understood till then and articulated a counter-consciousness that disturbed the status quo. Renaissance was the sum-total of the attempts made by the people of Kerala to transform themselves into the members of a modern, secular, democratic society.

The progressive literary movement in Kerala, in retrospect, seems more important for its ethical impact on the future course of Malayalam poetry in general.



Vayalar Ramavarma

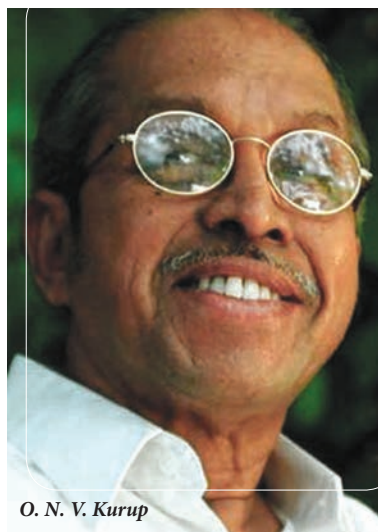
Vayalar Ramavarma, O. N. V. Kurup and P. Bhaskaran were known as a progressive trio committed to the Marxist ideal. ONV's later poetry, however, shows a broader humanist and ecological vision. His poetry also took a classical narrative turn with long poems like Ujjayini and Swayamvaram that are close to novels in verse, a tradition now practised by some acclaimed senior poets like Prabhavarama, who also writes lyrical poetry in regular meters.

The most important poets after Changampuzha were perhaps another trio, Vailoppilly Sreedhara Menon, Edassery Govindan Nair and P. Kunhiraman Nair. Vailoppilly's poems like Mala Thurakkunnavar (The Tunnel-diggers), Assam Panikkar (The Workers in Assam) and Onappattukar (The Singers of Onam) reveal the poet's identification with the toilers and his dreams for a just world. Idassery looked at Kerala's changing reality from the point of view of the enlightened farmer. His radical political sympathies found expression in poems like

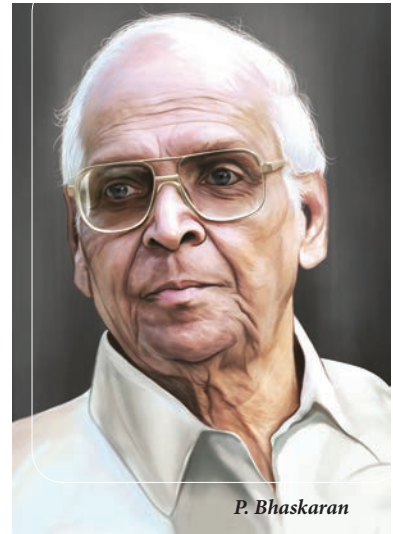
Panimudakku (The Strike) and Puthankalavum Arivalum (The New Jar and the Sick). Poothappattu (The Song of the Pootham) summed up his vision of life.

P. Kunhiraman Nair was the voice of memory that rebelled against the cultural amnesia brought about by colonialism and bemoaned the loss of native culture and natural landscape occasioned by the rise of the new urban culture. G. Sankarakurup, the first Jnanpith winner now remembered mostly for his unique translations of Tagore, was a fine craftsman in verse who handled with ease cosmic themes in a high-classical style as in Viswadarsanam (The Cosmic Vision) or Sargasangeetam (The Music of Creation).

N.V. Krishna Warriar brought a new realism into poetry as in his poem Kochuthomman. Olappamanna, Akkittam, Thirunelloor Karunakaran, Puthussery Ramachandran, Punalur Balan and Ezhacheri Ramachandran with their idealism and sympathetic understanding of the plight of the middle and



O. N. V. Kurup



P. Bhaskaran

lower classes, M. Govindan with his radical social awareness, G. Kumarapillai with his lyrical skill to express moods and colours in their subtlety were also important poets of the period.

Of the women poets, Balamani Amma with her intense moral anxieties expressed in her deftly crafted dramatic monologues and moving lyrics and Sugathakumari with her profound sympathy for the suffering woman, her ecological awareness, mundane spirituality and evocative lyricism are the important women poets of this period of transition and stand between the tradition of Vallathol and the new poetry that emerged almost as a movement in the 1960s.

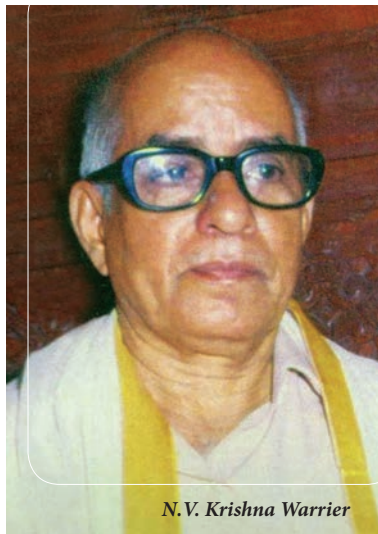
The modernists of the 60s had almost all been born in the villages and moved to towns and cities in search of a livelihood. The despair, irony and anger of Ayyappa Paniker, N.N. Kakkad, Madhavan Ayyappath, M.N. Paloor, Attoor Ravivarma, Vishnu Narayanan Namboodiri, R. Ramachandran, Cheriyan K. Cheriyan, Satchidanandan, Kadammanitta Ramakrishnan and other poets of

this stream came from their lack of faith in the exploitative capitalist establishment. The new poets negated ossified linguistic habits and the stereotypes of instrumental rationality.

Ayyappa Paniker was in a sense the epitome of all that modernism in Malayalam stood for. He introduced new forms like the cartoon poem, the sequence poem, and the ballet and drew from a variety of metrical resources, using, for example, the Mallika metre used in the Parayan Thullal dance and the dandaka verse form used in Kathakali texts besides varieties of prose registers. His more serious works like Kurukshetram, Mrityupooja (A Hymn to Death), Kudumbapuranam (The Family Saga), and Pathumanippookkal (Ten O'Clock Flowers) reveal a deep sense of the paradoxes of life and the drama they generate. N. N. Kakkad's poems like 1963, Theerthatanam (The Pilgrimage) and Parkkil (In the Park) are also reflections on our fragmented identities in a strife-torn world and the overarching evil that rules the modern world.



P. Kunhiraman Nair



N.V. Krishna Warriar

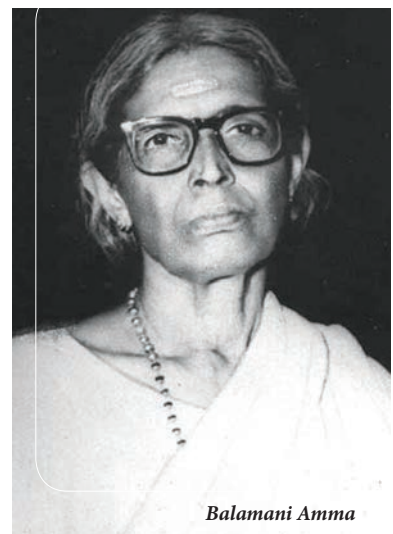
Attoor Ravivarma identifies himself with the exiled hero of Kalidasa's Meghadootam in the poem, Nagarattiloru Yakshan (A Yaksha in the City). M.N. Paloor finds his god to be a Sultan smoking his hookah filled with dried human lives (Pedithondan, The Coward). Madhavan Ayyappath compares himself to a trembling solitary man perched on a hill of corpses, trying to turn the hands of a clock backward. (Maniyarayil, In the Bridal Chamber). Cheriyan finds life to be a redundant bore (JeevitamennaBoru, A Bore called Life).

The poets of the Sixties discovered a new idiom to express the new subjectivity in the making. M. Govindan used sinewy rhythms and the alliterative syntax and the pithy style of Malayalam proverbs and riddles to move along the precarious borderland of meaning and nonsense.

In the Seventies, the quest for individual identity gave way to that for a socio-political identity and modern poetry got politicized. The growth of a new left in India, the Dalit and Bandaya Movements

in states like Maharashtra and Karnataka, all India strikes of port and railway workers, the revolts of the landless peasants and Adivasis in Bengal, Bihar and Andhra Pradesh, women's movements for emancipation from patriarchy, the political turbulence in African and Latin American countries, the students' rebellion in France—all these served as an impetus to a paradigmatic change. Along with this came the discovery of a parallel political tradition in modernist poetry represented by poets like Mayakovsky, Bertolt Brecht, Martin Enzensberger, Paul Eluard, Louis Aragon, Nazim Hikmet, Nizar Kabbani, Mahmood Darwish, Lorca, Pablo Neruda, Nicolas Guillen, Davis Diop, Wole Soyinka, AimeCesaire, Leopold Senghor and several others.

Indian poets like Sri Sri, Bishnu Dey, Subhash Mukhopadhyay, P. Lankesh, Namdeo Dhasaletc also came to be known during this time. A 'third world modernism' seemed to be on the anvil, inspired by Nicanor Parra's concept of 'anti-poetry' and Neruda's concept of 'impure poetry'.



Balamani Amma



Ayyappa Paniker

K. G. Shankara Pillai's Bengal, like Ayyappa Paniker's Kurukshetram took off from the Mahabharata; only here the war turns into a metaphor for armed class struggle, Dhritarashtra representing the blinded hegemonic classes unable to gauge the new turns of events and haunted by the nightmares of an imminent overthrow. Bengal with its radical manipulation of archetypes, its mixing of the dramatic and narrative modes, its quick rhythms and refrains that capture the panic of the blind king and its interweaving of the history of the society and of poetry, was to set the tone for young poetry for a whole decade.

There is also a whole generation of poets from Kerala- after Kamala Das and Meena Alexander- who write in English

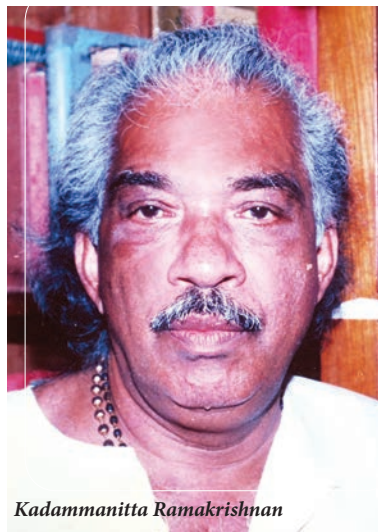
Kadammanitta Ramakrishnan's poems viewed Indian reality from the point of view of the

marginalized, especially the Adivasis.

Satchidanandan's poems tried to articulate the dishonesty of the intellectuals, the wrath of the subaltern and the hope of a more just society while also expressing a change in the mode of looking at poetry.

A. Ayyappan articulated the angst of the lonely vagabond in a style of his own while Vinayachandran veered towards the rural and the metaphysical. By the time the Emergency came to be declared, Malayalam poetry responded to it through various means like irony, humour and allegory.

The poetry of the Seventies as the radical poetry of the decade is generally called, marked a transition from the lyrical to the dramatic mode. Dialogues replaced the monologues of the earlier decade, and prose, often forthright and sinewy, came to be used widely as a poetic medium. The idiom came closer to everyday speech and symbols, images and metaphors became charged with political meaning.



Kadammanitta Ramakrishnan



A. Ayyappan

The local came to the fore in the Malayalam poetry of the Eighties. The failure of the federal polity made writers think more in terms of regional and linguistic identity than national identity. Thus they fought the narcissistic urges of early modernism as also the illusion of an impending revolution that characterised the Seventies. In the Eighties as well as Nineties there was a resurgence of typically regional themes: local histories, legends, celebrations, rituals, heroes and heroines, flora and fauna.

The younger poets who came up in the eighties and nineties liberated the poetic idiom from the cliches of the Sixties as well as of the Seventies. They are careful about form and many of them have a nuanced understanding of language. Their poems are deeply suggestive and seldom loud or rhetorical. Many of them use everyday language for poetic expression. Most of them deal with daily experiences- poverty, love, personal memories, changing social situations etc.

Three trends stand out in the newest poetry: one is that of women's poetry,



Sahodaran Ayyappan

not overtly feminist yet recognizably feminine.

The other trend is Dalit poetry whose origins have been traced to reformer-poets like Sahodaran Ayyappan, Poykayil Appachan and Kumaran Asan himself.

There are several active poets' groups on Facebook and Whatsapp

The third is the trend to interrogate standard Malayalam by the employment of mostly community dialects.

There are literally, scores of poets in all the four generations writing today in Malayalam using different registers and tones and rhythms and articulating a range of attitudes and world views. The present of poetry in the language is marked by this diversity as well as by a vitality that springs from poetry's organic links with the people and the creative

traditions of the land.

Poets like M. P. Prateesh and Dona Mayura are experimenting with visual poetry, along with traditional modern poetry. There are too, literally hundreds of promising poets in the youngest generation today like Adil Madathil, Ammu Deepa and Shifana Saleem. One can also notice a clear anti-Fascist turn even in poets who were averse to politics earlier.

Blogs and other social media have encouraged a lot of poets who would otherwise have remained invisible. They publish their poems for their circle of friends. Some of them are now known names and have entered the print-media.

There are several active poets' groups on Facebook and Whatsapp. There is also a whole generation of poets



Kumaran Asan

from Kerala- after Kamala Das and Meena Alexander- who write in English.

On the whole, the poetry scene in Kerala is more vibrant than ever before; let us leave the question of the survival of these poets to the future.

NEWS SCAN

The Unique 'Freedom Walk'



The concept of purging the minds of the jailed is virtually made a reality in the jails of Kerala. And in this, the Poojappura Jail has gone ahead manifold. Now, chappals are being manufactured here.

Beginning from making Chapathi to several numbers of items like biriyani and even cultivating the organic vegetables, it is the turn of the Hawaii chappals now. It is a manual manufacturing unit; 100 per day is the production capacity and are marketed under the brand name - 'Freedom Walk'.

The Ebb and Flow of Malayalam Cinema Music



K. Jayakumar
Lyricist-Poet-Former
Chief Secretary



Malayalam cinema predates the formation of the State of Kerala on 1st of November 1956. Early Malayalam film songs evolved from mainly two sources. One is the neoclassical Tamil theatre following the Carnatic music tradition. The other source was the Hindi film songs, which offered a different musical treat.

The songs of Neelakkuyil written by P. Bhaskaran and set to music by K. Raghavan became a trendsetter by their sheer freshness and native idiom both in language and music. The

sixties are undoubtedly the golden decade of Malayalam film music but the music tradition of the drama songs, become hugely popular in the fifties. The songs in the plays mainly

of KPAC were greater hits than film songs of the times. ONV Kurup and Devarajan were the creators of this genre, made popular by the singers like K. S. George and KPAC Sulochana. Vayalar Ramavarma also

started as a lyricist in drama and contributed many hits.

The Sixties saw the entrenchment of lyricists like Vayalar and P. Bhaskaran with Sreekumaran Thampi joining later. Similarly, music directors of great ingenuity and creativity like G. Devarajan and M. S. Baburaj created quite an impressive range of hitherto unheard melodies of great emotional depth and mellowed sophistication in instrumentation. Of course, V. Dakshinamoorthy continued to score music from the earlier period into the sixties and seventies producing songs with a different flavour, retaining his classical touch. The arrival of versatile playback singers from Kerala, like K. J. Yesudas and Jayachandran also were encouraging factors for the music directors to bring out the nuances of the language that were (pronunciation wise) beyond the reach of other language singers like A. M. Raja and P. B. Sreenivas.

Vayalar-Devarajan, P. Bhaskaran-Baburaj teams gave us quite a few unforgettable songs rich in lyrical value and novel in the musical score. With Chemmeen, Salil Choudhary began his occasional forays into our music, gifting a few perennial songs.

By 1975, with the sudden and untimely demise of Vayalar Ramavarma, the Vayalar-Devarajan duo broke. P. Bhaskaran-Baburaj team was active for a few more years but Baburaj fell ill and eventually died prematurely at the age of 49 in 1978.

The songs of the seventies proclaim in clear terms that Malayalam film music has evolved in its form and content and had acquired a musical sophistication and lyrical richness unsurpassed even today. This decade also saw the ascendance

of the new team of Sreekumaran Thampi with M. K. Arjunan as well with Dakshinamoorthy. New lyric writers like Yusuf Ali Kecheri and music directors like Chidambaranath, Pukazhenthi and a few others diversified the musical compositions. ONV too became more active in the seventies and continued to rule for the next few decades, practically until his demise.

The emergence of Bichu Thirumala and Poovachal Khadar as major lyricists saw the birth of several inspired lyrics from the late seventies onwards. The songs of Mankompu

Gopalakrishnan and (the late) Baharanikkavu Shivakumar also needs to be duly recognized. In the early part of this period, music directors like Shyam, Jerry Amaldev, Vidyadharan, M. G.

Radhakrishnan, Kannoor Rajan, A. T. Ummer and S. P. Venkitesh gave some lasting melodies for the lyrics of the above-mentioned lyricists. Tamil composers like K. V. Mahadevan, M.S. Viswanathan, Vidyasagar and Ilayaraja too contributed a few memorable songs during this period. Arrival of Chitra as a major voice is also a factor to reckon with. Among the male voices, M. G. Sreekumar and G. Venugopal provided alternative voice quality.

Kaithapram Damodaran Namboothiri and Gireesh Puthenchery are two highly creative lyricists of this period though Gireesh died prematurely. Other writers who

were active during this phase are M. D. Rajendran, Shibu Chakravarthy, S. Ramesan Nair and R. K. Damodaran. (This writer too started writing

lyrics by mid-'80s) Music directors like Raveendran, Johnson and Ouseppachan changed the lilt and flavour of film music by bringing a new richness and cadence. While Johnson, hailing from the Devarajan School was more melodious in his compositions,

Raveendran tried to explore the inner richness of the ragas.

Certainly, the '90s can be deemed as the second peak of accomplishments after the sixties. The songs of the film His Highness Abdulla by Raveendran and Njan Gandharvan by Johnson are two characteristic compositions of these music composers (though many more can be cited.)

Around this period, the Hindi veteran music director Ravi (popularly called In Kerala as Bombay Ravi) contributed a subset of fresh songs particularly with the lyrics of ONV and Yusuf Ali. Panchagni, Nakhakshathangal, Parinayam, Sargam, Ghazal, and several such films had enriched Malayalam

cinema with a host of all-time favourite songs.

By the late nineties and the first few years of the new century, writing lyrics to pre-set tunes became the accepted norm. While experiments and

adventures are welcome, the fact remains that Malayalam film music will be able to create wonders and survive the changing fashions, only if quality lyrics and imaginative music blend naturally.

Vayalar-Devarajan, P. Bhaskaran-Baburaj teams gave us quite a few unforgettable songs rich in lyrical value and novel in the musical score

Johnson, hailing from the Devarajan School was more melodious in his compositions

By the late nineties and the first few years of the new century, writing lyrics to pre-set tunes became the accepted norm

Language and Authority



M.N. Karassery
Writer-Literary Critic



other tongue abashing is no more acceptable since sincere efforts are there to reinstate the glory of Malayalam, but those who value their mother tongue more than anything laments over the pace at which those efforts are carried with.

Seven decades have passed since our achieving independence and yet Kerala witnesses the pathetic situation of Malayalis ruling over their fellow-citizens in the

state, using the English language. This is evident in the fact that Malayalam is not exclusively used either in administrative circles or in lawcourts or as the medium of

communication in educational institutions. It is possible for a person born and raised in Kerala to acquire graduate and post-graduate degrees without acquiring the

ability to write or read Malayalam. There are no obstacles in her path

It is in language that authority lies

towards landing a job or gaining a promotion either.

It is in language that authority lies. If the administration is through the medium of English, it is equivalent to being ruled by the English. Even today, the Keralites are under colonial rule. They have not become free yet. In other words, psychological slavery continues to the present moment.

To those who may dismiss this as exaggeration, my response is: consider the Malayalis' increasing fascination for and adoption of the English sartorial style, table manners, body language, customs, etiquette and courtesy.

Among all our national leaders, Mahatma Gandhi and Ram Manohar Lohia were the only two who were aware that threats to democracy lurked inside English language. That was the reason why they continuously spoke of the importance to be accorded to the mother tongue in all walks of life. Gandhi was a lover of the mother tongue and he would repeat the mantra "Mother tongue is breast milk". At a certain point in his life, Lohia, who was equally conversant in English and German tongues, refused to write in them, choosing Hindi instead. This caused English newspapers and other media to ignore and, on certain occasions,

even expurgate him.

That authority resides in language may be explained like this: The most important structure of authority that existed in society was the caste system. Its very existence was ensured by the register of that period. Those belonging to the self-designated category of "the higher castes" had to be addressed in a specific manner – like Thirumeni [literally, "holy body"] or Thambran [Master] – by members of the so-called "lower castes." Respectful responses to their orders had to be shown by the lower caste individuals by covering the mouths with the hands, and vocalized using words like *Adiyan* [slave] or *Raan* [an interjection meaning, "I obey you, your honour"]. The food of the upper castes was termed a lofty *Amritethu* whereas that of the low-born was a denigrative *Karikkaadi*. If a Pulaya addressed a Namboodiri by his name, it constituted a violation of traditional customs and a questioning of caste dominance. Such a form of caste-based authority began to disappear when the low-caste *Cheruman* stopped

"Gandhi was a lover of the mother tongue and he would repeat the mantra "Mother tongue is breast milk"

addressing his social superior as *Angunne*.

This hierarchy is evident in male-female relations too. Even today the deplorably unequal statuses of

men and women in Kerala society is a stark reality. Until recently, women did not enjoy the freedom of addressing their husbands by their names, or even uttering those names. This was prevalent in all religious communities and castes. It is perhaps natural for an employed man to use the casual pronoun *Nee* [You] in order to address his female colleague of the same age but unnatural, the other way round! This is only a minor example. What we see is that patriarchy is sustained by language, and this means that authority resides in language.

Misogynistic phrases and words continue to worm their way very naturally into the spoken and written forms of Malayalam

Most of the caste-based register that the Malayalam language maintained through several centuries has now become a historical relic. The sway that caste hierarchy wielded over our society has waned to a very large extent. But misogynistic phrases and words continue to worm their way very naturally into the spoken and written forms of Malayalam. Think of *Aanatham* [machismo] that conveys connotations of efficiency, smartness and strength. In other words, these are not considered as female virtues. If they appear at all in a girl, she is complimented with the statement: "She is a boy!" Isn't the story of Indira Gandhi deemed "the only man in her cabinet" still popular? ●

Children as well as parents prefer English to Malayalam as a medium of instruction at all levels of education including even at the lower primary. All these points to the fact that in Kerala the language of 'prestige' remains English, although 73 years have passed since India attained freedom from the English.

The earliest available record of the



language of governance in Kerala is the Vazhappalli inscription (AD 832) of emperor Rajasekhara. It is written in the language of the native people. Same is the case with

Marthanda Varma Maharaja's palm leaf record of Thrippatidaanam (Donation at the sanctum-step, AD 1750), Diwan Velu Thampi's Kundara proclamation (1850) and Maharaja Sri Chithira Thirunal's Temple Entry Proclamation (1937).

Even though the non-Malayali Diwans tried to a significant extent to anglicize official proceedings and appoint to higher posts those who knew only English, official matters pertaining to common people continued to be transacted in Malayalam.

The States' Reorganization

Commission pointed out unambiguously that in a democratic system, it is the responsibility of the Government to ensure that the medium of governance at all levels is a language known to the people who have a right to demand

that. The immediate after effect of formation of the state of Kerala was, unfortunately, continuous Anglicization of the medium of governance at all levels including legislation, administration and judiciary.

The officially constituted committee (1958) of experts who studied various aspects of change of the medium of governance recommended immediate adoption of Malayalam as the language of governance in 17

select Departments including

local administration, revenue and labour, wherein continuous

interaction of the officers with the general public is most important. It was envisaged that step - by - step the procedure would be accepted in other departments also so that before long the language of governance would be Malayalam at all levels of legislature,

administration and judiciary.

One fundamental principle of Linguistics is that any language will function as the vehicle of all physical and mental activities of the community of which it is the mother tongue. Malayalam cannot

be an exception to this universal principle applicable to all the languages of the world. Malayalam will develop to the extent Malayali develops him and needs development for his language.

Another seminal rule in Linguistics is that

the basis of linguistic identity is sentence and not word. Loan words enhance the power of expression of the users of the language. Counting them as pollutants of our language is essentially a regressive attitude.

The systems of speech sound and writing in Malayalam

are astonishingly inclusive; they accommodate almost any loan word from any language. This uniqueness of our language is to be systematically exploited in the planned development

of Malayalam.

Even in villages, house-names and house-owners' names are generally in English

Children, as well as parents, prefer English to Malayalam as a medium of instruction at all levels of education

The systems of speech, sound and writing in Malayalam are astonishingly inclusive

The Unique 'Malayali' Evolution



Johny M.L.
Curator-Critic-Writer



he evolution of our own psyche and lifestyle is something more than a worthy exploration especially in the new-normal world order.

A girl in leggings is still a matter of curiosity to many. So many changes have come to the society during the last sixty years or so,

for good. Now heads do not turn upon seeing a woman on a scooter or behind the wheels; high-heels and churidar no longer invite

disapproving looks. Malayalis do not frown at the exotic foods any more. They have become comfortable with Hindi and

English, but the change that took decades to manifest is too painful to ignore.

Men were the first to change their sartorial preferences; from white dhoti and shirt to stitched trousers and shirt. However, it took many years for them to comfortably tuck in a shirt with an upright belt to hold the pieces together in one place. Even when this trend started sometime in the late 1980s, many still preferred to wear bathroom slippers, a heady combination of the West and East. Those who could afford wore leather sandals and still kept themselves away from shoes and boots. May be Kerala with its rivers, rivulets, backwaters, rain and so on was not conducive for wearing shoes. Now with all the alleys going under interlocked tiles the chances of water logging are gone and shoes can remain dry. The use of shoes and boots must have increased with the use of motorbikes and cars.

Once in a while, according to the trends of the hit movies, white dhoti and shirt combo stages and coming back and lingers on for some time, mostly in college campuses. It is strange that denim pants aka jeans are still not that preferred by the Kerala gentlemen. Jeans, a favorite dress of the college boys, is also worn by intellectuals and artists. Of late, Malayali girls also have started wearing body- hugging jeans and tops.

Men still go 'free' of upper and undergarments upon reaching

home, protecting their modesty with one colorful lungi. Women used to wear a lungi, a blouse and a piece of white cloth called 'thorthu' (towel). By 1980s, Nightie, a nightgown meant to be worn at night inside the bedroom, made its appearance in the public space with more women choosing to wear these housecoats that allowed them the freedom to move and work in varying contexts. Throughout Kerala, irrespective of economic categories, women have found their equality through this 'nightie' revolution.

Gulf boom in the 1980s again had changed the way men clothed themselves too. Economical polyester cloths were preferred then. 'Bellbottom' pants were in vogue. Gulf boom also brought an olfactory revolution as people started using 'spray'. The auditory climate and the sonic sensibility changed considerably with the importing of stereo tape recorders and players. They were instrumental in shifting cinema from theatres to homes as video cassette players became a common feature. Prosperity came with a paunch or maybe the other way round.

In Kerala, potbelly has always been an integral feature of a successful and handsome man. A poor man with a potbelly was considered to be an anachronism. Potbellied Malayali

Malayali girls also have started wearing body- hugging jeans and tops

The change that took decades to manifest is too painful to ignore

Men were the first to change their sartorial preferences

Women have found their equality through this 'nightie' revolution

heroes romancing on-screen made the North Indian girls giggle for obvious reasons. New millennium with new actors like Hrithik Roshan brought the concept of a six-pack in limelight as a desirable male feature.

Though we had Jayan as a 'muscled' hero, and also were familiar with Bruce Lee, Stallone, Van Damme and Schwarzenegger, it took a century's turn to make the Mallus



hit gyms seriously; globalization was working!

The rate of reading has increased among the youngsters though their time spent on smartphones also proportionately amplified. From sneak escapades to bold public display affection is what makes the youngsters distinct from their counterparts from the bygone generations. Mallus live often in a world of contradictions. They love rationalists' speech as much as they love the godmen's lectures. ●

My Songs- Children of Stories and Slow Time



Vayalar Saratchandra Varma
Lyricist



Lyricist Vayalar Saratchandra Varma, son of the most famous lyricist and poet in Malayalam, Vayalar Ramavarma goes down the memory lane when we celebrate the birthday of the poet in October. The gifted Sarath sees his ink and pen as an heirloom handed over to him by his affectionate father and finds happiness by being called 'Kochu Vayalar' (Junior Vayalar)

*A song for this father to sing,
I, to my little son, shall bring.
For you to fill my broken verses,
And lend your voice to my silences.*

My father never told me he had concluded a poem titled "Oru Gaanathinte Ithihaasam" [The Story of a Song] like this. Perhaps

he feared that if penning lyrics ever became an all-absorbing intoxicant, my life would never take flight.

By 1975, with my father's untimely death, my reading came to a halt. What followed was a period of parched adolescence with little comforting foreknowledge of a time when poetic fantasies would visit me too like heavenly damsels. Those were penurious days spent in fear, when the nightmare of drifting rudderless haunted me relentlessly. Life had caught us unawares, erupting like the volcano in the film *Anubhavangal Paalichakal* [for which Vayalar Rama Varma penned hugely popular lyrics set to music by G. Devarajan], quite unexpectedly. This phase of aridity continued until realization dawned on me that Vayalar was a burning torch that Time had bestowed into the hands of Malayalis.

Realization dawned on me that Vayalar was a burning torch that Time had bestowed into the hands of Malayalis

But by then, struggling to make both ends meet, I found that life was no book of songs. It had turned into an account ledger. Difficulties were a legion but the family's dignity was intact. When projects for scripting songs for films came my way, my job suffered. Ultimatums were issued – either I could choose high-paying but irregular film song-scripting offers or keep a regular salaried job. Consequently, song-writing went into an interval. Eventually, when I abandoned numbers and embraced letters, many pulled long faces.

All I have is a pious desire to be known at least as Vayalar Junior

In seeking the world of letters, I

was taking an escape-route but the Muse had begun to inspire me by then. Tharangini Studio became the first arena that tested my musical muscles. With Alleppey Ranganath lending euphonic shapes to my devotional poems, and K. J. Yesudas rendering them in his celestial voice, those lyrics sprouted wings.

My father himself must have asked

Devarajan Master [G. Devarajan, the master music composer of Malayalam film industry, who had made a winning team with Vayalar Rama Varma] to take me under his wing. Prakash Koleri, A. T. Abu and Yesudas caused my name to appear on the screen. The song "Subhage . . ." by the Vayalar-Yesudas-Devarajan team taught me the mechanics of song-writing.

The river will flow once again, and once again will cool breeze blow this way

Later, after specific dramatic situations of a film were explained by the screenplay writer Ranjith, and the tunes set by Raveendran Master [M. Raveendran, a popular music composer] reached me, I sat down to write songs. It was from this point onwards that listeners began to take note, and award me marks.

Recognition came my way. My songs took the stage, riding on the navarasas. Several directors and music composers became my beacons. I gained entry into the



G. Devarajan

temples of the Malayali minds where they had installed deities like Abhayadev and Bhaskaran Master [P. Bhaskaran, the poet, director and actor] and others. But my anxieties have not receded.

What should I do for someone from the film world to come to me with dramatic situations of stories, and demand songs? But this Ganga of songs, I know, will flow on, bearing at once the sorrow of separation and the

bliss of union.

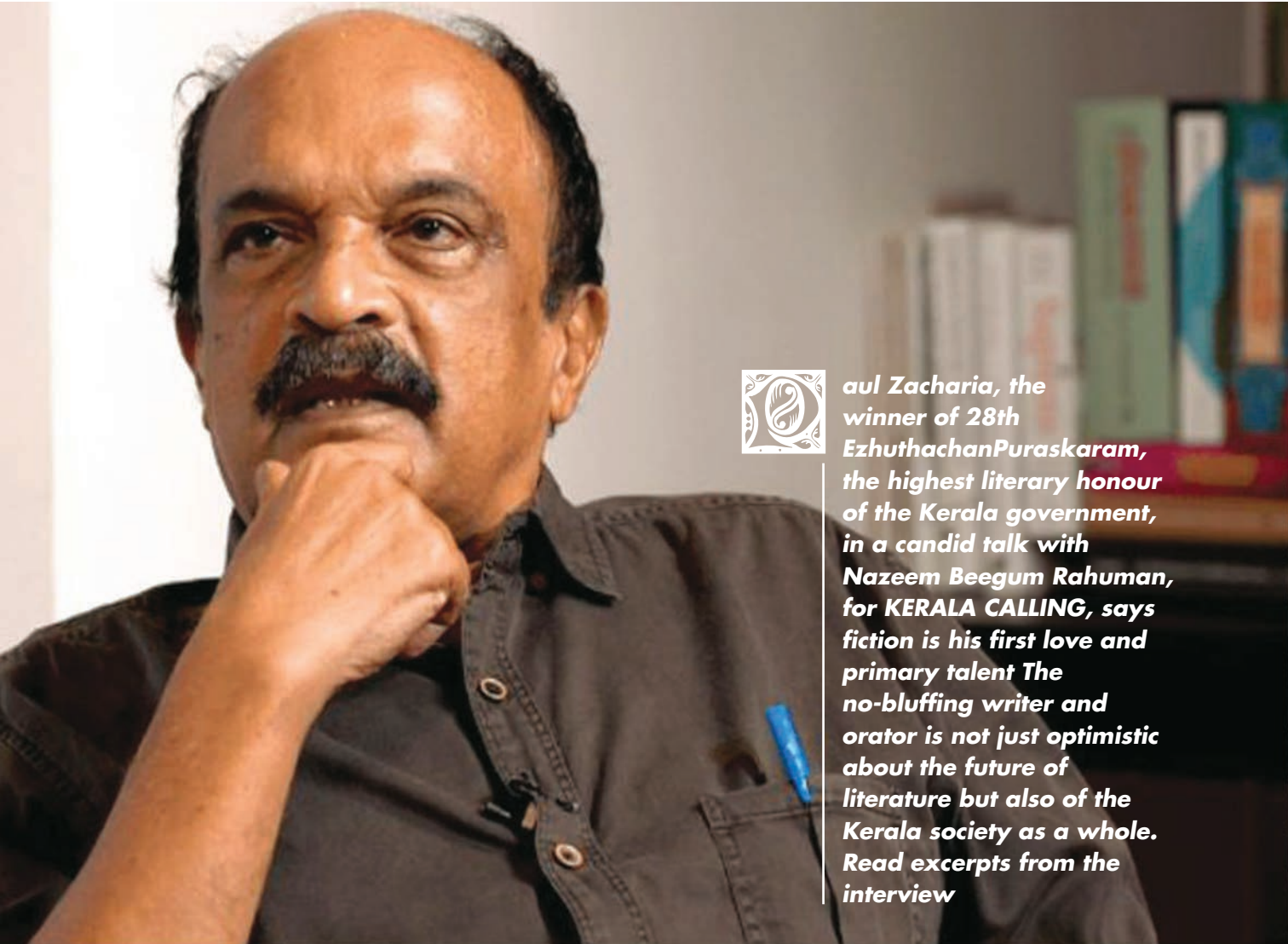
I drizzle parijatha blooms in a circle, like the autumnal moon, around Vayalar [Rama Varma] who crowned Malayalam as an empress and invited her into his sculpted tower so that I can listen to stories and pen songs until a time comes when I can hear no more. My heart harbours no desire to outmatch the inimitable Vayalar, and become notorious as a father-slayer. All I have is a pious desire to be known at least as Vayalar Junior. I have faith in the following Vayalar lines: "The river will flow once again, and once again will cool breeze blow this way . . ."

Fiction Remains My First Love

Paul Zacharia opens up



Nazeem Beegum Rahuman
Freelance Journalist



Paul Zacharia, the winner of 28th Ezhuthachan Puraskaram, the highest literary honour of the Kerala government, in a candid talk with Nazeem Beegum Rahuman, for KERALA CALLING, says fiction is his first love and primary talent. The no-bluffing writer and orator is not just optimistic about the future of literature but also of the Kerala society as a whole. Read excerpts from the interview

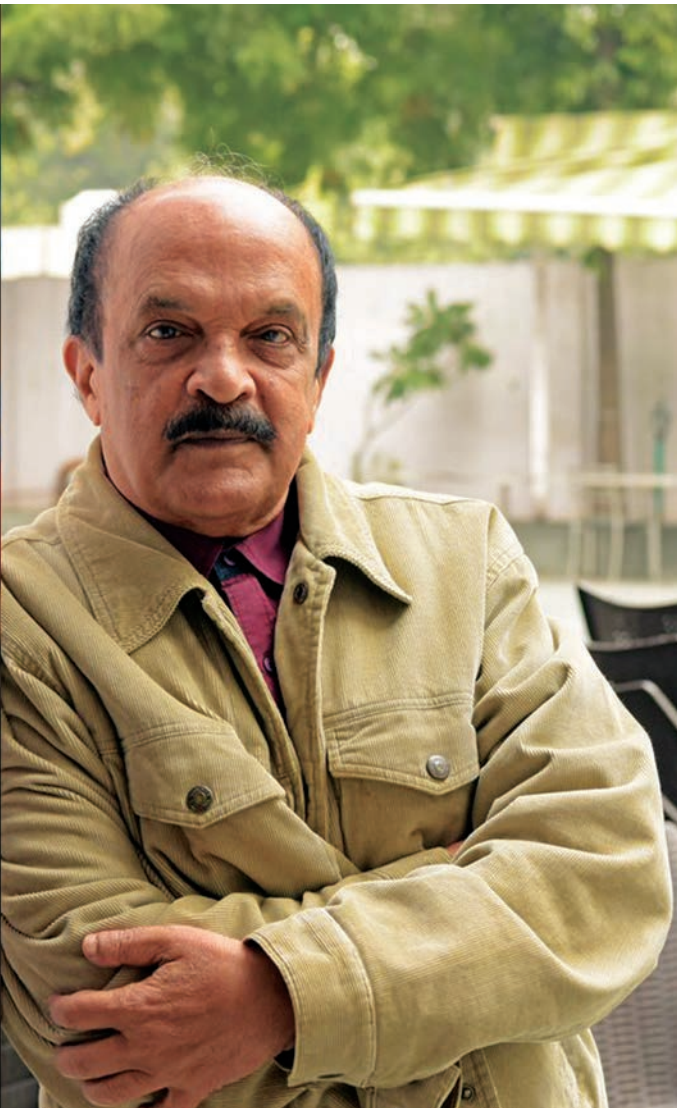
You are the winner of this year's Ezhuthachan Puraskaram, the coveted literary award in the state of Kerala. How do you react?

Certainly, it is a pleasurable feeling. I am very happy because Ezhuthachan stands at the beginning of the language that I

am writing and speaking in. He is more or less the most formative influence on Malayalam, right from the beginning. So, for me, as

a writer, especially, it is not a small matter to receive an award in his name. When I looked at the list of former awardees, I found that it was a list of very respected, and great writers of the past, including those from my generation. So, I was very happy.

On one side, the award is the biggest literary honour from the State. Beyond that, when the State



gives it to me, it represents the people. That is what made me feel good about the award.

We have Malayalam poets who

have carved a niche in world literature. But when it comes to prose, we have great writers, but they are not much recognised outside Kerala.

Yes, the prose writers are not in translation. These days there is a great opening for translations. It is a question of time, but the climate of reading and appreciation has already changed now. The market is opening up for Malayalam writers as well.

So, it is just a matter of time, and translation.

Yes, it is happening. People are looking for translations from every language. English reading public is a growing market. My literary agent who is trying to find a market for my English novel abroad told me that today the foreign publisher is looking for more and more translations for good works. So, the good days are coming, it will be in the picture very soon.

Kerala society is becoming very conservative in nature. Do you agree?

I really do not think so. I think in the Kerala society, of course, there

is an incursion of conservative sensibility but that is mostly media-controlled or operated. I don't know how much of it is

really something that comes, say, from the hearts of people. The media has substantially developed a communal conservative sensibility based on religion and caste, blind belief in tradition and superstitions, and things like godmen and god women. But it is yet to be proved if this would become a reality in the elections. That is the catalyst or testing point to know how far conservatism has won a victory in Kerala.

You have attempted all genres. Have you written poetry?

No poetry. You cannot do everything, number one reason. Number two, in practice, it is damaging, that is dangerous. Readers identify you as one thing. So, if you create confusion in their minds, I tell so many younger writers. Look, you are either a poet or a fiction writer. You cannot be every other day a poet and a fiction writer another day, people will not know who you are. Until and unless people identify you with one thing, and expect a certain thing from you, you won't get noticed.

Which gives you more satisfaction – writing fiction or non-fiction?

I think both. Fiction is my primary talent and first love. Non-fiction is only an off-shoot from that. So, my feeling is that if I do not keep proving to be a good fiction writer my non-fiction would not get any credibility. So, I have to keep balancing both. If I fail in producing more fiction, I am gone.

Have you started any new project?

I have a couple of new projects, started a new novel in Malayalam. After this I should write my Cuba travelogue. It is one of my fruitful experiences. So, I wanted to write that. So, novel, Cuba... I don't know what would be the next. ●



Living Every Moment Poetically

The inspiring poetic expedition of the gifted Soni Somarajan



Adarsh Onatt
Writer-Literary Critic



Life's challenges have to be taken head-on and a teenager's journey with the blessing of the muse is something more than inspiring if not endearing.

On a sunny day, Soni was taken to a beach in Azheekkal, Karunagappally in Kollam by his father. The day was very tense for him. He stood at the beach with

a burdened heart. On that day he was diagnosed with a progressive neuromuscular disorder. The day was when the world has come to a halt before him. A younger boy

then, Soni walked towards the sea and stood there for a while. He was watching the waves making troughs and crests. He thought of his life also would be like this.

He returned home and wrote a poem about the experiences at the Azheekkal beach. That was his first poem and he scribbled as a 17-year-old. "Poetry allows you to hide", thirty years after sitting at his home at Peroorkada, Soni says with an energy and enthusiasm that have been not lost to a disease that had made him a wheel-chair bound for the last twenty-five years.



Soni Somarajan is a popular poet among the literary circles in India. His poems were published in many national and international publications. He fought all odds

in his life. Poetry was a way of self-discovery for him. Soni had written a number of poems. When he found himself to publish an anthology, he dusted out all those old poems and made it in an order according to his life. Thus, came his first book: First Contact; an autobiography in verse. The book is a collection of 64 poems and is divided into four parts-First Contact, Lingua Franca, Arrival, and Degrees of Separation.

"It is a memoir I have written during different periods in my life. Once I took all the poems for a collection, I realized that I could arrange it in order", says Soni. Soni Somarajan hails from Puthuppally near Kayamkulam, a home also to a known revolutionary Puthuppally Raghavan. "The villages at Puthuppally and Muthukulam have given a bountiful experience to me as a human as well as a writer. The life there is slow and is cohesive. Serene and peaceful. I would, when I am there, idle away my time simply watching the slow-moving life there" - said Soni.

It is through reading that he entered the world of literature.

As a child, he would go and collect books from the Air Force Academy Library. "My father Somarjan was with the Air Force. He was at the telecom division at the Air Force Academy, Hyderabad. Reading

was the only entertainment for me then." - he added.

Soni got into the Sainik School, Thiruvananthapuram, with the aim of becoming an army man. He was an active member of many of the school games and also was the goalkeeper of the school hockey team. The dream of becoming an army man was shattered after he was identified with the disease. His love for literature made him take up literature as the next course of study.

He wrote poetry mainly and wrote a few chapters of a novel. "The novel was about my village; the life around it" says Soni. He could not further continue the novel due to the difficult life he had.

Soni returned to Thiruvananthapuram at the beginning of 2000 to take up a job in his friend's tourism business. "The fear of thinking that your life will meet only nothing if you stay idle for long. So, I returned to Thiruvananthapuram. I took up a job. You can stay happy when you do something that you like", says Soni.

Soni lives on his own with a 'chechi' to help him. He is a Content Consultant, Consulting Editor, Writer, and Poet. His life is all about grit and determination. Though he had limited to a wheelchair, nothing had stopped him from dreaming. Soni's love for photography and travel is well evident in his writing.

Being an avid photographer, he has included in his books many pictures that were taken by him during his travel. "Photography is an extension of my poetry. These two are well-connected. What we perceive as a poet can be realized through photography", he says. ●

A new environmental paradigm imperative



Dr. Sheeba V.T.
Asst. Professor,
NSS Hindu College,
Changanacherry



nature conservation gathers more importance than ever before in a changed world-order where human-intervention has become the destiny-altering factor.



During the devastating floods in 2018, the state of Kerala witnessed over 5000 landslips. The recent history of landslides in Kerala

puts the districts of Idukki and Wayanad in the limelight. A survey of ancient documents and early newspapers indicate a reduced rate

of slope instability in Kerala.

Idukki tops the list of landslides - prone districts in Kerala. It presents

a history of climate change, destruction of natural vegetation and reckless construction-ecological devastation by human intervention. Massive rains and major landslides have become annual affairs in Kerala. Earlier Kerala's monsoon was confined to two and a half months beginning on June 1, but now approximately half of 3000mm of annual rainfall is happening in 1 or 2 weeks in august-September. August 2019 received a record -breaking rainfall of 951.4 mm, the highest for



August in the recorded history of IMD since 1951.

In a study of the rainfall variability

and changes over Kerala in a 30 year period [1989 to2018] conducted by the Ministry of Earth Sciences, IMD, PUNE, highest annual rainfall of 3518.9 was received in 2018, the south - west monsoon accounting for 2515.73 [68.5%] During the same period, Idukki received the highest rainfall [3671.5].

Annual volume of precipitation does not change significantly but the monsoon season which contributes about 68% of the total rainfall in the state has fewer rainy days, but more rain in fewer days or intense burst of rainfall in a short span of time.

Intensive rains of small duration weaken the grip of mountain soil. In Puthumala landslide tragedy, 5 lakh tons of soil was displaced, washing out 20 hectares of land. On the anniversary of the Puthumala tragedy, another major landslide occurred at Pettimudy

near Munnar, Idukki. As per the Landslide Hazard Profile Map of KDMA, 30% of Idukki district is prone to

landslides. Pettimudy is placed in the ecologically sensitive zone and though free from encroachments and changes in land use patterns, such changes in land - use has been taking place in the nearby regions.

The state of Kerala has recently been experiencing climatic disasters- a massive drought in 2015, cyclone Ockhi in 2017, a major flood and minor landslides in 2018, a minor flood and major landslide in 2019 and major landslide and flash floods in 2020. Authorities can no longer get away with ' once in a hundred years rainfall theory' or act of nature.

The need for the hour is a comprehensive package of disaster management, landslide mapping and zoning. For a state like Kerala which ranks high in human

development indicators like education and health, lessons of sustainable development have been absorbed mistakenly. These days, development embodies such anthropocentric factors which make man a catalyst in natural disasters and global catastrophe

through ecological destructions. It is crucial to saving what remains. It is worth remembering that Conservation is not a matter of choice but compulsion in the face of calamities. If Kerala

does not consider this, its history will be marked by its geography and its geography will never be the same.

Its history will be marked by its geography and its geography will never be the same

The need for the hour is a comprehensive package of disaster management

The state of Kerala has recently been experiencing climatic disasters

Louise Glück: The Poetry of Austere Beauty



Dr. Aparna Ajith
Asst. Professor of
English, SNCW Kollam

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oetry, the most demanding genre for both enthusiasts and writers alike, has garnered a pivotal position in the literary tradition. It speaks to the hearts and remains as an echo of multicolored impressions blooming from the shards of experiences.

The form, however, has encountered an unforeseen revival in recent weeks. American poet Louise Glück was awarded the

Nobel Prize in Literature “for her unmistakable poetic voice that with austere beauty makes individual existence universal”. Articles and

Google searches swarmed, book sales soared, and critics contested. Turning heads from everywhere across the globe, there remains just

one query: Who is Louise Glück? The 77-year-old inimitable and illustrious US poet, Louise Glück is one of the only 16 women Nobel laureates hitherto. This candid and uncompromising poetic voice now residing in Massachusetts is a professor of English at Yale. Her exquisite and haunting poetry has “inspired and shaped the literary landscape,” and her work as a dedicated teacher and mentor has “given herself unstintingly to



students, who revere her.”

She received the Pulitzer Prize in 1993 and bagged the 2001

Bollingen Prize for Poetry, the Wallace Stevens Award in 2008, and the National Book Award in 2014. She was appointed the US Poet Laureate from 2003 to 2004 and has authored 12 books of poetry including *Firstborn* (1968), *The House on Marshland* (1975), *Vita Nova* (1999), and *Faithful and Virtuous Night* (2014).

Her writings render the feeling of being bathed constantly in the unexpected and the new. Her poetic frenzy is packed with voice, often muted and murmuring, as though she is exploring a challenging repercussion or the silhouette of the soul. “At the end of my suffering/ there was a door” – These initial lines from the opening poem of her collection *The Wild Iris* reflects her incorrigible talent and the nerve of her musings.

She feels alive when she pens poetry and deems writing as a kind of revenge against the circumstances of love, loss, pain, fate, and so on. Her thirst for outcry makes one feel that there is nothing strained or obscured in this poet. Her poems at their best have always moved between withdrawal and avowal, intense propinquity, and reverberation. She has unearthed ways

to engross in the world as it is devoid of relenting to its felt call that she abandons any unusual sagacity of what is actual. Her

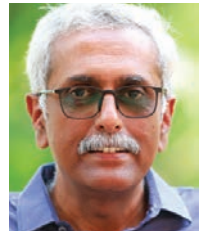
depiction of life’s euphoria and struggle unwraps the glimpse of the world as a skirmish between suffering and surprise, love and loss, relationships and betrayal, death and birth, etc. Myths, legends, and fairy tales give an inevitable sensibility for her vindictive and empowering verses. “No one wants to be the muse; in the end, everyone wants to be Orpheus” touches our souls with a lure of narcissist miracle and the impulsive expansion of unsurpassed feelings.

Her adoption of readable style, short and chiseled words, distilled tone, a handful of poetic lines, and insightful themes set the ground for a new realm of vision. In a way, her poems unlock the heart of the readers bestowing them a platform to interact and derive diverse meanings. For instance, her poem *The Undertaking* can be interpreted in multiple ways:

*The darkness lifts, imagine, in your lifetime.
There you are – cased in clean bark you drift
Through weaving rushes, fields flooded with cotton.
You are free. The river films with lilies,
Shrubs appear, shoots thicken into palm. And now
All fear gives way: the light
Looks after you, you feel the waves’ goodwill
As arms widen over the water; Love
The key is turned. Extend yourself-
It is the Nile, the sun is shining,
Everywhere you turn is luck.*

The soul-stirring undercurrents of this living poet inundated with imagery must be read and appreciated widely.

The Director with the Midas touch



A. Chandrasekhar
Writer-Journalist-Film critic

Director par excellence Hariharan has been chosen for the JC Daniel Award, the State government's highest honour for lifetime contributions to Malayalam cinema.



t is not that easy to hit the top charts in box-office for a filmmaker and that too with upholding higher standards in film making...

The life and works of Hariharan, an artist turned movie director is the living answer to this question. Started his career out and out in the 'so-called' mainstream commercial genre,

Hariharan has placed himself in an elevated height consisting of master craftsmen through his meaningful intervention in the form and content

of Malayalam Cinema. The balance and weight with which he envisages a frame for a shot and the way by which he visualises the shot division itself are enough to establish this. And that

is why he could contribute a handful of evergreen commercial classics like Oru Vadakkan Veeragatha, Kerala Varma Pazhassiraja, Panchagni, Nakhakshatungal, Vellam and Amritam Gamaya.

Hariharan's name may not be engraved amongst the Malayalam arthouse movie school, but of course he will be remembered forever for good and meaningful movies that have earned critical appreciation for



its quality of content and commercial success.

Hariharan started his career as a drawing trainer and it is to this that he

is indebted to his masterly balanced framing and shot composition in his later life as a filmmaker. He became an independent director in 1973 through the movie Ladies Hostel. Followed by successes of star-studded movies like Babumon, Ayalathe Sundari, Rajahamsam, Ammini Ammavan, Panchami etc., he was the one who had introduced a full-length slapstick comical movie like Poochasanyasi followed by Anuragakodathi.

Hariharan resorted to serious filmmaking through his first association with MT Vasudevan Nair in Idavazhiyile Poocha Minda Poocha in the year 1979 featuring Sreevidya, Madhu and Soman in the lead followed by Valarthu Mrigangal in 1981. His association with MT has later turned out to be a successful filmmaker-writer duo. They have produced landmark hits like Vellam, Panchagni, Nakhakshatungal, Idavazhiyile Poocha Minda Poocha, Parninayam, Amritam Gamaya, Oru Vadakkan Veeragatha, Ennu Swantham Janakikkutti, Aranyakam, Pazhassi Raja and Ezhamathe Varavu.

Hariharan - movies are not only noted for its masterly frames but also is ever remembered for its outstanding songs and song sequences. The songs from his movies right from Sanyasini in the movie Rajahamsam to the super hit songs from the movies Sargam, Panchagni, Nakhakshatungal, Ente Swantham Janakikkutti, Mayookham, Oru Vadakkan Veeragatha etc., have created a sensation during its release. In fact, he has introduced veteran music director Bombay Ravi to Malayalam film industry through Panchagni. He has also introduced a lot of talents to the Malayalam industry including National Award winner Monisha Unni, Devan, Saiju Kurup, Mamta Mohandas, Rambha,

Jomol etc.

Actor Murali, though started his career in Bharat Gopi's Njattadi, established his face in the mainstream through his villain in Panchagni. Playback singer Jayachandran was introduced as an actor and Vineeth was cast as a hero for the first time in Nakhakshatungal.

Though Hariharan had his beginning with the then stars like Prem Nazir and Madhu, he did cast Mohanlal in image breaking roles. Mohanlal got a big break into sentimental serious roles through his Panchagni, whereas Mammotty's image as a family-man or action-hero was broken through his extraordinary portrayal as Chandu in Oru Vadakkan Veeragatha. It is through his films that Monisha won her national award for best actress while Jomol won the special mention.

He has to his credit, 3 Kerala State Awards for the best director for Pazhassi Raja (2009), Parinayam (1994) and Sargam (1992); Parinayam, got the state award for the Best film too. Pazhassi Raja won the National award for the best feature film in Malayalam whereas Parinayam fetched him the National award for the best film on social issues and Sargam brought the National Award for best popular entertainment.

In 1993 he got the V. Santaram Award and in 2012 Prem Nazir Award for lifetime achievement. At this year, following the Chalachitra Retna award for lifetime achievement instituted by the Kerala Film Critics Association, the Government of Kerala too had bestowed the coveted J. C. Daniel Award for outstanding contributions towards Malayalam Cinema. It is of no doubt that this award has gained much authenticity by giving it to talents like Hariharan.

Distiller of the Violin's Spiritual Essence



Ramesh Gopalakrishnan
Music Critic



N. Krishnan was an unparalleled genius who distilled the spiritual tones of Indian music from a Western musical instrument like the violin.

The beginnings of the modern history of Carnatic music can be traced to the vocalist Ariyakudi Ramanuja Iyengar (1890-1967)

who earned a professional status for Carnatic recitals. But in those days, an independent culture of aesthetic appreciation for violin music in

south India had not come into being. The reason why the violin was not given credit as an independent musical entity by our people was probably because it came to our land

crossing the seas.

However, a tectonic shift took place in the aesthetic culture of south Indian music in the second half of the twentieth century. This came about largely as the result of reforms introduced by Ariyakudi and later musicians in the format of musical recitals. New trends and experiments were introduced not only in the performance of Carnatic vocal music but in instrumental music as well. The emergence of violin music as an independent genre was one of the many changes these



improvements triggered. In order to answer the question as to why aficionados of violin music considered T. N. Krishnan,

Lalgudi G. Jayaraman and M. S. Gopalakrishnan a triumvirate, one has only to listen to and attempt an understanding of their different styles. The hallmarks of T. N. Krishnan's music were tonal purity and spiritual profundity; those of Lalgudi's, elegance and delightfulness; and of M. S. Gopalakrishnan's, scholarship and technical virtuosity.

T. N. Krishnan was born on 6 October 1928 in Kerala to A. Narayana Iyer of Bhagavathar Madhom in Trippunithura and Ammini Ammal. As his father used to play the violin, Krishnan developed a keen ear for music at a very young age, and took preliminary lessons under him. Later he was taught by Alleppey K. Parthasarathy. At the age of 14, he went to Chennai and trained under Shemmangudi Srinivasa Iyer.

One of the unique qualities of T. N. Krishnan the violinist was that he dazzled his audiences as much as a solo performer as an accompanying artiste. When he played second fiddle to vocalists, he took pains to internalize their different styles of rendition, and accentuated them at the appropriate places. However, whenever he did solo violin performances, Krishnan gave topmost priority to presenting a comprehensive range of a chosen raga. He was a past master in the artistic process of welding the emotion of a raga to its very

structure, and was even known to improvise by incorporating into his solo performances, certain phrases and styles unique to the vocalists he had played for.

A tectonic shift took place in the aesthetic culture of south Indian music in the second half of the twentieth century

Of all the ragas he played, Bilahari, Chakravakam, Andolika, Neelambari, Abheri, Bihag, Sahana, Surutti, Ranjini and Sindhubhairavi have been known to captivate his audiences in a special way. These are only a few of the many that come to mind on sudden recall. There are countless others that have flowed out of his violin, and found a permanent place in the hearts of rasikas, where they shine like gems.

Krishnan gave topmost priority to presenting a comprehensive range of a chosen raga

T. N. Krishnan was also a master trainer who could mould many students and win admirers all over the world. He fulfilled his life's calling by holding fast to the values he was raised on, and enhancing the spiritual essence of music.

T. N. Krishnan served as Professor and Principal of Music College, Chennai. Besides, he was also the Dean at the School of Music and Fine Arts of Delhi University. Some of the awards and recognitions

He was a past master in the artistic process of welding the emotion of a raga to its very structure

he received were Central Sangeet Natak Akademi Award and Fellowship, Padma Shri, Padma Bhushan, Swati Puraskaram and Sangeeta Kalanidhi from Chennai Music Academy. Ms. N.

Rajam, the famous Hindustani violinist is his sister. His children Viji Krishnan and Sriram Krishnan have followed in his footsteps.

Local Self-Government in Kerala & Election 2020



Dr Josukutty C.A.
Associate Professor in Politics,
University of Kerala



Panchayat Raj or local self-government constitutes the basic unit of decentralized democracy in India. The chief objective of the Panchayat Raj is to ensure greater citizen participation in planning and implementing economic development and social justice in rural and urban areas.

By the 73rd and 74th constitutional Amendment Act 1992 Panchayati Raj and Nagarpalika Institutions became a part of the Constitution.

This Act made it mandatory for state governments to introduce local self-government at the local levels. To comply with the

mandatory provisions of the 73rd and 74th amendments, the Kerala Panchayat Act and the Kerala Municipality Act were enacted in 1994 which introduced a three-tier

system of local self-government in rural areas and two-tier system in urban areas.

The Three-tier Panchayati Raj System consists of District Panchayat at District level, Block Panchayats at intermediate/middle level and Grama Panchayats at the bottom/village level. Municipalities and Municipal Corporations constitute the administrative units of urban areas. Gram Sabha's in rural areas and Ward Sabha's urban areas are forums where all citizens deliberate and decide the social and

perform a variety of functions related to health, education, poverty alleviation, social welfare, agriculture and allied sectors, road connectivity, welfare pensions, cottage industries, sanitation and water supply. They have been strengthened by delegating more powers and functions by amending the Kerala Panchayat Act. To make decentralized democracy more effective and participatory, the Government of Kerala launched a participatory planning initiative called the People's Plan Campaign in 1996 and decided to provide 35

as against 33 per cent stipulated by the constitutional Amendment Act 1992. Reservation for Scheduled Castes and Scheduled Tribes in seats and positions of office is ensured in proportion to their strength.

The local self Governments perform a variety of functions

Elections to the local bodies are held every five year. The State Election Commission, an independent body, is responsible for the conduct of election to the local self-Government. This year the elections are scheduled to be held in three phases in December 2020.

An electorate of over 2.71 crores will exercise their franchise to elect representatives to 1200 local self-governing bodies. There are 34,744 polling booths across the state.

In this election, voters can vote from 7 AM to 6 PM

The elections would be held strictly adhering to the covid-19 protocol. Facilities are in place for postal voting for voters tested covid-19 positive and those in quarantine. In the context of the pandemic, the voting time has been increased by one hour. Accordingly, in this election voters can vote from 7 AM to 6 PM. Special arrangements are made for facilitating voting for those tested covid-19

Special arrangements are made for facilitating voting for those tested covid-19 positive

positive between 5 PM to 6 PM. The newly elected governing bodies are expected to assume office before 23rd December 2020.

developmental requirements of the area.

The local self Governments

to 40 per cent plan funds to local bodies. A unique feature of local government in Kerala is that 50 per cent of seats are reserved for women



India Overcomes Thorny Phase of COVID-19



N. Bhadrans Nair
Executive Editor,
The Indian Science Journal



India, it appears, has gone past the worst phase of the global pandemic of Coronavirus despite the viral infection refuse to subside in some pockets. According to Union Health Ministry, 54 per cent of new cases were in Delhi, West Bengal, Kerala, Maharashtra, Haryana and Tamil Nadu.

India has reasons to heave a sigh of relief, as it has the lowest death rate – 92 per 10 lakhs and a total caseload of 6,223 among a population of 10 lakhs

in the top 20 nations with the highest caseload of Coronavirus. While the total caseload since the first case was detected on 30 January, 2020

was 8,618,125 (as on 10 November, 2020), the recovery rate has also gone up gradually to 92.69 per cent, but still lower than the global rate of 97

per cent. Unfortunately, we could not save the lives of 1,27,059 people, who succumbed apparently to the viral infection. Apparently because in many cases it was not Corona that was the cause of fatality, but the accentuation of existing health issues due to the infection.

The higher rate of recovery could be attributed to better management of the infection by the medical fraternity. During the initial period of the pandemic, they were ill-equipped to treat Coronavirus as its genesis, prevention and cure were beyond



the comprehension of medical professionals. But as time progressed and global inputs started coming in, they could better manage the viral

infection to bring down the mortality rate.

These general indications do not lead us to any zone of comfort as the virus has not been eliminated and it is still way behind finding an effective vaccine against COVID-19.

According to medical scientists, development of a vaccine takes 10-15 years, but in the case of a global emergency like Coronavirus, they have been able to repurpose existing vaccines and reduce the duration for its development.

India too is at the forefront of the development of vaccines and multiple vaccine candidates are under various stages of development. From present indications, we might be able to reach the threshold of getting a vaccine by the middle of 2021. But it may take still longer to bring it to universal availability.

A second key factor for the introduction of vaccine at the national level is development of cold chain. Deliveries of vaccines to all corners of the country are not an easy proposition. It takes a chain of precisely coordinated events in temperature-controlled environments to store, manage and transport these life-saving vaccines.

The lead scientist at IISc Professor Raghavan Varadarajan told this author that they have already completed animal trials and were waiting to carry out process development, safety and toxicity tests before proceeding with clinical trials.

The higher rate of recovery could be attributed to better management of the infection by the medical fraternity

These general indications do not lead us to any zone of comfort as the virus has not been eliminated India too is at the forefront of the development of vaccines

India, like any other country in the world, had to pay a heavy price, economically and socially, to the pandemic. There is no

credible estimation of economic loss due to Coronavirus, or the lockdown imposed to mitigate the spread of the virus. There were several projections and according to Statista – a market and consumer data provider, the

estimated cost of a full lockdown was a whopping 26 billion US dollars. On the other side, the employment situation has also gone into a tailspin, with a deterioration of an estimated 37.8 per cent in October, according to Centre for Monitoring Indian Economy, CMIE – a private business information entity.

In an attempt to arrest further deterioration of the economic downfall, the federal government unlocked the lock down in a calibrated manner. While easing the restrictions, the rider was people should adhere to the COVID protocols to save themselves from infection.

One of the possible reasons for the spike in the caseload appears to be the fallout of a prolonged lockdown, which had deprived millions of daily wage earners, who had no social security, of their livelihood. They were eager to get back to work, rather than suffering from starvation.

The age-old maxim, Prevention is better than Cure is more appropriate in the case of the present pandemic. While life cannot stop, it is essential to remain disease-free.

The Enigma of Post-COVID 19 Syndromes



Dr. P.S.Indu
Professor and Head, Community Medicine, Govt Medical College, Trivandrum & State PEID Cell Coordinator



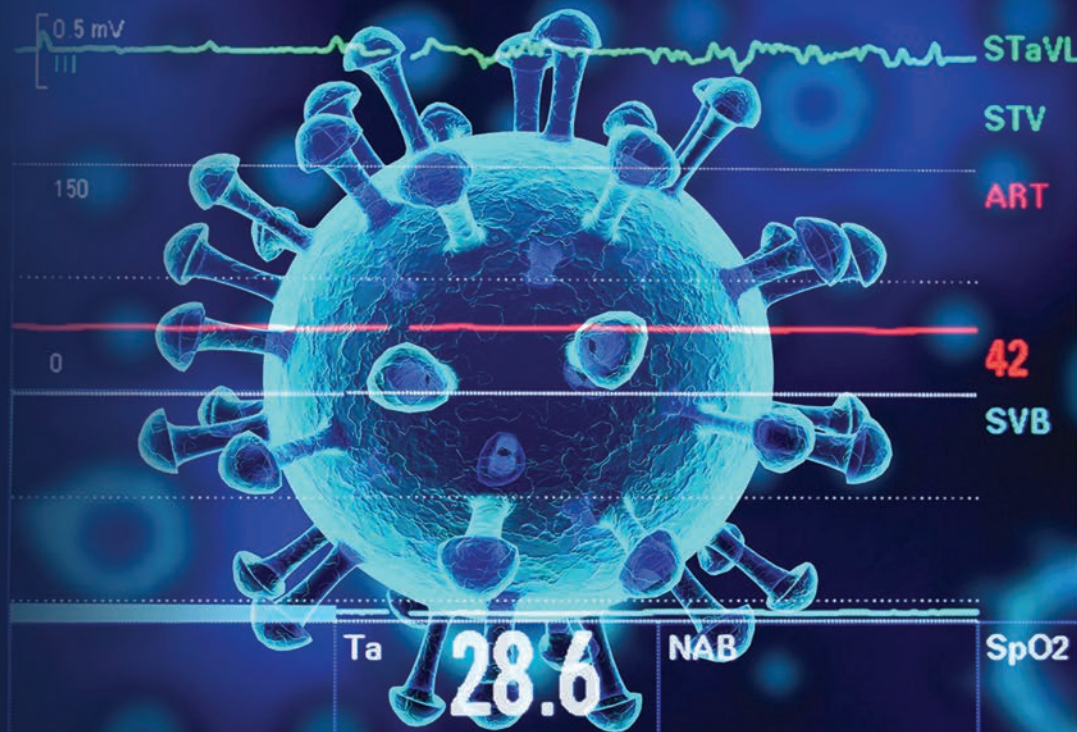
Dr. Aravind R.
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Dr. Meenu M. Suresh
Senior Resident, Community Medicine, Govt Medical College, Trivandrum



Globally 52,487,476 people have been confirmed to be affected by COVID 19, till date and if asymptomatic/unidentified/unreported cases are added the burden will be huge. Many European countries, USA and places like Delhi in India face second and third waves. As we are more into the further phases of the epidemic, there is more concern, the world over, on the consequences of COVID 19 among the survivors and its influence in the physical health of individuals and its subsequent social and economic impact.



For most people, COVID 19 is a brief and mild disease, but some go on to develop persisting symptoms like excessive fatigability, insomnia, exertion-breathlessness etc which may last for weeks to months. The constellation of symptoms persisting for more than 21 days after symptom onset has been termed as post covid 19 syndromes or long covid or long haul syndrome. A subset of patients continues to have these symptoms for weeks to months after becoming virologically tested negative.

The elderly, females, severely ill and those with multiple symptoms on presentation are the ones who are likely to develop post COVID19 syndromes. Those with mild illness without any comorbidity can also develop the post-COVID syndrome.

Kerala has one the lowest case fatality

rates (0.35%) and has so far 4, 34,730 survivors. Most of our recovered patients are in the productive age group 41-60 years. Kerala is the first state in India to roll out an action plan to identify and address the reality of post-COVID 19 syndromes through its network of multi-tier post-COVID clinics.

Holistic support, rest, symptomatic treatment, and gradual increase in activity could

facilitate spontaneous recovery in most of the patients.

One week of low-level stretching and strengthening could be helpful for those recovered from mild illness. Limiting activity to walking or equivalent exercise benefits individuals with mild

symptoms. Caution should be taken to avoid high-intensity training and increase the rest periods if symptoms worsen. Individuals with persistent symptoms such as fatigue, cough, breathlessness, fever should limit the activity until 2-3 weeks after symptoms resolve.

Pulse oximeters may be extremely useful for assessing and monitoring respiratory symptoms after covid-19 under the guidance of a health care worker. Patients who had cardiac involvement need cardiac evaluation before initiating physical activity

The constellation of symptoms persisting for more than 21 days after symptom onset has been termed as post covid 19 syndromes

An approach involving the amalgamation of psychological first aid and guided psychiatric help might ameliorate distress of affected - individuals

In addition to all the foregoing potential consequences of COVID 19, mental health deserves special attention as the pandemic had a tremendous impact on the mental health of individuals. An approach involving the amalgamation of psychological first aid and guided psychiatric help might ameliorate distress of affected - individuals.

In Kerala, owing to one of the lowest case fatality rates, the vast majority of the affected individuals have conquered the virus. Holistic support,

rest, symptomatic treatment, and gradual increase in activity could facilitate spontaneous recovery in most of the patients.

Recovery pattern in COVID 19

In the long run a multidisciplinary intervention based approach emphasizing individualised care

package incorporating exercise training, education, and behavioural modification designed to improve the physical and psychological condition of survivors are required to ensure a comprehensive follow-up of people discharged from

hospital, which will not only provide an opportunity to collect data to define the impact of COVID 19 but also to identify the specific needs,

thereby tackling the mystery of post-COVID 19 syndromes.

Pulse oximeters may be extremely useful for assessing and monitoring respiratory symptoms after covid-19 under the guidance of a health care worker



Inaction could spell doom, activity can revive!



Dr. Anju Angel Alex
Asst. Surgeon,
Dept. of Health Services



It is Covid era and nobody knows when the pandemic will subside. So, it is time to redefine lifestyle and habits, since the aftermaths of the covid-free are yet to be ascertained.

Wilson, a 71- year- old retired policeman had to be taken to his family doctor for a non-healing ulcer in his foot which was saved

from turning into gangrene when his Diabetes and the wound was taken care of. 34-year-old Vineeth (names changed to protect privacy)

was brought to the psychiatrist with persistent suicidal thoughts. After being immediately admitted in the Isolation ward, he was

started on medications and given first-rate psychotherapy. Days later he was discharged and a suicide averted. Unfortunately, these undesirable by-products of the pandemic are not sporadic incidents.

“We are seeing several new cases of obesity, dyslipidaemia, uncontrolled diabetes and high blood pressures owing to the lack of exercise and unhealthy food habits while at home for a longer time.” Says Dr. Renji Jose, consultant physician with

and goes on to say that regular exercise at home or even doing chores that involve manual labour is a practice-worth solution. Dr. A. B. Vincent, physician, G.H. Muvattupuzha, Ernakulam, agrees on this and adds “ I am glad that the pandemic has, in fact, channelled newer patients to the health machinery and they keep coming regularly when they realize that our hospitals are safe.”

Unfortunately, these undesirable by-products of the pandemic are not sporadic incidents

hype and stigma surrounding the pandemic, at times prevent us from doing the right things, the right way and even makes us devoid of compassion.

The need to have an individualized stress buster is exemplified by M.C. Joseph, a Kochi based movie maker who says “I did

not want Covid to deprive me of the ‘me-time’ I used to have when I went for my liberating morning walks when the visual capture fired my creativity.” He chose to stay upbeat and healthy by taking brisk walks within the compound of his apartment.

Even as the pandemic lingers around let us find safe yet joyful means to circumvent the gloom

It is fortuitous that we are being provided with facilities conducive to our holistic health even in these pandemic times. ‘Open gym’ is one such avant-

garde venture. “This project is implemented through the Health Department, with two in each district, constructed near popular walkways where the public can use it,” says Dr. Savitha, Deputy DMO, Ernakulam. It is replete with equipment like Twisters, Static Cycle, Elliptical Cross Trainer, Rower, to name a few, making them an instant hit with the joggers and fitness aficionados.

The fear, hype and stigma surrounding the pandemic, at times prevent us from doing the right things

With the myriad vistas and avenues, we have, even as the pandemic lingers around to let us find safe yet joyful means to circumvent the gloom and insulate ourselves from its

deleterious impacts on our physical and mental health.



Nevertheless, scraping through the season staying negative might be the only positive thing for those in whose minds and bodies the pandemic era wreaked havoc. In this regard, Dr. Manju Rajagopal, psychiatrist, District Hospital Aluva is very vocal. She points out that there is an increase in the number of depressive anxiety disorders coming to her OPD. “A lot many people are unhappy because they have lost the little joys of life like travelling, talking to their neighbours or even going for a wedding” The most alarming thing according to her though is the rise in suicide rates. So, is there no way out? “Sing, paint, sew, exercise or do anything safe and yet makes you

Rajagiri Hospital Kochi. He adds that people need to stop fearing hospital visits to avoid having medicine doses escalated later on

happy. Stop pretending that you are fine and seek help if the need is” she says. It makes sense because the fear,

Post Covid19 Snag Management



Dr. Vijith K.V.
Managing Director &
Chief Physician
K. V. Vijayan Institute of
Ayurveda Medical Science



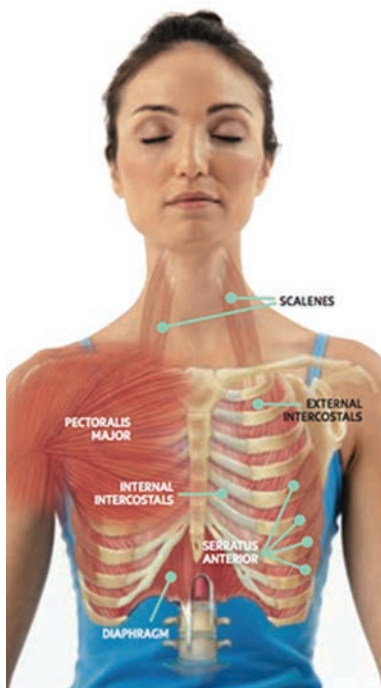
Managing the after-effects of Covid 19 affected is not at all an easy task but alternative medical systems are there to support the complex situation.

Since 2015 Dhanwanthari Jayanti is celebrated as National Ayurveda Day. This year it falls on 13 November 2020 and the theme for

this year is “Ayurveda for COVID – 19 pandemic”, as Ayurveda can contribute prominently against defending the current pandemic

situation.

The WHO – Director-General has said that the capability of traditional



medication had not been that refreshing as of recently and that the WHO was effectively attempting to empower exploration, preparation and sharing of best practices around there.

The developing acknowledgement of Ayurveda isn't only a Covid - 19, however consequences of its reason in countering different viral ailments like Chikungunya and Dengue Fever.

During the occurrence of Chikungunya, in the post - pyrexial stage or post - Chikungunya stage, an extreme weakening - joint - inflammation with 'weaknesses' was evident. Ayurvedic drugs alongside outer medicines had helped the patients to recover - satisfaction. Likewise, ecological disinfection and vector control measures through fumigation against microbial operators (Dhoopana with Aparajitha Dhoopa Churna) had demonstrated its adequacy perpetually.

Also, the potential of Ayurvedic

medicines to expand the platelet count was widely used in the treatment for Dengue fever. In the post irresistible province of Dengue fever application of Ayurvedic medicine had generally helped the patients to recuperate from joint and muscle torment, lack of other 'issues' and invulnerable stifled conditions.

WHO was effectively attempting to empower exploration, preparation and sharing of best practices around there

Coronavirus - 19 infections have a greater proclivity towards lung tissues. The regular immune modulator drugs incorporate Haridra, Guduchi, Aswagandha, Tulasi, Kiratathikta, Lasuna, Punarnava, Katurohini, Amalaka, Mandookaparni, Pippali, Arjuna, Yashtimadhu, Durva and so forth.

Judicious administration of Ayurvedic drugs under the guidance of a doctor considering the Prakruthi, the current Dasha avastha and introducing grumblings can assist the patient with turning around the condition. The admission of Ayurvedic medication during the dynamic stage can be significantly more helpful in dipping the progression of the indications and multiplication of the infection too.

Coronavirus - 19 infections have a greater proclivity towards lung tissues

The anti-Pyretic, hostile to bacterial, against parasitic, against viral and Rasayana properties of different Ayurvedic medicines have been surveyed and discovered valuable in treating different conditions related to Covid - 19. With the utilization of tried and tested Ayurvedic immune modulators, further contaminations

Coronavirus - 19 is exceptional and complex

can be forestalled by and large. Moreover, a large portion of the resistance - improving medications and other medications in Ayurveda has been now demonstrated to be compelling in treating respiratory illnesses. The various activities of Ayurvedic drugs make this framework significantly more helpful in a condition where no fix other than indicative medicines

is accessible so far in the regular framework.

There will be DhatuKshaya and Agnimandya in post Covid - 19 stages. Thus, Dhatuposhana and Rasayanasevana are recommended for battling the lingering impacts of the infection on the body. Hepato-protective and renal defensive medications are given to battle

the 'poisonousness' delivered by the viruses. Deepana, Pachana and Kriminashana medicines are prescribed additionally relying upon the

condition and side effects. The Rasayana medications ought to be devoured simply after balancing out the Agni. Since the infection mostly influences the respiratory framework, respiratory activities (Pranayama) are inevitable.

Coronavirus - 19 is exceptional and complex. The repercussions of the sickness are yet to be ascertained fully. Upgrading the body's normal protection framework assumes

significance in this regard and proper medication under the vigil of a seasoned practitioner might help reduce complexities to a minimum. ●

Turning a pandemic into possibilities unlimited



Jisha Surya
Freelance Journalist



ovid naturally carries with it the fear-element, but there is still hope amongst those who dared to challenge the adverse - era into an avenue of opportunities.

People witnessed a global pandemic, economic slowdown, job loss and all sorts of miseries in the historic year of 2020. Covid

made people across the globe confined to their own homes. Online education and work from home became the new normal.

Though 2020 never turned up as anyone's expectations, there are sectors which performed well even during the lockdown and Covid 19.

Home Chefs

While people stayed away from restaurants fearing Covid 19, one section of food business operators which flourished during this time was the home chefs. From small - time sellers, home chefs had grown to gain a prominent space among foodies. Thiruvananthapuram-based home chef Najiya Ershad, who runs Yummy Spot, said that pandemic time was a breakthrough in terms of sales. While there were reports of job loss during the lockdown, Najiya was able to appoint 8 persons as delivery boys alone. "People were afraid to go out, but still wanted to order food. The term home in 'home chef' evokes a sense of trust and that is the reason why we witnessed a good sale. Due to increased online activity, people ended up ordering food when they see posts on Facebook and Instagram," she said.

Online Training

Pandemic has erased hassles of travel and opened up new avenues for consultants in various fields such as management, education, technology etc for online training. Now online sessions can be conducted in the comfort of home. Dr. Manu Melwin Joy, 'gamification' consultant and assistant professor at school of management studies, CUSAT, said pandemic has opened up new opportunities for him whose expert area is gamification in learning and development. As online education gave new challenges to teachers who are finding it tough to engage the students, more and more school managements have roped in his service. "Earlier, participants should not exceed a particular

limit. There is no such limit now and our sessions have an international reach," said Manu, who is set to conduct online sessions for educational institutions in the Middle East.

Mobile Phone Retailers

When the world was reduced to four walls of one's house, the needs too were limited to essential commodities. However, the increased demand for online education and work from home option came as a boon to mobile phone retailers, who found a number of buyers for gadgets such as smartphones, tablets and laptops. While lockdown badly affected almost all other sectors, mobile phone retailers saw demand for their products during the first half of this year when the mode of education turned online. Ansal Basheer, treasurer, Mobile Phone Retailers Association Kerala, said sales were better compared to other sectors which were hit by the pandemic. "However, our sales too have started feeling the heat of economic slowdown now," he said. He said that major buyers were people who purchased smartphones, tablets and laptops for online education.

YouTubers/ Vloggers

Vloggers and YouTubers are the key beneficiaries of those 'extra'

time people enjoyed during the lockdown. Many vloggers in the state found a steep hike in their views and several of them received gold and silver creator awards (popularly known as gold and silver play buttons for 1 million and 1 lakh subscriptions respectively) from YouTube during this time.

Film actor Ahaana Krishna and her sisters Diya, Ishaani and Hansika got the silver play button for their individual youtube channels in September, which may be a rare distinction. Another popular YouTuber SujithBhakthan's Tech Travel Eat won gold play button, recognition for 1 million subscribers, in June. Thiruvananthapuram-based magician and mentalist

Sandeep Fradian, who effectively utilised lockdown period to create short videos by utilising effects of magic and editing, too received silver button for his channel. Sandeep, who is an editor, said that lack of assignments during Covidtime forced him to do videos, which won him praise from international personalities like the American internet sensation Zach King, who selected his video as the magic of the month from around 6000 applications.

Many youngsters are investing in high - end gadgets to increase revenue from Youtube channels. ●

There are sectors which performed well even during the lockdown and Covid 19

From small - time sellers, home chefs had grown to gain a prominent space among foodies

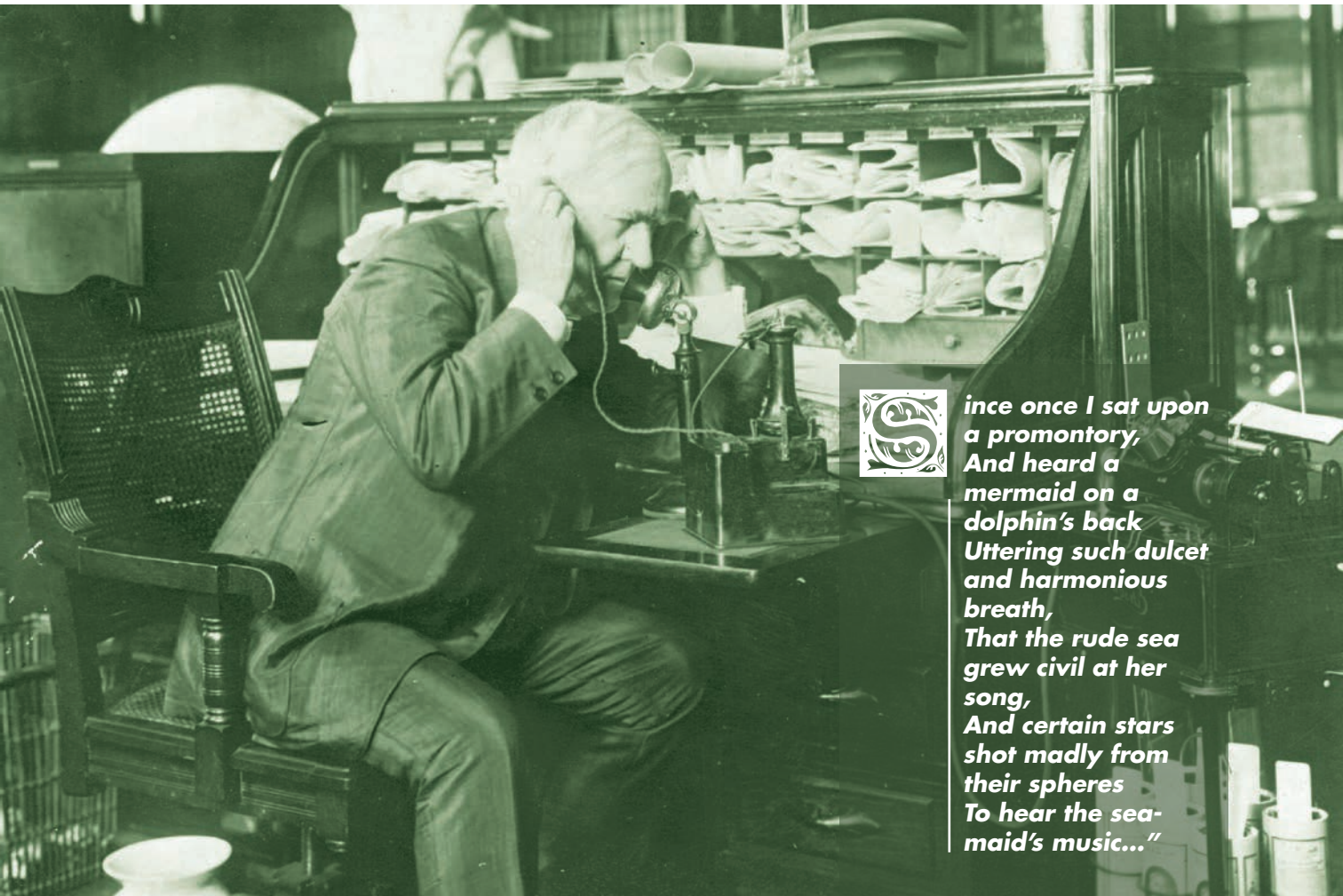
Now online sessions can be conducted in the comfort of home

The increased demand for online education and work from home option came as a boon to mobile phone retailers

The evolution of the *lingua franca* of mankind



Dr. Kishore Ram
Asst. Professor of English,
N.S.S College, Kottiyam



*Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid's music..."*

Oberon in William Shakespeare's *A Midsummer Night's Dream* shows the pre-music player era in which one had to depend on live sources

to tune in to music. But the present condition is different and with the advancement of technology an average person listens from two to

three hours of music every day.

Music lovers owe tremendous thanks to Édouard-Léon Scott

de Martinville who made the first sound recording machine phonograph in 1800. However, this machine could merely record and not playback what it recorded. This invention paved way for later inventions and it was in 1877 Thomas Edison, the wizard of Menlo Park, gave music lovers the phonograph recording and playing back the nursery rhyme, 'Mary had a little lamb' to entertain his kids. We have travelled a long way from the phonograph. Alexander Graham Bell later modified the phonograph to give us the gramophone. The mass production of musical discs began with the development of flat-disc in the 1890s. Discs were in the beginning in the five-inch version, then in a seven-inch, a ten-inch, and finally a 12-inch version in 1903. Around this time double-side recording evolved and Edison Disc Record was invented that could be played on Disc phonographs.

Thomas Edison, the wizard of Menlo Park, gave music lovers the phonograph recording

On the whole, the nineteenth century was an exciting period in the history of music players, but the next century had more to offer. The first to come was the radio, and it is pretty exciting to know that a user was required to get a licence to own a radio. Many of the first users will still remember tuning to listen to Radio Ceylon to listen to the Malayalam songs that came across from the neighbouring country. It was a varied experience

Many of the first users will still remember tuning to listen to Radio Ceylon to listen to the Malayalam songs

with lots of disturbance and occasional loss of signals. Though radio is no longer a popular mode to listen to music, still it happens to be the most widely used device. It has metamorphosed itself to adapt to modern customers and now provides FM service to keep the listeners connected to music while on the road or shopping in a supermarket.

The arrival of the cassette recorder gave choice to the listener to listen and repeatedly play their favourite songs. Many will think with the nostalgia of their collection of audio cassettes and their happiness in recording and listening to their voices. The tape recorder gave some unique experiences to users. They could record and erase and even assemble an album of favourite songs, circulate it among friends. It made listening to music a private affair, and it was convenient to carry it around and listen to it at different locations in your house. A luxury which was enhanced with the arrival of the Walkman.

When Sony produced the first CD player, known as the Sony CDP-101 it started a new era in storing and listening to music. Music devices changed to accommodate the compact disc with a high storage capacity. Listening to music also changed, and it became a

Music in the capitalist era is an asset, and it will keep changing as capitalism demands change

personalized experience. The DVD with its capability of storing a huge number of music albums enabled a surplus of music. Storing and listening to music was revolutionized by the arrival of mp3 and other file formats like AAC, WMA, OGG, WAV, etc. Digital music can be played on various smart devices.

The era of storing music in clouds and readily accessible from anywhere is here now. Amazon is a popular location to listen to music. Live streaming services like YouTube and Pandora are well known for providing free digital music streaming services.

One point to note is that with the revolution in musical storage, there has also been a revolution in music composition and recording. The stalwarts of vocal sound were replaced with music directors like A. R. Rahman who showed the significance of a music composer.

The earphone revolutionized listening to music as it could capture even minutest sounds and give it to the listener. Music in the capitalist era is an asset, and it will keep changing as capitalism demands change. However, musical devices that enable multiple layers of storage are providing music lovers with the opportunity to listen to music, and it is a great solution to mankind hit with the traumas of everyday survival. Music is an area that will progressively change. As Confucius said, "Music produces a kind of pleasure which human nature cannot do without."



Back with a Bang



Sanil P. Thomas
Sports Journalist



tadiums and courts are waking up from the deep slumber induced by the pandemic. Though the inspiration from the galleries is yet to back, the spirit is there in the field, with enhanced vigour.



It was July 29, 1911. The IEA Shield football final was set to begin at 5.30 PM at Calcutta (Kolkata) Football Club grounds. It was the 19th edition of the

tournament. The city went crazy even in the morning. The talk of the city was whether the barefooted Mohun Bagan upset the mighty East Yorkshire Regiment, a British team

based in Ghaziabad. It was a warm sunny evening and all the roads led to the football ground. Railways arranged two special trains and there were more ferry services across

Padma and Ganga rivers.

When the match was on, the crowd was 80,000. And, most of them couldn't see what was happening in the ground. Kites were flown with score details to pacify the football crazy Calcutta spectators. Still they enjoyed every moment. After going down by a goal, Bagan came back with vigour and went on to win the Shield by a score of 2-1. Bengalis ripped off their shirts to wave the Mohun Bagan players. The entire team was put on horse carts and the



celebration went down to streets. Jaydeep Basu has narrated the full story in his book "Stories from Indian Football".

On October 18, 2020 I League trophy

for 2019-20 was officially handed over to Mohun Bagan at a function in a hotel in Kolkata. With the COVID 19 pandemic halting the tournament, the official trophy presentation was delayed for around seven months after Mohun Bagan won the title. Bagan has since then moved in to ISL after merging with ATK. Ten days before this, I League qualifiers officially kicked off competitive sporting action in India after about seven months of moratorium owing to the COVID 19 pandemic. But where are the



It was the first Champions League final to be played without fans



The crowd support is something special, it can change the flow of the match itself

in a closed stadium. That was only a beginning of sports in the new - normal era. Of course, lakhs have watched it in TV. But the feel is quite different when we are part of the gallery. The crowd support is something special, it can change the flow of the match itself.

IPL is in progress in UAE with empty stands. ISL next edition is all set to begin in Goa from November 20. It will be aired live on Star Sports. The US Open tennis became the first Grand Slam of the COVID 19 - era when it started on August 31 in a spectator - free bubble at Flushing Meadows. Raucous crowds are a hallmark of the US Open, but this time Arther Ashe stadium was unfilled.

When Bayern Munich won their sixth European Cup title beating Paris Saint Germain, it was the first Champions League final to be played without fans. And, that was the case with entire European football, this season. But, nearly 150 people were arrested as St Germain fans set cars ablaze, smashed shop windows and clashed with police in Paris. Even though there was no entry for football fans in the stadium, thousands gathered to watch the match in big screens.

Whether it is in European football or World Cup, whenever England faced Netherlands, the crowd show was on roads and not in the stadium. The crazy boys clashed on the way itself and many get arrested even before the match. But that's all part of enjoying football. That feel is called 'honey' for sports.

It is said, when India faces Australia in the boxing day cricket in Melbourne, 25,000 spectators will be allowed. Let it be the beginning of the return of the 'real' sports days. Hope 2021 will be 'normal' with Tokyo Olympics in focus.

spectators? It's all happening in empty stadiums...

And, on March 14, 2020 ISL final was held in Fatorda, Goa. ATK beat Chennai FC 3-1, but it was

PRIYANKA

The 'Malayali' in NewZealand Parliament



Priyanka Radhakrishnan created history when she became New Zealand's first Indian-origin minister. She has been appointed the Minister for Diversity, Inclusion and Ethnic Communities as well as the Minister for the Community and Voluntary Sector, and Associate Minister for Social Development and Employment in the Prime Minister Jacinda Ardern's new cabinet. She has been part of the labour party for the past 14 years and was elected as a Member of Parliament in 2017.

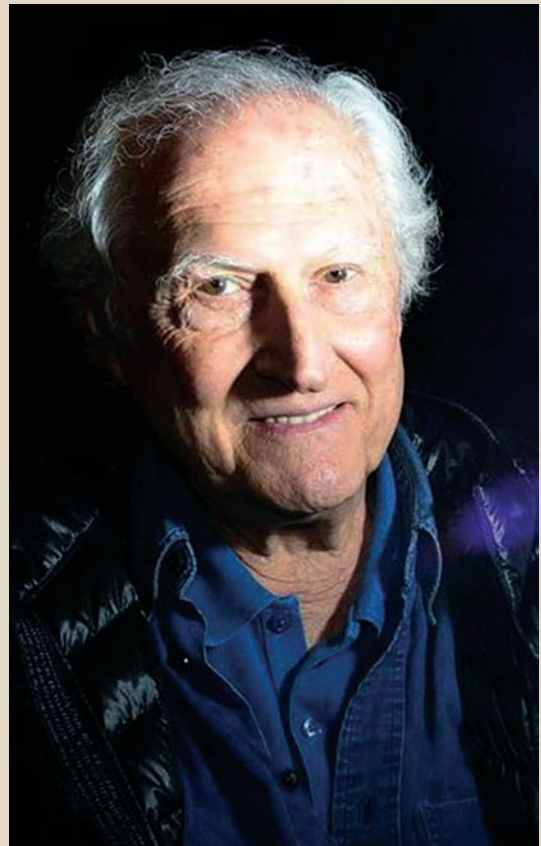
Priyanka who is native of Paravur in Ernakulam is the daughter of Raman Radhakrishnan and Usha. She shifted to Singapore during her childhood days, moved to New Zealand for higher studies. She took her postgraduation in Developmental studies from Victoria university of Wellington. She lives in Auckland with her husband.

SOLANAS

Talent Unlimited

Veteran Argentine filmmaker -politician Fernando 'Pino' Solanas, is no more. He is one of the pioneers of the revolutionary film movement 'Third World Cinema'. He died in Paris at the age of 84, succumbing to the dreadful coronavirus.

His films engaged the contemporary history of Latin America. Solanas was at the forefront of the group Cine Liberation that rocked Argentine cinema in the 1970s. Solanas became more involved in politics and was elected senator of Buenos Aires. He was accoladed with the Lifetime Achievement Award in the 24th Kerala International Film Festival 2019.



DO NOT NEGLECT THEM!

When we assemble to battle the COVID-19 virus, we must remember the vulnerable amongst us. The needs of the elderly population should not be neglected when we raise our defences against the pandemic. All of us have the responsibility to support them as they are placed in reverse-quarantine.

Well-lit rooms with good ventilation should be selected for those entering reverse-quarantine.

- Necessary medicines should be stockpiled.
- Magazines and newspapers should be provided for recreational purposes.
- They should be provided with a healthy, balanced diet.
- The elderly should be assisted in availing of telemedicine and Sanjeevani services for continuing any treatment they are undergoing.
- Family members should also try to do daily exercises with them.
- If possible, make sure they have access to a TV, mobile phone, laptop and other devices for communication.
- Anyone with a cough, cold, fever and those who are at risk of infection should NOT come in contact with those undergoing reverse-quarantine.
- It is very important to provide the elderly with love, care and unconditional support as they go through this period.

Don't forget to follow



Social distancing, Mask, Soap!

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