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# **Mile High Keralam**

*2019 Magazine*

*by*

*Kerala Association Of Colorado*

Cover Design

by

Murali Satish

Edited and Formatted  
by

Reshma Ranjan

Literary And YUVA  
Secretary KAOC

*Editors Note:*

Welcome to the 2019 Edition of MILE HIGH KERALAM. Compilation of this magazine for Kerala Association of Colorado (KAOC) was a very beautiful experience for me. It is amazing to see many writers come up with their piece of writing, photography, and drawings.

As a continuation to last years' effort, we are bringing out this edition with more pieces of writing. I hope with each passing year; the magazine grows content-wise, and more writers, poets, artists and photographers come up from within our community.

I'm thankful to two published authors, Deepti Menon and Madhu Purushothaman for contributing to this magazine. Deepti Menon resides in Trissur, and Madhu Purushothaman is a part of our KAOC community. I will be failing if I do not thank one of our young KAOC member Murali Satish for designing the cover.

Our goal is to encourage writers, photographers, sketchers, and painters amidst us, also to nurture artistic skills and inclinations of the youth in our community.

Please feel free to write to us about which piece you have enjoyed the most and what you would like to see covered in future editions. Email us at [magazine.editor@colorkerala.org](mailto:magazine.editor@colorkerala.org).

*Reshma Ranjan*

*Editor*

*YUVA & Literary Secretary, KAOC*

*A Published Author with 12 books to her credit*

**Disclaimer**

The opinions, beliefs and viewpoints expressed by the various authors in this magazine do not necessarily reflect the opinions, beliefs and viewpoints of Kerala Association Of Colorado.

## KAOC PRESIDENTS' MESSAGE

Dear Kerala Association of Colorado Members,

Another year is coming to a close, and we are once again looking towards a new year!

My thanks to all of you for lending your support throughout a year of good changes. Keep your support and comments coming!

We were always focused on our goals and with the support of our members, we have many successes, notably the two strategic programs- Madhuram Malayalam and YUVA.

**Madhuram Malayalam:** "Madhuram Malayalam" program is designed to teach Malayalam language to our younger generation as well as the varied and rich culture of Kerala through the native art forms. This program commenced in July 2019 and we have around 50 students registered for our weekly classes held in both North Denver and South Denver.

**YUVA:** YUVA is formulated with our Teen/Youth members in mind. It focuses on enhancing their organizational and social skills, which in turn helps them to become responsible citizens and the righteousness they would carry on to adulthood. Under the youth wing of KAOC -YUVA we have also organized workshops on varied topics with good number of participations.

**Community Participation:** Member participation is key to success for any event. This year we observed a large turnout of the members for all our events. We love to have even more participation! The more, the merrier.

**Membership:** It is very heartening to see that more and more members have joined and contributed to the growth of our association. Over the last year, our membership grew by more than 25%.

**Sponsorships:** We had amazing support from our sponsors for this year too.

I am confident that the initiatives like Madhuram Malayalam, YUVA and strategic investments will take Kerala Association of Colorado to greater heights in future years.

Special Shout-Out to the 2019 KAOC Committee members.  
I wish you all Merry Christmas and Happy New Year!

Yours' Sincerely,

Venu Kozhummal  
President, 2019 Committee  
Kerala Association of Colorado

## മധുരം മലയാളം

മലയാളികളെ ഒന്നിപ്പിക്കുന്ന පൊതു സംസ്കാര തതിൽ എറ്റവും പ്രധാനം മലയാളം എന്ന ഭാഷയാണ്. ജീവിത രീതിയിലും, അഭിരുചികളിലും, കലകളിലും എല്ലാം കാണുന്ന എക്കത്പങ്ങളും നാനാത്വങ്ങളും മലയാള ഭാഷയുടെ ഒറ്റ ചരടിൽ കോർത്ത് കെട്ടിയാൽ മലയാളിയുടെ സംസ്കാരമായി, ഭാഷയിലുംതയുള്ള ഈ ഒരുമയാണ് KAOC യുടെ "മധുരം മലയാളം" പരിപാടിയുടെ മുഖ്യ പ്രചോദനവും ലക്ഷ്യവും.

പുതു തലമുറയ്ക്ക് മലയാള ഭാഷ കൂടുതൽ പരിചയപ്പെടുത്തുക എന്നതാണ് ഒരു മാർഗ്ഗം. കലകൾക്കും, മറ്റു വിനിമയങ്ങൾക്കും മലയാളം ഉപയോഗ്യമാക്കുമ്പോൾ, മാത്രംഭാഷയുടെ സുരക്ഷിതത്വം ചിന്തകൾക്കും സപ്പനങ്ങൾക്കും പുതിയ വാതിലുകൾ തുറക്കും. ഇംഗ്ലീഷ്മ്പാത്ത മരുബുദ്ധ ഭാഷയുടെ സ്വാധീനം തീർച്ചയായും പല മാനങ്ങളിൽ ഉപയോഗപ്പെടും.

കേരള സർക്കാരിന്റെ മലയാളം മിഷൻ അനുശാസിക്കുന്ന പാഠ പഖതിയാണ് "മധുരം മലയാളം" പിന്തുടരുന്നത്. മലയാളം മിഷൻ പരീക്ഷകൾ എഴുതാനും തുല്യതാ സെർട്ടിഫിക്കറ്റുകൾ നേടാനുമുള്ള അവസരവും ഉണ്ട്.

സെന്റ് ഗീറ്റിയലും, ബോർഡറും കേന്ദ്രീകരിച്ചു രണ്ടു ചാപ്പറ്റുകൾ ആയി മലയാളം ക്ലാസുകൾ സംഘടിപ്പിക്കുന്നു. മലയാള ഭാഷയും കേരള സംസ്കാരവും വിഷയമാക്കി കലാപരിപാടികളും സംഘടിപ്പിച്ചിട്ടുണ്ട്.

മലയാളം പഠിക്കുന്നതിനു കൂട്ടികളുടെ താല്പര്യവും പകുപ്പിക്കുന്നതിനു രക്ഷിതാക്കളും എ ഉത്സാഹവുമാണ് ഇതിനെ വിജയത്തിൽ എത്തിച്ചത്. കൊള്ളാറായോയിലെ സന്നദ്ധ പ്രവർത്തകരായ മലയാളം അധ്യാപകരുടെ പരിശമവും ഉത്സാഹവും പ്രശംസനീയമാണ്.

## MADHURAM MALAYALAM



*Interesting Session of Madhuram Malayalam*



*Kids listening in Rapt Attention*



*Ajan Unnikrishnan teaching the young ones*

## YUVA KERALA ASSOCIATION OF COLORADO'S YOUTH WING

Yuva is a program planned to initiate the Youth of our community in giving back and learning major social skills. It aims to make the younger generation responsible for the baton of righteousness they would carry on to adulthood. It commenced this year.

**YUVA Entails:**

Volunteering with KOAC for their events, Hosting our events, Workshops for YUVA as well as the youth in our community, Collecting donations for charity.

**The Pluses:**

Learning organizing skills, soft skills in dealing, and guiding different types of people and developing social skills. Learning the need to be a social being and giving back to society.

**Benefits:**

Molding the character from a young age and developing self and social awareness

Other Youth beneficial programs

- a. Quilling Workshop
- b. Public Speaking Workshop
- c. Cartoon Workshop
- d. Contributing to the KOAC Magazine.
- e. Collecting donation for RCC Trivandrum

KAOC has successfully launched YUVA in 2019. The plans for next year include further more detailed workshops and involvement from the team YUVA.

Reshma Ranjan

YUVA & Literature Secretary

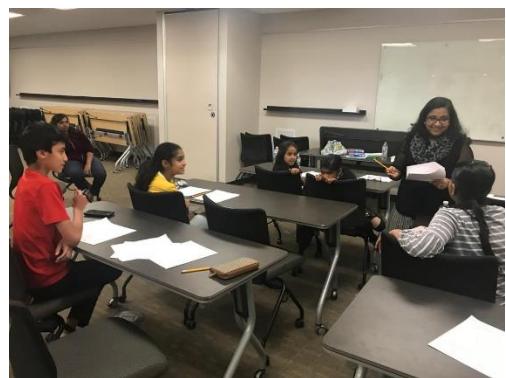
## YUVA



***Cartoon Workshop Conducted by Thomas Kodenkandath***



***Quilling Workshop Conducted by Reshma Prabhath***



***Public Speaking Workshop Conducted By Reshma Ranjan***

## THE EVOLUTION OF THE KERALA WOMAN!

**Deepti Menon**

Deepti Menon is author of *Shadows In The Mirror*.

**“Empowered women empower women.”**

‘God’s Own Country’, located in south India, has always had a presence of its own, famed for its abundant greenery, the standard of literacy and its matrilineal leanings. Children within the family take the mother’s name, and women have the same property rights as men. This one quality makes Kerala stand out, not like a sore thumb, but as an entity in its own right.

The past is always with us and everything we do is connected with it. The Rig Vedic, the Puranic and the Buddhist ages were a golden era for women. They stood, shoulder to shoulder, with the men, enjoying the same rights and privileges. Women were allowed to choose their own husbands in a *swayamvar* ceremony, many with exciting aftermaths, as seen in our ancient legends. Monogamy flourished and widows were allowed to remarry, a step that proved how revered women were in those days. *Gandharva* weddings were accepted, where the couple had a live-in relationship instead of being bound in matrimony, which makes one wonder how liberated and strong the women were, back then.

The Sangam period saw a professional courtesan class, the *Devadasis*, coming into prominence, the temple dancing girls, much sought after, but looked down upon by the so-called moral naysayers. However, they did wield their own kind of influence on society.

Across Kerala, women were respected, unafraid to speak their minds. They ran their households like clockwork, providing meals for the large number of denizens that lived within the joint family. The oldest male, or the Uncle figure, was known as the *Karnavan* and his decisions were held in the highest esteem. Though he passed orders, the household was run by the women who were cannier about affairs that directly influenced their daily lives. Families were branched off into *Thavazhis*, (Ta – mother, Vazhi – line).

Kerala has always been accepting of people from other religions – the Christians, the Jews who have congregated in Cochin and the Muslims. The only Muslim dynasty near Kannur was matrilineal. Daughters and sons had equal rights when it came to being rulers. If a girl was the eldest, she would rule as the Arakkal Beevi, and if a boy was older, he would reign

as the Ali Raja. The Beevis were all-powerful and ruled with firmness and love, and they did not wear the ***purdah*** (veil) before the Hindu princes of Kannur.

Preetha Venugopal, senior headmistress in Hari Sri Vidya Nidhi School, Thrissur, has a valid viewpoint. “To analyse the position of women in India, we have to categorise them into micro-communities based on region, caste, class, marriage system etc. However, the upper class women of Kerala enjoyed considerable privilege in the 18<sup>th</sup> and 19<sup>th</sup> centuries. They were educated in art, literature, martial arts and music. The matriarchal system prevailing in affluent families, adoption of girls into royal families and the appointment of women into the royal court of Travancore are proof to validate this point. Nevertheless, this was true in the case of only the upper class women.”

However, this was not the case with Namboodiri (a Brahmin caste) women known as the ***antharjanam***, which translates to ‘people who lived indoors’. They were shielded from outer influences, viewed only by their husbands and close relatives. They had a companion or a ***thozhi*** who stayed by their side constantly. When they moved out of their homes on rare occasions, they had to cover their faces with a palm umbrella or an ***olakkuda*** so that they would not have to face curious glances.

Firebrand writer, Lalithambika Antharjanam, won the Kerala Sahitya Akademi Award for her ‘Agnisakshi’ (With Fire as Witness) which dealt with the customs and lifestyle of the Namboodiri clan against the backdrop of the Indian Freedom Movement. Her heroines were strong-willed women who soared beyond their limitations. The renowned Madambu Kunjukuttan wrote a novel titled ‘Brashthu’ (The Outcaste) about the true-life story of Kuriyedath Thathri, a courageous woman who had to undergo a chastity test for having revealed the names of her numerous lovers, all men of high standing in society. Kamala Das (Madhavi Kutty in Kerala) never labelled herself a feminist, but forged ahead, writing poetry and prose that rebelled against the existing system, finding her voice in a space that tended not to allow women the freedom of choice.

At which point of history did the status of women come down? Preetha elaborates, “There was a setback during the post- independence era when educating women no longer remained a priority, maybe due to social changes like the Land Reform Ordinance implemented during the time of E.M.S. Namboodiripad, where families with affluence and influence lost their land and power and had to fend for themselves. This impeded the education of upper class women. There were obvious signs of the dictatorship of man over woman.”

Kalpana Ramesh, an English teacher and trainer par excellence, puts the evolution of Kerala women in a nutshell.

“The role of women from the Vedic age to date has a trajectory guided by changing societies and traditions – from a phase of prime importance in the Vedic period to a warrior, to a mere

existence, to one who practised the ‘Devadasi culture’, to one who enjoyed the matriarchal privileges, to an object of pleasure.”

What has changed over the years? In Kerala, often flagged as the most literate state, youngsters, girls included, find avenues and opportunities have burgeoned. While the coaching classes carry on, paving the way for doctors and engineers, a number of equally interesting careers have emerged – the civil services, law, journalism and translation, advertising, catering, fashion designing, aviation, the armed services – the sky is the limit. Parents also encourage their offspring to stretch out and aim for the moon. Consequently, many students have begun to harness their true potential, and end up doing amazing courses in the best universities, both in India and abroad.

Jayashree Parameswaran, a veteran teacher and administrator, finds herself influenced by the following quote from ‘Stillness Speaks’.

“Death is not the opposite of life. Life has no opposite. The opposite of death is birth. Life is eternal.”

Jayashree is proud of her role as a Nair woman. “I believe that death is only a continuation of life. Given a choice of life after death, my choice every time would be to be born a woman in a Nair family in Kerala. It is there I experienced the longing for the girl child and the freedom given to her. She was seen, not hidden. Not that there were no restrictions, but they were all there to guide her along the right path. It was all subtly and beautifully done. This gave her the strength and the ability to face what may come.

That is why Kerala is considered to be a developed state, and the reason for hundred percent literacy.”

Usha Rajiv Menon, an MA in English and a teacher trainer, is proud of how the Malayalee woman has shaped up. “The present day Malayalee girl is capable enough to take up the challenges of the new era, maintaining the uniqueness that is typical of Keralite womanhood. She has learnt the problems in life, standing shoulder to shoulder with the men in the family.

Gone are the days when she was submissive to the whims of the elderly men in the family. Today’s girls have managed to create an identity and individuality of their own. A distinct element that is reflected in their attire as well as opinions marks their strong character.

She has become an inseparable part of a new evolving society without any biases or contempt for the beliefs of the bygone days and generations. This certainly indicates the beginning of a positive change.”

However, in certain cases, the concept of the ‘empowered Keralite woman’ finds itself up against the misogyny of the Kerala ‘alpha male’, who struggles to reconcile the olden ideals

of modesty, meekness and domesticity with the smarter, progressive Kerala woman, willing to fight for her rights, talk about politics and the Sabarimala issue with equal ease, and work the same long hours as her spouse to bring home the money. Today's Kerala woman is a harmonious blend – she wears the Kerala mundu-veshti and celebrates traditional festivals on one hand, and also drives a car to work, holding her own at her work place as well.

Thus, the modern Kerala woman has transcended the obstacles that held her prisoner in the past and has come into her own, with pride and dignity. As Kalpana Ramesh observes,

“Every woman, every day, is fighting a battle, at home for an identity, to be read as a writer, to be heard as an orator, to make a difference as a leader, to facilitate change as a social worker...so what is in a name... every woman is a she-ro who surges ahead with the changing times.”

“Age is change

From an oppressed existence

To a voice

Of a fighter, a survivor.

Breaking stereotypes

For the status of an identity

Today, a leader – a beacon of empowerment.”

Kalpana Ramesh

And finally, to end this article with a quote from the intrepid Maya Angelou herself;

“Each time a woman stands up for herself, without knowing it possibly, without claiming it, she stands up for all women.”



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## TIPS FOR SMALL BUSINESS OWNERS AT DENVER

By

Annie Mittal



Summer doesn't have to be when your sales take a vacation, too. Here are some tips from few of the prestigious consultants – experts in a variety of business knowhow from marketing to finance – that will help you build business strategies for the summer and beyond.

**Use social media to build your brand** – but meet your customers IRL: Social media can go a long way in helping keep your business front of mind for your customers. But, go beyond digital and create a presence at local events when you can or host an event at your business. Building relationships by hosting happy hours or outdoor activities is a great way to deepen customer relationship and loyalty, said consultant David C. Hood, a professor at [College of Business-general studies at Johnson & Wales University](#). The best deals happen in social spaces.

**Have some summer fun with your products:** Invest in developing and promoting a summer-related product or service, Hood recommended. For example, a coffee shop may sell

ice cream in the summer, a ski resort may promote summer outdoor activities, or a salon promotes pedicures.

**Test, audit** – and be ready with solutions when you need them later: A quiet sales season like summer is a great time to revamp your systems, sales funnel, hire for the busy season and reorganize, said consultant Mokisha Boothe, founder of **Sistapreneurs**. It's also a good time to test new markets and products – and you'll be ready to invest in them when the time is right later in the year.

**Don't lose focus on your customers:** Creating a relationship with your customer base creates a community, culture and experiences that heighten a sense of belonging and group identity. Consultant Bob Ruzga, principal of **Ruzga Solutions Group**, said that doubling down on existing customers doesn't just increase their loyalty – their positive experiences can lead to new business as well, especially if it means you receive a positive customer review. And, you can automate that outreach with email and customer relation management (CRM) tools. The content for these touches can be information or resources that the client will find useful, check-ins or reminders to reschedule or repurchase, sales or special promotions or your latest events.

Summer can be the time to build momentum to push your business through the end of the year.

*Annie Mittal is the Communications and Marketing Intern of the Denver Metro Chamber.*

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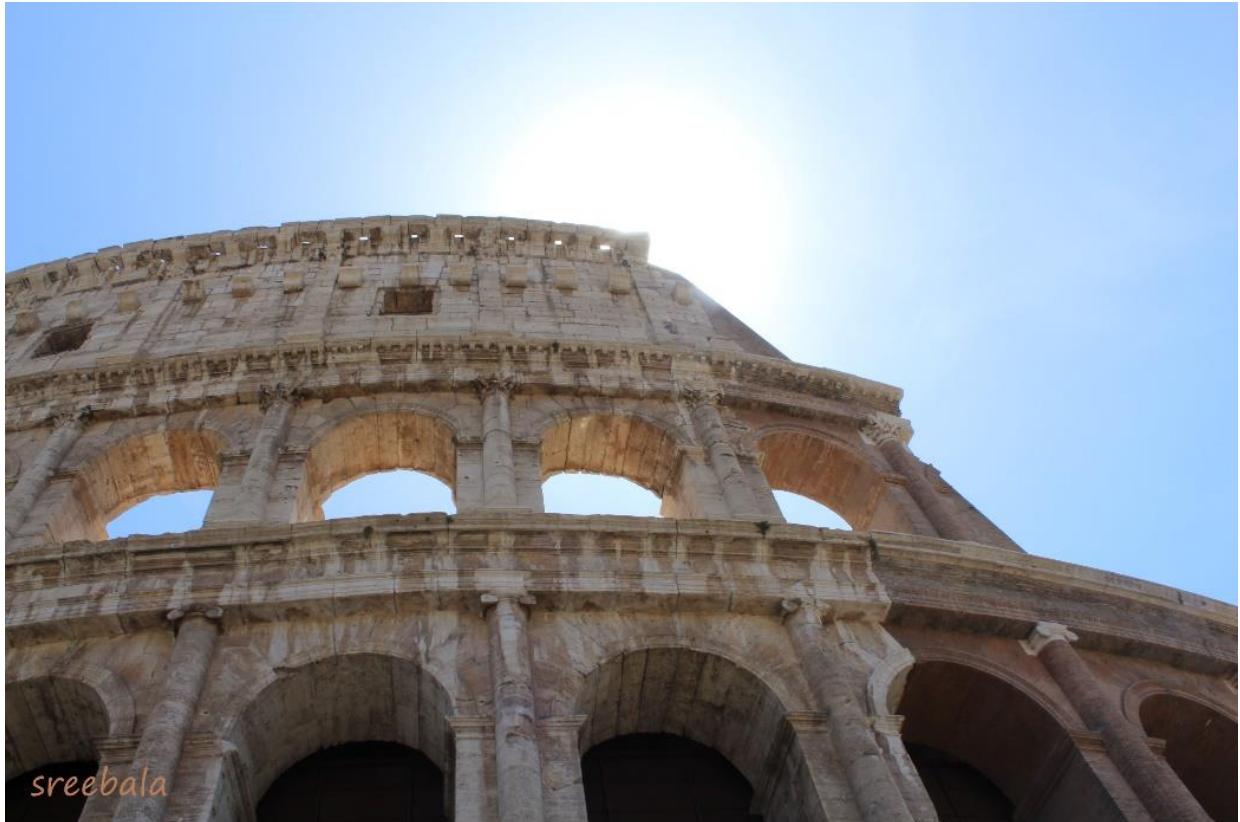
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## PHOTOS

By Nithyasree Balakrishnan



*The arch laden with pretty flowers!*



*The ever enthralling Colosseum!*



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## CHOCOLATE

By Suja Sukumaran

ഓരോ ദിവസവും മോൾ school il നിന്ന് വരുമ്പോഴും അനന്തരത ഒഴ്ഘാക്കണം എന്ന് അല്ലെങ്കിൽ അതിനു ചോദിക്കാറുണ്ട് ...out of 10 അതിനു ...normally above 5 അതിനു, എന്ന് വച്ചു കുഴപ്പമില്ല എന്ന്...പക്ഷേ അന്ന് അവൻ പറഞ്ഞ മാർക്ക് "0" അതിനു..

എന്ത് പറ്റി? മോൾട്ട് ക്ലാസ്സിലെ ഒരു അമേരിക്കൻ പെൺകുട്ടി അവളെ "Chocolate" എന്ന് വിളിച്ചു എന്ന്...തൊൻ്റെ പറഞ്ഞു "അതിനെന്തോ ,chocolate നല്ലതാലോ?"

പക്ഷേ അവൻ പറഞ്ഞു " എന്ന് രേ skin color വച്ചു എന്നെ 'bully' ചെയ്യതാണ് " എന്ന്...

chocolate നു അങ്ങനെ ഒരു അർധമം ഉണ്ടാക്കുന്നു തൊൻ്റെ അതുവരെ ചിന്തിച്ചിട്ടില്ലായിരുന്നു ...

ഇവിടെ bullying ചെയ്യാൻ teacher നോട് പറയാം..അങ്ങനെ teacher ഇടപെടു..Bug and wish model il മോഡോട് feelings express ചെയ്യാൻ പറഞ്ഞു.. നമുക്കു എന്ത് കൊണ്ട് ഫീൽഡ് ചെയ്യു എന്നും അതിനു മറ്റേ ആളുകെന്നു നമ്മൾ എന്താണ് expect ചെയ്യുന്നത് എന്നും വ്യക്തമാക്കുന്നതാണ് "Bug and wish മോഡൽ" ..

മോൾ പറഞ്ഞു "It bugs me when you talk about my identity ,I wish you would stop " എന്ന് ...

അതിനു മറുപടി ആയി ആ കുട്ടി പറഞ്ഞു "Sorry ,I did not mean to hurt your feeling എന്ന്.. അങ്ങനെ എല്ലാം പറഞ്ഞു compliments ആക്കി..

ഞാൻ ആലോചിച്ചത് പലപ്പോഴും നമുക്കു അറിയാത്തതും പറയാത്തതും ആയ കാര്യം ഇതാണ്.. നമ്മുടെ വാക്കു കൊണ്ട് ആർക്കേജിലും "feelings hurt " ആയോ എന്നും, അങ്ങനെ hurt ആയ ആൾ അതെങ്ങനെ express ചെയ്യും എന്നും...

നമ്മുടെ കൂട്ടിക്കാലത്തു ഇങ്ങനെ ഉണ്ടായാൽ പിനീക് ആ കൂട്ടിയോക് മിണ്ഡാതെ ഇരിക്കും...കുറച്ചു ദിവസം കഴിയുന്നോൾ വീണ്ടും സംസാരിച്ചു തുടങ്ങും ..അപ്പോൾ പറഞ്ഞ ആൾക്കും,കേടു ആൾക്കും ഒരു correction ഉം ഉണ്ടാവില്ല ..മാത്രമല്ല പറയുന്ന ആൾ വീണ്ടും പറയുകയും കേൾക്കുന്ന ആൾ വീണ്ടും വിഷമിക്കുകയും ചെയ്യും..

ഇവിടെ teacher അത് നന്നായി handle ചെയ്യു..

മറ്റാണ് കൂട്ടികൾക്ക് നമ്മൾ different ആണെന്ന accept ചെയ്യാൻ പറ്റുക എന്നതാണ്.. പ്രത്യേകിച്ചു ഒരു multi-cultural society ഇ ജീവിക്കുന്നോൾ നമ്മുടെ identity എന്നാണെന്നു മനസിലാക്കുകയും അത് accept ചെയ്യുകയും വേണോ..

പലപ്പോഴും നമ്മൾ അറിയാതെ കൂട്ടികളിൽ ഈ inferiority complex വരാൻ സാധ്യതയുണ്ട്. കാഴ്യയിൽ ഉള്ള സാമ്പത്തകൾ അല്ല perspectives ആണ് important എന്നും..കളർ, മുടി,പല്ലു തുടങ്ങിയ physical attributes എല്ലാം inherited ആണെന്നും അത് നമ്മുടെ കഴിവിന്റെയോ success ഇന്റെയോ അളവുകോൽ അല്ല എന്നും കൂട്ടികൾക്ക് മനസിലാവണു.....വെള്ളത്തു,മെലിഞ്ഞു ,നിരന പല്ലുകളും ,ഇടതുറന്ന മുടിയും ഒക്കെ സന്നദ്ധം ആയി കണ്ട ഒരു കാലം മാറി എന്നും നമ്മളിൽ ഉള്ള uniqueness ആണ് നമ്മുടെ identity എന്നും കൂട്ടികൾക്ക് ബോധ്യപ്പെടണം ..

കൂട്ടികളിൽ ഇത്തരത്തിൽ ഒരു അവവോധം ഉണ്ടാകുക അതെ എല്ലപ്പുമല്ല...

മോൾക്ക് കുറച്ചു നേരം വിഷമം ആയെങ്കിലും kalpana chawla യുടെ photo കാണിച്ചു "chocolate " കളർ കാരണം അവരെ space ഇ ആരും തടഞ്ഞില്ല എന്ന് പറഞ്ഞപ്പോൾ സന്തോഷം ആയി..

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## ***She never gives up her dead***

By Reshma Ranjan

*Lake Superior is one of the largest freshwater lakes. The southern shore of the Lake Superior is known as the Graveyard of the Great Lakes, referring to the shipwrecks consumed by the storms here. The legend has it that Lake Superior seldom gives up her dead.*

*This poem was published under the same name in the book My Verses My World, A Collection of Verses Vol I*

*“My mind, my world in last two decades.”*

I sat on the pebbles watching  
the waves stroking the pebbles,  
as if caressing and soothing,  
it from the long enduring pain.

She seldom gave up her dead,

The legend has it, she let them float,  
for days in the cold and freeze.

Finally embracing them into her bosom,  
after they have proven their mettle,  
their loyalty to dive in,  
into her depths forever to merge into her.

The storms which ravaged on her,  
wreaked havoc across the surface,

the ships tossing and tumbling,  
struggling to float on the choppy tumultuous,  
her raging surface and finally giving in  
and smashing onto the rocky cliffs.

For the vast pain she has witnessed,  
the deaths and the storm,  
the painful wails,  
of the sailors who lost their lives,  
of the wives who lost their husband,  
of the kids who lost their father.

The land which had witnesses its share,  
of death, suffering and pain.

Painful indeed it is to see her mourn the pain of the land,  
as she beholds the watery grave of thousands,  
the thousands who melted into her,  
she promises, she never gives up her dead.



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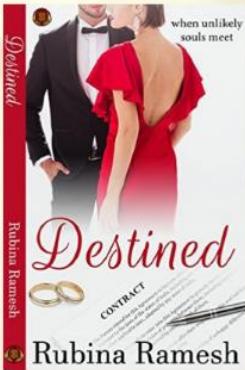
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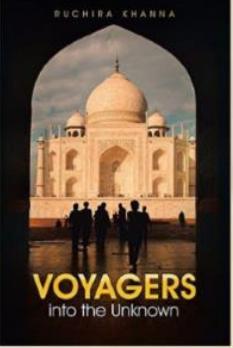




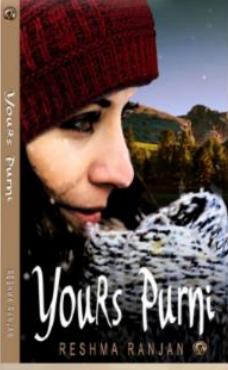
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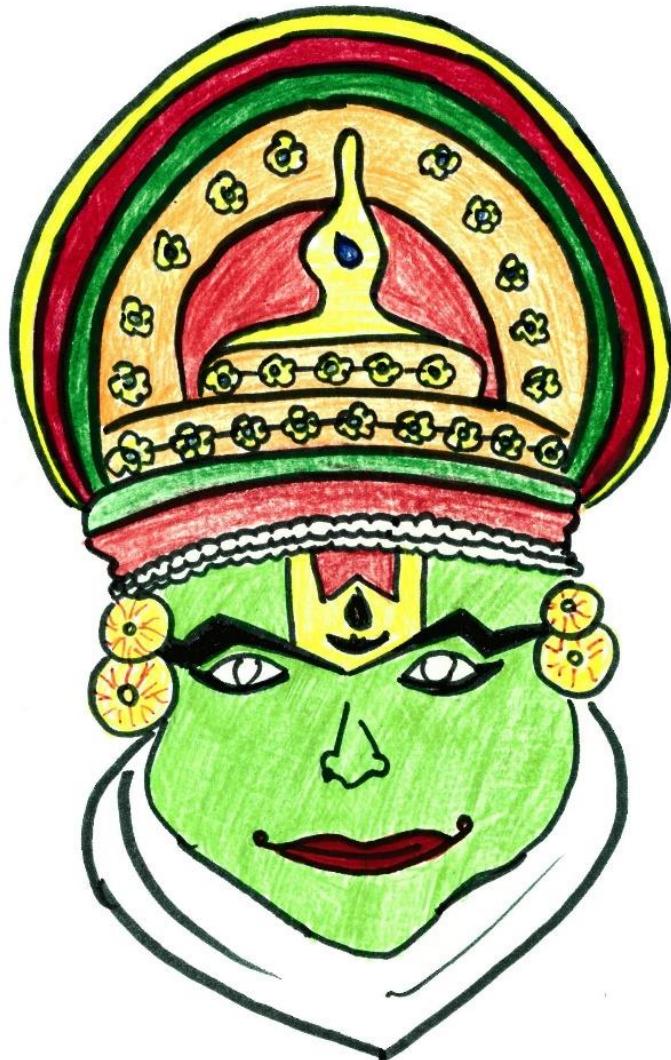


**Yours Purni**  
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By Ima Mervin

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## A TINY VOICE.....!

-- *poem by skj*

I thought of myself  
As a charming chap,  
Happy, hopeful, social being!

Got an A plus, super **Proudly**.  
Lost my control, spoke of myself,  
Dwelt on faults of, friends of course.

Here comes, a tiny voice of **Humility**.  
Questioned me to, acknowledge,  
Who is God and, who are you!

Got a thought of, getting more.  
**Greedy** myself, did not give,  
Cutting Corners, thought as fun.

Here comes, a tiny voice of **Generosity**.  
Questioned me to, fill my soul  
With a Spirit of, joyful giving!

Got a thought of falling down,  
Never realized it is a, lie entitled **Envy**,  
Making myself saddened, at the success of my friends.

Here comes, a tiny voice of **Love**.  
Beckoned me to count my blessings  
Made me grateful, for so many!

Got a boredom, lazy me,  
Snoozing alarm, slept again,  
**Sloth** a silent trapper Oh!

Here comes, a tiny voice of **Duty First**  
Dragging myself, but realized  
All are possible, at Almighty!

Got a feel of, **Lust** unknown,  
Never knew its, horrific catch  
Idle thought was, its starting.

Here comes, a tiny voice of **Chastity**  
Prayer and fasting, led me there,  
Help me Lord to lose it never!

Got a moment, blindly **Angry**,  
Loosing myself, right away,  
Never thought of, terrific fallouts.

Here comes, a tiny voice of **Meekness**  
Calling me to think and wait,  
Holding up the motto of, Self Control.

Got a lot of food before  
Forgot all but **Gluttony**,  
Saying no was not with me, even with a full tummy.

Here comes, a tiny voice of **Temperance**  
Brought my thoughts to hungry ones,  
'Save and Give' a mighty call for, all of us!

I thought of myself  
Winning over, all these sins called, **Capital**  
And to fell in love with this, tiny voice of **Virtue**, Yea!!

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## UNDOING NATIONALISM

By

Madhu Purushothaman

Author of Black Pepper

Yet another edition of KAOC Music Night has gently faded away into the twilight. The wondrous cuisine of Garnish kindled and placated the taste buds of the assemblage even as the music and the talented singers worked on gently mollifying the ears. After the frolic of songs, the time has come for us to enjoy the varied dance forms and we are celebrating the Indian Dance Festival with the same pomp and grandeur as in the previous years. The gambol and revelry are much needed after a very cold Colorado winter with its morbid cold and copious snow. The debates do still rage on whether the extreme weather is due to climate change or is just an established pattern. Scientists across the world have pointed to the exacerbating extremes in weather pattern as affirming their climate change concerns, formerly known as the global warming phenomenon. On the other hand, the US President and his supporters point out that it is an irony that global warming leads to colder temperatures.

The debates are welcome, reiterating everyone's right to an opinion and the opportunity to air it, highlighting the strength of a democracy with free speech. Yet the accompanying intolerance does lead one to wonder if the politics of the world is treading down a path that is like the weather – extreme. Rather than focusing on the content of the deliberation we focus on the raconteur. It is no longer an exchange of ideas but an exchange of blows. This had been a general pattern in the US in the last decade, with extremists on both sides of the political aisle taking centerstage. The far-right and the far-left seem to not only spur each other on but they seem to kindle the extreme fringe into action leading to a never-ending spiral of extremism. In fact, the extremist swing in both parties has resulted in a circular firing squad where the extremists take aim at the centrists in their own parties.

This has also been a general pattern across the globe where we have seen nationalists usurp power in China, India, Russia, Philippines, Turkey and all the way to the West including the US and UK. The nationalism has brought with it a general bigotry towards people different from oneself. French president Macron has described the rising nationalism as a betrayal of patriotism. It leads us to question the need for patriotism itself. It also makes us wonder if

patriotism, allegiance to a flag or a “love” for a country are all acting as a façade for hatred and intolerance. A country is just a geographical boundary, after all and we are left to wonder if patriotism encourages us towards fervent dogmatism.

The world was taking giant strides towards becoming a global village in the first decade of the new millennium, yet the second decade severely reversed this phenomenon as we regress to a nationalistic mode. This begs the question if this is a clap back at globalism or if this is nationalism’s last gasp before we truly coalesce into a global village. The greatness of having different cultures is the diversity it brings to thoughts and ideas. We should embrace the diversity rather than stoking intolerance towards folks who don’t think, dress or look like us. Diversity is what completes the world and diversity, when thoroughly leveraged will help us achieve greater mileage than what homogeneity will bring. One would hope we learn from history, for if we don’t, we are doomed to repeat it albeit with far more cataclysmic consequences.

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"ഉറങ്ങുവാൻ പോകുന്നുവോ നീ  
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"വല്ലാതെ കഷീണിച്ചു പോയി താൻ  
നേരം വെളുത്താൽ അലച്ചിലാലോ?  
രാവിലെ ഉണ്ടാക്കാനും നേരുക്കാനും  
തികയില്ലെങ്ങാനീ നേരമൊടും."

"തനു തളർന്നാലും മനം തളരാമോ?  
അതി മധുരമാം സ്മൃതി പമ്പതിലെ  
പ്രധാനമല്ലേ നൽകു നിൻ ചിത്തത്തി-  
നാഗ്രഭാദവും ദേഹത്തിനുർജ്ജവും ?"

"മധുരമാം ഓർമ്മകൾ നുണയണമെ-  
നില്ലെനിക്കെന്നുമേ അരുവിയിൽ  
വീണാരു ഉറുപിൻ സമമായി താൻ  
ബന്ധങ്ങൾ തൻ സ്നേഹബന്ധനത്തിൽ

ഉണ്ടനോർക്കുക എനിക്ക് ചുറ്റും ബന്ധങ്ങൾ തൻ ലക്ഷ്മണ രേവ  
മുറിച്ചു കടക്കാൻ ആകില്ലെനിക്കതു  
താൻ തന്ന പ്രജന്തയാൽ വരച്ചതല്ലോ?

ഗതകാലന്മാരണകൾ, മാധുര്യചിന്തകൾ  
മാറിട്ടും കാലം കടന്നു പോകവേ  
മധുരമല്ലാരു നാളും ഇനിയെനിക്കവ  
ചകിൽ തനച്ചാരു ചില്ലു പോലതേ

ജീവൻറെ ജീവനായി സ്നേഹിക്കുമെൻ  
 (പിയനും പൊന്നോമൻ മക്കളും തരും  
 ഉള്ളജ്ഞമാം സ്നേഹത്തിനരികിൽ വരില്ല  
 നോവുകൾ തരും സൂരണ തൻ വീര്യം "

"മയങ്ങുക. വരും നാളെയീ നേരം തൊൻ.  
 ചിന്തയെ അകറ്റിടാൻ ആവുമോ മർത്ത്യുന് ?  
 നിന്നുള്ളിൽ തൊൻ ഉറങ്ങാതിരിക്കാം  
 മേലും ഭൂതകാല സൂരണ നൽകുവാൻ"

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## CLYFFORD STILL MUSEUM, DENVER- A VISIT

**Niveditha Pookkottuvariam**

**M.S Information and Communication Technology**

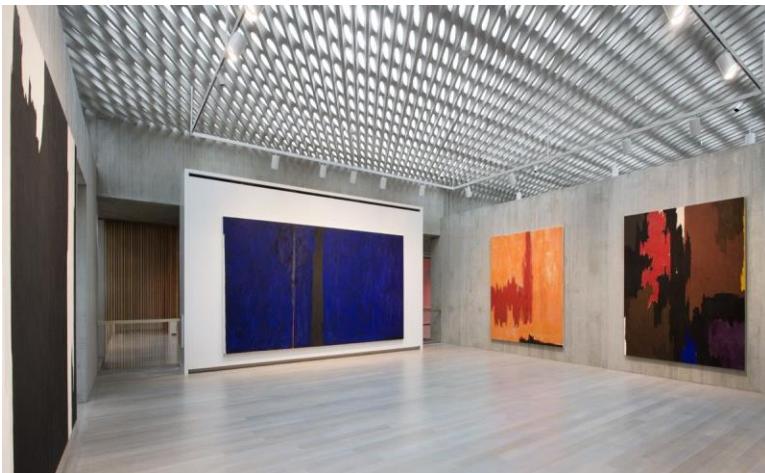
**University of Denver**

**From Calicut, Kerala**

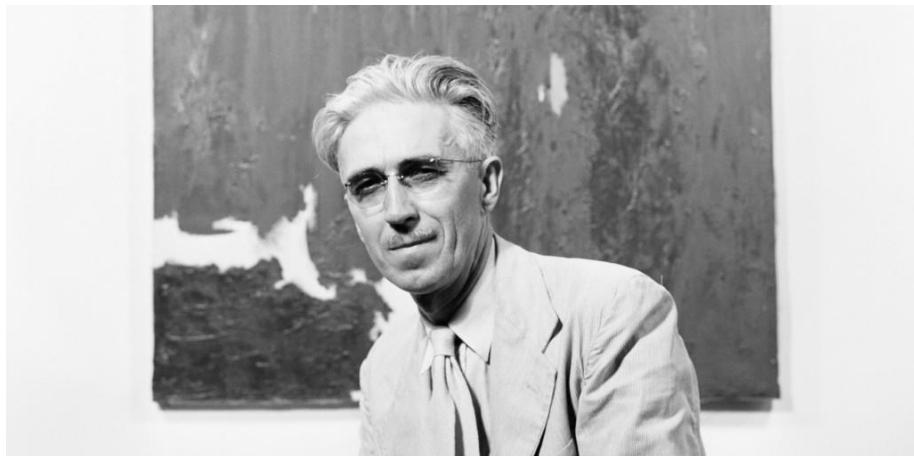
The chamber I stood was silent, and I could hear the footfalls of the visitors. The ceiling was very high, and it added an element of grandeur to the natural light that flowed softly amidst the minimalist ambiance. Upon the walls hung huge paintings on canvases, which depicted nothing but vast color-fields. Yes, color-fields, that is the right term. Colors flowed like a cascade vertically from top to bottom to form vast pools in the canvas. With intermittent islands of contrasting shades, the colors conjured up a magic that benumbed the onlookers. In the multiple chambers of the museum, Clyfford Still, the greatest master of abstract expressionism continued to weave his magical spell. Even death, that took him away in 1980, could not stop his performance.



The Clyfford Still Museum is located at 1250 Bannock Street, Denver, CO 80204, in central USA. The distinctive feature of this art museum is that while most other art museums feature a large collection of artworks, representing multiple genres, mediums, and artists, Clyfford Still Museum is dedicated to one single artist - Clyfford Still. The museum is an incredible display of Still's Abstract Expressionist works, a genre he helped define and advance. If your appreciation of art stretches beyond household names like Picasso, van Gogh, and Warhol, then treat yourself with a visit to the beautiful Clyfford Still Museum.



The Museum, which was opened in 2011, houses the majority of Still's art. In fact, the 3,125 pieces on display comprise 95% of Still's work, the most thorough collection of any major artist. When I visited the museum in May 2019, I was fortunate to get the friendly guidance and explanations of the manager of the museum. He told me the building itself had been designed with Still's background in mind, allowing for plenty of natural light to fill its minimally designed interior. The building featured two stories and covered 28,500 square feet.



Among artists who created a fortune by selling their works Clyfford Still was unbelievably different. He possessed almost all his works with him, and never sold himself to the temptation of the art-market. He regulated the display of his work throughout his life. At his death in 1980, Still's will bequeathed his huge holdings—almost 95 percent of his career output that he had kept in his possession after retreating from the art world in the early '60s—to an American city that would retain the works of art in exclusive and permanent quarters.

It took Patricia Still, the artist's widow, until 2004 to choose Denver over 19 other museums and municipalities as the site of the single-artist museum her husband had envisioned. "There were a lot of assumptions that this was going to be a dour, self-aggrandizing mortuary," says Dean Sobel, director of the Still Museum. He encountered that perception from many art world colleagues during his fundraising for the institution. "I think there was a misunderstanding about all these restrictions," he says. "Honestly, there's one big restriction—we can't show other artists in our galleries."

"We've hardly had to repeat ourselves, the collection is so broad and deep," says art historian David Anfam, a specialist on Abstract Expressionism and the museum's senior consulting curator, who had organized many of the shows. Indeed, Sobel says the staff is only about halfway through unrolling and conserving the collection of paintings (and has sometimes been surprised by undocumented stowaways when unfurling a roll).

Clyfford Still is considered one of the foremost Color Field painters – his non-figurative paintings are non-objective, and largely concerned with juxtaposing different colors and

surfaces in a variety of formations. Unlike Mark Rothko or Barnett Newman, who organized their colors in a relatively simple way (Rothko in the form of nebulous rectangles, Newman in thin lines on vast fields of color), Still's arrangements were less regular. His jagged flashes of color give the impression that one layer of color has been "torn" off the painting, revealing the colors underneath. Another point of departure with Newman and Rothko is the way the paint is laid on the canvas; while Rothko and Newman used fairly flat colors and relatively thin paint, Still used a thick impasto, causing subtle variety and shades that shimmer across the painting surfaces. His large mature works recall natural forms and natural phenomena at their most intense and mysterious; ancient stalagmites, caverns, foliage, seen both in darkness and in light lend poetic richness and depth to his work. By 1947, he had begun working in the format that he would intensify and refine throughout the rest of his career – a large-scale color field applied with palette knives. Among Still's well-known paintings is 1957-D No. 1, 1957 which is mainly black and yellow with patches of white and a small amount of red. These four colors, and variations on them (purples, dark blues) are predominant in his work, although there is a tendency for his paintings to use darker shades.



In that mid-May noon, I stood there, in the chambers of magic, to witness the primordial currents of colors perform their ritualistic orgy.



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## WITH AN EYE TO THE I

By Satish Kumar

Night had already enveloped the place by the time. He did not notice it but the car was heading toward a snake with yellow and black stripes across its body. I called out to him to watch for the snake, but it was too late for him to avoid it. After he had parked the car, I decided to investigate; afraid that, if still alive, the creature might slither into one of the parked cars and scare, or worse, harm the driver. *I must find out and warn those at Walmart,* but, there it lay in the darkness: beautifully colored, motionless.

I walked up to it gingerly, heart pounding, ready to flee in case of danger. I could discern the flatness of the colorful, serpentine form lying still. Suddenly I realized: It was a wayward tie-down strap, albeit a very colorful one, akin to a venomous snake. There was no snake! The fear vanished; concern giving way to relief. I kicked the lifeless thing; the very thing that was a fearsome snake moments ago.

A few days later, while contemplating, its import dawned on me: So long as the conditions are ripe, such strange illusions happen. These manifestations can be either physical or perceptual. The unknown seed lies buried, apparently inert, in the soil; not showing any signs of sprouting. Once the soil becomes wet and sunlight shines, the seed springs to life. Now the conditions (soil, water, light, time) are right for the manifestation to occur. In time it becomes a tree. Darkness combined with an innate fear of snakes was sufficient for a snake to appear out of a benign but colorful object. The conditions of color, darkness and fear combined together to give life to a snake. The snake became real. Concern for safety arose. What else is thus appearing real but is not? Actually, everything.

Nothing is what it seems to be. Physical appearances are a function of what the senses allow for. Mental make-ups are what one's own experiences and prejudices define. Conditions which allow for manifestations are innumerable. They combine in seemingly infinite properties and proportions. A simple change in the hue of any of the component colors

produces an entirely different end product. One's experience of the quality of the day affects how one observes the same event differently each time.

One can successfully argue that conditions are always ripe for anything to occur. The proof of the very existence of this universe rests on this argument. Is it then possible for one to see everything as it is, fully appreciating the conditions that gives rise to its existence?

The form of snake vanished in a flash once I saw, unmistakably, that it was just a colorful tie-down strap. There was utterly no doubt about the non-existence of the snake. Nothing and no one can now or ever convince me that it was indeed a snake. There is no doubt in my mind at all. The knowledge of reality dissolved the snake-ness once and for all. The knowledge shined the light of awareness upon the perceived reality. The perceived reality dissipated. A new reality, unknown until then, became evident. This new reality took a firm hold over everything else.

Consider the entire scenario in broad daylight. No one would ever see the snake in the parking lot. Daylight removes one of the conditions, namely darkness, essential for the manifestation of a snake from that tie-down. So long as there is darkness the snake shall appear. However, as soon as there is daylight the snake is not even in the imagination. Is there such a state where everything shines in the metaphorical daylight and everything would appear as it is? Apparently so.

Resting upon the firmament of body, mind is the darkness and I, the snake. Understanding that the snake is but imaginary is the beginning of knowing the truth. There is no real "I," for it is a mirage born out of the darkness of the mind and matter. How can the unreal do something or anything, or go anywhere?! The "I" cannot realize. It can only dissolve itself. The "I" knows not what it is. So, what is that in which all of this phenomenon happens? How is it that a tie-down strap does not masquerade as a snake, and remains a strap? Daylight is that permanent state where a strap is seen as it is, and the snake does not even have an imaginary existence. What is the description of that state?

Language is bound by the dictionary of words it rests on. Words exist to convey only the known and knowable. They fail at the edges of comprehension. Meanings attributed to an

alphabetic soup is a mental framework built for the convenience of a common understanding. Its purpose is to forge an agreement, or convey otherwise, among its users. Ironically, the same framework is being employed here. Alas, there isn't an alternative that is so widely employed. Yet. Words only define what is perceived. Perception, in turn, is limited by what the senses are trained for. These are also the boundaries of comprehension. However, humans have always challenged and overcome these boundaries. Journey is not defined by the milestones passed, nor by the moments that fill it. Milestones and moments are what the explorer defines, based upon their own perception. Regardless, it is feasible to find common ground.

A description of a state is certain to be understood differently by each person. While the understanding may differ, most would find common ground so long as they have observed a thing or experienced in that state. For instance, the blue sky is what is above our heads, for everyone; except for those who are asleep. There is an irrefutable agreement of the existence of sky among all awake. Such a common understanding is a product of one's own experience, observation, and eventual deduction. There is no doubt that the sky is overhead. Everyone can verify its existence using their own faculties. Once such an acceptance is allowed no amount of darkness can deny the existence of the sky. Much as the darkness may give rise to a venomous snake, the unreality of the snake remains irrefutable. Conditions combined with ignorance give rise to a manifestation of reality, which is very different from the true reality.

Had I left the parking lot without investigating, I may have carried the belief of that snake my entire life, but the "I" of today, doesn't. The quest is one's own perception of it.

*Satish likes to investigate into the reality of reality--through introspection, self-study and contemplative analyses. His inquiries inevitably lead to the question--"Who Am I?". Behind the facade of a constant reconstitution that this universe is, he wonders upon the role and origin of this observer.*



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 A photograph showing four people in a professional setting. Two men are standing behind two women who are seated at a desk, looking at a laptop screen together. They appear to be in a classroom or office environment with a window showing a snowy landscape in the background.

## PHOTOS

By Nanda Jayan

*She is seventh Grader, who loves to capture nature around her on her phone.*



*The feel of the pulsing earth under the small innocent palms!*



The rays so bright seeping through the gaps, filling your heart with light and love!

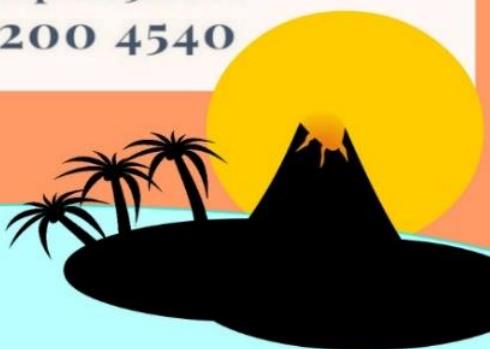


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## ഭിക്ഷു

നിശാന്ത് വൈജ്ഞാവ

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ചിതറിത്തറിച്ച വർണ്ണത്തുവലുകളിൽ എറം പിണ്ടിയ കരുത്ത തുവലായി താൻ ഭൂമിയിലേക്ക് പതിച്ചു. ചുറ്റും നിന്മ വർണ്ണങ്ങളിൽ അസൃയ പുണ്ഡു താൻ നടന്നു. വർണ്ണങ്ങൾ എനിക്ക് അന്യമായിരുന്നു. പിണ്ടിയ കയ്ക്കാലുകളെ ചേർത്ത് വച്ചു താൻ നടക്കാൻ പറിച്ചു.

കരുത്ത നിലം നിരയ മുള്ളുകളായിരുന്നു, കരികൾ ചീളുകളായിരുന്നു. അവയിൽ തട്ടി എന്ന് കരുത്ത പാദങ്ങളിൽ നിന്നും കരുത്ത നിന്മം പുറതേതക്കാഴുകി. അതിന്ന് ദുർഗ്ഗസ്ഥതയിൽ ആർത്തി പുണ്ഡ കഫുകനാൻ എനിക്ക് ചുറ്റും ആർത്തു വിളിച്ചു.

ഒന്നും താൻ കാണുന്നുണ്ടായിരുന്നില്ല. മനഃപുർവ്വം താൻ കാണാൻ ശ്രമിക്കാതിരുന്നതാണ്. കാരണം മൂത്രരം കാഴ്ചകൾ കാണാനുള്ള കഴിവ് കേവലം ഒരു മർത്യുന് ആയതു കാരണം എനിക്ക് ഉണ്ടായിരുന്നില്ല.

ദുർഗ്ഗസ്ഥം വമിക്കുന്ന ഓടകൾ പിന്നിട്ടുബോഴും കുർത്തുമുർത്ത മുള്ളുകൾ പാദങ്ങളിൽ തുള്ളേതു കയറുബോഴും മരുപ്പുച്ചയായി എന്ന് മുന്നിൽ സുഗസ്യം നിരത്തു നിന്നു. എന്ന് ഹൃതതട്ടിൽ നിന്നും മുളച്ചു പൊന്തിയ മുൾക്കാപിലെ പച്ചപ്പിൽ ഒരു ചുവന്ന സ്നേഹമായി ഒരു പനിനീർ പു വിടരുന്നു നിന്നു.

ദാഹിച്ചവനായിരുന്നു താൻ. എനിക്ക് ചുറ്റും നിരത്തു നിന്മ അന്തരീക്ഷത്തിനു ഉപ്പിന്ന് രൂചിയായിരുന്നു. മഹാസാഗരത്തിൽ മരപ്പലകമേൽ ഉശ്ലുന

നാവികനായി ഞാൻ മാറി. ഉപ്പു വെള്ളം എനിക്ക് ചുറ്റും ഒരു പാട സൃഷ്ടിച്ചു. ആ പാടയ്ക്കുള്ളിൽ നിന്നും പുറത്തു കടക്കാനാവാതെ ഞാൻ ഉഴരി.

കുപ്പിനെ ചുവപ്പാക്കിയും ചുവപ്പിൽ വെള്ള ചാലിച്ചും സുര്യൻ ഉദയം കൊണ്ടു. കാകകൈൾ എഴിലിനായി കരഞ്ഞു കൊണ്ടു പറന്നു നടന്നു. കാകകൈൾ കൊത്തിയ അർബുദം ബാധിച്ച ഗർഭപാത്രങ്ങൾ മാതൃത്പത്തിനു ചോദ്യ ചിഹ്നങ്ങളായി. അവയുടെ ആത്മാകൾ ഓരോ സ്നേഹത്തിനായി വാവിട്ടു കരഞ്ഞു. അവയെ കവച്ചു വച്ചു കൊണ്ടു ഞാൻ ഇടത്തു കാൽ എടുത്തു വച്ചു നടന്നു നീങ്ങി.

ഇതിനിടയിൽ എന്റെ നാലു കാലുകൾ രണ്ടു കാലുകളായതു ഞാൻ അറിഞ്ഞിരുന്നില്ല. അറിഞ്ഞപ്പോൾ ഞാൻ അഹകരിക്കാൻ പറിച്ചു. പനിനിർപ്പുകൾ എനിക്ക് മരുപ്പുചുകളില്ല എന്ന തോന്തൽ എനിൽ സന്തോഷത്തിന്റെ വ്യർത്ഥങ്ങളായ മാറാലകൾ സൃഷ്ടിച്ചു. ഞാനാ മാറാലയിൽ കൂടുങ്ങി നിന്നു എന്റെ രക്തം എടുക്കാലികൾക്കായി ഭാനം ചെയ്തു. അവ എന്റെ രക്തത്തിലെ വിഷലിപ്പത്തയിൽ സംതൃപ്തി കൊണ്ടു.

മാറാലയിൽ കിടന്നു കുടിച്ചു കുത്താടുന്ന നിമിഷങ്ങളിൽ ചുവന്ന പനിനിരുകൾ എന്റെ ചുണ്ടുകളിലമർന്നു. അവയിൽ നിന്നും ചുടു നിണ്ം എന്റെ അധരങ്ങളിൽ നിന്നും എന്റെ രക്തത്തിലേക്കായി ഒഴുകി നീങ്ങി. വിയർപ്പുകൾങ്ങൾ കണ്ണിരുമായി ഇടകലർന്നു താഴോട്ടോഴുകി. തുടുത്ത ആരോഹണാവരോഹണങ്ങളിൽ അവ പള്ളക്കു മണികളായി മിന്നി നിന്നു. ഒരുപിൽ എന്റെ കയ്യ് തലങ്ങളിൽ അവ പരൽ മീനുകളായി പിടയവേ ആ പള്ളക്കു മണികൾ ഉടഞ്ഞുതീർന്നു വീണ്ങു.

ഒരുപിൽ രക്തവും വിയർപ്പും കുറയുകയും കണ്ണിൻ അധികമാകുകയും ചെയ്ത എതോ നിമിഷങ്ങളിൽ മാറാലയിൽ നിന്നും ഞാൻ പുറത്തേക്കരിയപ്പെട്ടു. അപ്പോഴാണ് എനിക്ക് മനസ്സിൽ വോധം ഉണ്ടാക്കുന്നത്. ആ ഉൾവോധത്തിൽ പനിനിർപ്പുകളുടെ നിറം ചുവപ്പായിരുന്നില്ലെന്നും അവയുടെ ഉത്തേം എന്റെ ഹൃത്തിലായിരുന്നില്ലെന്നും ഞാൻ മനസിലാക്കി.

ചെയ്തതെല്ലാം വ്യർത്ഥമം ആണെന്ന ബോധം എന്നെ നിരാശയുടെ കയറ്റിൽ കൂപ്പുകുത്തിച്ചു. സ്നേഹം മരുപ്പച്ചയാണെന്ന ബോധത്തിൽ താൻ ഭ്രാന്തനായി.

ഇതിനിടയിൽ എന്റെ ഇരുകാലുകളിൽ ഒന്ന് കൂടി ചേർന്നു. മുന്നുകാലുകളിൽ വേച്ചു കുന്നുകൾ താൻ താണി. തിളങ്ങുന്ന കണ്ണുകൾ നിശ്ചലായി മാറി. തുട്ടത്ത ഗോതമ്പിൽ നരകൾ ചുളിവുകൾ വിശ്രദിച്ചു. വരങ്ങ പനിനീരുകൾ ദുഃസപപ്പനങ്ങൾ ആയി. അവയിൽ നിന്നും വമിക്കുന്ന ദുർഗ്ഗസ്ഥത കുറിച്ചുള്ള ഓർമ്മകൾ എനിക്ക് ചരർദിഭായകങ്ങൾ ആയി.

പണ്ട് ചുണ്ടുകളിൽ നിന്നനും ഉഞ്ചി കൂടിച്ച ചുവന്ന രക്തം ചരർദിലുകളിലുടെ പുറത്തു വന്നപ്പോൾ എനിക്ക് മനസിലാവുകയായിരുന്നു, താൻ വൈകിപ്പായിരിക്കുന്നു. ശരശയുയിൽ അനങ്ങാനാവാതെ വേദനയിൽ പിടിഞ്ഞു കിടക്കവേ, ഒരിട്ടു വെള്ളം നൽകാൻ, നിരാലംബമായി തുങ്ങി നിൽക്കുന്ന ശിരസ്സിനൊരു തലയിൽ നൽകാൻ പാർത്ഥൻ എനിക്കായി സ്പഷ്ടിക്കപ്പെട്ടില്ല.

അങ്ങനെയിരിക്കവേ ഇടതുമാറിൽ നിന്നും അനിർവ്വചനീയമായ ഒരു വേദന പടർന്നു വന്നു. ആ വേദനയിൽ ഒരു വേർപ്പൊടിമുള്ളച്ചു. അത് വളർന്നു പൊന്തി മുള്ളുകൾ നിരഞ്ഞ പച്ച കാണ്യമായി മാറി. അവയുടെ അറ്റത്തായി ഒരു ചുവന്ന പനിനീർ മൊട്ട് ഉയിർ കൊണ്ടു. അതിൽ നിന്നുയർന്ന സുഗ്രസ്ഥതയിൽ ലോകം ഉന്നതമായി. കഴുകന്നാർ പുന്പാറ്റുകൾക്കായി പഴിമാറി.

താൻ എന്റെ ശരീരത്തിൽ നിന്നും ആത്മാവായി പനിനീർപ്പുവിലേക്കു പടർന്നു. വീശിയടിച്ച കൊടുക്കാറ്റിൽ പനിനീർപ്പു അടർന്നു ഉയരങ്ങളിലേക്ക് പാറി. ഒറുവിലത് ചിതറിതെറിച്ചു ദളങ്ങളായി ഭൂമിയിലേക്ക് പതിച്ചു. ആ ചിതറിതെറിച്ച വർഷ്ണത്തുവലുകളിൽ എറ്റം പിണ്ഠിയ കരുത്ത തുവലായി താൻ അനന്തരയിലേക്ക് പറന്നു വീണു.







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