

CAMPUS MAGAZINE 2021-'22

AMRITA DARSHAN



Amrita Vishwa Vidyapeetham, Kochi Campus



श्रद्धावान् लभते ज्ञानम्
DEEMED TO BE UNIVERSITY UNDER SECTION 3 OF UGC ACT. 1956

AMRITA

VISHWA VIDYAPEETHAM

KOCHI CAMPUS





Amma's Message

Children, people criticise devotion and spirituality as blind faith, as mental weakness, and as means of exploitation. Devotion is not blind faith. On the contrary, it is faith that removes blindness. Devotion is a practical science. It fosters righteousness in society and offers relief from the sorrows of life. Faith in God gives one the strength to remain standing amidst the hard knocks of life. When we worship God, we assimilate Divine qualities. So many people have been uplifted by faith in God!

There may be some who use devotion and spirituality to exploit others. Don't counterfeit coins come into existence because genuine coins have value? Just because there are two vulgar books in a library does not mean that the entire library is stocked with such books, does it? Love and faith are the greatest gifts man has received. A life without them is like a painted corpse, i.e. lifeless. This does not mean that logic and intelligence are not needed; they are, but they have their place. Don't both the scissors, which cuts a cloth into pieces, and the needle, which sews them together, have their own uses? The question is not whether or not God exists but whether man suffers. We must think of practical ways in which we can mitigate the suffering. Devotion is the means of finding the solution to one's sorrow within oneself. It's relevance and usefulness will always prevail.

(Excerpt from Matruvani, October 2021, Vol.33, Issue No. 3)





SWAMIJI'S MESSAGE



Amma often exhorts us, "Children, live in accordance with the laws of Nature." If we should enjoy life, we will need to practise certain routines. Those routines constitute DHARMA.

This world has a mysterious power. It changes according to our imagination. A distorted mind will see only distortions everywhere. The minds of mahatmas (realised souls) like Amma being perfect minds, they are able to perceive fullness and perfection alone everywhere.

To see good everywhere we should succeed in purifying our mind. For that, we need rituals. All spiritual practices are meant to elevate us to dhyanam, meditation.

Even the natural scenery around us is capable of uplifting us to the state of meditation; we only need to link it all with God using imagination. Thus we can awaken Divine power from anything and everywhere.

If we know how to utilise this magnificent creation, it can help us in constantly remembering God.

If we know how to move in tune with the flow of this Divine energy, life will become effortless.

I understand that AMRITA DARSHANAM, the annual publication of Amrita Vishwa Vidyapeetham, Kochi Campus, is a medium featuring the literary, artistic as well as academic work of students and the teaching/non-teaching staff of the college, and also its multifarious vibrant and inspiring activities.

I sincerely extend my wholehearted support and prayers.

May Amma shower Her incessant Love and Compassion on all of us.

With Love and Prayers,

SWAMI PURNAMRITANANDA PURI

General Secretary

MATA AMRITANANDAMAYI MATH

Creative Reflections

Aum Amriteswaryai Namah

Amma has said, “Children live in a world of total innocence. They grow up telling stories to flowers and butterflies. Looking at their world we have such a feeling of wonder! Their nature is to be happy and spread happiness to others. Awareness of cultural values is the foundation of peace and happiness in our lives.” Creativity is a Divine gift. For the wholesome development of a student, writing beyond academics also enhances their intellectual capabilities. Here at our campus students have ample opportunities for wholesome development of their personality and AMRITA DARSHAN, the college magazine, plays a major role in this direction. AMRITA DARSHAN, gives an opening for our students and staff members to exhibit their creativity. This is a platform to voice their imagination, invention and cultural conventions. I wish all our students and staff a happy creativity time. As Confucius has rightly said, “Everything has beauty but not everyone sees it”. This magazine helps us see this beauty.

Dr. U. Krishnakumar
Director



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Divulging the spirit of Art and Culture

SAMEEKSHA 2022



Gayathri Gokul
M.A. J.M.C 2021



Pooja Nair
M.A. J.M.C 2021

SPIC MACAY (Society for the Promotion of Indian Classical Music and Culture Amongst Youth) brought diverse art forms under one roof through Sameeksha, a weeklong workshop which was held at the campus to promote classical music, dance and folk arts among the youth. The workshop helped to create awareness about the arts of Indian and World heritage. This was one such unique opportunity for our students to learn 11 different arts forms from the veterans themselves. This brought meaning to the adage that 'disciplined existence/ life is an art'. It helped the youth to look within themselves.

This week-long workshop program held in the Kochi campus from 7th to 12th March 2022 created awareness about cultural heritage art forms. The students have presented the opportunity to learn





and explore 11 varied art forms in just a week's duration. The workshops were conducted by eminent artists from across India. SAMEEKSHA 2022 had the demonstrative sessions of the art forms including Kuchipudi led by Rekha Satish, Mural painting by Krishnan KS, Hindustani Music by Shruthi Bode, Carnatic Music by Vivek Moozhikulam, Clay modelling by Prof CS Jayaram, Tholpavakoothu by K Viswanatha Pulavar, Tabla by Retnasree Iyer, Kathakali by FACT Jayadeva Varma, Bharatanatyam by Uma Govind, Kathak by Moumala Nayak and Kalaripayattu by Vallabhata Kalarisangam. Various students participated and utilized the opportunity to introduce themselves to these art forms. Eighteen hour training was given to students in their selected art form.

The inaugural ceremony was conducted in the presence of Swami Purnaamritananda Puri with his blessings. The dais was filled with the presence of all eminent artists. The next days were seen to have an impact on the students. The students were able to learn different art forms in a capsule



form in a week-long workshop. The six-day program gave an insight into the different cultures of the Indian tradition. A total of approximately 600 students got trained themselves in this workshop under these art forms. On the 6th day of the workshop, each art form was performed, and paintings and models were displayed under the guidance of the respective artists.

The students shared their wonderful experiences gained through the workshop. The opportunity to meet experienced and talented artists from all across India and the chance to understand and learn about Indian classical art forms is refreshing.

The final day started out with a valedictory session and thanking all the artists and students for their corporation in conducting such a grant event. The dias was graced with the presence of Swami Purnaamritananda Puri (General Secretary, Matha Amritanandamayi Math), Dr. U KrishnaKumar (Dean and Director), Padmasree Awardee Sri Sankaranarayana Menon (Unni Gurukul), Brahmacharini Sai Bala (AIMS), Unni Varrier (SPIC-MACAY Co-ordinator North Kerala). The dais witnessed the presentation of all art forms by the students themselves. The Mural artworks and the Clay models were exhibited in the auditorium. SAMEEKSHA 2022 has opened up opportunities for the students to get tutelage under their masters.

This initiative makes education more holistic and meaningful as it highlights all that is abstract, subtle, inspiring and mystical in the world teaching one to look within oneself.





ഒരു ചെടിയുടെ നൊമ്പരം



Aswathy P. B.
Int. M. A. English 2020

പച്ചപ്പ് പൂതത്തെ എൻ മേനി കരിഞ്ഞുണ്ടാങ്ങുന്നു
അർത്ഥം ദാഹജലത്തിനായ് കൊതിക്കുന്നു; ഞാൻ
എൻ ശരീരത്തെ കാർന്നു തിന്നുന്നു,
ഈ അസുരമനുഷ്യർ
മണ്ണു മൂടേണ്ട എൻ പാദത്തിൽ
മാലിന്യംകൊണ്ട് മൂടുന്നു.

എനിക്കു താങ്ങാവേണ്ടവർ തന്നെ
എന്നിക്ക് ചിതയൊരുകുന്നു
മർത്യ, നിൻ അഹങ്കാരമെന്നു ശരിക്കും ?
ഇനിയൊരിക്കലും ഒരു
പുഴർക്കാടിയായെങ്കിലും
എനിക്ക് പിറകേണ്ട ഈ ഭൂമിയിൽ.....





ധാര



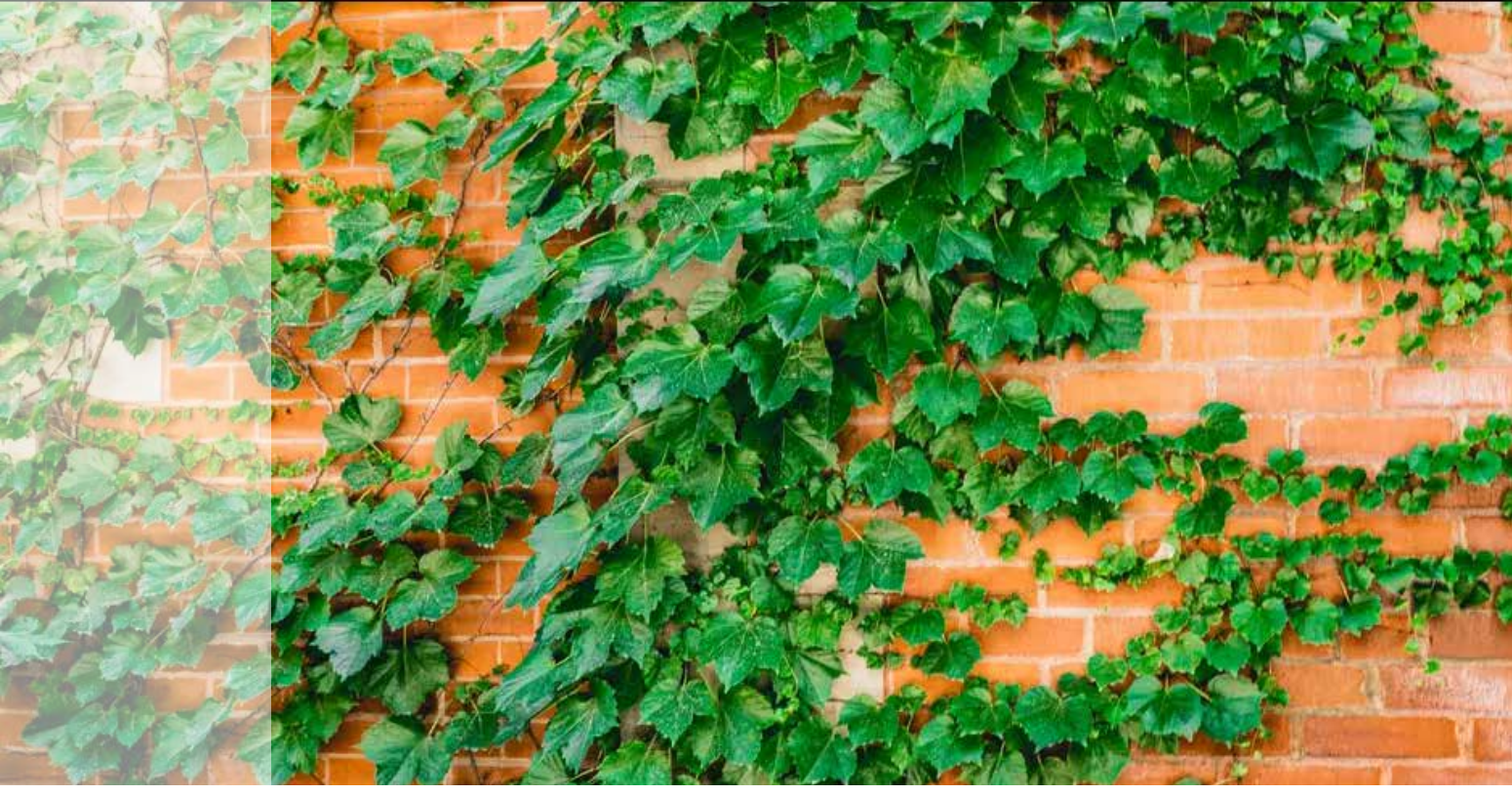
Karthikanjana. S
Int. M.Sc. Maths 2019

ഈ വേളയിൽ ഞാൻ തനിച്ചാണ്.
കെട്ടഴിച്ച താളുകൾക്കിടെ ഞാൻ തനിച്ചാണ്.
എൻ ചിന്തകളുടെ കെട്ട് ഞാനഴിക്കട്ടെ;
ഈ നിമിഷം അതെന്നെ മാത്രം.
എൻ ചോദ്യങ്ങൾ ഉത്തരങ്ങളാകുന്ന,
ഈ നിമിഷം എന്നിലേക്കിതാ.

ചിന്തകളിലൂടെ ഉൾനീറങ്ങുന്നത് എന്നിലേക്കാണ്.
ഏകാന്തത എനിക്കൊരു ഓർമ്മതൻ ആഖ്യായികയായി.
ഞാൻ വായിച്ചിരുന്നില്ല, ഞാൻ കേട്ടിരുന്നു.
ഞാൻ കേട്ട് മറന്ന മൊഴികൾ എൻ കർണങ്ങളിൽ;
എൻ മിഴികളിലല്ല, എൻ മനതാരിൽ
മറഞ്ഞുപോയ മുഖങ്ങൾ മിന്നിമറഞ്ഞു.
ഇന്ന് ഈ നിമിഷം അറിയുന്നു ഞാൻ,
അവർ എനിക്ക് എത്രയോ പ്രിയമുള്ളതായിരുന്നു.

ഏകാന്തത ദുഃഖമെങ്കിലും നിമിഷങ്ങൾ സുന്ദരമാണ്
ഒരു പക്ഷെ, സ്വന്തമാകാത്ത ആത്മബന്ധങ്ങളേക്കാൾ.
ഇവിടെ ഞാൻ ഒരു അപ്പൂപ്പൻ താടിയാണ്,
ദിശയില്ലാതെ ഓർമ്മകളിൽ പറന്നുകലുന്നു.
വേദനകളുടെ ചിലന്തിവലയിൽനിന്ന്,
വിജയത്തിലേക്ക് ഉയരുമ്പോൾ
ചില നിമിഷങ്ങൾ ഏകാന്തത സ്വന്തമാക്കട്ടെ.
എത്രയോ കാതങ്ങൾ അകലയാണിന്നു, ഞാൻ
അത്രയും ഓർമ്മകൾ പുണർന്ന വേളയിതാ
ഇന്നലെകളെ നിങ്ങൾക്ക് വിട, ഞാൻ യാത്ര തുടരട്ടെ.





प्रकृतेः नियमः ।



R. Sarada
Int. M.Sc. Maths 2019

कस्यचित् गृहस्य परिसरे एका अलाबुलता आसीत् । तस्यां बहूनि फलान्यपि आसन् । तत्समीपे आकाशे हरिताभां विस्तार्य एकः नारिकेलवृक्षः अपि आसीत् । कदाचित् अलाबुलता एवम् अचिन्तयत् “एषः वृक्षः उज्वलं सूर्यप्रकाशं शुद्धवायुं च प्राप्नुवन् सानन्दं तिष्ठति । मया तु लोकानां पादाघातैः अत्यन्तं क्लेशः अनुभूयते” ।

सा भक्त्या प्रकृतिमातरम् एवं प्रर्थयत - “मातः मामपि नारिकेलवृक्षः इव उन्नतिं प्रापयतु” । प्रकृतिः तस्याः प्रार्थनाम् अङ्गीकृतवती । आगामि- प्रभाते सा लता नारिकेलवृक्षः इव उन्नतिं प्राप्ता । तया यथेच्छं सूर्यप्रकाशं शुद्धवायुं च आप्ता । परं फलानां भारम् असहमाना अलाबुलता भूमौ अपतत् । सर्वाणि फलानि विदीर्णानि अभवन् । अलाबुलता नितरां शोकाकुला अभवत् ।

सा पुनरपि प्रार्थयत - “मातः मया यत् प्रार्थितं तद् अनुचितमेव । कृपया मम अपराधः क्षम्यताम्” । तत् श्रुत्वा सन्तुष्टा प्रकृतिः अलाबुलताम् अवदत् - “मदीयसृष्टौ जीविनां गुणाः स्वभावजाः भिन्नाश्च कल्पिताः । तेषु कदापि स्पर्धा न भवेत् । त्वं यथापूर्वं भव” । पूर्वावस्थां प्राप्ता अलाबुलता सन्तुष्टा अभवत् ।

पदरज्जिनी ।

अस्यां पेटिकायाम् खगानां नामानि सन्ति । नामानि रेखाङ्कितानि कुरुत ।



Namitha P. P.
B.Com. Taxation & Finance 2019

वा	र	टः	प्रि
शा	रि	का	य
नि	वः	ला	कः
प्ल	ब	क	पो
			तः

१. वारटः - वण्णात्थीपुछ्छ
२. शारिका - दैदण
३. निशाटः - दुण्ण
४. प्लवः - कुछ्छुक्का
५. बलाका - वैदुछ्छिळ्ळि
६. कपोतः - प्वाव
७. काकः - कक
८. प्रियगीतः - वान्णवाडी



DAYPARTING



Devika Nandakumar
Int. M. A. English 2018

It was a day by the sink
pots and vessels piled up.
Staring open-mouthed at me
like shameless dead bodies.

Dirty water splashing on my lips,
Each Scrub driving dirt into my nails,
My own hands are estranged-
The pots look nice, and
the stainless steel sparkling.

Sweet in her toothless smile
crawls to her father in the morning
Hoping a gentle kiss and soft caress,
Others sweep her aside like a huge cat,
Hurrying for treats

Running home from school in the afternoon.
By the sink,
Relief was to hear the melody of her anklets.
I filled her little round belly with bountiful rice and curry.



Her little snores are music now,
but it will be evening soon.
It will be her turn by the sink soon.

Blood stained footprints all over the floor.
But I still walk, the pain numbed by time.
I took her little feet in my estranged hands
and took off her little anklets
she won't need these anymore.
Let her bleed less I prayed,
let her feet be numb I pray.
It will be night for me soon.
It's hard to walk in threes but I walk.
Night time is the shortest.

She was by the sink.
Blood stained footprints all over the floor.

Her toothless smile is sweet,
she crawls to me in the morning.
Let her sun shine brightest

Even in the bleak evenings, I pray.



Covid 19



- Zionel Aazish Pereira
B. B. A. LM 2020

Peace that's what it felt like
calm and safe
taking my own sweet time
to get things done
when you come by

Luckily time crawled by
and can you believe it
that's when it started going wrong
wished our time together would end

You took your time leaving
I took my time ranting
and raving
that we could go back to life

Now you're gone
and the days toogone
I just wish you came back
once in a while

(at least on my exam days :)



A WORLD IN PAGES



Erin Tony
B.Com. Taxation and Finance,
2019

I see magic and wonders
On a blink of an eye
I become the queen and the witch
Within a change of heartbeat.
Wonders happen in a time span
Feels like I'm born different
With inhuman abilities
In unimaginable lands.
My soul and body wanders apart
Where the soul is in ecstasy.
But the body held on to something
Where the time flies.
I am the man or the women,
The animal or the bird,
The god or the goddess,
The king or the queen
I'm the one in them,
Like someone has written my story.
I maybe imprisoned
But I'll break through.
Whatever happens though
I'll have my company.
Days, nights or years fly
Within a finger-snap.
Here is where I feel accepted,
Here is where I'm seen
Here is where I really want to be.
This is my fantasy home ,
The home where my mind sees
A world in pages,
The only world I really want to be in.



അമൃതപുരിയിൽ ഒരു വർഷത്തിനു ശേഷം



Chandran Perumudiyur
Faculty Associate
Dept. of Cultural Education
and India Studies

അമൃതപുരിയെന്ന വിശുദ്ധഭൂമികയിലേക്ക് പ്രവേശിക്കവെ, മനസ്സിലെ സന്തോഷാശ്രുക്കൾ പോലെ ചാറ്റൽമഴ. അനതിവിദ്യുരമായ പുന:സമാഗമത്തിന്റെ ആകാംക്ഷയിൽ തുടിക്കുന്ന ഹൃദയം. കാത്തിരിപ്പിന്റെ നിമിഷങ്ങൾപോലും ആസ്വാദനീയം. പരിസരഭൂമിയിലെ ആകാശവാണി കോരികുടിക്കുവാൻ വെമ്പുന്ന കണ്ണുകൾ. ഇല്ല, ഒന്നും അപരിചിതങ്ങളല്ല. സൗഹൃദത്തോടെ സ്വാഗതം ചെയ്യുന്ന അന്തേവാസികൾ. ചിലർ അൽപം കഴിഞ്ഞിട്ടുണ്ടോ? ചിലരുടെ മുഖത്ത് തേജസ്സ് വർദ്ധിച്ചിട്ടുണ്ട്. ആശ്രമാന്തരീക്ഷത്തിൽ നിറഞ്ഞുനിൽക്കുന്ന പ്രശാന്തത ആശ്തിരകിന്റെ അഭാവംകൊണ്ടുകൂടിയാകാം പിന്നെ, മാസങ്ങളായുള്ള സാധനാപരിശീലനത്തിന്റെ പ്രഭാവം പ്രകൃതിയിലും പ്രതിഫലിക്കാതെ തരമില്ലല്ലോ.

ഒരു വർഷമായി ഇതുവഴി വന്നിട്ട്! ഞെട്ടലുണ്ടാകുന്നതാണ് ഈ ചിന്ത തന്നെ. മഹാമാരിയിൽ

ലോകം വെറുങ്ങലിച്ചു നിന്നപ്പോഴും, തളരാതെ, ബോധിയാതെ മാസങ്ങളത്രയും ലൈവ് ടെലികാസ്റ്റിലൂടെ സാർത്ഥകമാക്കിയതിന് പ്രചോദനമേകിയ അമ്മക്ക് നന്ദിയും കടപ്പാടും.

2021 മാർച്ച് 23 ചൊവാഴ്ച, അന്നായിരുന്നു എന്റെയും കുടുംബത്തിന്റെയും ഉഴുത. ആന്റിജൻ ടെസ്റ്റ് നടത്തിയതിന്റെ റിപ്പോർട്ട് കൈമാറി, രാവിലെ 10 മണിക്ക് മുമ്പുതന്നെ ഹാളിൽ പ്രവേശിച്ചു. 11 മണിയോടെ അമ്മയെത്തി. പതിവുപോലെ എല്ലാവരെയും ഒന്നു കടാക്ഷിച്ച്, നേരെ ധ്യാനപരിശീലനത്തിലേക്ക്.

ധ്യാനത്തിനു ശേഷം, തലേന്നു ഭജനസമയത്ത് ചോദിച്ച മൂന്നു ചോദ്യങ്ങൾക്കുള്ള ഉത്തരം പറയുവാൻ തയ്യാറായിരിക്കുന്ന ബ്രഹ്മചാരികളെ നോക്കി അമ്മ അനുവാദം നൽകി. ആധ്യാത്മികം അറിയാത്ത സാധാരണക്കാരെ എങ്ങനെ പറഞ്ഞു മനസ്സിലാക്കും എന്നതായിരുന്നു ആദ്യചോദ്യം. രണ്ടാമത്തേത്, നിഷ്കാമ കർമ്മത്തിന്റെ പ്രാധാന്യം എങ്ങനെയാണ് പറഞ്ഞു മനസ്സിലാക്കിക്കൊടുക്കുക എന്നതായിരുന്നു. ഈശ്വരസാക്ഷാത്കാരമാണ് ലക്ഷ്യം എന്ന് എങ്ങനെയാണ് വിശദീകരിക്കുക എന്നതായിരുന്നു മൂന്നാമത്തെ ചോദ്യം.

ഉത്തരം പറയുവാൻ മക്കളെ അമ്മ പ്രോത്സാഹിപ്പിച്ചുകൊണ്ടിരുന്നു. തുടർന്ന് സ്വാമിനി കരുണാമൃതപ്രാണയുടെ സത്സംഗം ആയിരുന്നു. അമ്മയത് ഏറെ ആസ്വദിക്കുന്നുണ്ടായിരുന്നു എന്നു തോന്നി. 'ഇതൊരു തുടക്കം മാത്രം, ഇരുപതു പേജുള്ളത് പിന്നാലെ വരുന്നു' എന്ന താക്കീത് അവിടെയിരുന്നവരെയെല്ലാം ചിരിപ്പിച്ചു. പിന്നെ പ്രസാദവിതരണം. അമ്മ സ്വന്തം കൈകൊണ്ട് സ്പർശിച്ച അന്നം രുചിച്ചിട്ട് വർ

ഷമാനനു കഴിഞ്ഞിരിക്കുന്നു! അതിനാൽത്തന്നെ ഓരോ വറ്റും ആസ്വദിച്ച് ആസ്വദിച്ച് മാത്രമാണ് ചവച്ചിറക്കിയത്.

തുടർന്ന് കുട്ടികളുടെയും വലിയവരുടെയും സംസ്കൃതഭാഷണങ്ങൾ. കുട്ടിത്തങ്ങളോടൊപ്പം സാംസ്കാരികമൂല്യങ്ങളും അതിന്റെ നൈസർഗ്ഗികതയിൽ മനസ്സിലാക്കി ഉരുവിടുന്ന ശൈശവങ്ങളെ ഏറെ വിസ്മയത്തോടെ നോക്കിനിന്നു. ദുരന്തങ്ങൾക്ക് പകരം വെച്ച് പ്രകൃതിയുടെ താളവയം നിലനിർത്തുവാൻ വേണ്ട കരുതലും താങ്ങും ഈ മണ്ണിന്റെ വളക്കൂറായി മാറിക്കഴിഞ്ഞു. ശുഭപ്രതീക്ഷയുടെ സൗഗന്ധികങ്ങളിൽ ആഗോളനാസാരന്ധ്രങ്ങൾ വിടർന്നു വികസിച്ചു. നിർജ്ജീവതയിൽനിന്നും സചേതനയുടെ, സർഗ്ഗാത്മകതയുടെ പ്രകാശഗോപുരങ്ങൾ പ്രോജെക്ട് ചെയ്തുകൊണ്ട് തുടങ്ങിയിരിക്കുന്നു. ഇതാണ്, ഇതു മാത്രമാണ് യഥാർത്ഥ വിപ്ലവം!

ഏറെ കാത്തിരുന്ന നിമിഷം ഇതാ അരികിലെത്തിയിരിക്കുന്നു. പുറത്തു നിന്നുമെത്തിയ ഭക്തർ നിരനിരയായി അമ്മയുടെ അടുക്കലേക്ക്. ഉടലാകെ കോരിത്തരിക്കുന്നു. വിയർക്കാൻ തുടങ്ങുന്നു. ശരീരഭാരം കുറയുന്നതുപോലെ. അടുത്തെത്തിയതും വിതുവലോടെയാണ് പറഞ്ഞത് അമ്മയെ കണ്ടിട്ട് ഒരു വർഷമായി! 'അതെ മോനെ, ഒരു വർഷമായി' എന്ന് അമ്മയും. മതി, ഇതുതന്നെ ധാരാളം, അവിടുത്തെ കൃപ. ഈ ഒരു നിമിഷത്തിനായി ഇനിയും കാത്തിരിക്കുന്ന ലോകമെമ്പാടുമുള്ള ലക്ഷക്കണക്കിനു അമ്മയുടെ മക്കളെ മനസ്സുകൊണ്ടു വണങ്ങി, ഈ സാന്ത്വനം, സ്പർശനം ഇത് അവർക്കുകൂടി അവകാശപ്പെട്ടതാണ് എന്ന പ്രാർത്ഥനയോടെ, മനം നിറഞ്ഞത് മടക്കയാത്ര.





പാണിനിയുടെ അഷ്ടാധ്യായി - ഒരു രബീന്ദ്രശാസ്ത്രഗ്രന്ഥം



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പാണിനി

ക്രിസ്തുവിന് അഞ്ചോ ആറോ നൂറ്റാണ്ടുകൾക്ക് മുമ്പ് ഗാന്ധാരദേശത്തുള്ള പുഷ്പകലാവതി എന്ന സ്ഥലത്താണ് പാണിനി ജനിച്ചത്. ഈ സ്ഥലം ഇപ്പോൾ പാക്കിസ്ഥാനിലാണ്. പ്രാചീനഭാരതത്തിലെ പ്രഖ്യാത വിജ്ഞാന കേന്ദ്രങ്ങളിലൊന്നായ തക്ഷശിലയിൽ വെച്ചാണ് അദ്ദേഹം അഷ്ടാധ്യായി രചിച്ചത്. തനിക്ക് പൂർവ്വികരായ വ്യാകരണാചാര്യന്മാരുടെ അഭിപ്രായങ്ങൾ അംഗീകരിച്ചുകൊണ്ടുതന്നെ, ഭാഷയുടെ മൗലികമായ നിയമങ്ങളെ ക്രോഡീകരിക്കുകയാണ് പാണിനി ചെയ്തത്. ലൗകികവും വൈദികവുമായ സമ്പൂർണ്ണ സംസ്കൃത വാങ്മയപ്രപഞ്ചത്തെ ഉള്ളൊതുക്കി രചിക്കപ്പെട്ട അഷ്ടാധ്യായി, പാണിനിക്ക് ശേഷം ഇതുവരെ സംസ്കൃത ഭാഷയിൽ വ്യവഹരിക്കുന്ന എല്ലാവർക്കും ആശ്രയവും പ്രമാണവും ആയിത്തീർന്നു.

അഷ്ടാധ്യായി

വ്യാകരണം എന്ന വാക്കിനർത്ഥം ഭാഷയിലെ പദങ്ങളുടെ രൂപ ഷെടലിന് ഉതകുന്ന നിയമങ്ങൾ എന്നാണ്. പ്രധാനമായും പദസംബന്ധികളായ നിയമങ്ങളാണ് വ്യാകരണവിഷയമെങ്കിലും വാക്യപ്രയോഗങ്ങളുമായി ബന്ധപ്പെട്ട ചില അടിസ്ഥാന നിയമങ്ങളും വ്യാകരണവിഷയമായി വരുന്നു.

കേവലം സംസ്കൃതഭാഷയെ വികസിപ്പിക്കുകയും കെട്ടുറപ്പുള്ളതാക്കുകയും മാത്രമല്ല ഈ ശബ്ദശാസ്ത്രഗ്രന്ഥത്തിലൂടെ പാണിനി ചെയ്തത്, മിക്കവാറും എല്ലാ ഭാരതീയഭാഷകളെയും സ്വാധീനിക്കുകയും സമ്പന്നമാക്കുകയും ചെയ്തിട്ടുണ്ട്.

പരമാവധി വിഷയസംഗ്രഹം ചെയ്ത് രചിക്കപ്പെട്ട നാലായിരത്തോളം സൂത്രങ്ങളാണ് അഷ്ടാധ്യായിയുടെ ഉള്ളടക്കം. ഓരോ സൂത്രവും ഏത് സന്ദർഭത്തിൽ എപ്രകാരം ഉപയോഗിക്കണം, അല്ലെങ്കിൽ അവ എങ്ങനെ ഉപയോഗിക്കപ്പെടുന്നു എന്ന് സൂത്രങ്ങളിലൂടെത്തന്നെ വ്യവസ്ഥ ചെയ്തിട്ടുണ്ട്.

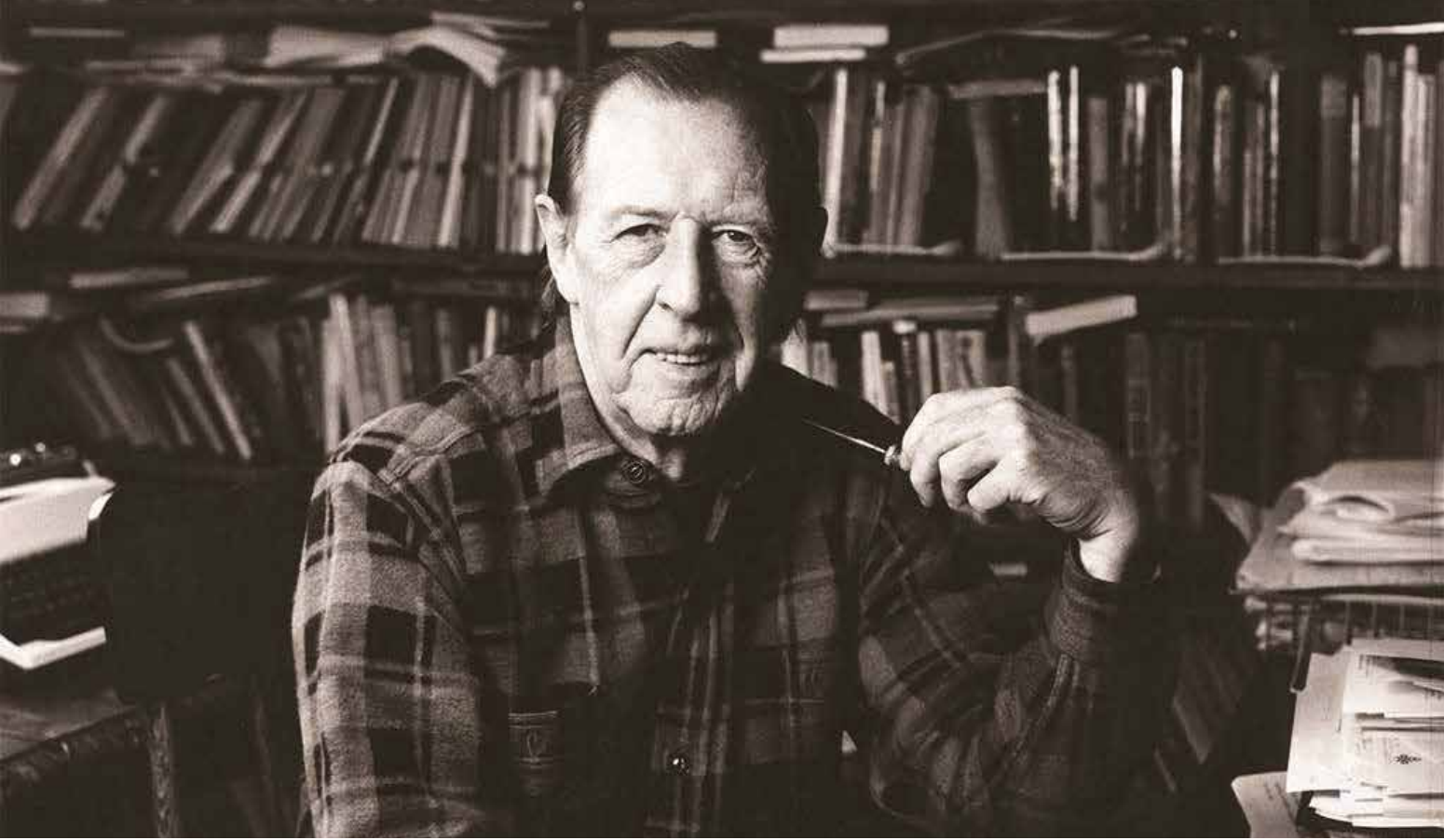
വ്യാകരണസംജ്ഞകൾ, സന്ധികൾ, സമാസങ്ങൾ, ക്യാന്തങ്ങൾ, തദ്ധിതങ്ങൾ, നാമശബ്ദങ്ങളും അവയുടെ വിഭക്തി രൂപങ്ങളും ക്രിയാധാതുക്കളും അവയുടെ ലകാരരൂപങ്ങളും, സ്ത്രീപ്രത്യയങ്ങൾ, ലകാരർത്ഥങ്ങൾ, നാമധാതുക്കൾ, കാരകങ്ങൾ അഥവാ വിഭക്ത്യർത്ഥങ്ങൾ, പരസ്പരമപദആത്മനേപദ പ്രക്രിയകൾ, പദവ്യവസ്ഥ, ക്രിയാധാതുക്കളുടെ മറ്റു ചില സവിശേഷരൂപാന്തരങ്ങൾ, വൈദികപ്രകരണം ഇവയാണ് അഷ്ടാധ്യായിയിലെ പ്രധാനവിഷയങ്ങൾ. കൂടാതെ ഉണാദിസൂത്രങ്ങൾ, ഫിട് സൂത്രങ്ങൾ തുടങ്ങിയവയും അഷ്ടാധ്യായിയിൽ ഉൾപ്പെടുന്നു. പദനിർമ്മാണപ്രക്രിയയിൽ സ്വാതന്ത്ര്യം നൽകുന്നവയാണ് ഈ സൂത്രങ്ങൾ. അഷ്ടാധ്യായി എന്ന ഈ സൂത്ര സംഘാതത്തെ 'സപാദസപ്താധ്യായി' എന്നും 'ത്രിപാദി' എന്നും സൂത്രങ്ങളുടെ പരസ്പരമുള്ള പൗർവ്വാപര്യബന്ധത്തിനനുസരിച്ചും രണ്ടായി വിഭജിച്ചിട്ടുണ്ട്. ഈ വിഭജനത്തിന് ഹേതുകമായതും ഒരു സൂത്രമാണ്. ഏഴാമധ്യായത്തിൽ, രാം പാദത്തിൽ

പ്രഥമസൂത്രമായ "പുർവ്വത്രാസിദ്ധം" എന്ന സൂത്രമാണത്. ഈ സൂത്രമനുസരിച്ച് ആദ്യത്തെ ഏഴാമധ്യായങ്ങളും, എട്ടാമധ്യായത്തിന്റെ പ്രഥമപാദവും ഉൾപ്പെട്ടതാണ് സപാദസപ്താധ്യായി. തുടർന്ന് ഏഴാമധ്യായത്തിന്റെ അവസാനമായി വരുന്ന രണ്ടും മൂന്നും നാലും പാദങ്ങൾ ഉൾപ്പെട്ടതാണ് ത്രിപാദി.

തന്റെ വ്യാകരണനിയമങ്ങളുടെ രചനയിൽ പാണിനി പ്രധാനമായും ആശ്രയിച്ചത് ഭാഷാപരമായ രണ്ട് മൗലികപ്രതിഭാസങ്ങളെ ആണ്. അവയിൽ ആദ്യത്തേത് മിക്കവാറും എല്ലാ വാക്കുകളും ക്രിയാധാതുക്കളിൽനിന്ന് രൂപപ്പെടുന്നവയാണ് എന്നതാണ്. രണ്ടാമതായി ഈ രൂപപ്പെടൽ പ്രക്രിയയിൽ പദങ്ങളിൽ സമാനങ്ങളായ "പ്രത്യക്ഷങ്ങൾ" എന്ന സവിശേഷഘടകങ്ങൾ ഉൾപ്പെടുന്നുണ്ട്. വാക്കുകൾക്ക് അവ രൂപപ്പെട്ടു വന്ന ആദികാലങ്ങളിലെ അർത്ഥംതന്നെ സ്വീകരിക്കണമെന്ന് പാണിനി നിർബന്ധിക്കുന്നില്ല. വാക്കുകൾക്ക് കാലഭേദമനുസരിച്ച് അർത്ഥവ്യതിയാനം സംഭവിക്കാം. വാക്കിന്റെ വ്യാകരണാശ്രിതവും ഘടനാപരവുമായ അർത്ഥത്തേക്കാൾ സ്വീകരിക്കപ്പെടേണ്ടത് സാമാന്യമായി വാക്കുകളുടെ പ്രയോഗനൈരന്തര്യ ശക്തിയാൽ ലഭ്യമാകുന്ന അർത്ഥത്തെയാണ്.

അഷ്ടാധ്യായി എന്ന സമഗ്രവും ഉത്കൃഷ്ടവുമായ ഭാഷാശാസ്ത്രഗ്രന്ഥം ആധുനികകാലത്തും സംസ്കൃതഭാഷയേയും ഇതരഭാഷകളെയും സ്വാധീനിക്കുകയും പരിപോഷിപ്പിക്കുകയും ചെയ്തുകൊണ്ടിരിക്കുന്നു.





The Legacy of Raymond Williams



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Raymond Williams (1921-1988) was the single most important critic of post-War Britain who was instrumental in assigning a more productive role to literary/cultural criticism. He had explicitly rejected the appellation of literary critic, for in forging the discipline of Cultural Studies, the precise name for his critical practice, he had to transgress borders of knowledge and to become ubiquitously a sociologist, political theorist, social philosopher, cultural commentator, in every sense a librarian's nightmare. An over view of some of the most significant emphases of Williams is attempted here, in the wake of the birth centenary of the pioneer of Cultural Studies, a discipline that profoundly reshaped scholarship in the humanities since the 1970s, as a humble tribute by

one who ventured to understand the ideas of the great theoretician.

With his 1958 essay aphoristically titled "Culture Is Ordinary", he indeed initiated a distinctly daunting cultural polemic, causing a shock and an alarming concern to the traditionalists. *Culture and Society* (1958), *The Long Revolution* (1961), and *Communications* (1962) are the important works of Raymond Williams belonging to the first stage of his theoretical oeuvre in cultural analysis. In these works, particularly in the first two, we find an overall statement of Williams' general theory regarding the possibility of a shared and collaborative culture, which could be realized by the democratic extension and enlargement of the characteristically English cultural tradition, which had existed since the nineteenth century. Williams had written profoundly and profusely on culture, running to several volumes, and some 750,000 copies of his books were sold in UK editions alone. These were also widely translated. Owing to the immense range and scope of his work, he continues to be an inspiring influence in literary/cultural criticism throughout the world. Born as the son of a railway signal man in Pandy, Wales, he served a brief stint in the army as a tank commander, did his graduation as the disciple of F. R. Leavis at Cambridge, then a decade as adult education teacher, and finally as Professor of Drama in Cambridge.

Culture and Society was a remarkably pioneering enterprise at the time of its inception. Williams

was offering in this work a genealogy of culture for the first time in the tradition of English criticism, which came to be designated as the "culture and society tradition". As Allan O' Connor points out the work is not only a text but also a position within a text of reading and re-reading. Williams finds that culture is a remarkable force field of general change. He attempts to describe and analyze this general pattern of change and gives an account of its historical formation. He sees in the history of this word, in its structure of meanings a wide and general movement in thought and feeling; significantly a nineteenth-century tradition, wherein thoughts and ideas of a wide variety of writers converge. Williams is concerned with two types of analyses: first, an analysis of the previous usage of the word culture, and second, the development of his own definition, based on its historical usage in which he attempts to reconcile inconsistencies and contradictions which he had high-lighted in the historical discussion.

Considering a variety of writers and thinkers from Edmund Burke down to George Orwell, Williams traces from their ideas the development of the notion of culture within the English tradition. Its distinction lies in the attempt to chart a typically British genealogy of culture from which an entirely novel "culture and society" discourse was made possible. Though ideologically a Socialist, Williams rejected the explanatory power of the Marxist concepts of base and superstructure. The idea that complex



consciousness was wholly determined by the material conditions established by a particular economic mode of production appeared too mechanical to account for literary culture (226). Williams was dissatisfied with Matthew Arnold's definition of culture, which provided the tradition a single watch-word and a name. Arnold's project in *Culture and Anarchy* (1869) was to recommend culture as "the great help out of our present difficulties". Culture being "a pursuit of our total perfection by means of getting to know the best which has been thought and said in the world" could be achieved through a system of national education. The idea of culture thus stands not merely for literary culture but as a concept of general application denoting a standard of life. Williams was not in agreement with Arnold's idea of culture, "as

right knowing and right doing" as dictated by the state. His quite unsympathetic attitude to the working-class (Populace) seriously limits his theory of culture in so far as he sees their work as "anarchy" and so detrimental to society. And Arnold's hopeful expectation of a "revolution by the course of law", through the agency of the state is for Williams a fallacious conception: "when the emphasis on state-power is so great, any confusion between that ideal state which is the agent of perfection, and the actual state which embodies particular powers and interests, becomes dangerous and really disabling" (CS p. 133).

Similarly, through a critique of T.S. Eliot's book *Notes Towards the Definition of Culture* (1949), Williams expands his theorization on culture, offering a radical conceptualization of

Eliot's idea of culture as 'a whole way of life'; he finds a contradiction at the heart of Eliot's position, a new conservatism which is at odds with his social principle and the immorality of exploitation in the industrial capitalism which maintains the social classes and human divisions that he endorses. Again, while a working knowledge of culture defined as ways of life is impossible, Williams argues that much of culture is not fully knowable; it is unconscious or emergent. This potential contradiction between an "emergent" culture and a "dominant" culture is left unrecognized by Eliot. He accepts the argument about culture and totality, but insists that it might be a contradictory totality. There is also the existence of a past culture in "residual" form. Culture, then, is a network of shared meanings and activities, never self-conscious as a whole, but growing towards the advance in consciousness of a whole society. A common culture involves the collaborative making of such meanings, with the full participation of all its members. For Williams, a culture can never be brought to consciousness because it is never fully achieved. What is constitutively open ended can never be completely totalized. In his formulation of a theory of culture, Williams engaged himself with Marxism in a very revealing manner. Though Marx was the contemporary of Ruskin and George Eliot, Marxist interpretation of culture did not become widely effective in England until the thirties of the twentieth century. Marx himself outlined, but never fully developed, a cultural theory. In the Preface to *A Contribution to the Critique of Political Economy*

(1859) Marx wrote: "The mode of production in material life determines the general character of the social, political and spiritual processes of life. It is not the consciousness of men that determines their existence, but, on the contrary, their social existence determines their consciousness". Critiquing the Marxist base-superstructure paradigm of society, Williams stated that "the superstructure is a matter of human consciousness, and this is necessarily very complex, not only because of its diversity but also because it is always historical: at any time, it includes continuities from the past as well as reactions to the present" (259). Based on this assumption he defined a theoretical perspective on culture, which called upon to recognize diversity and complexity, continuity within change, and take the facts of the economic structure and the consequent social relations as the guiding string on which a culture is woven, and by following which a culture is to be understood (CS 261-2).

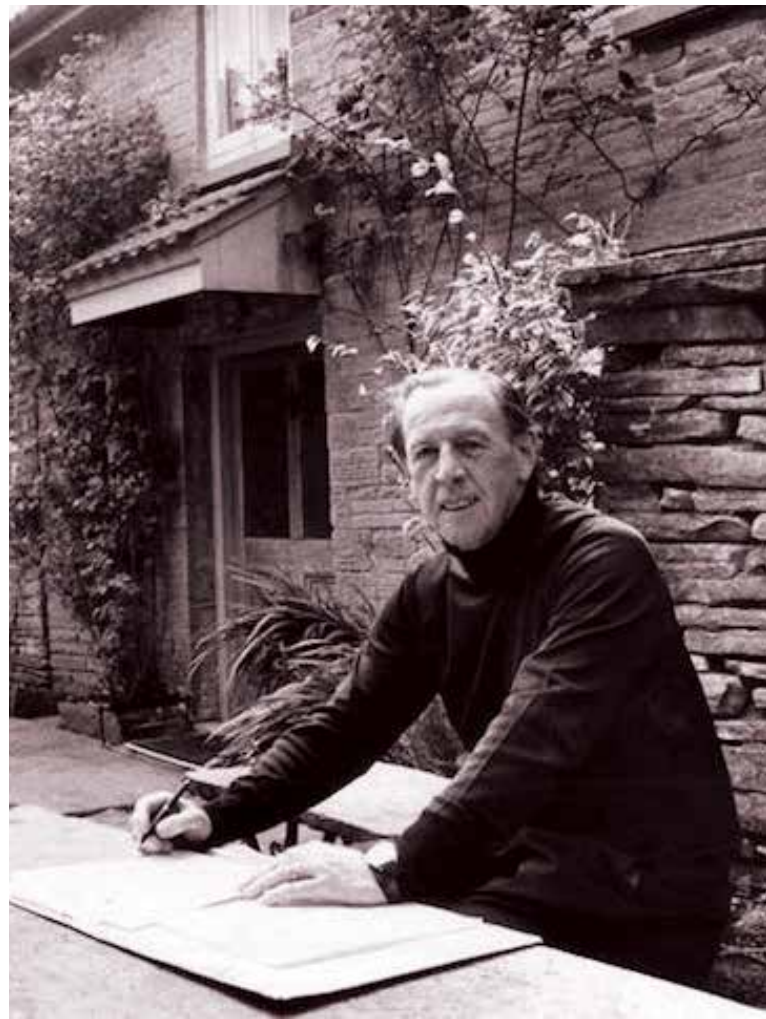
Williams's explorations into culture hinged on seven points, namely, mass and masses; mass communication; mass observation; communication and community; culture and way of life; the idea of community; and the development of a common culture. These points are discussed in relation to three major subjects: Industry, Democracy and Art. The project of enquiry Williams began in *Culture and Society* (1958) was continued in *The Long Revolution* (1961), in which he went on defining a "historical materialist" approach to cultural analysis. More elaborations and terms were

added to expand the scope of culture, making the book a form of 'intellectual throat-clearing'. Tracing the idea of creativity historically, he was in fact offering a social theory of creativity, largely anticipating the "constructionist" psychology of the present.

Williams was theoretically opposed to the idea of "mass", of seeing people as mass, which according to him "has been capitalized for the purpose of political or cultural exploitation": "There are in fact no masses; there are only ways of seeing people as masses. In an urban industrial society there are many opportunities for such ways of seeing... In practice, we mass them, and interpret them, according to some convenient formula (CS 289)." Thus the way we think about communication has to do with the way we think about community- any real theory of communication is a theory of community.

As Terry Eagleton, a disciple of Williams at Cambridge, acknowledges, the formulation of a discourse on culture was a task which Raymond Williams did almost single handedly as the most suggestive and intricate body of socialist criticism in English history. For, like Caudwell in the thirties, Williams in the fifties was severely deprived of the materials from which to construct a socialist criticism. The pioneering product of Williams's unflagging, unswerving labor was a criticism for which no English comparison is even remotely relevant, but which must be referred for comparative assessment to the aesthetic production of a Lukács, Benjamin or Goldman. Yet, as the single most important

critic of post-War Britain Williams has extended himself over immensely diverse fields as literary criticism, history, sociology, political theory, intellectual history, historical linguistics, education, popular culture, drama criticism, technology and communication studies, film and television studies, ecology, feminism and peace and, theoretically 'making connections' between them evolved a global moral concern for a common culture. Besides, he wrote a few novels, film scripts and a play. The statement of Eagleton, who was once sharply critical of the epistemology and formulations of Williams, in an obituary article, encapsulates the power and mettle of one of the most inspiring teachers of modern times: "Hearing him lecture was in itself a personal liberation!"





Who Can Answer Them...?



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They were born neighbours-
Friendly neighbours-
Sharing food and crops-
Woes and mirth, milk and eggs-
and no fence between dwellings -

Meera, Mary, Mumtaaz-
Played goti, staapu, hide and seek
Together...

As children they could not
stay from each other
same school, same bus, same
stores

Together...

But as they grew, things changed
too...

With them grew their differences
too...

Fathers fixed their marriages...

Destined to obey...

They looked at each other-

Lots to say, but no words -

Together...

They left – their homes, their lands,
their friends...

In the dreamy sands

Down memory lane

A beautiful past...a gloomy

present...

Inevitable parting...

None to answer, console!

Nothing to affirm, confirm-

texts, scriptures, prophets

fate and faith, say just...all done-

undone!





Why Should we Invest Early ?



Parvathy, N
Int. M.Sc. Maths 2021

Investment is the process of purchasing an asset today with the hope that it will provide regular income or appreciate in value in future.

TIME VALUE OF MONEY-Investing at an early age would help reap the benefits of compounding interest. Compound interest is the interest

previous period. Albert Einstein called compounding interest as "The eighth wonder of the world".

Here is an interesting example showing the power of compounding interest.

Imagine that you are offered One Crore rupees in cash or a One rupee coin that doubles every day for the next 30 days. You are to choose any one. You cannot pick both. Most of us will pick One Crore rupees certainly. What if you pick the One rupee coin that doubles every day for the next 30 days? That one rupee coin will become Rs.53.68 Crores at the end of the month! Please see the table below.

DAY	VALUE OF MONEY
1	1
2	2
3	4
4	8
5	16
6	32
7	64
8	128
9	256
10	512
11	1,024
12	2,048
13	4,046
14	8,192
15	16,384
16	32,768
17	65,536
18	1,31,072
19	2,62,144
20	5,24,288
21	10,48,576
22	20,97,152
23	41,94,304
24	83,88,608
25	1,67,77,216
26	3,35,54,432
27	6,71,77,216
28	13,42,17,728
29	26,84,35,456
30	53,68,70,912

This One rupee coin example teaches the importance of starting to invest early. For example if you start with the same one rupee coin from day 2, it will only be close to Rs.27 Crores, i.e. 50 % less than what you would have earned if you had started from day one. If you start five days later, then you would earn only close to Rs.1.70 Crores at the end of 30 days.

MORE RECOVERY TIME- Riskier or volatile investments usually offer higher returns in investing, what is comfortable is rarely profitable.

Investing early gives you greater ability to take risk and recover from wrong decisions without affecting long term goals.

SAVE MORE-Helps in building healthy spending habits. You tend to save more by cutting unnecessary expenses and divert such saved money towards investment.

Secured future-Helps ensure financial security.

Help learn a pattern of financial independence and discipline.

An early investment teaches the real difference between investments and savings

Help support your retirement plans.

Your money grows with time. Start investing in smaller amounts, give time to your money to mature and lastly don't shy away from taking financial advisors help.

Successful investing starts with courage. The entrance strategy is actually more important than the exit strategy.

And a winning strategy must include losing.

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PILLARS OF SUCCESS



Sreelakshmi Murali
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India managed to give their all time best performance in 2021 Olympics conducted in Tokyo, Japan. From getting back the legacy, continuing the winning streak in global events towards creating history everything happened in India's favour in this Olympics not excluding some of the shocking exits of star players.

Behind the sweetness of our Olympic Success, there are some unknown yet Important people who brought the best out of our players. From the team managers, medical team to the coaches everyone deserved equal amount of appreciation that the players received. So let's get to know more about those pillars behind India's success..

1. Garham Reid



Graham Reid was made coach of the Indian men's team in 2019 and has since transformed the side into one of the best in the

world. He won the silver medal with the Australian hockey team at the 1992 Barcelona Olympics and was a part of four Champions Trophy-winning teams. Graham Reid also has a bronze from the 1990 Hockey World Cup. Graham Reid is best known for his coaching exploits. Graham Reid has buoyed several youngsters like Dilpreet Singh, Hardik Singh, Vivek Sagar Prasad, Mandeep Singh and Varun Kumar into the team - all of whom have been impressive at the Tokyo Olympics.

A first Olympic medal since 1980 is the perfect reward for the hard work the team has put over the past two years with Graham Reid and hopefully, will act as a platform for more success in the coming years.

2. Sandhya Gurung



A former boxer from Sikkim, she suffered paralysis following a road accident and remained bed-ridden for three years before she even got into the sport.. Overcoming her paralysis, she began competing in the sport in 2000 onwards in the 68 kg category. Sandhya would go on to become a national-level boxer winning a bronze medal in the National

Championships and finishing up her career in 2008 before getting into coaching. Then she began coaching Lovlina. Despite being unable to get on the plane to Tokyo, she keeps in touch with her student via video call, discussing opponents, potential strategies and offering motivation. While she divides her time between Sikkim and the National Camp in Delhi, where she coaches champion boxers like Lovlina, she wants to bring forward real talent from her own state into the boxing ring, particularly women.

3. Park Tae Sang



Tae-Sang began his coaching career in 2013 with the South Korean national badminton side, where he stayed till 2018. The 42-year-old then moved to India after joining the illustrious Pullela Gopichand Badminton academy and was tasked with coaching the Indian men's singles shuttlers. Having a strong relationship with one's coach is extremely important for a badminton player, and Tae-Sang made sure of it throughout the Olympics. In Sindhu's bronze medal win, the Korean has been able to achieve what was had long-eluded him as a player. After the bronze medal match, he told news that it was a big moment in his "teaching life."



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Studies

बदलता देहात : बदलती संस्कृति

गांव या ग्रामीण परिवेश भारतीय संस्कृति की अभिन्न हिस्सा है ।। राष्ट्रपिता महात्मागांधि के विचार में " भारत की आत्मा गावों में रहती हैं। देश की आधी आबादी से ज्यादा लोग गावों में निवास करते हैं अतः भारत का अस्तित्व गावों पर निर्भर है। साथ ही गाँव भारतीय अर्थव्यवस्था का मेरुदंड है। मनुष्य ने अपनी शुरुआती जीवन जंगलों एवं गुफाओं में बिताया है। धीरे - धीरे उसने एक जुट होकर रहना सीखा। तब से गाँव अस्तित्व में आया। गावों से सभ्यता की चिंता उत्पन्न हुई। बाद में गावों ने ही नगरों की शकल ली। ऐसा कहा जाता है कि भगवान ने गाँव को बनाया। यह इसलिए होगा कि गावों में प्रकृति का सौंदर्य बिखर पड़ा है। खेती की हरियाली , कल कल करती नदियाँ , गाय के पीछे दौड़ते बच्चे , पेड़ों से आम तोड़कर खट्टे आम खाते लडके , मक्की की रोटी , दूध , मक्खन , घी आदि सब गांव की बात करते समय कल्पना में आते हैं।

ग्रामीण लोगों की जीवन रीति नगरों में रहनेवाले लोगों से बिलकुल भिन्न है। भारत के गाँव उन्नत और समृद्ध थे। ग्रामीण लोग कृषि पर आश्रित जीवन बिता रहे थे, वे उसमें गर्व महसूस करते थे और संतुष्ट भी थे। गावों में कुटीर उद्योग फलते फूलते थे। लोग सुख एवं शांति के साथ गावों में रहते थे। भारत के गावों में स्वर्ग बसता था। लेकिन समय बीतने के साथ नगरों का विकास होता गया और गाँव पिछड़ते गये। शहरीकरण के कारण गाँव लुप्त होते जा रहे हैं। समकालीन साहित्य में गाँव के प्रति गहरी आस्था स्पष्ट रूप में विद्यमान है। गावों का चित्रण प्राचीन काल से लेकर कविता का विषय रहा था। गाँव के स्वच्छंद वातावरण में मुग्ध होकर उसके प्रति असीम प्रेम भावना कवि दिखाते थे। समकालीन कविता में , नष्ट होती ग्रामीण संस्कृति के प्रति कवि की गहरी वेदना को प्रकट करती हैं। गाँव के नष्ट होने का मतलब भारत की आत्मा का विलुप्त होना है। इसलिए इसे सुरक्षित रखना असल में समय की माँग ही है।

गाँव की अपनी एक विशेष संस्कृति होती है। सामूहिकता , सहभागिता और ऊँची नैतिकता बोध ग्रामीण संस्कृति की ही विशेषता है। शहर के जैसे स्वार्थ एवं मुनाफ़ा के लिए यहाँ कम स्थान है। विकास के इस दौर में मानव मन में गाँव के प्रति उपेक्षा की भावना होती है। यह मानवीयता नष्ट होने की सूचना देती है। गाँव उजड़ता रहा। गाँव का सौंदर्य और जीवंतता अब पूरी तरह नष्ट हो चुकी है। गाँव में अब खुले मैदान नहीं है , सामूहिक श्रम के लिए लोग इक्कट्ठे नहीं होते हैं। सामूहिक गीत और संगीत की लय अब वातावरण में नहीं गूँजते। गाँव में अब पुराने घरों के स्थान पर कंक्रीट का मकान दिख रहा है।

नयी पीढ़ी के बच्चे ग्रामीण इलाके से बिलकुल अपरिचित है। उनके लिए गाँव एक सपना है। उनके मन में गाँव कहानी और कविता में चित्रित एक सुन्दर कल्पना मात्र है। **कुमार कृष्ण** की “गाँव कहाँ है” नामक कविता में , कवि ने गाँव के बारे में पूछनेवाले बच्चे का चित्रण किया है। बच्चे बापू से पूछते है कि गाँव कहाँ है ? तब उड़ रही पक्षी की चोंच के दाने की ओर इशारा करते हुए कहते हैं कि यही है गाँव। शहर में अब गाँव को सूचित करने के लिए केवल यही दृश्य बचा हुआ है।

गाँव हमेशा मानव की सुखद अनुभूति प्रदान करता है। शहर की ऊष्मा से बचकर गाँव की शीतल छाया में आरामपूर्ण जीवन जीने की इच्छा आज प्रबल होती जा रही है। भूमण्डलीकरण के इस दौर में गाँव , विश्वग्राम की संकल्पना में तब्दील होती जा रही है। विश्वग्राम संवेदना पर नहीं , बाज़ारवाद पर खड़ा है जिसमें गाँव की अस्मिता खतरे में है।

आज हमारे देश से गाँव गायब होते जा रहे हैं। लोक जीवन की आत्मा इन गाँवों में बसती हैं। साहित्यकार गाँव की धड़कन को अपनी रचनाओं में अभिव्यक्त करने में सफल हुए है। वे नष्ट होते ग्रामीण परिवेश का पुनर्पाठ अपनी रचानाओं के द्वारा करते हैं। संस्कृतिहीनता का पाठ सिखानेवालों के आगे यह साहित्यकार का जीवंत प्रतिरोध है। गाँव , ग्रामीण क्षेत्र की मूल इकाई है , जहाँ से सरलता , भोलापन तथा मानवीय दृष्टिकोण टपकता है। ऐतिहासिक दृष्टि से वह प्रकृति से निकटता भी दर्शाता है , जैसे ज़मीन , नदी , नाले , पहाड़ , झरने आदि। मानवीय दृष्टि से यह नैसर्गिक जीवन अपने आप में बहुमूल्य है।

On Love



Anakha Anand
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Language and Literature 2018

From the time a child is born, their culture is what comforts them, the language that they speak, the food that they eat, the things that they sing. Lullabies differ; the way a child is brought up is different; yet what unites these innocent humans is simple: love.

"Kanne kanmaniye, kannurangayo" sang the mom, at night to her two daughters. The lights are off, except for the small blue night light in the room. The mattresses are on the floor. The father is mixing formula on the table straight ahead and humming with the mother. The kiddos are wide awake and are creating a ruckus, running around, and screaming happily. The father turns around with two bottles of formula in his hands, and suddenly everything becomes silent. The mom keeps singing as she feeds one and the father hums with her as he feeds the other. Slowly one falls asleep. The mother is tired, so the father takes over singing the lullaby. "Maamanmar mover thambi" The older one keeps running around and as sleepiness takes over, the toddler goes and snuggles and falls asleep.

On the other side there is a grandma gently caressing her granddaughter's hair and sings "omana thingal kidaavo nallla" as the kid falls asleep

One other grandmother is also putting her granddaughter to sleep by telling little parts of puranas, singing bhajans etc.

Another couple is putting their kid to sleep, they do not sing, instead they whisper imagined stories, a new one every night, and coaxes the child to sleep. Whenever their favorite cousin arrives home, the cousin sings a made-up lullaby "soja re soja...." A mix from a cartoon and her own words.

All these are ways of expressing love. These small things go unnoticed at first, but these indeed make life worthwhile. Observe a kid with their parents. You shall be able to see a kind of love that

you haven't seen before in the child's eye. Look at the parent's eye. Now what do you see? There is love indeed, but it is mixed with fears, responsibilities, care, and thoughts for the kid.

For a child their family is everything, this is what I have observed:

You do not have to be a singer

To be loved for your songs

You do not have to be a clown

To make someone laugh

You do not have to be a psychic

To see what is coming

You do not have to be a lover

To start loving

As people grow older, the simple thing known as love becomes complex and therefore love becomes something unexplainable. Some kids take receiving gifts as love. For a seven-year-old, giving them a new toy may convey "I love you". For some kids: its physical affection, like a hug, or a kiss on the cheek. As soon as society enters the house, however, love becomes a verbal statement. Actions are not interpreted much either. A kid may express their love through little unobserved actions overlooked by their parents because of their chaotic world.

Like this instance that I observed:

A family of four were packing for a trip. The 8 year old kid had packed a huge backpack full of stuff for which she got scolded. Halfway through the trip the 3-year-old started fussing about. The 8 year old had packed the bag with toys that her younger sister would like, and therefore, the fussing stopped. These simple things are love.

Love is a necessity to one's life. Love isn't as simple as love itself. Love is observation, commitment, responsibility, care, kindness, and all the good things mashed together.

It is:

That moment you think over and over,

Laugh till tears pour down your cheeks,

That feeling of warmth,

It is in your heart.

Those things that make you tear up,

That hug of a lifetime,

Wordless music melting hearts

The picture of that someone,

It is what makes humans humane.

Love is what makes humans humane.

Love is not easy. To love means to endure, to sacrifice, to bow down even when you are right, it is to fight when something is not right, it is in the emotions and actions of humans, that doesn't need words to be shown. It is beautiful.

If you delve deeper you will see fragile territory, a little uncertainty, sometimes a little jealousy, a little risk mixed with longing, a little fear of the future and the past. It has a leap of faith, words that make a life, happiness and so on. To love doesn't mean to be happy all the time. To love means to go through the highs as well as the lows together. To love does not mean "no quarrels", It means adjusting and understanding, it means compromising. Love means a lot of things, it is not easy, but it is beautiful and omnipresent indeed. To love and to be loved is a blessing. You can lose what you love; but you can never lose love.



RENUNCIATION



Malavika Ajay
Int. M.A. English 2019

Now- a- days most of us fails to understand our 'self' and go behind material things. It might give us happiness for temporary but it is not permanent. First we should find peace within ourselves for that spend time with self. If we can realize our self and free our mind from all emotional crutches it helps us less affected to irrational beliefs and thinking errors. Everybody stands equal in front of almighty or the super power. First of all we should understand that our identities are not given any priority so don't allow you personality to hide beneath layers of these identities .Try to avoid my-ness or mamata and start accepting the fact that we all are one . If we are giving more priority for us and our ego at first or for time being we will feel great joy .It might also provide us a kind of pleasure that doesn't last long. First of all we should give up the urge to promote or protect ourselves. Don't expect anything from anyone it gives us a kind of peacefulness.

We should realize self first, I'm sure that it's a bit difficult to realize fully ourself. We may have many obligations still we can practice the principles of renunciation through our daily practice by infusing them into our behavior. It will help us easily to overcome from all frustrations that we usually face. Have you ever realized the fact that our perspective matters a lot? Yes it has a great role in our life .The way we see each and everything matters much. Always have a mind set to let go all the possessions. We all came to this world without carrying anything and will be leaving in the same way. But most of us are not willing to realize this reality and running behind all kinds of illusions.

At times we have to sacrifice or give up for our beloved ones. If we are sincere in our actions, do not expect anything in return from them. Renunciation or tyaaga has to spring from our heart. It is up to each one of us how to practice renunciation. If we can make one happy and spread the message of kindness, that is really gratifying and beautiful.



THE BIG MISTAKE



Anand Raja K.C.
B. Com. Tax. 2021

I had to complete my homework now or else I will be punished. It was 10:45 a.m. I did my homework before when the teacher arrived to my class. I thought this should not be a perfect start for me. My name is Arun. I am in class 10, when I had a dream where I killed my negatives but truly always the truth, the good wins over the bad.

One day in school, I was playing with my friends in the classroom and I was talking while the teacher started teaching and the teacher punished me and from the day I started to become baddie with negative qualities. I irritated many of my friends and no one even come against me. The next day, I had a dream where a boy came to me and sits near me who is clearly opposite of me. I told the dream to my friends about the dream and said it is not going to happen.

The final exams started and when the results were published I was the only student who didn't pass the exam. During the new academic year, many new students were in my class. And I thought to make someone fool and I went to a boy and asked for his name. He said my name is Anand. I have some questions for you boy, the first question is- what is your greatest fear? Anand replied the answer is fear itself. I have two more questions for you. If so many people came to you and fight against you what would you do? Anand answered just fight with your tongue. The final question if I tried to kill you what will you do?

Anand replied I won't die in your hands and you will die first because you are bad and you have many bad thoughts in your mind. If you want to live a good life change your behavior and be good in your life. You did a big mistake while playing and talking while the teacher was teaching in the class. Be careful in your life and be good.

Moral- Each and every second in your life is important and be good person.

संस्कृतगीतम् ।



वाणीसपर्या ।



V. Jyothishmayi

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धर्मविवर्धित भारतरम्यां वन्दे संस्कृतसुभलाम्
दीप्तं स्मृतिमण्डलमवगत्य तवार्षाभ्युन्नति चरितम् ।
यदि मे यच्छसि जन्म भवानि दद्यां गात्रमिदं ते !
विकसति तव वचनामृतकिरणैर्मानसवारिजसूनम्
मम मानसवारिजसूनं निज मानसवारिजसूनम् ॥

(धर्मविवर्धित भारतरम्याम्)

अवत्स्यं रजतहिमालयशृङ्गे तुहिनसमानस्वरूपे
स्फटिकरवैरहमवदिष्यं ते जयतात् संस्कृतवाणी ।
वक्षसि राजित हरितदुकूले पादपदेहमलप्स्ये
पवनसमेतमगास्यं मञ्जुलमधुरं संस्कृतगीतम्
ज्ञानं-कर्म-तपोध्यानं धीः सुमधुरभाषिणि मे त्वम् ॥
सुमधुरभाषिणि मे त्वम् ॥

(धर्मविवर्धित भारतरम्याम्)

भारतजनहृदयेषु स्वदेशविशिष्टविचारवितीर्णं
त्वय्यालपति निजात्मजकोटिः वन्दे मातरगीतम् ।
तवपादार्यववीचिरहंचेद् वक्ष्ये शुभमहिमानम्
मध्ये माभूदपचयममले प्रगतिपथं मे देहि
देवगणार्चितपावनचरिते प्रणमाम्यनुदिनमतुले ॥
त्वां प्रणमाम्यनुदिनमतुले ॥

(धर्मविवर्धित भारतरम्याम्)



The Green-eyed “Beauty”



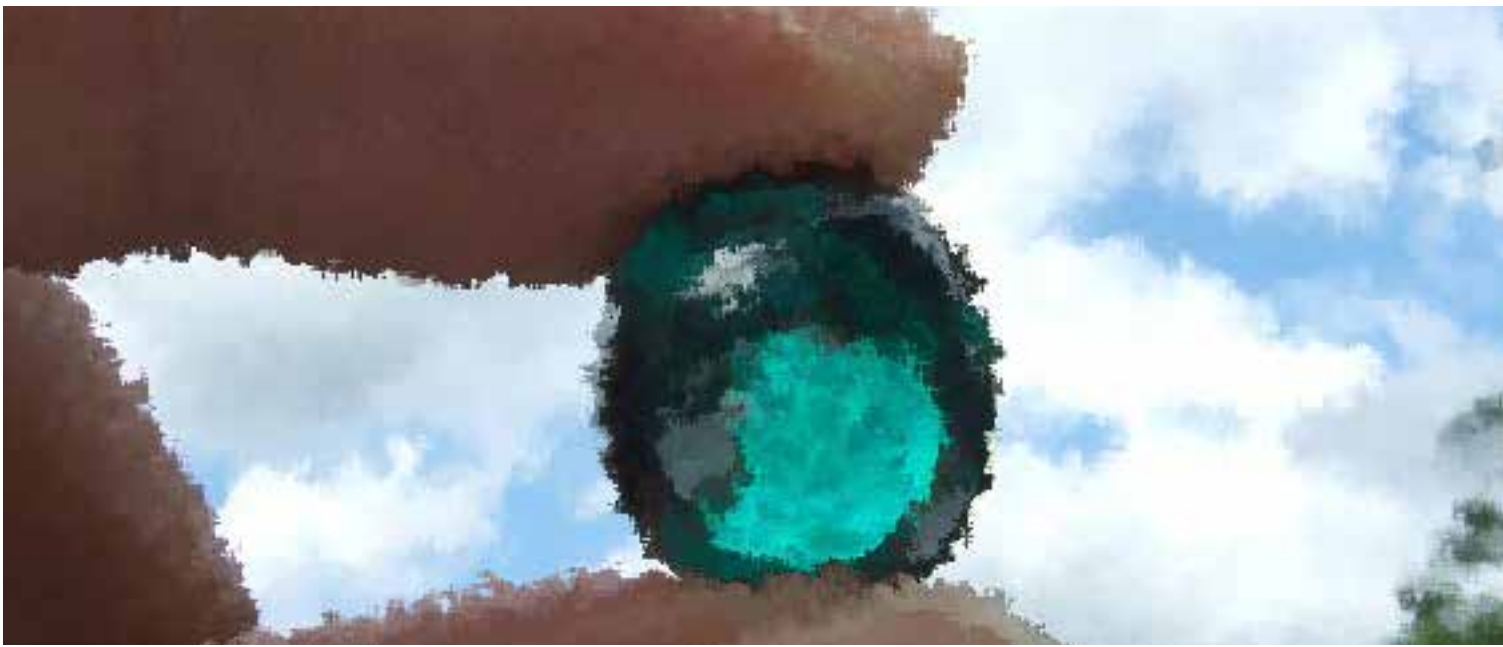
Vachna Francis

Int. M. A. English 2019

Generally, the colour green is associated with positivity. However, it has a widely known, juxtaposing connotation too – something we come across every once in a while; something that emerges from the deepest recesses of our mind, usually when our energy reservoir hits the wall and we do not discern progress in our lives.

It is an ugly manifestation within us that prompts us to break off valuable relations at times. Some of us know to override it through experience with a mind and heart stronger than that monster. A spirit which runs purely on sportsmanship - hard to develop but a quality of immeasurable value, could rise above that abomination and end up as the victor.

Unfortunately, most of us don't know how to deal with it. Whatever maybe the reason as to why we cannot work through its tangles of mess, let's look at it from a different stance to approach it in a better manner. Irrespective of where you are coming from, our elders ask us to learn more about our opponent; a common



warfare stratagem that'd help us trounce over our undefeated adversary.

The said monster usually appears when there is a general dissatisfaction in our life – specifically when we observe an individual of similar calibre nailing kindred goals in the tournament of life while we are stuck in a seemingly bottomless rut. Now, why do you think that happens? If we dwell on it without lying to ourselves – we find that it is because of the fact that we are not working consistently for ourselves. The key to this puzzle of a monster is consistent practice and unbreakable focus on what is important to you.

A change of insight would help us unlock all the previously blocked levels of achievements in life. What matters the most is to work one step at a time, giving the best that you can at the moment, at your ideal pace without focusing on anyone else but you.

Our focus should not be on how others are achieving it or their pace of action. If you constantly compare yourself to others, you would notice the green-eyed monster surfacing from deep within. In order to trounce it, we should anchor the whole of our attention, energy and effort into our work and should not bother spending time thinking about others or feeling sorry for your said predicaments. Honestly, if you could be obsessed with your passion, you would bounce back from feeling miserable.

Appreciate yourself and pat yourself on the back for accomplishing the small targets on the pathway to your goal. Whatever your goal maybe, it deserves your hundred percent of everything you have to offer. Your undivided attention on the matter is a significant cornerstone for it to succeed. Slowly but surely, you would experience that spectacular moment when a certain green-eyed abomination would drag itself into the hole it crawled out from.

Then you will know that you have won over that ugly monstrosity in that instant.

Understand that it is capable of destroying the monument you built in a split second. Know that it stems from the deepest insecurities that you hold onto, intentional or not. The best course of action is to bulletproof yourself by appreciating both your perfections and flaws. It is easier to preach to value oneself, to commit is harder but not impossible. Believe in one of the fundamentals of life wholeheartedly - that hard work betrays no one. In no time, things will surely work out for you - it's a guarantee for those who work on their ambitions relentlessly.

Jealousy is that green-eyed monster (as famously put by Shakespeare) that would rear its ugly head from the deepest crevices of your insecurities and it is not a good look on anyone. While it is perfectly normal to feel jealous, conquering it is of greater significance. What you could do is to release yourself from the things that hold you back from attaining the best. Once you trounce over your insecurities, there is nothing that could dream of dragging you down.

Of course, there would be moments in our lives when we may lose to our contenders - it might be a crushing defeat but attempt to discern it differently. See it as an opportunity to learn more in this endless world of knowledge and not something that would break you. Perceive it as a sand paper and it is meant to polish you – to become the best in the arena. If you are able to take it in stride and genuinely be happy for their win, realize that you've met that green-eyed adversary eye to eye and shook your hands - a reconciliation in a sense.

Remember to use the green-eyed, envious beauty to your advantage to achieve milestones of greater depth and value. After all, it would not be a part of human beings if it were a useless quality - just like why we do not possess the carnal instinct of cannibalism unlike some species of spiders.

P.S. The next time you see someone being green with envy, remember that there is that green-eyed beauty within everyone and sometimes, it arises even in the best of us. Just let go and keep doing what you love the most. As Theodore Roosevelt said "Comparison is the thief of joy," – sometimes the best we could do is to focus on ourselves and let go of things that are not within our reach.

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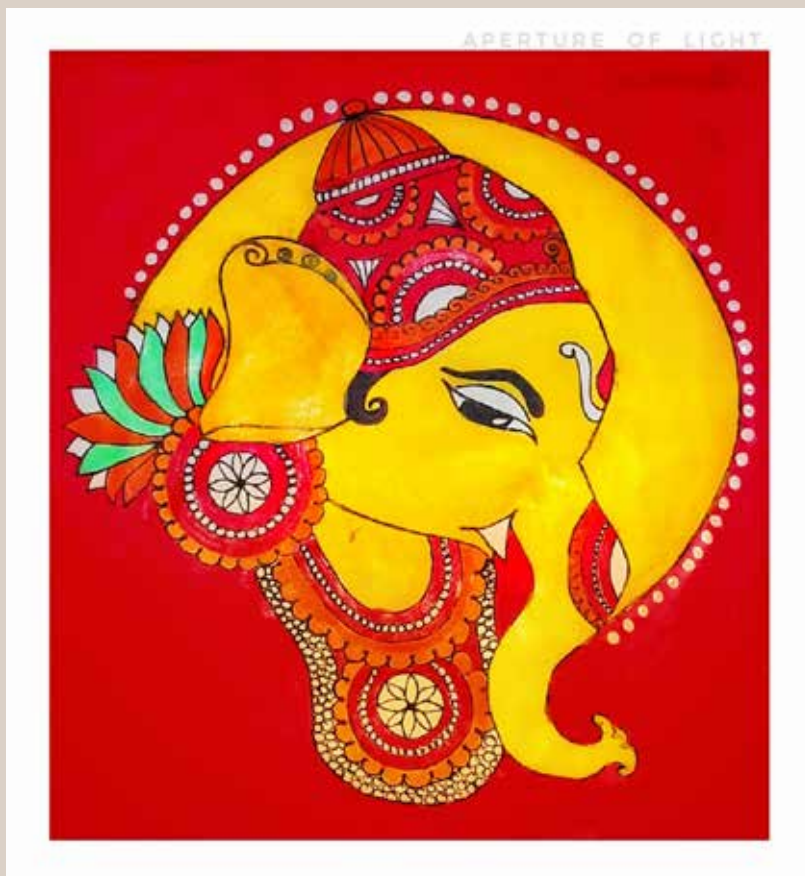


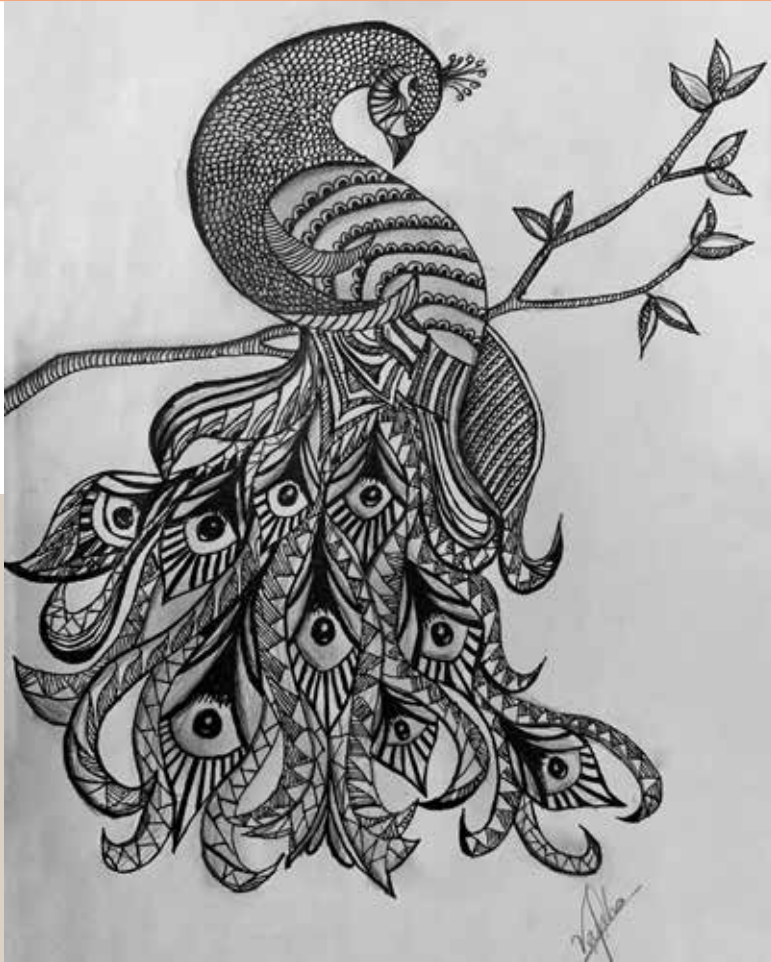
M.Sc. Maths 2017 - 2022

Student's drawings



Lekshmi R.S.
B.Com. FIN & IT, 2019





Varsha Jayakumar
B.C.A. Data Science, 2021



Lekshmi R.S.
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- B.B.A. *Girls Only*
- B.Sc. (Visual Media) *Girls Only*

UG Programme (Honours) | 4 Years - 8 Semesters

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- B.Des. (Honours) in Communication Design

Integrated Programme | 5 Years - 10 Semesters

- Integrated B.C.A. - M.C.A.
- Integrated B.A. - M.A. (English Language & Literature)
- Integrated B.Sc. - M.Sc. (Mathematics)
- Integrated B.Sc. - M.Sc. (Physics)

PG Programme | 2 Years - 4 Semesters

- M.C.A.
- M.Com. (Finance & Systems)
- M.Sc. (Applied Statistics & Data Analytics)
- M.Sc. (Mathematics)
- M.A. (English Language & Literature)
- M.A. (Visual Media & Communication)
- M.A. (Journalism & Mass Communication)
- M.F.A. (Visual Media) Applied Art & Advertising
- M.F.A. (Visual Media) Animation & VFX

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