

Kanara Saraswat

A MONTHLY MAGAZINE OF THE KANARA SARASWAT ASSOCIATION



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So, hurry up & fill the Membership Form and join KSA on its wonderful journey. It is an overwhelming experience to be part of our community's association, KSA.



From the President's Team

Our Chitrapur Saraswat or Bhanap community, though numerically small, has for centuries nurtured a culture where art, intellect, and spirituality walk hand in hand. Known for our emphasis on education, discipline, and cultural refinement, members of the community have excelled not only in professional fields but also in literature, music, theatre, and cinema. This cultural richness has created an environment where creativity is encouraged, enabling many community members to contribute meaningfully to India's artistic and cultural landscape.

Among these illustrious personalities, one name shines brighter than most — “Guru Dutt” Vasanth Kumar Shivshankar Padukone, was born at Bangalore in 1925. He spent his formative years in Calcutta, where he absorbed the city's vibrant literary, musical, and cultural traditions. His Saraswat upbringing instilled in him discipline, aesthetics, and a deep love for the arts, while his exposure to diverse influences lent his work a universal resonance. Beginning his career at the Prabhat Film Company as a young assistant director and choreographer, he soon emerged with a distinct poetic vision, ultimately rising to become one of the greatest legends of Indian cinema.

Guru Dutt transformed films into poetry on celluloid. From “**Pyasa**” and “**Kaagaz Ke Phool**” to “**Chaudhvin Ka Chand**” and “**Sahib Bibi Aur Ghulam**,” his work remains timeless milestones in world cinema. With his innovative use of light, imagery, and emotion, he explored themes of loneliness, truth, and human longing — reflecting both the depth of his craft and the discipline of his Saraswat heritage. Balancing popular appeal with profound introspection, Guru Dutt earned global acclaim and even drew comparisons with Orson Welles. His uncompromising vision elevated Indian cinema into an art form of universal resonance.

For us, the Chitrapur Saraswat community, Guru Dutt is far more than a cinematic genius. He is a symbol of what a small, close-knit community can contribute to the cultural imagination of a nation. His artistry embodied the Saraswat values of discipline, aesthetics, and creativity, becoming a source of immense pride for generations.

Though his life ended tragically at the young age of 39, Guru Dutt achieved immortality through his art. Even today, filmmakers across the world continue to study his craft, while his songs and films touch millions of hearts, ensuring that his legacy remains alive.

Our community has a rich legacy of fostering artistic talent, and one of its most illustrious sons, Guru Dutt, exemplifies this heritage. As a visionary filmmaker, acclaimed actor, and innovative producer, Guru Dutt's cinematic contributions have left an indelible mark on Indian cinema, continuing to captivate and inspire audiences across generations.

As we mark the birth centenary of this immortal genius, the Kanara Saraswat Association is proud to organise a special programme in honour of Guru Dutt on 12th October at the Swatantrya Veer Savarkar Auditorium, Shivaji Park, Mumbai. This event will be a celebration of his life, his films, and his legacy — a moment for the community and admirers of Indian cinema to pay tribute to a man who turned celluloid into poetry.

Kishore G. Masurkar

The Editor's Column

Dear Readers,

It is the first night of Navratri, as I type this editorial. With the Union government announcing a substantial reduction in GST rates across sectors, it seems as if the festive season is truly upon us.

In this issue, we commemorate the birth centenary of Vasanth Kumar Shivashankar Padukone, more popularly known as Guru Dutt, the master craftsman who left his indelible mark in the Indian film industry as an actor, director, and producer in a very short lifespan of just 39 years.

It was a tough task, putting together stories on the legend who was born in 1925 and passed away in 1964. But then, our veteran award-winning film journalist, Chaitanya D. Padukone agreed to do the cover story by interviewing the 87 years young Devi Dutt, the only surviving younger brother of Guru Dutt. Chaitanya managed to send in his piece even as he was recovering from a mishap that nearly cost him his left eye.

Sanjay Mudbidri, former ad-man from Bangalore pitched in by getting Guru Dutt's nephew, Rohit Vijay Padukone, who resides in Jakarta, to write about the uncle he never met. Our enterprising editor of Parisevanam, Shailaja Ganguly, then suggested the name of Dev Nadkarni, son of the eminent musicologist, music critic and author, the Late Mohan Nadkarni. Dev who has bases in Australia and New Zealand, readily agreed and (although he was just a toddler when Guru Dutt passed away,) shared an interesting personal connection.

Shailaja Ganguly, herself, an unabashed fan of Guru Dutt, penned an open letter; online sources - like Rediff.com also proved invaluable and we were able to find a candid interview of V.K. Murthy, an excellent cinematographer who had worked with Guru Dutt on almost all of his films; and an interview with Guru Dutt's granddaughters, Karuna and Gouri through PTI, IANS and Hindustan Times. We also found a wonderful tribute by A.P. Parigi on exchange4media.com and finally, a very passionate article penned in the Times of India Chennai edition, on Guru Dutt's foray into South Indian Hindi films. We were also able to compile a host of links courtesy YouTube that readers can copy paste and watch at leisure. We are confident that you will enjoy going through what we have put together.

The article on Business Competitiveness by Sudhir Gulvady emphasizes the fact that companies must always strive to be a step ahead of its rivals, by offering products and services at prices, customers are prepared to pay.

Sanjay Trasy's piece on the Dance of the Ego, examines the ego from spiritual teachings, psychological science, and modern research.

The California Notebook by Jaidev Chandavarkar has glimpses of what it is like to live there.

Maj.Gen. B.N.Rao's Military Musings column brings us a story taken from the book, Fables from the Army, about how a beautiful Naga shawl literally saved the Captain's life.

Anjali Burde's ongoing series on Tithis elaborates on the various Ekadashis, in this issue. Her other column on Superfoods covers the letters I and J of the English alphabet.

World Statistics Day is celebrated on October 20 every year, and Bhakti Ullal writes about how statistics have been both misunderstood and misquoted for centuries.

Our junior editorial colleague Paartha S. Ray elaborates on how India (read Sanskrit) has an intriguing connect with the languages of the world.

Parisevanam features an update from some dedicated teachers on this global, all-round developmental programme for children initiated by His Holiness Shrimat Sadyojat Shankarashram Swamiji.

And yes, KSA has arranged, "Guru Dutt Geeton ki Sunehri Shyaam" on Sunday, 12th October from 3pm to 6pm at the Swatantrya Veer Savarkar Auditorium, Shivaji Park, Mumbai. Ticketing details are published elsewhere in this issue. Please do attend in large numbers.

On behalf of the Editorial Committee and the Kanara Saraswat Association, here is wishing all our readers and their families, a very happy and prosperous Diwali!

Ramkishore M. Mankekar



The Government of Maharashtra's Department of Cultural Affairs, jointly with the Kanara Saraswat Association proudly presents

"Guru Dutt Geeton ki Sunehri Shyaam" !



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Connecting US Amchis to Chitrapur Math

Founded in 2005, Chitrapur Heritage Foundation (CHF) is a Section 501 (c)(3) not-for-profit charitable organization and donors receive the maximum charitable deduction allowed by law. The mission of CHF is to provide a vital link for amchis in the US to stay actively connected with our Chitrapur Math and our Guruparampara. Currently, CHF Chapters are located in four main regions across the United States of America. Over the past decade, amchis in the US have supported students' education and promoted sustainable development of the village of Shirali.

The activities of CHF includes:

- Facilitate the collection of annual “Vantiga” payment from every earning Saraswat in the US - “Vantiga” is used to support and maintain the upkeep of our spiritual centres in Bengaluru, Gokarn, Mallapur, Mangaluru, and Shirali.
- Support educational institutions administered by Math-sponsored trusts: Srivali High School, Kotekar Campus of Saraswat Education Society, and Parijnan Vidyalaya.
- Finance the post-primary education of 100 students at the Srivali High School through the “Sponsor-A-Student” Scheme.
- Contribute towards the preservation of the rich cultural heritage of the Chitrapur Saraswat community in the US, by celebrating festivals like Yugadi, Ram Navami, Gokulashtami, Navratri, Diwali, monthly satsang, and Prarthana Varga for children.

CHF is a philanthropic organization that provides an avenue for US-based “amchis” to support the operation and maintenance of Shri Chitrapur Math as well as support the post-primary education of students in Chitrapur, Karla, Mangalore, and Shirali, and women empowerment programs administered by Parijnan Foundation.

CHF is set up with many Corporations/Organizations such as Bristol Myers Squibb, Johnson & Johnson etc. to receive Matching Gifts. CHF has also registered with Benevity in order to make it easier to participate in workplace giving programs such as those at Apple, Google, and Microsoft.

For more information, please contact Arun Heble (arheble@yahoo.com) Tel: +1-215-666-3200 or Pramod Mavinkurve (pmkcurve@gmail.com). Tel: 908-616-1497.



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“Beyond his gloomy-brooding image, legendary Guru Dutt in real-life was a jovial, fun-loving, romantic and loved aamchi food,” reveals younger brother, producer Devi Dutt, in an exclusive interview !

CHAITANYA D. PADUKONE

“Milta yahaan sab kuchh, ik milta nahin dil’; ‘Bichde sabhi baari baari’ ; ‘Yeh duniya agar mil bhi jaaye, toh kya hai’ ! These iconic lyrical yet thought-provoking timeless songs were filmy chartbusters from legendary ‘showman’ Guru Dutt’s landmark movies ! Even after nearly 70 years, they have utmost realistic relevance even today !

Globally acclaimed maverick genius director-actor-producer Guru Dutt’s classic mass-entertainer movies have always been a class apart and bear his distinct on-screen autographs! With their eloquent visuals, impactful dialogues, evergreen songs woven around profound (or catchy) lyrics, innovative song-picturizations, his movies have always been both an inspiring benchmark for not just dozens of Bollywood directors but also for numerous foreign film-makers.

It’s intriguing as to ‘how’ the enigmatic, music-savvy dynamic yet sensitive visionary director-actor, (also dancer-choreographer) born as **Vasanth Kumar Shivashankar Padukone**, actually earned his iconic screen-name ‘Guru Dutt’ !

During his ongoing (Centenary) 100th birth anniversary year, the actor-director’s younger brother (87 year old) tech-savvy producer Devi Dutt (of ‘Masoom’ 1983 fame) unravels the mystique-mask and debunks hearsay myths surrounding the enigmatic yet acclaimed ‘Guru’ (literally ?) of Indian Cinema in a candid, exclusive Q & A :

Why did he decide to call himself ‘Guru Dutt’ ?

Devi Dutt : “When he was about 18-months-old, Vasanth Padukone was about to drown in a nearby well, but he was hoisted and saved by my grandmother. Spiritual Godman Swami Ramdas, who studied Vasanth’s horoscope, decided to change his name to Gurudutt. In 1950, it was his mentor, director Gyan Mukherjee who made him drop his surname and split up his name. This apparently proved lucky as he got his breakthrough in 1951 as an independent director in Dev Anand’s movie ‘Baazi’.

We are curious to hear lesser-known facts about your childhood and also fond memories and Guru Dutt’s lesser-known facts...

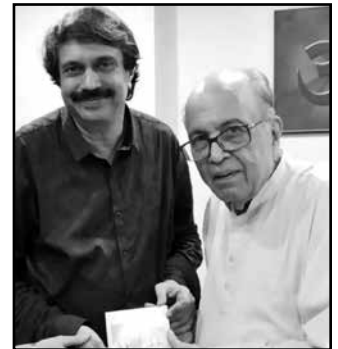
Devi Dutt : We both grew up in Calcutta (Kolkata) I was born in Calcutta whereas he was born in Mysore. Guru Dutt completed his SSC-Matric (11th Standard) along with our revered mother Mrs Vasanthi Padukone. My schooling during the ‘40s was at Balak Mandir. Guru Dutt loved home-cooked Konkani aamchi food and during Ganeshotsav, he relished modaks and home-made tori ghashi (curry) and spicy batata-songg, which my mother lovingly prepared. By nature he was sensitive, caring, jovial and fun-loving - but also short-tempered, and would often scold me. Sometimes even using nasty aamchi Konkani abuses! ‘My scolding will surely help brother Devi, to achieve in future’ - he would justify to our mother, whenever she would ask him. Out of love and affection Guru Dutt ‘gifted’ me a Camay gold wrist-watch, a Parker pen and an 8mm Camera. I still have them with me, as his precious ‘Blessings’.

You dedicated your classic musical cult-movie ‘Masoom’ to him ?

Devi Dutt : That’s right ! As a respectful token-tribute Guru-dakshina to the fond memory of my ‘Guru’ (Guru Dutt) and my Bhabhi Geeta Dutt ! Their images and our tribute appears in the initial rolling credit titles of our 1983 movie ‘Masoom’, co-produced by my ever-supportive wife Mrs. Chanda Dutt.

Was it a conscious decision by you to step into showbiz-- since Guru Dutt was already there ?

Devi Dutt : Frankly, I was not so inclined to join Guru Dutt Films. Being rather insecure, I



Chaitanya Padukone with Devi Dutt (right)

failed twice in exams and perhaps lost a wonderful opportunity joining NDA-- because I was over-age. NDA used to induct students under 16 years of age. Out of protective care and concern, Guru Dutt compelled me to join him and learn the cinematic-magic craft of production-process of feature films. My first film was the classic masterpiece movie 'Pyaasa' shot during 1956, in which I worked as a raw technician in the Sound Department. Later, I was groomed and steadily progressed as an assistant in Sound, Camera departments on the shooting sets and also worked in Sound Mixing. Literally as my gyaan 'Guru', I trained under my innovative creative genius brother, and was closely working with him right up to October 9th 1964 evening.

You mean his 'last day' just before he bid a shocking final farewell to this world ?

Devi Dutt : Yes. Emotionally shocking and saddening, the next morning (Oct 10th) he was 'no more' ! It was a 'Waqt ney kiya - kya dardnaak situm' a tragic situation for all of us ! We were all shattered.. With his brilliant legacy of marvellous movies and songs both as director-actor and producer, Guru Dutt is 'immortal'. Even after over seven decades, his directorial debut Baazi (1951) starring Dev Anand is still evergreen. The song from 'Baazi' which goes 'Tadbeer Se Bigdi Hui, Taqdeer Banaa Le' somewhat reflects Guru Dutt's initial passion - struggle from a choreographer - dancer and a small-time actor to a brilliant daring director and then, an amazing, versatile actor!

Guru Dutt's mysterious death is being surmised-speculated as "suicide" ! Which is untrue, right ?

Devi Dutt: Yes, absolutely. Let me totally deny these baseless, false speculations that Guru Dutt killed himself out of melancholic frustration. It was apparently an accidental overdose of sleeping pills, as he suffered from a chronic sleeping disorder.

Would you please elaborate ?

Devi Dutt: (with tears welling in his eyes). As scripted by destiny, I was with him just the previous day before he passed away, and he seemed fit and fine and so cheerful! Regular shooting of his new movie Baharein Phir Bhi Aayegi was going on. Flustered by the sudden cancellation by one of the lead cast, Guru Dutt changed plans for the next day. We went shopping in his car to Colaba and he bought new garments

for me and for his two sons Tarun and Arun. We reached his flat at Pedder Road in the evening around 6.30 pm, where he resided minus his family. It was his ardent wish that his children should be with him every weekend. Adamant Guru Dutt then had a long telephonic chat with singer-wife Geeta, but she refused to send the kids, as it was late at night. Which in turn disheartened him. That's when dialogue-writer Abrar Alvi joined him for a creative brainstorming over 'drinks' and I was asked to leave them alone. Which I did. For me, it was a memorable 'quality-time' spent with Guru Dutt just a day before on October 9, 1964. Because some 24 hours later, we were all stunned with disbelief, watching his mortal remains being consigned to flames.

Genius 'director' Guru Dutt became a popular 'lead star actor' more 'by-predestined-default'—Your comments ?

Devi Dutt : Quite true. Way back in the early 50's, when we were making this movie 'Baaz' (1953) financier K Kapur refused to cast actor Yeshwant and asked Guru to sign a popular Southside actor Rajan for the same film. Which he did. But just before the start of shooting of 'Baaz', Rajan played truant and without informing Guru and his team, he preferred to start shooting for some other movie 'Sindbad the Sailor'. When confronted, Rajan tried to pressurize Guru to postpone the film shooting by a few months - which the latter refused. That's when 'Baaz' heroine Geeta Bali coaxed, motivated and compelled Guru Dutt to 'face' the camera and wear the costume of a flamboyant 'ship-pirate' hero. Fortunately, even financier Kapur approved of Guru as the lead 'hero'.

Even in 'Pyaasa' movie, legend Dilip Kumar was the original choice to play 'Vijay' and in 'Saheb Bibi Aur Ghulam', popular actor Biswajeet was initially approached for 'Atulya-Bhoothnath' character ! It was his regular buddy-cinematographer innovative genius V K Murthy who also morally and technically supported Guru Dutt fully, in his emerging as a wonderful 'versatile' lead screen-actor in his diverse movies, be it an intense social drama, an action-adventure, a romantic comedy, a tragic bio-story, even a crime-thriller !

Guru Dutt has scored a glorious Century - your sentiments ?

Devi Dutt: It's overwhelming that 'immortal-showman' Guru Dutt who also launched over 12 top famous stars including Waheeda Rehman,

Johnny Walker, Mehmood, Kum Kum, Jagdeep etc and numerous creative technicians-writers-directors is being celebrated royally and globally ! With dozens of nation-wide news-media features, TV and youtube content and podcasts. Various Guru Dutt @100 years curated film-festivals screening his classics-gems were being organized in foreign cities like Cannes and in Melbourne (at the IFFM-2025). And even pan-India cities by Ultra Media- Ent.Group headed by Sushilkumar Agrawal, has screened curated 4K restored classics of the legend.

Am delighted to also know that a Guru Dutt Centenary musical extravaganza live - concert night is being staged on Sunday, October 12th at the Rangsharda Auditorium in Mumbai by the enthusiastic team behind the amchigele Kanara Saraswat Association (KSA) and my blessings and best wishes are with all of them.

A commemorative postage-stamp honouring

Guru Dutt was also released by our honourable Prime Minister Narendra Modi at the WAVES Summit (May 2025).

Guru Dutt (Padukone) will always be the Glorious Pride of our CSB Bhanap Konkani Community!

Thank you, Devi Dutt maam!

The interviewer, Chaitanya D. Padukone, is a Dadasaheb Phalke Academy (twice) Award winner and an eminent senior film journalist-editor-author.

Did You Know : Versatile Guru Dutt has acted as a lawyer and lover-boy in a Hindi murder mystery thriller '12'Clock (1958) produced by the same 'showman' G P Sippy - whose all-time blockbuster 'Sholay' (1975) completed 50 years this year !

Facts About Guru Dutt

Guru Dutt is regarded as one of the greatest filmmakers of Indian cinema.

Guru Dutt directed a total of 8 Hindi films, several of which have gained a cult following internationally.

Guru Dutt's name was changed from Vasant to Gurudatta Padukone following a childhood accident, the belief being that it was an auspicious choice.

Guru Dutt's father, Shivashankar Rao Padukone, was a headmaster and a banker; his mother Vasanthi was a teacher and writer.

Guru Dutt spent his early childhood in Bhowanipore, Kolkata, and spoke fluent Bengali.

Guru Dutt's second cousin was Shyam Benegal, renowned director and screenwriter.

Guru Dutt is a second cousin, twice removed, of Amrita Rao, whose grandfather and Dutt were second cousins.

Guru Dutt briefly returned to his parents in Bombay before his uncle found him a job under a 3-year contract with the Prabhat Film Company in Pune later that year.

In 1945, Guru Dutt made his acting debut in Vishram Bedekar's Lakhrani, as Lachman, a minor role.

In 1964, Guru Dutt acted opposite Meena Kumari in his last film, Sanjh Aur Savera, directed by Hrishikesh Mukherjee.

Guru Dutt is known as a director who used his imagination in relation to light and shade, his evocative imagery, and a striking ability to weave multiple thematic layers into his narratives.

Guru Dutt was inducted into the Walk of the Stars, at Bandra Bandstand, where his autograph was preserved.

In 2010, Guru Dutt was included among CNN's "Top 25 Asian Actors of all time".



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“He told me that when he could afford it, he would make a movie for my sake, where I could take my own time to arrange the shots. So, we made *Kaagaz Ke Phool*.”- Cinematographer V K Murthy.

V K Murthy, an excellent cinematographer, was one of the closest associates of Guru Dutt and had worked on almost all of his films, with the exception of Baazi. His lighting techniques in Pyaasa, Kaagaz Ke Phool and Sahib, Bibi Aur Ghulam crafted some of the finest images in Indian cinema. He was the first man in India to shoot in Cinemascope, and his famous ‘beam shot’ in the Waqt ne kiya kya haseen sitam sequence from Kaagaz Ke Phool, is considered a classic moment in celluloid history.

We bring you excerpts from an interview that was published in 2004 on www.rediff.com:

I first met Guru Dutt while working for Famous Studios as an assistant cameraman. Dev Anand’s Navketan had hired the studio to make *Baazi*.

It all began when I suggested a difficult shot, which Guru Dutt said his cameraman would not be able to execute. I requested him to ask for his cameraman’s permission for me to attempt the shot. Guru Dutt allowed two, three takes, but I managed the shot in the first take.

After the day’s pack-up, he asked me if we could work together from his next film.

He was a great director, very creative, and very interested in his work. He was a serious person, and did not lose his cool unnecessarily. But like all creative people, he was very demanding of his co-workers.

We quarrelled a couple of times because of the time I took to set up the lighting. We had a big argument during the making of *Aar Paar*. Later, he explained how he was under pressure to deliver quickly, and that we needed to cooperate and work faster. He was a reasonable man, and from then on, we worked harmoniously.

He was a ‘normal’ person, very jovial. His lifestyle was that of a lower-middle-class person, and he maintained that despite his success. We often went to eat dosa and bhelpuri. We played cricket in the studio compound, and later, we prepared a badminton court with chattai.

Working with him was a terrific experience. He

worked on serious subjects, the intellectual type of work. He was hesitant to face the camera as an actor, but he did so at my insistence. I was sure because he understood the roles so well.

His process involved finalisation of the screenplay and dialogues. This involved many rewrites between him and Abrar Alvi. He could not critique his acting adequately, and so this job was up to Abrar or me. He would never compromise on the way the film turned out, the way each scene linked with the other. He was an obsessive director, and until the shot came out just as he wanted, he would continue with as many takes as he needed, without a break.

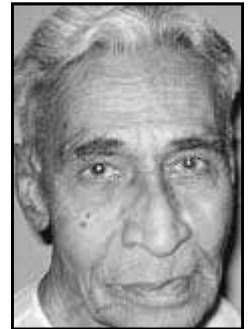
He never said ‘okay, *jaane do*.’

He wasn’t open to interference, except sometimes from the writer or me. No one had the kind of understanding with him that I shared. I never interfered with scenes and all, but photography was my job, where he never interfered. But I never refused his suggestions.

He was often furious with second-string actors. After explaining repeatedly, they would still not do a particular scene well, and he would lose his patience and pack up. Even with himself, for the famous *Pyaasa* scene, he shot 104 takes! He kept forgetting the dialogues as it was a very lengthy shot, but he wanted it just right.

We started the shot at 5 pm, and it went on till 10:30 pm. When I asked him to stop for the day and try it afresh later, he was adamant. We finally packed up at 11:30 pm. Finally, the next morning we canned it perfectly on the very first take!

Once I tried a different type of lighting with his permission for a comedy film. But after seeing two or three shots, he



V.K. Murthy



asked me to do it in another style. So he didn't like bright things. Once he got angry with me because I took a lot of time to set up a shot. He told me that when he could afford it, he would make a movie for my sake, where I could take my own time to arrange the shots. So, we made *Kaagaz Ke Phool*.

***Kaagaz Ke Phool* was India's first Cinemascope film.** We had seen it in foreign films, and Guru Dutt wanted to do something novel for this film. We were inspired by one man, Prabhu, the manager of 20th Century Fox. They had come to India to shoot a film in Cinemascope and, after the shooting, left their lenses in their Indian office.

Prabhu asked Guru Dutt if he would like to try the equipment. Guru Dutt was intrigued and we tried some shots, saw the rushes, and decided that we would do *Kaagaz Ke Phool* in this format.

***Waqt ne kiya kya haseen sitam* was a milestone in terms of lighting.** We were shooting a difficult scene in Natraj Studio in the afternoon, and the light came through the ventilator. The beam looked so good that I showed it to Guru Dutt. He said we would use that in our film, but it was complicated.

He asked me to use sunlight. So, we brought two huge mirrors and kept one outside the studio in the sun, that reflected the light onto another mirror, kept on the catwalk, and opened the balcony door to the studio. Light reflected from one to the other and the beam was created. We added some smoke to it, and that scene became a phenomenal craze in the history of cinematography!

Guru Dutt used a 75mm lens for big close-ups, so that the expression was very subtle. He was the first director who started shooting this close. In *Baazi*, the cameraman wasn't comfortable taking such shots. When as an assistant I did it, he liked me. He would take shots as close as possible and then vary the camera angle.

He was never satisfied with his work. He



would cancel scenes and do it over again. That's why he became producer. His first film *Baazi* was a flop because the story kept changing. It was a difficult subject.

***Kagaaz Ke Phool* upset him very much,** though he didn't express it to others. After that, *Chaudhvin Ka Chand* released. It was

directed by M Saddique but Guru Dutt directed certain scenes and all the songs.

While scouting for locations in Baroda for *Chaudhvin Ka Chand*, he narrated me a line from *Pyaasa*: Agar yeh duniya mujhe mil bhi jaye to kya hai. I asked him why he said that suddenly and he said, '*Mujhe waise he lag raha hai. Dekho na, mujhe director banna tha, director ban gaya; actor bana tha, actor ban gaya; picture achcha banane tha, ache bane. Paisa hai, sab kuch hai, par kuch bhi nahi raha* [I feel this way. I wanted to become a director, I became one; I wanted to become an actor, I became one; I wanted to make good films, I made them. I have money, I have everything, yet I have nothing].

But I had told him after seeing the first eight reels that the film was beautiful, like a poetry, but if the film continues like this, you will not get even a rupee. Why would people watch the biography of a director? They wouldn't even believe that the director was a failure and didn't have money. But Guru Dutt said that the film was for himself and me. It was not for the public. He was very adamant. The film was critically appreciated, but it incurred heavy losses. People are used to seeing tragic ladies, not men. That is why the film failed, I think.

(Patey N interviewed Mr Murthy in October 2004. Kind Courtesy: www.rediff.com)

Celebrating 100 Years of Guru Dutt - the Man I call Uncle but Never Met

ROHIT VIJAY PADUKONE

My father Vijay Shivashankar Padukone is the youngest brother of Guru Dutt. While Guru Dutt dropped his surname Padukone along with his illustrious brothers Atmaram and Devi Dutt, his sister a well-known painter Lalitha Lajmi changed her surname after her marriage.

Guru Dutt died in 1964, while we, the twins, (Rohit and Rahul) were born eight years after, in 1972. As we were growing up, we realised the names Guru Dutt and Geeta Dutt were often part of conversations and people spoke in awe of the movies, music, songs, art of film making.

With the advent of colour, black and white cinema had its aura but not for me. I felt, what on earth are people watching sad stories and getting nostalgic about Guru Dutt movies, so as a child, comprehension was very challenging.

Having not met either Guru Dutt or Geeta Dutt, addressing them without calling them uncle and aunty felt weird. If I addressed them in third person, my father would be very upset and correct us.

Having parents who enjoyed movies, art, theater, books, classical music and sports, they gave exposure to watch everything, except that, they never took us to any movie premier celebrations or parties. It was an enigma.

My introduction to Gurudutt happened in my late teens and young adulthood thanks to four specific incidents.

1. The book "In search of Gurudutt"
2. VK Murthy felicitation
3. Watching Pyaasa with my cousin Arun at 2 am with a hand written script
4. Crazy fans praying at Matunga flat

1. The Book "In Search of Guru Dutt": This was a very well written book by Nasreen Munni Kabir which gave a great account about the man and his work and his thought process to film making. The anecdotes were very insightful and the documentary she produced did a great justice to his persona.

2. VK Murthy felicitation: My parents were invited for the felicitation of the great cinematographer who made the classic Guru Dutt films at NCPA,

I told my father we will choose seats near the exit of the auditorium so when the movie begins, we can quietly slip out. My father reluctantly agreed, we agreed to watch the movie "Sahib Biwi aur Ghulam" for 5 mins as a mark of respect and then leave. When the movie started my father tapped my shoulder to indicate we can leave, in 5 minutes, but I was mesmerised and we ended watching the entire film. I was in awe.



The flat at Matunga East where Guru Dutt stayed for some years.

3. Watching Pyaasa with my cousin Arun at 2 am with a hand written script: Arun is Guru Dutt's second son, and after watching an amazing classic the Bicycle Thief, he suggested we watch Pyaasa but with a little twist. He opened the cupboard and pulled out a file which had hand written notes of the movie with detailed description in English. We decided to follow the script and see how much of the original script was followed to make the final film. Nearly 90 percent, clearly Guru Dutt had the story very clear in his head or we had the final draft in our hands. Nevertheless, it was magical to watch and we finished the movie at sunrise.

4. Crazy fans praying at Matunga flat: Just a few months ago, a group of people wanted to see the family home at Matunga where my grandparents lived with their children. Gurudutt also lived there briefly, so it felt like a shrine. My cousin asked me if we can take them there. I obliged and when we entered the home, they were so emotional as if they had entered a spiritual place, and were touching the walls as if they are touching the spirit of Guru Dutt. I was honestly taken aback. A neighbour who had heard stories of the legend narrated where Guru Dutt would sit and write his movies. The reactions on the faces of the fans made me realize that this man must be really special.

I have loved all his movies, and I can well understand now a man at just 39 was ahead of his

time and made movies that even today, capture the great film making, even after six decades.

I can relate to his work but I can never say I can relate to him because I never met him. This year, he completes 100 years of his birth, and I am just humbled to be accidentally related to him.

The Padukone family is lovely, they have in 53 years of my life taught me to be an independent thinker and also, how to live life on your own terms.

As for Guru Dutt and Geeta Dutt, they will always live in our memories for giving the world a canvas of great cinema. They continue to inspire every generation.

Rohit V. Padukone is a seasoned media and brand strategist with 30+ years' experience across India, the ASEAN, Australia and Greater China. Based in Jakarta since 2013, he is also a writer with two books under his belt – 'Memoirs Through My Bioscope' and 'One Single Thought a Day Aphorisms.' His mail ID: padukonerohit@hotmail.com.

Editor's Note: Vijay S. Padukone passed away in 2003. Arun Dutt was Guru Dutt's son and he too is no more.

For the benefit of our readers we are reproducing below, some relevant links from YouTube, for watching at leisure:

Guru Dutt Family Rare Magazine Interview

<<https://youtu.be/mpXGTUJ3jkw>>

The immortal Guru Dutt

Tabassum Talkies

<<https://youtu.be/179wY9bz9zY?si=JtwWS6GnzttW7-X>>

Arun Dutt remembers father Guru Dutt

<<https://youtu.be/WY8HDWYtbJA?si=MILw6hcMy98zNH06>>

Arun Dutt's interview on Guru Dutt

<<https://youtu.be/lvVclHopBNs?si=TOsvLrI4CwCvGSsk>>

Documentary on Guru Dutt part 1

This documentary named "In search of Guru Dutt" was directed and produced by Nasreen Munni Kabir which was initially released on 11 June 1989 in the United Kingdom.

<<https://youtu.be/UgMFpwHUBaU?si=bUmfP2wVGOs5nNhZ>>

Documentary on Guru Dutt Part 2

<https://youtu.be/e4XM6xaB_FA?si=jq6CIUi5jJIahQ1o>

Yaadon ke jharokon se. A Documentary by Doordarshan

<https://youtu.be/HGb18GnqMIQ?si=2_xbDW_HUOuh8OPA>

More on page 24

Immortal Memories of Guru Dutt



Padukone family--Standing L to R - young Gurudutt, Lalita, Atmaram and Devidutt sitting between Parents Shivashankar and Vasanthi



Guru Dutt with Waheeda Rehman (Baby Farida) and Geeta Dutt at premiere of Chaudhvin Ka Chand--1960



Guru Dutt in a pensive mood



A still from Mr & Mrs 55



That mischievous look



Guru Dutt-Geeta Baali in Baaz--1953

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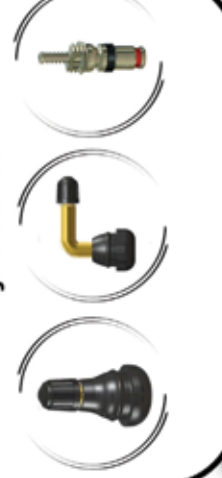
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Hon. Prime Minister Shri Narendra Modi releases commemorative postage stamp of Guru Dutt



Our Hon. Prime Minister, Shri Narendra Modi, released commemorative postage stamps in the names of five legends of Indian cinema, including Guru Dutt, at the World Audio Visual and Entertainment Summit 2025 on May 01, 2025 at Mumbai.

In his keynote address, PM Modi also reflected on India's growing cultural influence, citing examples of renowned figures in Indian cinema from time to time.

"In recent years, Indian cinema has succeeded in carrying the spirit of India to the farthest corners of the world. From Raj Kapoor's legacy in Russia to Satyajit Ray's brilliance at Cannes, and RRR's triumph at the Oscars, these milestones speak volumes," said PM Modi.

"Whether it's Guru Dutt's poetic cinema, AR Rahman's musical rhythms, or Rajamouli's epic storytelling, these narratives have touched the hearts of millions. Just as a mother weaves dreams for her child, the creative world weaves the dreams of an entire era" he said.

Birth Centenary Memorium

Pt. V G KARNAD

Born : 22.09.1925 Died : 07.09.2020



It's been five years since your departure, but not a single day has passed without remembering you. We still can recall your voice, your experiences, your advices - all within our innermost mind. The melody of your flute still rings in our ears. But we miss your smiling face, your loving touch, your hearty laughter, your assurances....We'll keep missing you always. Be happy wherever you are, Dear Papa.

Ameeta, Kishore & Shreesh
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Karuna and Gouri : On the Grandpa, they Never Met

(Excerpted from Online Sources)

Karuna and Gouri, daughters of Guru Dutt's son Arun, are both in the film industry and have worked with several filmmakers as assistant directors. As grandchildren of the legendary Guru Dutt and Geeta Dutt, one an actor-filmmaker and the other a singer, the sisters say they do not introduce themselves when they start a project.

"... We're not like, 'Oh, you know who I am'... in the end they're like, 'What? You did not tell us this', and the reaction is happy and big," Gouri, 37, told PTI.

As the cinema world celebrates the 100th anniversary of the filmmaker who gave Indian cinema a string of classics, including "Pyaasa", "Kaagaz Ke Phool" and "Sahib Bibi Aur Ghulam", the sisters discuss his enduring legacy.

"I feel the best tribute we could give to him would be by making films that connect with people and have that resonance. We would like to pay a tribute to him through our work," added Karuna, 40.

They have, of course, never met either grandparent. Guru Dutt died in 1964 when he was just 39. Geeta Dutt died in 1972 at the age of 41. But they have heard many stories from their father, and uncle Tarun. And, from granduncle Devi Dutt and grandaunt Lalita Lajmi, Guru Dutt's brother and sister.

"He was a disciplinarian. Both the children were quite mischievous growing up. We also hear that he was very generous as a person," Karuna said.

"Lalita ji used to tell us that he was very fond of sweets. I remember, Devi uncle once told us that after pack up, he would bring sweets for his crew to celebrate the work of the day. So, there are these little things, the stories we've grown up with," she said.

Gouri added that she admires the legacy of compassion that Guru Dutt instilled in the family, particularly their love for animals.

"His love for animals got passed down to us as well. Like, from our father and then to us, because he also loved animals. He had a lot of animals," she said.

The two sisters, both aspiring filmmakers, have reservations about chronicling Guru Dutt's life through a biopic or a book.

"I don't know if I'd be able to be objective about it because at the end of the day, he is my grandfather. To make a good biopic on somebody, you do need objectivity to be able to talk about a person's life as a whole. I would love to help, be a part of that process, but not personally make it.

"In terms of books, there's so much written about him. We never met him personally, I don't know what new we would be able to bring or say about him, even if it has to come from his grandchildren's perspective," Karuna said.

They said they didn't know how much their legendary grandfather meant to people until they started engaging with the film community where he is a much-revered figure.

"It's heartening to see how well loved he is even today, and how many people are speaking about him and wanting to celebrate his birth and his contribution to cinema. As his family, it's a matter of pride because there are so many artists who are so easily forgotten; it's joyous to see how he's being celebrated," Karuna said.

"I feel like that is the legacy he has left behind... that even after so many years, his writing, his direction, his voice as a director is still relatable and has still found a place in people's hearts," she said.

The sisters, who were raised in Pune and later moved to Mumbai, recalled the impact Guru Dutt had on the filmmakers they have worked with.

Karuna, who has served as an AD on Anurag Kashyap's films "Ugly", "That Girl in Yellow Boots", and "Gangs of Wasseypur", said he was working on a screenplay for a biopic on her grandfather.

Kashyap visited her home in Pune to research Dutt's life, went through family photographs and letters for a biopic that was to be directed by Shivendra Singh Dungarpur.

"On one of the days of the shoot, I remember him telling me how daunting he had found the task of trying to capture my grandfather's life in a screenplay. For him, it also came from a moment of being such an ardent fan. 'How do you do justice'? He had found the process quite difficult," Karuna said.

Gouri, who has worked as an AD on films like “Victoria and Abdul”, “Tenet” and “Girls Will Be Girls,” said, “People who know him have a lot of curiosity, and they are like, ‘How was he like? What was his life? What do you know?’.” Her favourite Guru Dutt movie is “Kaagaz Ke Phool”.

Karuna’s two personal favourites are “Pyaasa” and “Mr and Mrs 55”. “Pyaasa’ because I feel as somebody in the creative field, you do understand that sense of disillusionment, you kind of connect to that from that perspective, which I feel like for a lot of filmmakers and writers, that’s the feeling for them as well. And ‘Mr and Mrs. 55’, I feel, because it’s a very rare opportunity to see a very light-hearted side of him, which most people don’t discuss very often. I feel like that is why that is one of my personal favourites.”

Gouri said it is heartwarming to hear praise for her grandfather from those she works with.

“Last year, I worked with Sudhir Mishra sir, and he’s a huge, huge fan. He said his filmmaking affected by my grandfather’s films. It’s a lot of admiration. Everybody wants to share their side, their connection, how they connected to his work and how that has affected their work, be it a director or an actor or a musician or anyone.”

When asked whether Guru Dutt was able to go on family holiday, as he was a workaholic, Gouri replied, “I think he would try as much as possible. Whenever he was away shooting for a film, he used to mention in his letters that, as soon as he was done with the project, they needed to plan

things.” Further, Karuna said, “We actually had a farmhouse in Lonavala, and my father Arun Dutt had very fond memories of it. They spent a lot of time there. It was a simple place, not a fancy bungalow. My grandfather, Guru Dutt, would show the children things like chicken hatching and was very fond of growing vegetables. He always tried to spark their curiosity about life and living.”

While talking about the letters their grandfather, Guru Dutt, wrote to their grandmother, Geeta Dutt, Gouri said, “We’ve been very lucky — our dad preserved all the letters. In fact, they were even published in a book. I remember one letter he addressed to his children; he drew a cartoon face when signing it.”

Adding to that, she said, “I remember something he wrote to his children, ‘Kaam toh kaam hota hai. Koi kaam chhota ya bada nahi hota, aur jo kaam nahi karta hai, woh buddhu hota hai.’ (No work is big or small, but those who do not work are fools.)”

She continued, “I think it was his way of saying that you have to work hard if you want to reach anywhere in life.” Throwing more light on the letters, Karuna said, “Through his letters, you could definitely sense his longing for the family. Even though he was a workaholic, there was a part of him that deeply missed them.”

Compiled from Online Sources. Kind courtesy: PTI, IANS, and the Hindustan Times.

For the benefit of our readers we are reproducing below, some relevant links from YouTube, for watching at leisure:

Nasreen Munni Kabir's discussion on Guru Dutt

Nasreen Munni Kabir - who has authored three books on the iconic filmmaker - explores his legacy, delving into his unique cinematic style and mastery of song sequences that redefined Hindi cinema.

<<https://youtu.be/Z-u1FFInGTI?si=dOx1cDtTmeXDZv30>>

Gaane Sune Ansune - Guru Dutt Centenary Special

Gajendra Khanna, a Bangalore based Music and Technology enthusiast has put together this compilation of songs as a tribute to Guru Dutt's Birth Centenary Celebrations.

<<https://www.anmolfankaar.com/gaane-sune-ansune-guru-dutt-centenary-special/>>

Happy Hundredth!

This is the centenary year of the outstanding writer-director-actor and producer GURU DUTT (9th July 1925-10th October 1964) who left us asking for more, at a premature 39!

An open letter to this unforgettable artiste by SHAILAJA GANGULY

I cannot forget...

...you gazing at the sleeping Waheeda Rehman with the adoration of a lovestruck hero, to the soul-stirring accompaniment of that mesmerizing song "Chaudhvin ka chand ho"- a melodious number which will continue to reign on top of the charts so long as hearts continue to beat to the quixotic, universal and immortal rhythm of that one emotion which defies both reason and extinction!

(Film: Chaudhvin Ka Chand; Singer: Mohammad Rafi; Lyric: Shakeel Badayuni; Music: Ravi)

I cannot forget...

...you hamming to the hilt as the feet-shuffling, dhoti-clad, permanently puzzled and totally inconsequential Bhootnath in that perfect depiction of the degenerate imperfection of a wayward Zamindar, his beautiful, heartbroken wife and that utterly charming maiden (Waheeda) feeling the stirring of first love for this bumbling boy Friday!

(Film: Saheb Biwi Aur Ghulam; Singer: Geeta Dutt; Lyric: Shakeel Badayuni; Music: Hemant Kumar)

I cannot forget...

...you standing forlorn and forsaken in the stark grey of a bare film set, separated by that metaphoric beam of light from the woman you love who is now out of reach and forever unattainable!

(Film: Kaagaz Ke Phool; Singer: Geeta Dutt; Lyric: Kaifi Azmi; Music: S.D.Burman)

These are just three of your magnetic frames imprinted in the vast gallery of memorabilia which will never fail to bring a catch in the throat and a deep sigh in the heart about how an ultra-sensitive talent has to rise to unsurpassed heights only to, finally, get overpowered by the agony and ecstasy of being 'different'.

You were Vasanth Kumar Shivashankar Padukone, a bona fide Chitrapur Saraswat born in Bengaluru and then raised in a simple middle-class home in Kolkata. A head injury in childhood and consequent recovery prompted the family to rename you as Gurudatta from which you

coined the split-name Guru Dutt, perhaps ensnared by the allure of the culturally-abundant Kolkata. Your creative fire was first ignited at an impressionable 16 by your training at dance virtuoso Uday Shankar's Academy at Almora.

Joining the film industry in 1944 at Prabhat Studios, the providential meeting and deep bonding with Dev Anand, the opportunity to assist leading directors in Mumbai all sped you towards your directorial debut with Baazi (starring bondhu Dev, of course) followed by hits like Aar Paar and Mr. and Mrs. 55 in quick succession, after which your popularity surged skywards ...and love arrived in the guise of a sultry singer with an inimitable voice – Geeta Roy! The famous artist and your dear sister Lalita Lajmi has recounted how she often played postwoman carrying love letters to and fro till you both married in 1953 and you became a happy householder and proud Baba too.. But that bliss was destined to be short-lived, alas...

Pyaasa (1957)-hailed as a cult-classic catapulted you to the glory you richly deserved for it was listed by no less than Time magazine among the 100 greatest films. But with it, behind the scenes, came insomnia, melancholy and a yen for one too much. It was not a clime wherein seeking counselling, therapy, medication, in short- professional help for a mental condition was socially accepted... So your brilliant mind kept swinging between outstanding work and terrible lows... Till life became even more difficult when, just by chance, you met a one-dance-wonder- girl named Waheeda Rehman – a much-wowed star of a Telugu film in Hyderabad. She came to Mumbai upon your invitation, created magic onscreen again with a more-impish than vampish dance in her debut film CID and soon unfurled a tsunami in your already disturbed mind.



Photo credit:
V.K. Murthy

It is hard to say whether your life imitated art or art imitated life after that momentous meeting and sensational entry of Waheeda in your films and your life. Your ability to unfold the plot through a song was one of your exemplary skills which found impeccable expression as much in the agony of the scorned wife in “Naa jao Saiyyan chhudaa ke bainyyaan” as in her self-conning “Piya Aiso Jiya Mein Samaaye gayo re” both portrayed flawlessly by tragedy Queen Meena Kumari who again was echoing her own angst through the misery of the Chhoti Bahu of ‘Saheb Biwi aur Ghulam’. The clincher of course, being that mind-blowing scene in Kaagaz Ke Phool where you used your other brilliant technique of using light and shade almost as characters to portray the tempestuous highs and lows of both - love gone awry and the ephemeral nature of fame and glory. The iconic song “Waqt Ne Kiya Kya Haseen Sitam” where the forlorn set, the beam of light separating you - the defeated poet from your distanced Muse was as autobiographical as it could get, the impact driven home by your master-touch

and this masterpiece of a song..While in a recording studio not too far away, the stinging and singeing ache in Geeta Dutt’s unforgettable “Meraa Sundar Sapna Beet Gaya” sounded like an eerie echo of a life in shambles, a marriage beyond repair and you walking the edge, still unwilling to seek help, still pretending nothing was wrong till doomsday arrived.

Unspoken passion that throbbed in silent frames. Enchanting music that refused to go away from the listener’s mind or heart. Themes heartrendingly close to life behind the scenes. Plus, a mastercraftsman’s use of light and shadow as a visual metaphor of the tumultuous interplay of joy and sorrow in the kaleidoscope of life..You handled all this more with sculpted finesse that hurts and haunts every discerning viewer.

You were born to live and be loved forever
Guru Dutt!

Happy Hundredth!



ॐ

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The Legacy of Guru Dutt: A Centenary and a Personal Connection

DEV NADKARNI

In July 2025, Indian cinema marked 100 years since the birth of Vasanth Kumar Shivashankar Padukone — Guru Dutt to the world. In a short, blazing career from the late 1940s to the mid-1960s, he fashioned a language of feeling on film: chiaroscuro and melody, silence and surge, the private ache of the artist set against a bustling new republic. He made popular cinema lyrical without losing its pulse.

Born on July 9, 1925 in Bangalore, raised between Calcutta and Bombay, Guru Dutt trained at Uday Shankar's (sitarist Ravi Shankar's brother) Almora institute, bringing a dancer's sense of line and movement to the screen. After early work as a choreographer and assistant, he directed *Baazi* (1951) and never looked back.

The run that followed, *Aar-Par*, *Mr. & Mrs. '55*, *Pyasa* (1957), *Kaagaz Ke Phool* (1959), and as producer *Chaudhvin Ka Chand* (1960) and *Sahib Bibi Aur Ghulam* (1962), fused elegance with empathy. In *Pyasa*, a poet is betrayed by a society chasing glitter; in *Kaagaz Ke Phool*, the camera drifts through cavernous studios, the light slicing faces like memory. Guru Dutt trusted the grammar of cinema: camera movement as thought, lighting as music, framing as moral stance. Whether in cascading shadows in *Kaagaz Ke Phool*, an intimate close-up during a love song, or the careful crowding of a frame to show loneliness, he united form and feeling so completely that the technique disappears and only emotion remains.

He worked with collaborators who soon became legends: V.K. Murthy's sculptural light, S.D. Burman's aching tunes, Sahir Ludhianvi's blade-keen words, Abrar Alvi's supple writing. And he introduced Waheeda Rehman to Hindi films, shaping some of the most enduring performances of the era. His heroines were never ornamental; Rehman's Gulabo in *Pyasa* and Meena Kumari's Chhoti Bahu in *Sahib Bibi Aur Ghulam* carry the films' moral weather.

Guru Dutt passed away when I was a toddler, so my connection with him came later — first through Sunday-evening Doordarshan telecasts, then rented VHS tapes, then conversations at the dinner table, as our parents spoke about him with the tenderness of shared community. Years on, working at India Book House, editing *Amar*

Chitra Katha and *Tinkle*, that dusty reel of memory suddenly turned vivid. His younger brother, Atma Ram Padukone (Atma Ram), would often drop by to meet his friend, our editor Anant Pai (Uncle Pai). They were exploring a cinematic project



inspired by *Amar Chitra Katha*. I sat in on the early discussions; the idea never took flight, but those meetings did.

Atma Ram spoke of his brother with warmth and pride, sprinkling the conversation with behind-the-scenes moments —how a song was staged, why a scene was lit the way it was, the exactness of a dolly glide that changed the mood of a sequence. It felt like being allowed to stand in the dim balcony of *Kaagaz Ke Phool*'s studio, watching the beam cut through the dust.

My colleague then, co-editing *Tinkle* with me, was Nira Benegal, wife of filmmaker Shyam Benegal. Benegal was Guru Dutt's second cousin, (his paternal grandmother and Guru Dutt's maternal grandmother were sisters) and he was close to Guru Dutt's sister Lalitha Lajmi.

He would tell us stories about visiting Dutt, and about the advice that shaped his own path. When Benegal first came to Bombay seeking work, Dutt discouraged him from becoming his assistant: "Listen, what are you going to do with me? You will be an assistant and would get no opportunity to do anything else. You will just be a 'go-for'," Benegal was quoted as saying in a media interview much later. That stinging kindness pushed Benegal towards independence: advertising, documentaries, and then the seminal

Ankur (1974) —and ultimately to a career that helped define India’s parallel cinema.

Guru Dutt’s films were attuned to the tensions of their time — modernity rubbing against tradition, aspiration against dignity. *Mr. & Mrs. ’55* skewers fashionable chauvinisms; *Sahib Bibi Aur Ghulam*, though directed by Abrar Alvi, bears Guru Dutt’s unmistakable poetic stamp, mourning a world where women are both centre and sacrifice. He took the commerce of cinema seriously, yet he kept faith with risk — experimenting with Cinemascope, staging songs like self-contained operas, allowing melancholy to occupy the frame without apology.

His personal life was complicated, his partnership with Geeta Dutt both fruitful and fraught, and his death on October 10, 1964 at 39 took away a voice still gathering strength. But the work kept travelling. Retrospectives placed him beside the world’s auteurs; younger directors found in his films an atlas of how to feel on screen without saying much. The songs — *Jaane Woh Kaise Log The*, *Waqt Ne Kiya Kya Haseen Sitam*, *Chaudhvin Ka Chand Ho* — remain as alive as ever, their lyrics and orchestrations carrying those distinctive visual cadences we now associate with him.

What makes Guru Dutt’s centenary feel current is not nostalgia but relevance. At a time when spectacle often drowns sentiment, he shows that the camera can still lean in and listen. He reminds us that popular cinema need not be shallow, that a close-up can be both commerce and confession, that a set can be a cathedral. He is a bridge — between the realism of Satyajit Ray and the flamboyance of the Mumbai musical — proof that sincerity, craft and courage can live in the same frame.

A hundred years on, the light he aimed through the studio rafters still travels. It finds faces. It finds us. And, as ever with Guru Dutt, it makes the shadows sing.

Dev Nadkarni is a journalist, media and communications strategist and a global economic development consultant with over 25 years of experience across three continents. Based in Australia and New Zealand, he has edited leading publications in India, New Zealand and the Pacific, and writes widely on Pacific regional affairs. He is also a published cartoonist. He is also Secretary of the Mohan Nadkarni Foundation. His email: dev.nadkarni@gmail.com.

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Solution on page 36

LETTER TO THE EDITOR

Dear Editor,

I truly enjoyed the slice-of-California-life article, California Notebook by Jaidev Chandavarkar.

Thoughtful and relatable writing like this connects with readers from around the world, and makes one observe and appreciate the little joys in our own neighborhood.

A very refreshing piece!

Swapan Mankekar Palamadai

A Lasting Legacy: Guru Dutt at 100

A.P. PARIGI

Co-founder Radio Mirchi and Times OOH

My introduction to Guru Dutt's cinematic genius came in 1964, the year he left us far too soon. As a 10th-grade student in Delhi, I was unaware that his legacy would quickly captivate me. It wasn't until later, when I watched two of his masterpieces – Sahib Bibi Aur Ghulam and Pyaasa – that I became enthralled. I didn't just watch these films once, twice, or thrice; I was drawn back to them repeatedly, mesmerized by the depth, nuance, and timeless relevance of his storytelling.

Guru Dutt's films continue to resonate with audiences today, a testament to his innovative filmmaking, poignant social commentary, and profound understanding of the human condition. As we celebrate his 100th birth anniversary, we honour a true pioneer who left an indelible mark on Indian cinema.

As I sit here, reflecting on the cinematic genius of Guru Dutt, I am reminded of the profound impact his work has had on a generation of audiences, makers, artists. Now, at 76, I still find myself discovering new layers of depth in his films, a testament to his masterful storytelling and timeless relevance.

With each viewing, I am drawn into the world he created – a world of human drama, where the complexities of the human condition are laid bare. His depiction of bygone eras is both nostalgic and thought-provoking, offering a glimpse into the past while illuminating the universality of human experience.

From the subtle nuances of human relationships to the tumultuous landscapes of desire and conflict,

Guru Dutt films are a masterclass in cinematic storytelling. His characters' flaws, vulnerabilities, and betrayals are etched with such precision that they seem to leap off the screen, their struggles and triumphs resonating deeply within us.

As we celebrate his 100th birth anniversary, we honour not only his achievements but also the enduring power of his art to touch our hearts and minds.

In the words of many, "he taught filmmakers how to write using the camera." His innovative use of light, composition, and narrative continues to influence filmmakers to this day. As I reflect on his body of work, I am filled with a sense of awe and gratitude for the gift he has given us – a gift that continues to enrich our lives and broaden our understanding of the human experience.

As I grew older, my curiosity about Guru Dutt the person intensified. Beyond his cinematic masterpieces, I yearned to understand the complexities of his personal life and work. What drove his creative genius? How did his experiences shape his art? The more I reflected on his films, the more I wanted to grasp the essence of the man behind the camera.

Guru Dutt's life was a canvas of contrasts – brilliance and turmoil, creativity and struggle. His personal struggles, relationships, and inner conflicts are fascinating aspects of his life that offer insights into his art.

Kind Courtesy: www.exchange4media.com

Why Kollywood courted the Brooding Romantic

Guru Dutt's Southern Sojourn

We bring you excerpts of Guru Dutt's foray into South Indian Hindi films, kind courtesy, The Times of India Chennai, dated 20 June, 2025:

Apart from his short lifespan of 39 years, filmmaker and actor Guru Dutt had this in common with the epochal Tamil poet Subrahmanya Bharati: like the latter, he received recognition and apotheosis only after his death.

Even as Bharati's seminal lines of poetry are eternally etched in the Tamil consciousness, the songs of Dutt's films project evergreen lyrical hues of great human significance. Who can forget Pyaasa's anthemic refrain penned for Dutt by the incomparable Sahir Ludhianvi, 'Yeh duniya agar mil bhi jaaye tho kya hai' (To what avail is personal victory in a world bereft of human values)?

More directly underscoring the Tamil literature connection of Dutt was his little-known fascination for the work of the prince-turned ascetic and poet, Ilango, and his urge to picturise his epic 'Silappadhikaram' with Waheeda Rehman playing the role of Madhavi, the other woman in the life of the epic's protagonist Kovalan, who suffered the tragic fate of decapitation for a crime he did not commit. But that was not to be because of Dutt's untimely death in October 1964.

Known as the grand master of romantic gloom and the alchemist who transformed commercial Hindi cinema's pedestrian formulas through his individualism, artistry, and vision, Dutt's reputation skyrocketed in the decades after his demise, with Time magazine listing his 'Pyaasa' (1958) among the hundred all-time great films of world cinema in 2005.

In the early 1960s, consequent on the resounding failure of his ambitious 'Kaagaz Ke Phool', India's first cinemascope film in 1959, after the commercial and critical success of 'Pyaasa', Dutt became chary of directing films and preferred to essay roles rather than wield the megaphone, though there is speculation that he might have ghost-directed some parts of his successful film 'Sahib Bibi Aur Ghulam' (1962), which he produced and played a significant role in.

It was at this point that South Indian film producers found it opportune to cast the famous but unassuming director-actor in their quickly made Hindi films based on proven regional language subjects. Guru Dutt too, tired of the tempests raging in his life, found working in the efficient Kodambakkam studios to his liking.

The first South Indian Hindi film in which Guru Dutt played the male lead was 'Bahurani' (1963), which features a gutsy young wife standing up for her newly-wed, somewhat mentally challenged husband, against her violent brother-in-law. The film had been earlier made in Telugu as 'Ardhangi' (1955) and in Tamil as 'Pennin Perumai' (1956). In the Tamil version, Gemini Ganesan essayed the role played by Guru Dutt in the Hindi remake. Guru Dutt was directed in the film by the veteran Telugu-Tamil filmmaker T Prakash Rao, who had such hits as Sivaji Ganesan's 'Uthamaputhiram' (1958) and MGR's 'Padagotti' (1964) to his credit. The film, however, did not make waves.

N Vasudeva Menon, an AVM studio manager who became a producer and studio owner himself, booked Guru Dutt for 'Bharosa' (1963), a remake of the Tamil 'Thedi Vandha Selvam' (1958), an ordinary film about a wronged hero with a golden heart. It was a role in which Guru Dutt was comfortable, though the film did not have much to write home about.

The famous producer A L Srinivasan, known for his connections with Hindi film personalities and all-India film trade bodies, liked Dutt so much that he booked him for 'Suhagan' (1964), the Hindi remake of his own Tamil hit production, 'Sarada' (1962), which deals with a husband who can have physical relations with his wife only at the risk of dying.

Director K S Gopalakrishnan had been fearful of directing a filmmaker of Dutt's stature, but the latter put him at ease. More than 'Suhagan', it was the time Dutt spent with Gopalakrishnan in his village, Malliyam, near Mayiladuthurai, that proved unforgettable. Gopalakrishnan's associate, the respected dramatist and writer Komal Swaminathan, recalled Dutt's easy manner and friendliness in his memoirs. Dutt would spend hours together in the hot sun angling for fish in a village tank. At a time when prohibition was being firmly implemented in Tamil Nadu, Dutt enjoyed potfuls of country toddy with the relish of sipping his favourite Chivas Regal! After all this merriment, some in place, some out of place, Dutt's unexpected death came as a shock to the 'Suhagan' unit, and producer ALS had to release the film with the message, "I humbly dedicate this film to the everlasting memory of the late Shri Guru Dutt, my friend and your favourite".

Commercial hype apart, Guru Dutt has proved to be one of the great favourites of world cinema.

Kind Courtesy: The Times of India, Chennai.

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THE ANNUAL SHASHTHĪ FESTIVAL

will be celebrated from
21st November to 27th November 2025

With the Blessings of
His Holiness Shrīmat Sadyojāt Shaṅkarāshram Swāmījī
Mathādhīpati, Shrī Chitrāpur Math, Shirālī

PROGRAMME

21.11.2025	Friday	Mārgashīrsha Shuddha Pratipadā	6.00 a.m. 9.00 a.m.	Mṛttikā-Haraṇa from Ādisthala Koshāgāra-Pūjā
22.11.2025	Saturday	Mārgashīrsha Shuddha Dwitīyā	9:00 a.m. 12.00 p.m. 8.00 p.m.	Sāmūhika-Prārthanā Dhwajārohaṇa, Mahāpūjā Maṅgalārati and Utsava
23.11.2025	Sunday	Mārgashīrsha Shuddha Tṛtīyā H.H. Shṛīmat Parijñānāshram III Guru Pādukā Sannidhi - Pratishtā Vardhantī	8.30 a.m. 9.00a.m. 8.00 p.m.	Mahāpūjā, Maṅgalārati H.H. Shṛīmat Parijñānāshram III Pādukā Sannidhi Pūjā Maṅgalārati and Utsava
24.11.2025	Monday	Mārgashīrsha Shuddha Chaturthī	9.30 a.m. 8.00 p.m.	Mahāpūjā, Maṅgalārati Maṅgalārati and Utsava
25.11.2025	Tuesday	Mārgashīrsha Shuddha Pañchamī	8.30 p.m. 9:00 p.m.	Mahāpūjā, Maṅgalārati onwards Mrgabeṭe-Utsava
26.11.2025	Wednesday	Mārgashīrsha Shuddha Shashthī	9.30 a.m. 12.00 pm 9.00 p.m. 10.00 p.m.	Mahāpūjā, Maṅgalārati Mahā Rathotsava Bhaṇḍī Utsava Mahāpūjā, Maṅgalārati
27.11.2025	Thursday	Mārgashīrsha Shuddha Saptamī	8.00 a.m. 12.00 pm 5.30 p.m.	Avabhṛthotsava Dhwajārohaṇa, Mahāpūjā, Maṅgalārati, Sāmūhika-Prārthanā, Aṅkura Prasāda Vitarāṇa Nāgatāmbīla at Nāgākaṭṭe
26.12.2025	Friday	Pushya Shuddha Shashthī	Kirishashthī	

Note: 1) At noon - Mahābhisheka, Pūjā, Nitya Bali and Santarpaṇa on all days
2) In the evening - 5:30 p.m. to 7:30 p.m. - Bhajana-s, Dīpanamaskāra, 8:00 p.m. onwards – Raṅga Pūjā and Utsava on all days.

Special Sevā Rates for Shashthī Mahotsava 2025

PRATIPADĀ - 21.11.2025 (FRIDAY)

Sevā	Sevā Time	PACKAGE-DAY 1 – RS.11000/- Sevā at
1 Kshīrābhisheka	Afternoon	Nāgākaṭṭe
2 Pañchāmṛtābhisheka	Afternoon	Nāgākaṭṭe
3 Shiyāñābhisheka	Afternoon	Nāgākaṭṭe
4 All Sannidhi Sevā	Afternoon	All Sannidhi-s
5 Kārtika Pūjā	Evening	Shrī Anantheshwara Sannidhi
6 Nāgatāmbīla	Evening	Nāgākaṭṭe
7 Raṅga Pūjā	Evening	Shrī Mahālakshmi Sannidhi Family Deity

DWITĪYĀ - 22.11.2025 (SATURDAY)

Sevā	Sevā Time	PACKAGE-DAY 2 – RS.8000/- Sevā at
1 Kāṇika for Havana	Morning	Yajñashālā
2 All Sannidhi Sevā	Afternoon	All Sannidhi-s
3 Phala Samarpaṇa	Afternoon	H.H. Shṛīmat Parijñānāshram III Pādukā Sannidhi
4 Kārtika Pūjā	Evening	Shrī Anantheshwara Sannidhi
5 Raṅga Pūjā	Evening	Shrī Umāmaheshwara Sannidhi

TṚTĪYĀ - 23.11.2025 (SUNDAY)

Sevā	Sevā Time	PACKAGE-DAY 3 - RS.12000/- Sevā at
1 Kāṇika for Havana	Morning	Yajñashālā
2 All Sannidhi Sevā	Afternoon	All Sannidhi-s
3 Phala Samarpaṇa	Afternoon	H.H. Shṛīmat Parijñānāshram III Pādukā Sannidhi

4 Kārtika Pūjā
5 Raṅga Pūjā

Evening
Evening

Shrī Anantheshwara Sannidhi
H.H. Shrīmad Ānandāshram Pādukā Sannidhi
H.H. Shrīmat Parijñānāshram III Pādukā Sannidhi

CHATURTHĪ - 24.11.2025 (MONDAY)

Sevā

1 Kāñika for Havana
2 All Sannidhi Sevā
3 Āppē Kajjāya
4 Kārtika Pūjā
5 Raṅga Pūjā

Sevā Time

Morning
Afternoon
Afternoon
Evening
Evening

PACKAGE-DAY 4- RS.8000/-

Sevā at

Yajñashālā
All Sannidhi-s
Shrī Mahāgaṇapati Sannidhi
Shrī Anantheshwara Sannidhi
Shrī Mahāgaṇapati Sannidhi

PAÑCHAMĪ - 25.11.2025 (TUESDAY)

Sevā

1 Kāñika for Havana
2 All Sannidhi Sevā
3 Kārtika Pūjā
4 Raṅga Pūjā

Sevā Time

Morning
Afternoon
Evening
Evening

PACKAGE-DAY 5- RS.8000/-

Sevā at

Yajñashālā
All Sannidhi-s
Shrī Anantheshwara Sannidhi
Shrī Lakshmi- Narasimha Sannidhi

SHASHTHĪ - 26.11.2025 (WEDNESDAY)

Sevā

1 Kāñika for Havana
2 All Sannidhi Sevā
3 Kārtika Pūjā
4 Raṅga Pūjā

Sevā Time

Morning
Afternoon
Evening
Evening

PACKAGE-DAY 6 - RS.8000/-

Sevā at

Yajñashālā
All Sannidhi-s
Shrī Anantheshwara Sannidhi
Shrī Anantheshwara Sannidhi

SAPTAMĪ - 27.11.2025 (THURSDAY)

Sevā

1 All Sannidhi Sevā
2 Kshīrābhisheka
3 Shiyālābhisheka
4 Pañchāmrtābhisheka
5 Kārtika Pūjā
6 Nāgatāmbila

Sevā Time

Afternoon
Afternoon
Afternoon
Afternoon
Evening
Evening

PACKAGE-DAY 7 - RS.6000/-

Sevā at

All Sannidhi-s
Nāgākṛte
Nāgākṛte
Nāgākṛte
Shrī Anantheshwara Sannidhi
Nāgākṛte

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Special Sevā-s for Shashthī Mahotsava 2025

No.	Sevā	Sevā available on	Sevā Rate*
1	Nāgatāmbīla Sevā	20 th , 21 st and 27 th November 2025	₹1,200/-
2	Raṅga Pūjā Sevā	21 st to 26 th November 2025	₹4,000/-
3	Tulābhāra Sevā (excluding material cost)	22 nd to 25 th November 2025	₹1,500/-
4	Gaṇa Homa – 1 coconut	24 th November 2025	₹1,500/-
5	Bōmbē-Çhavana (Lālakī) Utsava Sevā	24 th November 2025	₹15,000/-
6	Dīpotsava at Kumāra-tīrtha	25 th November 2025	₹5,000/-
7	Māḷige-Pūjā Sevā	25 th November 2025	₹50,000/-
8	Mrgabeṭe Utsava Sevā	25 th November 2025	₹50,000/-
9	Kavalīge-Kaṭṭe Sevā	25 th November 2025	₹50,000/-
10	Ratha Flower decoration	26 th November 2025	₹50,000/-
11	Bhaṇḍī Utsava Sevā	26 th November 2025	₹25,000/-
12	Nāgakaṭṭe Flower Decoration Sevā	27 th November 2025	₹10,000/-
13	All Sannidhi Sevā	21 st to 27 th November 2025	₹900/-
14	Vasanta Pūjā (Panvār Pūjā)	22 nd to 26 th November 2025	₹7,500/-
15	Santarpaṇa Sevā	21 st to 27 th November 2025	₹15,000/-
16	Flower Decoration Sevā (All Sannidhi and Anantheshwar-Guḍī)	20 th to 27 th November 2025	₹10,000/-
17	Pālakī Utsava Sevā	21 st to 23 rd & 25 th to 27 th November 2025	₹10,000/-

***Sevā Rate applicable is for One Sevā on any One given Date**

Sevā-s of Rupees 25,000/- and above are entitled to All Sannidhi Sevā Prasāda.

Donations and contributions for the Shashthī Mahotsava celebrations may please be remitted to the

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Please convey the Name of the Sevā, Date of Sevā, Full Name, Mobile Number, e-mail ID, full postal address, transaction reference number (UTR/UPI) to the email ID: satvittal@gmail.com to enable us to send the Sevā Prasādam.

Board of Management

Business Competitiveness

SUDHIR GULVADY

In a fiercely competitive world and wide choices available, Companies must be one step ahead of its rivals. Staying ahead is not achieved by offering products and services at lowest prices but by looking at a combination of factors and employing them in the right mix to become “first choice suppliers to customers and prospects”. However, we must achieve this by offering products and services at prices customers are prepared to pay. This can contribute to satisfying customer’s needs and growing your business.

Now how do we achieve this? Here are few important elements based on my 20 odd years’ experience with MS-MEs in the Engineering Industry that Companies need to investigate and work at improving on a continuous basis.

- 1) **Operational Excellence:** Starting with procuring good quality raw materials at low prices, maintaining high levels of quality, manufacturing cost effectively and improving productivity is extremely important. I was associated with a Company languishing with a small turnover achieved over 20 years since incorporation. We took a few steps which helped us improve competitiveness and triple our revenue in 5 years. Here they are:
 - a) Conducted an Industrial Engineering Exercise to study and recommend actions to improve employee productivity, innovation in manufacturing processes and reducing substantial incentive outgo. This contributed to reducing manufacturing costs.
 - b) Implementing “make or buy” decisions vigorously. This again contributed to reducing manufacturing costs.
 - c) If your product is a commodity product or a “me too” product you have to find a differential advantage which retains your competitiveness.

In the early 80s, an Automotive Components manufacturer with a strong brand image introduced the Diaphragm Clutch for Heavy Commercial vehicles. This product had many advantages over the conventional product in terms of replacement costs, reduction in maintenance time and driving comfort. This gave the Company a big differential advantage.

In the mid-70s, a manufacturer of Pressed Electrical Stampings took a decision to switch over to Tungsten Carbide Tools instead of the conventional ones. This helped reduce machine downtime, frequency of maintenance & related costs, producing high quality stampings, higher tooling life and reduced manufacturing costs.

- 2) **Marketing:** plays an important role in increasing competitiveness. Adopting effective strategies like Intensive Marketing and Market Expansion Strategies helps the Company build customer relationships, understand customer needs, act to meet these needs, and build brand image.

Providing extremely prompt and good after sales or customer service, as well as resolving issues quickly, can increase competitiveness.

- 3) **Using Capital Proficiently:** Financial advisors or auditors are the best equipped to guide in this regard. Cost of Capital and Cash Flow are very important components in being competitive.

This implies we must borrow money prudently, grow in line with industry average growth in the country, ensure control over inventories, terms of payment to vendors and from customers.

At times increasing export business without ensuring timely inflow of payments can impact proficient use of capital.

An MSME exported a major share of their products almost on a “payable when able” basis. This impacted cash flow, procurement of raw material, resulting in delays in delivery to other customers as well and impacted competitiveness. In fact, the Company lost couple of customers for failing to deliver on time.

4) Human Resources:

- a) The organization needs the right people whose attitudes are more important than skills. The organization can train people to improve skills but it cannot train people on attitudes. So, when recruiting people, do give importance to attitudes. We should develop a Job Description, Profile of person required including skills and attitude for supervisory, managerial and leadership positions. Alongside this, the Key Result Areas and Key Performance Indicators for each position should be developed. More details can be provided when required.
- b) A skills development plan for employees identified with potential for growth should be drawn up, discussed with the employee, implemented and progress thereafter monitored.
- c) The Entrepreneur or Leader must exhibit competence and desire to remain and improve competitiveness. He must use these components in right proportions to be competitive. This will instill confidence in his team.

5) Differentiation: Possibly should be at the top of the list. We must find ways to differentiate ourselves from competition. A good way is to find something unique that we can offer or do which competitors don't or can't offer. Refer © under Operational Excellence. Identifying this can take time but the benefits will be very high.

Achieving Technology Leadership in the industry also contributes to differentiation. In the late 80s and early 90s a company manufacturing Filtration Products for the Gas Turbine, Defence, Railways etc achieved this to such an extent that customers surmised that if this Company can't produce this product, no competitor in India could. Customers were confident of getting a high quality product.

CONCLUSION:

Competitiveness is critical for growth. It is also a continuous process and each of the components mentioned above need to be monitored and acted upon to maintain competitiveness.

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8	7	3	6	4	1	2	9	5
2	8	1	4	3	7	6	5	9
3	6	5	9	1	8	4	7	2
9	4	7	5	2	6	1	8	3
5	1	8	3	6	2	9	4	7
6	3	9	1	7	4	5	2	8
7	2	4	8	9	5	3	1	6



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॥ सरलसंस्कृतम् ॥

37.1 Fill in the blank with the correct word given in the box below.

1. धोण्डु तक्षकः। सः वनं गच्छति।

Dhondu is a carpenter. **He** goes to the jungle. **This** monkey jumps.

3. ----- गायकाः गायन्ति।

Those singers sing.

5. ते ----- शृण्वन्ति।

Those **devotees** listen.

7. एषः ----- महादेवं पूजयति।

This **priest** worships Mahadev.

9. एषः सेवकः पात्राणि -----।

This servant **washes** the vessels.

11. ते ----- पदार्थान् पचन्ति।

Those **cooks** cook items.

13. ---- वैद्यः कुत्र अस्ति ?

Where is **this** doctor?

2. एषः वानरः कूर्दते।

This monkey jumps.

4. एते ----- क्रीडन्ति।

These **children** play.

6. ----- मूषकः धावति।

That mouse runs.

8. ----- छात्राः लिखन्ति।

Those students write.

10. सः ---- वेगेन धावन्ति।

That **man** run fast.

12. ते ----- वाहनानि चालयन्ति।

Those **drivers** drive the vehicles.

14. ----- वैज्ञानिकाः संशोधनं कुर्वन्ति।

These scientist are doing research.

सः	अर्चकः	मनुष्यः	पाचकाः	प्रक्षालयति
एषः	चालकाः	भक्ताः	ते	एषः
एते	ते	सः	बालकाः	

Answers given on Page 49

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Dance of the Ego

SANJAY S. TRASY

Ego is neither good nor bad. It simply is. The ego is one of life's undeniable facts. It creates identity, frames experience, and quietly guides our choices. In this reflection, we examine ego from spiritual teachings, psychological science, and modern research without judgment, simply seeking to understand its role in human life.

What Ego Is from Science and Psychology

In psychology, especially in Freud's model, the ego is the conscious self that balances the impulsive id and the internal moral standards of the superego. It ensures that our desires meet reality in socially acceptable ways. Ego psychology describes essential functions such as reality testing, which helps us distinguish between what is internal and what comes from the outside world, along with impulse control, emotional regulation, and judgment.

Ego in Self Identity and Survival

Beyond its regulatory role, the ego builds personal narrative and individual identity. It is the mind's way of saying "I am me." This identity includes our values, personal history, beliefs, and social roles. It helps us set boundaries, protect ourselves, and function purposefully in the world. Without ego identity, navigating relationships, planning our lives, and even surviving would be impossible.

Spiritual Perspectives: Ego as Teacher and Barrier

Across spiritual traditions ego has two faces. It is the foundation of separateness but also the path to depth and transformation.

In Eastern traditions such as Buddhism, Advaita Vedanta, and Sufism, the ego is often seen as the source of attachment and suffering. For example, the Sanskrit concept "ahamkara" describes the false self created by identifying with body, mind, or status rather than the eternal soul or higher self. The Bhagavad Gita warns that seeing oneself as the doer binds the soul to karma. Letting go of ego identity is seen as a way to overcome illusion and attain wisdom and inner freedom.

Ramana Maharshi taught the practice of self enquiry by continuously asking "Who am I" whenever the "I thought" arises. This dissolves the ego's identity and reveals the deeper self that underlies personal identity.

The Dance: Ego as Foundation and Obstacle

Modern transpersonal psychology and thinkers

like Ken Wilber and Stanislav Grof describe ego as both necessary for personal identity and a barrier to transcendence. The ego provides stability and helps us survive, yet if it becomes rigid it can limit access to deeper awareness and higher states of being. To grow spiritually, one must sometimes soften ego boundaries to experience unity and presence beyond personal concerns.

Ego Death and Its Effects

Spiritual traditions and modern psychedelic research speak of ego death or dissolution, a temporary loss of self identity that can bring profound insight or spiritual awakening. Such experiences may occur through deep meditation or the use of psychedelics like psilocybin or other psychedelics such as LSD. Research shows that during such episodes, activity in the brain's default mode network (DMN), which is linked to ego function, is reduced. This can open the door to a sense of unity, emotional healing, and fresh perspective. At the same time, ego dissolution can be frightening or disorienting if one is not properly supported.

Avoiding the Pitfall: Spiritual Narcissism

Even spiritual practice can feed the ego. When someone uses spiritual knowledge to feel superior rather than to cultivate humility, it becomes spiritual narcissism. This hidden ego trap can lead to judgment, emotional harm, or superiority masked as wisdom. In such cases, spiritual identity becomes just another mask the ego wears.

Integration: Working with the Ego

A balanced ego is an integrated ego. It is not a matter of destroying the ego, but of becoming aware of it and guiding it with care.

Practical approaches include:

- **Mindfulness and meditation** help develop awareness of egoic patterns as they arise. With practice, this awareness allows us to respond more consciously rather than react automatically.
- **Self enquiry**, especially through asking "Who am I", helps loosen rigid attachments to surface identity and opens the door to deeper awareness.
- **Compassion and selfless service** gradually dissolve the ego's craving for recognition by shifting our focus toward the wellbeing of others.
- **Shadow work** involves recognizing and accepting parts of ourselves we tend to reject. By integrating these hidden aspects, we reduce defensiveness and grow in wholeness.

Spiritual maturity is not shown in grand gestures but in quiet inner balance, responding rather than reacting, letting go of the need to prove oneself, forgiving without needing an apology, and choosing love over pride or fear.

Conclusion: Ego's Place in the Human Experience

Ego is simply a fact of life. It is neither villain nor virtue. It exists at the intersection of identity and transcendence, survival and surrender. The healthiest path is not to destroy the ego or to follow it blindly, but to observe its movements,

understand its strengths and shadows, and allow deeper awareness to guide it.

This is the dance of the ego. A moving balance between self and higher self, between functioning in the world and feeling connected to the whole. To understand the ego without judgment and to integrate it wisely is to live with maturity, authenticity, and spiritual depth.

The author is a gerontologist and former banker residing in Mumbai. This article has been written and shared in the spirit of service to the community and to humanity at large.

HERE & THERE

Vile Parle - Vakola Sabha

On 12th August, the *Samaradhana* of *Sadguru Swami Parijnanashram III* was observed. The event commenced with *Sabha Prarambh Prarthana*, followed by the chanting of *Gurupaduka Stotra*, *Parijana Trayodasi*, various *stotras* and *Bhajana Seva* by our Sabha *Sadhakas*. In his insightful *Upnyas*, Shri Krishnanand *Mankikar* shared about the short but impactful life and accomplishments of *Swamiji*, including the establishment of *Shri Trust*, the *School*, and *Karlā Math*. He referenced *Sri Guru Parampara* authored by the late Smt. Umabai Aroor. The event was overseen by Smt. Radhika Chittar.

On 25th August, the *Samaradhana* of our *Navama Sadguru Swami Anandashram* was solemnly observed by our local *Sadhakas* through the chanting of *stotras* and *Bhajana Seva*. Our guest speaker, Shri Vittal Rajgopal Bhat, offered deep insights into two popular shlokas from the *Bhagavad Gita*, especially the revered verse, ***"Vasudeva Sutam Devam... Jagadgurum."*** Given that *Swami Anandashram* was an ardent devotee of *Sri Krishna* in their *Purvasrama*, the choice of topic was particularly apt and meaningful. The programme concluded with *Sri Sankara Narayana Gitam*, *Sri Mangala Pada*, and *Sabha Samapti Prarthana*.

In his valedictory address, the President gave a brief report on *Vantiga* collections and outlined the forthcoming activities of the Sabha. The entire function was coordinated and compered by Smt. Padmini Balse.

Reported by Shrikar Talgeri

Saraswat Mahila Samaj, Gamdevi, Mumbai

Our yearly Gokulashtami Mhantyo Event was held on 11th August, 2025.

Padmini Bhatkal introduced all and the participating singers which was to be led by our

veteran singer Smt Savita Padukone and her team.

Padmini gave a brief account of the history of the start of this Gokulashtami Vrat and the Mhantyo which last for 10 days. Started by Sant Ramavallabhdas, a param Krishnabhakta at Mallapur, who initiated our Amchis performing this sacred Vrat, of Bhajans- and a devout couple became his ardent followers and this "Pratha" continued for 10 days and this "pratha" still goes on even in Hemmad village after Mallapur when the pious lady Avadi was an ardent devotee. Now these bhajan events are held everywhere viz. Mallapur, Hemmad, Mumbai, Bengaluru and many other places including individual homes too.

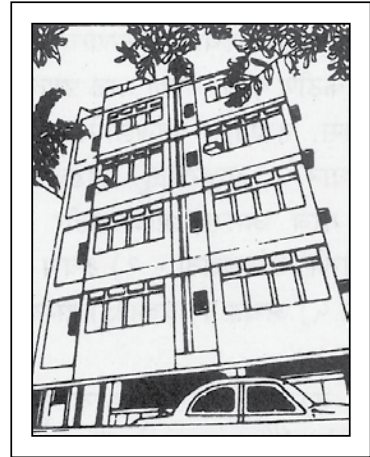
So in Samaj the Bhajans led by Savita Padukone were sung beautifully- as per the prescribed days and ragas. The divine song, written songs composed by Sant Ramavallabhdas were sung with great bhakti and women from home could also participate simultaneously.

It was a 1 ¼ hrs bhajan programme and the hall was as if filled with divinity and Shrikrishna in our midst.

After the conclusions of their bhajans, Smt Srikala Vinekar gave an appreciative Vote of Thanks to all. Smt Padukone for the beautiful singing in her resonant voice and leading others too. she also thanked 1. Shri Bipin Nadkarni for participating and helping in video shooting 2. Shri Vivek Kaikini for accompanying on Tabla. 3. Pallavi Nadkarni for support on harmonium. 4. KSA for Zoom Link. 5. Nivi Nadkarni for arranging snacks for participants . 6. Suneela Mavinkurve for sponsoring the event in memory of her parents. 7. Shri Sunil Ullal for donation of Rs 5000/- towards Distress Relief Fund in memory of his wife Smt Radhika Ullal.

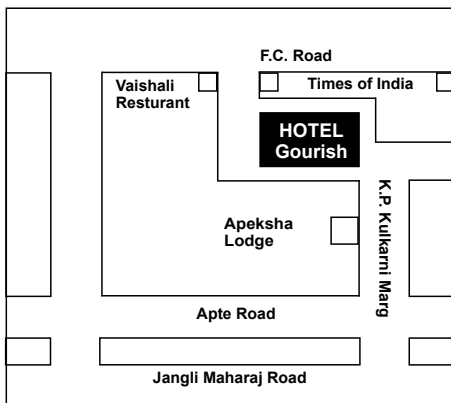
Reported by Geeta Suresh Balse

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Meera Laxmidhar Haridas (née Padbidri)



12th October 1925 – 17th November 1979

The smallest tasks get beautified when loving hands accomplish them.

In her gentle hands, our house became a haven of love.

Meera Laxmidhar Haridas, Aai would have turned 100 this year.

She lived for others. In her short life of 54 years, she created a lifetime of beautiful memories for all of us. She was wise, kind, thoughtful and quietly resilient. She excelled at everything she undertook - cooking, keeping house, taking care of her children and her in-laws. She also taught us to appreciate good things and good people always.

We still meet people who remember her generosity and tell us how special she had made them feel. They recall what a good hostess she was, with a flair for the extraordinary.

Dear Aai, your life was a blessing, your memory a treasure, you are loved beyond words and missed beyond measure.

There are no goodbyes for us. Wherever you may be, you will always be in our hearts.

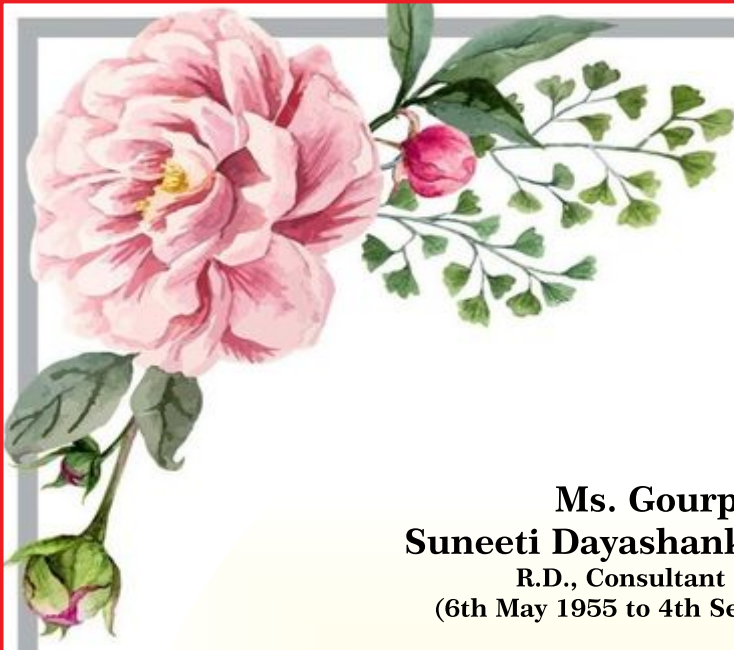
Remembered with immense love and affection by her relatives, friends and

Children

Raghavanand and Rupa
Udayanand and Kalpan
Subhaga and Avinash Zurale
Viraga and Arup Sarkar

Grandchildren

Nakul and Poonam with Kairavee Haridas
Shreeya and Hrishikesh Shahapurkar
Neelesh Haridas
Devansh and Ashlesha Zurale



**Ms. Gourpriya
Suneeti Dayashankar Koppikar**
R.D., Consultant Dietitian
(6th May 1955 to 4th September 2025)

"The ultimate expression of generosity is not in giving what you have, it is in giving of who you are."

My dearest sister - Ms. Gourpriya Suneeti Dayashankar Koppikar, R.D., Consultant Dietitian (6th May 1955 to 4th September 2025) attained Moksha on 4th September 2025 morning. She passed on extremely peacefully.

She loved her family unconditionally, enriching our lives with her generous sharing, devoted caring, pioneering ideas, mouth-watering food, magical crochet creations, going-the-extra-mile attitude, enthusiasm to travel, timeless elegance and philanthropic endeavors.

- *She was a multi-talented, gifted 'one-of-a-kind' individual.*
- *A gifted teacher and inspiring speaker, she touched several lives with her kindness and remarkable work as a Dietitian.*
- *Her humanitarian approach to counseling, coupled with her extensive knowledge, has left an indelible mark in the field of Dietetics.*
- *She set up Departments of Dietetics and Nutrition. Firstly, in SL RAHEJA and later BOMBAY HOSPITAL. After taking retirement from BH, she continued to do Consultancy by appointment at our Clinic. Her presence will always be felt and she is always with us in spirit.*

She was an Institution herself. Her personal and professional legacy will continue to live on. Words fail to encompass her entire achievements. She will be sorely missed by all whose lives were touched by her.

*In grief,
Her brother DR HEMANG D KOPPIKAR
and KOPPIKARS, CHANDAVARKARS, NILAWARS,
BHANOTS, DESAIS, SHAHS, WILLIAMS,
BHALLA, GOUDAS and
All her extended family, friends,
colleagues, students, and all others.*



In loving memory of our beloved
Ms Gourpriya Suneeti Dayashankar Koppikar.



श्री पांडुरंगाष्टकम्

महायोगपीठे तटे भीमरथ्यां वरं पुण्डरीकाय दातुं मुनीन्त्रिः
समागत्य तिष्ठन्तमानन्दकंदं परब्रह्मलिंगं भजे पांडुरंगम् ॥१॥

तडिद्वाससं नीलमेघावभासं रमामंदिरं सुंदरं चित्प्रकाशम् ।
वरं त्विष्टिकायां समन्यस्तपादं परब्रह्मलिंगं भजे पांडुरंगम् ॥२॥

प्रमाणं भवाब्धेरिदं मामकानां नितंबः कराभ्यां धृतो येन तस्मात्
विधातुर्वसत्यै धृतो नाभिकोशः । परब्रह्मलिंगं भजे पांडुरंगम् ॥३॥

स्फुरत्कौस्तुभालंकृतं कंठदेशे श्रियाजुष्ट केयूरकं श्रीनिवासम् ।
शिवं शान्तमीड्यं वरं लोकपालं परब्रह्मलिंगं भजे पांडुरंगम् ॥४॥

शरच्चन्द्रबिंबाननं चारुहासं लसत्कुंडलाक्रांतगंडस्थलांगम् ।
जपारागबिम्बाधरं कंजनेत्रं परब्रह्मलिंगं भजे पांडुरंगम् ॥५॥

किरीटोज्ज्वलत्सर्वदिक्प्रांतभागं सुरैरर्चितं दिव्यरत्नैरनघ्यैः ।
त्रिभंगाकृतिं बह्माल्यावतंसं परब्रह्मलिंगं भजे पांडुरंगम् ॥६॥

विभुं वेणुनादं चरतं दुरंतं स्वयं लीलया गोपवेषं दधानम् ।
गवां वृंदकानंदनं चारुहासं परब्रह्मलिंगं भजे पांडुरंगम् ॥७॥

अजं रुक्मिणीप्राणसंजीवनं तं परं धाम कैवल्यमेकं तुरीयम् ।
प्रसन्नं प्रपन्नार्तिहं देवदेवं परब्रह्मलिंगं भजे पांडुरंगम् ॥८॥

स्तवं पांडुरंगस्य वै पुण्यदं ये पठन्त्येकचित्तेन भक्त्या च नित्यम्।
भवांभोनिधिं तेऽपि तीर्त्वातकाले हरेरालयं शाश्वतं प्राप्नुवन्ति ॥९॥

॥ इति श्रीमत्शंकराचार्य विरचितं पांडुरंगाष्टकं संपूर्णम् ॥

ॐ त्र्यम्बके यजामहे सुगन्धिं पुष्टिवर्धनम्
उर्वारुकमिव बन्धनान्मृत्योर्मुक्षीय मामृतात्

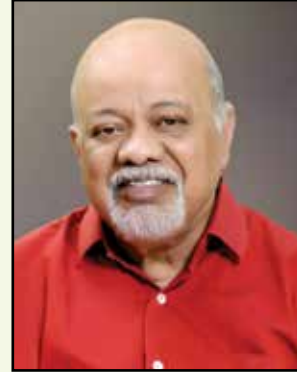
This Mantra is in her handwriting.

अनामस्येन गजरां विना वैन्देन जीवन्तः।
नेहि मे कुपया डोमो त्वमि भक्तिनः
अर्चयताम् ॥

3 Boons asked of God and Guru:-
1. Effortless death
2. Dignified living without worries
3. Steady devotion
Variant of Second line:-
देहान्ते तव साक्षात्प्रेमि परमेस्वरम् ॥
Oh God, when death comes, let me have only
your Divine Darsan.

SATISH SHRIPADRAO KUMTA

(16/11/1951 to 03/10/2024)



It has been a year since you left us so suddenly and unexpectedly.
Though time has moved on, not a single day passes without thoughts of you.
Your love, warmth, and presence continue to guide and comfort us in ways words cannot fully express.
We miss you deeply and hold you close in our hearts, prayers, and memories; now and always.

Revati Kumta (nee Talgeri) - Wife
Prathamesh Kumta - Son; Divya Kumta (nee Kelkar) - Daughter-in-law
Hrishikesh Kumta - Son; Chetana Kumta (nee Varadkar) - Daughter-in-law
Sanvi Kumta - Grand daughter.

IN LOVING MEMORY



Smt Meenal Bharat Heble

October 25, 1961 - September 01, 2025

With deep sorrow, we announce the passing of
Smt. Meenal (*Manoja*) Bharat Heble, who left for us for
her heavenly abode on 1st September 2025 in Mumbai.

Cherished for her warmth, generous and caring nature,
she touched many lives and leaves behind memories her
family, friends and community will forever hold dear.

May her soul rest in eternal peace.

Deeply mourned by The Heble, Kulkarni, Amladi & Pillai families

CALIFORNIA NOTEBOOK

A glimpse of what it is like to live in California

JAIDEV CHANDAVARKAR

The Camarillo airport

Normally, when we think of airports, we think of mega international airports with giant wide bodied passenger jets waiting at gates, crowded terminals with people waiting for flights to every conceivable place around the planet and frequent announcements over the public address system.

But my favorite airport was discovered in the process of following up on a friend's recommendation that we try the Camarillo airport restaurant for their breakfast. I had anticipated a restaurant close to the airport, but did not expect one where you could get a table barely 1,000 feet away from the runway, with planes constantly landing or taking off. The Camarillo airport, which functioned as an Air Force base during World War II, is now a charming, bustling small airport serving flying enthusiasts who "park" their planes in designated spots. These are enthusiasts who love the thrill of being in flight. The cockpit area for twin seat propeller aircrafts is not necessarily enclosed, and I am told by insiders that the closeness to the physical sensation of being in flight is what is the most enjoyable part of the whole experience of flying.

It is very pleasant to get a table close to the landing and take-off area, watch planes land and taxi to a parking spot, then see the owners clamber out of the cockpit, walk up to the restaurant, and settle down to a good breakfast before they walk out to where their cars are parked and begin their day.

The food is extremely good – the scrambled eggs and potatoes are cooked to perfection. But it is the freshness of the morning sun, the coolness of the sea breeze blowing all around, the faint smell of engine oil and the sound of happy conversation and laughter mingling with the rumble and roar of small-aircraft engines that make having breakfast here so special.

Serving the homeless in Ventura County

Two weeks ago, we helped in a lunch serving

project for the homeless in Ventura City. The project takes place in rooms owned by Catholic Charities, a service arm of the local Catholic Church. The volunteers who make and serve the food are from different institutions – mostly churches from other cities, but other charitable/spiritual institutions – such as Sathya Sai Centers as well. These organizations book a slot with Catholic Charities and undertake all the work to make and serve the food.

The food offered is - burritos with Spanish rice wrapped inside, green salads, fried potatoes, and freshly cut fruits such as bananas, grapes, and apples. After the food is all ready for being served, Chitra and I staff the coffee serving station. And there is where we encounter down and out poverty in the USA. The general image of the US as a paradise of prosperity is dented by this experience. Here are residents living on streets, dishevelled, unshaven, with crumpled clothes and somewhat battered by a life spent without a roof over their heads.

But, not surprisingly, very few want to share anything about their lives. Some are of the homeless and undocumented, Hispanic-origin aliens, but a significant proportion are US born white people, and a sprinkling of black people. What pushes people into this hole of homelessness and helplessness? We try to engage in brief conversations with the attendees, to get some sense of how they got into this situation. But not, surprisingly, almost no one wants to talk about themselves. Sometimes we run into the people we have served before, and they feel a little comfortable sharing something about themselves, such as for example, that they have been notified by the Government that their application for subsidized housing has been approved, and that they are moving into a REAL home the following month. If there is such happy news, we do not have to wait for them to share it verbally. Their beaming faces tell us all, even before we have served them coffee.

Email: chitransai@gmail.com

The Good and Beautiful Naga Shawl

MAJ GEN B N RAO, AVSM, VSM & BAR (RETD)

The story that follows is by AK Ahlawat (as inferred from the contents, a retired officer of the Army Medical Corps); taken from his 'Fables From The Army' penned in September 2022.

This is an old but true story. Almost all army households possess a couple of bright Naga shawls. And may be a pair of Naga spears also. Once there was a young lady from Nagaland who fell in love with a Texan. Texan as we all know in Indian army lingo, connotes an army guy from Haryana.

She did not speak a word of any language that he spoke. We went to call on their house and she opened the door. We looked at her and she looked at us. And then she stood aside and we entered the house.

"Sahab memsahib kidhar hai? Where are the sahib memsahib?" I enquired.

She said nothing but looked at us fractionally long and then waved us into the drawing room. My wife whispered to me that she must be Major Texan's (Sangwan's) housekeeper. She looked at us long and pleasantly. She was as silent as a picture on the wall.

We settled on the cane chairs and looked at the Naga spears that stood against the walls of the drawing room. A swing door clanged shut in the rear of the house. We waited for our hosts. The lady who looked like Aung Saan Soo Chi. The lady stood in a doorway. This way the long minutes passed until a scooter drove up and Major Texan bustled in. He was a pathologist in the military hospital.

"Have you met my wife?" he said, waving a hand at the demure and attractive Burmese looking lady.

"Oh" An involuntary exclamation escaped my lips and my wife flashed a tight warning with the stern arching of her eyebrows. This unusual couple seemed happy in each other's company.

They spoke in sign language and seemed to get along fine. That's how we got to know the

improbable couple. Texan had been a regimental medical officer (RMO) with a Sikh LI Battalion in Nagaland. He was an exceptional doctor with a thick Haryanvi tang in his husky voice. His thick eyebrows joined in a bridge over a straight Roman nose. She was a Naga Chieftain's daughter and her father had bequeathed him an entire forest tangled hill top as dowry. He said he wore feathers on his head and a deerskin kilt and bird heads when he went visiting his in-laws. And outside his wife's house, head hunted skulls grinned welcome from stakes. She stood and smiled as demurely as the damsels in the movie, Bridge on The River Kwai.

Texan laughed and said,

"She cannot speak a word of English or Hindi or Haryanvi and I can't utter two words of her Naga mother tongue."

When I next met the Texan, I was posted to Chandigarh. Texan came to do specialization in PGI medical College Chandigarh. He had no accommodation. They stayed with us in our house for a couple of months. One day I saw the Naga lady humming in the lawn behind the house. She had rigged up a wooden frame. After a few days I saw her sitting intently at the wooden contraption. She had spindles of green and black wool. She worked patiently at her loom. The design came out clearly and I saw that she was making a Naga Shawl. She clicked the shuttle and wove in the wefts and warps.

After a few months Texan got a house and they shifted. Mrs Naga Texan lay the shawl she had made in my hand, and managed to communicate that she had made it for me and that if I ever went to Nagaland, I should take the shawl with me.

I kept the shawl in a black time box with a few camphor balls and forgot all about it. After a few years, I got a posting to a remote medical unit in Nagaland. When I was packing my bags, my wife piped in, "don't forget to take along the shawl Mrs Naga Texan made for you."

So I landed up in Nagaland. One day my CO told me to go to a particular location and bring back about five ambulance load of patients. I went to the place in my jeep which was a few hours ride away. Then in the remote Field Ambulance unit I met a few of my AFMC classmates and we started drinking beer. By the time I realized I had to be heading back, it was already early evening. The beer gave me Dutch courage and I ignored everybody's advice about the hour being too late and the dangers of passing through Naga infested territory.

The Nissan one ton ambulances jolted and swayed on the kuccha track. The bright red crosses on their sides shone conspicuously. I was leading in my jeep and the sun seemed to be in a haste to fall below the horizon. We had driven about five miles when the driver, a Madrasi fellow pointed out - "Saab there is a Naga standing there. Shall I run over the blighter?" He started accelerating. I told him, "Munnuswamy you idiot. Stop the jeep."

He slowed the jeep and I saw a huge Naga fellow in red furs and nothing much else besides.

The jeep lurched to a halt just short of the muscular and murderous looking Naga. I fumbled in my canvas pack and took out Mrs Naga Texans shawl that I always carried with me. Hastily, I wrapped it around myself. The lone Naga walked up to me and stood quietly surveying me. I saw his dah and the carbine slung on his shoulders. He thrust his hand at me. I stiffened with fear. I thought he was coming for my throat. But his

hands touched the shawl and he studied the shawl intently. I waited quietly waiting for events to unfold.

"Where did you get this shawl Captain?"

I told him that a friend had gifted it.

"So, you are a friend of the Nagas?"

He told me the name of the tribe and the Chieftain's name.

I was mighty puzzled. I asked the Naga.

"How do you know all this?"

He said that it was all encoded in the design of the shawl.

He blew a whistle and, on the signal, dozens of armed Naga men emerged from the forest around the track. They came to my jeep and the big Naga was smiling and telling them something. The Naga men came to me. They all were studying my shawl. I took it off and gave it to them to have a look.

"A friend of ours, a friend to Naga people," they spoke amongst each other. And then they waved us on.

"Come again Captain, come soon. You are a friend of the Naga. You have nothing to fear." grinned the Naga General as we departed.

I reached my base with the convoy and that once was enough. I would not risk my skin again, good and beautiful Naga shawl or no Naga shawl to protect me. That was the first and last time.

Answers to सरल संस्कृतम् –
Exercise 37.1 -

- | | | |
|-------------|------------|----------------|
| 1. सः | 2. एषः | 3. ते |
| 4. बालकाः | 5. भक्ताः | 6. सः |
| 7. अर्चकः | 8. ते | 9. प्रक्षालयति |
| 10. मनुष्यः | 11. पाचकाः | 12. चालकाः |
| 13. एषः | 14. एते | |

Examination Results 2025

Inviting all the successful candidates of our community to send in their examination results in the following format by 10th October 2025 to admin@kanarasaraswat.in

1. Name of the Student
2. Examination passed
3. Percentage / Grade Secured
4. Name of the School / University
5. Photograph in jpeg format
6. Pdf of the passing certificate/ Marklist

Hindu Calendar Tithis - Ekadashi

ANJALI BURDE

Ekadashi or the eleventh day appears in both the fortnights of the month. Dedicated to the worship of Lord Vishnu, it is a day of prayer and fasting. The devout particularly of the Vaishnav and Varkari sect observe this day with great faith and reverence. The ones who observe the fast with utmost devotion avoid food for one entire day beginning the fast at the dawn of ekadashi and culminate it at the dawn of the next day. Some even observe the fast without drinking water (nirjala).

Other laity consume fruit or satvik food and observe the fast.

During the calendar year there are a total 24 ekadashi tithis, twelve being in the Shukla Paksha and twelve of the Krishna Paksha. The most popular and widely observed ekadashis are the Ashadhi ekadashi and the Kartiki ekadashi. Besides these two, all other ekadashis also have some significance and legends associated with them. Let us explore some of these tithis.

Ashadhi ekadashi falls in the month of Ashadh in the bright fortnight or the Shukla paksha. It is also called as Devshayani ekadashi as it is believed that Lord Vishnu falls asleep on the cosmic serpent Shesha for a period of four months. Lord Vishnu is worshipped on this day and people abstain from food in the form of grains, cereals, pulses and vegetables like onion and garlic. Those who do not observe a total fast consume satvik items like milk, fruits and root vegetables like potato, sweet potato and tapioca.

The famous yatra or vaari to the holy town of Pandharpur in Maharashtra also culminates on this day. The varkaris who travel on foot from different parts of the state or even the country reach here on this day and seek the darshan of Lord Vittala who is also considered to be a form of Shri Vishnu. They bathe in the holy waters of the river Chandrabhaga and culminate their vaari.

Kartiki ekadashi or Prabodhini ekadashi falls exactly after four months in the month of Kartik. It is also called as Uthavni ekadashi as Lord Vishnu wakes up from his cosmic slumber after four months on this day. Again on this day the devotees throng the temple at Pandharpur and offer their prayers at the feet of Lord Vittala. This day marks

the end of Chaaturmaas or the four holy months in the calendar. Kartiki ekadashi also marks the harvesting of sugarcane by the farmers. After a ceremonial puja, it is a tradition to distribute the sugarcane to a priest, blacksmith, carpenter, washerman and water carrier of the village.

Nirjala ekadashi falls in the waxing fortnight of the month of Jyestha. As the word signifies it is meant to be observed without even drinking water. It is believed that observing this ekadashi accrues the benefits of observing all 24 ekadashis of the year. It is also called as Bhimaseni ekadashi. Bhima, one of the Pandava brothers was known for his love for food and he could also consume enormous quantities of food at one go. While rest of his brothers, wife Draupadi and mother Kunti observed the ekadashi fast, Bhima found it very difficult. He was advised by Ved Vyasa to observe at least this one ekadashi tithi during the year so that he could receive the blessings of Lord Vishnu and the benefit of observing the 23 other ekadashis.

Mohini ekadashi The ekadashi of the Shukla paksha in the month of Vaishhaka is observed as Mohini ekadashi. As the story goes, the Devas and Asuras had undertaken Samudra Manthan in order to obtain the Amrit Kalash. In order to prevent the Asuras from partaking the Amrit or nectar of immortality Vishnu took the form of Mohini or an enchantress to distract the demons. Mohini convinced the Asuras that she would distribute the nectar but ensured that only the Devas received it.

Mohini ekadashi is thus a reminder of Vishnu's divine intervention to protect the righteous.

Mokshada ekadashi This ekadashi is observed in the Shukla paksha of the month of Margashirsha and holds special significance as it is believed that Lord Krishna revealed the Bhagavad Gita to Arjuna during the battle of Kurukshetra on this day. This day is also celebrated as Gita Jayanti.

Indira ekadashi This ekadashi falls during "pitru paksha" which is the Krishna paksha of the month of Bhadrapada. This ekadashi is observed in order to seek Lord Vishnu's blessings for oneself and for the salvation of one's ancestors.

Crunching the world – How Statistics eats everything

BHAKTI ULLAL

Every second, the world generates more than 4 million Google searches, 6 million Facebook likes, and 500 hours of YouTube videos. Numbers flow through our lives like an invisible river—unseen, unstoppable, yet shaping everything around us. This is data. And in the digital world of today, data is everything.

‘Without data, you’re just another person with an opinion.’ – W. Edwards Deming

However, if tomorrow the world woke up with only data our governments would be blind, markets would stumble, doctors would guess, and even your Netflix would have no clue what rom-com to recommend. And that is why we have statistics.

At first glance, statistics appears cold - columns of figures, charts in dull reports, lifeless equations scribbled in textbooks. But behind every number is a beating heart. A data point is never just a digit: it could be a patient recovering, a child attending school for the first time, or a farmer finding water for his crops. Statistics gives these numbers a soul, transforming raw counts into stories of progress, resilience, and hope.

Far from being lifeless, statistics is the silent architect of our future—guiding vaccines, tackling climate change, predicting markets, and curating music we didn’t know we wanted to hear. It doesn’t just measure where we are; it illuminates where we might go, lighting the path toward a tomorrow that is smarter, safer, and more humane.

Counting Sheep Won’t Put You to Sleep Anymore

For centuries, the phrase “counting sheep” was shorthand for something boring enough to make you fall asleep. Early shepherds probably never imagined their humble flocks would become a metaphor for dullness. Today though counting is anything but boring—statistics has transformed it into one of the most powerful tools shaping modern life.

While Governments count populations in census for infrastructure building, businesses counting clicks and purchases to decide what ads to show you and scientists count cells, genes, and stars to unlock the secrets of life and the universe. Even our smartwatch is a pocket-sized statistician,

counting our steps, heartbeats, and hours of sleep (ironically making sure you don’t have to count sheep anymore).

Far from lulling us to sleep, numbers now keep us wide awake, driving everything from the price of gold to Spotify playlists. Statistics has gone from a sleep-inducing subject in textbooks to the beating heart of modern decision-making.

Celebrating the Secret Superpower You Didn’t Know You Were Using

Imagine if weather predictions were made by peering at clouds, business decisions taken based on emotions and healthcare treatments by hearsay. That’s what the world would be like *without* statistics.

Thankfully, we as a civilisation evolved — and statistics is an unsung hero behind that evolution. It is the quiet force transforming lives- from matchmaking to moon landings and everything in between.

And that is why we celebrate Statistics, on October 20 every year. The first-ever World Statistics Day was celebrated in 2010, launched by the United Nations Statistical Commission. The mission was simple –

‘To recognise the importance of reliable and timely statistics in improving lives around the world’

It is not a festival with fireworks or free food, but it celebrates something just as powerful — the Truth.

Once Upon a Time in Babylon: A Statistical History

Though the term “statistics” only entered the English language in the 18th century (from the Latin *statisticum collegium*, meaning “council of state”), the concept is ancient. Kautilya’s *Arthashastra* detailed population and trade data for policy-making. The Egyptians conducted early censuses to plan pyramid construction while the Babylonians used clay tablets to record crop yields and livestock.

From temples to trade routes, early civilisations were already collecting and analysing data long before the world heard of Excel.

Fast forward to the 20th century: Statistics was often seen as the domain of actuaries, economists,

and — the guy at the cricket commentary desk rattling off averages.

But the 21st century changed everything.

With the explosion of the internet, smartphones, and big data, statistics evolved from chalkboard formulas to digital dashboards. Algorithms powered by statistics now recommend just about everything – from your next movie and next meal to diagnosing your medical symptoms.

Funny but True – Diapers and Beer

One of the most famous real-life stories in the world of statistics comes from Walmart in the 1990s. Analysts discovered that men who bought diapers often bought beer during late-night shopping runs.

At first glance, the connection seemed absurd. But dig a little deeper: these were new dads, sent out for baby supplies — and grabbing a six-pack while at it. The store placed beer near the diapers... and sales soared. That's the power of statistical insight. It uncovers patterns no one sees.

'Statistics Can Prove Anything!' — And Other Myths

The phrase '*Lies, damned lies, and statistics*' is often attributed to Mark Twain, though he borrowed it from British Prime Minister Benjamin Disraeli. It reflects the suspicion that statistics can be twisted to prove almost anything. Statistics has been both misunderstood and misquoted for centuries. History is full of numbers being cherry-picked, misrepresented, or wrapped in jargon to push agendas—whether in politics, advertising, or even sports commentary.

But while statistics can be abused, dismissing it entirely is like saying a microscope can create bacteria just because it lets you see them. At its core, statistics is simply a tool—a way of turning messy, complicated reality into patterns we can understand.

The classic confusion between correlation and causation. A widely circulated case from a U.S. study showed that as ice cream sales increased, so did shark attacks. For a moment, it looked like ice cream might be turning people into ocean snacks. But statistical reasoning pointed out the real culprit — summer. More people swim in the summer, and more people eat ice cream. One doesn't cause the other. It's the heat connecting the dots.

It's a good time to remember, that it is statistics

that proved smoking caused cancer, mapped the human genome, and helped track COVID-19 outbreaks in real time. It powers everything from Amazon recommendations to financial markets.

Yes, statistics can lie—when misused. However, when used wisely, it doesn't just describe the world, it rules it. In a time when data drives decisions more than ever before, statistics is less a liar and more a truth-teller—if only we listen carefully.

From Horse Kicks to Hashtags: The Wild World of Statistics

In the late 1800s, Prussian statistician Ladislaus Bortkiewicz studied a morbidly odd dataset: the number of soldiers in the Prussian cavalry who were kicked to death by horses. He discovered that these deaths followed a predictable pattern—the Poisson distribution—a concept still taught in statistics classes today. It's a reminder that even horse-related tragedies can reveal mathematical truths.

Leap into today, and statistics has moved far beyond dusty army records. Now it fuels hashtags, trends, and algorithms. Every viral TikTok dance, every Twitter hashtag, every Instagram reel that dramatically explodes owes its rise to statistical models measuring likes, shares, clicks, and engagement. In fact, social media is nothing but statistics in action—numbers silently deciding what we see, what goes viral, and what fades away.

The journey from horse kicks to hashtags shows how far statistics has travelled: from grim military data to shaping the digital lives of billions. What hasn't changed is the core truth—that numbers, when studied carefully, tell stories. Sometimes tragic, sometimes hilarious, but always revealing the hidden patterns of our world.

In Closing

The next time you scroll through your favourite app, check your fitness tracker, or laugh at a YouTube recommendation that's *suspiciously* on point, remember the silent hero behind the scenes.

It doesn't seek the spotlight. It doesn't wear a cape. But it does wear a bow tie sometimes (looking at you, nerdy professors).

It is statistics — and it just might be the most powerful thing you never think about.

‘Prarthana Varga’ Today

An update from some dedicated teachers on this sensitively-crafted, global, all-round development programme for children initiated by Pujya Swamiji

Here is what two ‘offline’ teachers from Bharat- Deepa Sirur from Pune and Jyoti Rao from Bengaluru have to say:

Prarthana Varga is a medium for the all-round development of every child. Good samskara-s develop slowly but very effectively, enabling a child’s personality to be well- rounded, thus helping him/her to grow into a happy and confident adult.

Jyothi pachi reminisces about the time when she began her seva as a Prarthana teacher ...

“It was in 2013 that we drove down from Goa to Bangalore after visiting our Kuladeva – Mangesh - Mahalakshmi temples and then halted in Hubballi. Our happiness knew no bounds when we heard that Pujya Sadyojat Swamiji was camping in the Shivakrishna Mandir! It is then that Gurukrupa graced me with this opportunity to offer seva as a teacher for the Prarthana Varga. On coming back to Bangalore, I began my joyful experience in Jayanagar.”

Deepa Bankeshwar Sirur pachi got the opportunity to offer seva as Prarthana Varga sanchalika from 2010, about a year after her family moved to Pune. She says... “Initially I used to feel quite unprepared to conduct these classes. But gradually, with the Blessings of Pujya Swamiji and guidance of my senior sanchalika -s, the onward journey made me realise how it gets smooth and effortless the moment we remind ourselves that we are just a medium through which the Divine ensures that the job is well done.” She adds “We had a very enthusiastic group of parents who always pitched in and helped, whether it was to prepare props for stage shows, or volunteer to take the children out for kite flying, nature walks and so on.”

When children join the Prarthana Varga, they are initially very reserved and need the first few classes to open up! Soon, they blossom into confident, happy children and imbibe the good samskara-s which are introduced in every well-

planned- out session.

With the introduction of the new curriculum in 2024 under Pujya Swamiji’s Guidance, the Prarthana Varga content became more structured and at the same time interesting and engaging too. An audio-visual presentation has a lasting impact on the tender growing minds. Anulekhana gives the children time to recollect what they have understood from the videos and the write about it in their personal Prarthana journals. Children are given various opportunities – bhajan- singing, stotra- chanting, inculcating healthy habits with physical exercises and a very positive mind with Brahma-panam.. with the shloka chanted before partaking food, for example. Stage performances are given by confident children as they slowly transform into sensitive and stable - minded adolescents. Quiz time, Kalakriti (different activities) enhance the have-fun as-you- learn approach !

Vimarsha helps children to get a deeper understanding of our Math and our revered Guruparampara, our traditions, rich heritage, culture and values. The importance of physical fitness is instilled through physical exercise and simple breathing techniques. Little- by- little good samskara-s get embedded into impressionable young minds, helping them to become more self-disciplined, responsible and independent. At the same time, a sense of gratitude is also generated for being blessed with this treasure of knowledge and the Anugraha of our revered Guruparampara that is being bestowed upon them. Prarthana also provides children that very important safe space wherein they can express themselves without being judged.

This year for Chaturmasa, each child has taken his/her own simple sankalpa-s for every week like- I will finish whatever is served in my plate, or I will keep my bag and shoes in place after

~~~~~Parisevanam~~~~~

coming back from school and more... Each child has been given a sankalpa sheet in the form of a calendar on which they mark everyday with a tick after completing the sankalpa for that day. Further, each class has taken a Varga-sankalpa to chant Deepanamaskara in every session. That is also marked in the sankalpa sheet. Children get diya points on their sankalpa sheet from their teachers on honestly completing their sankalpa in that week!

Festival related hands-on activities like making jackfruit leaf 'khotte', flower garlands, torans add another fun dimension to the Prarthana experience.

Not just the children, the teachers and the parents too are benefitted!

During a Vimarsh session where children were asked- "How can we ensure we do not get over-confident" this is what children had to say... "Don't compare with others. Do your best! We can practise our skill again and again and overpower our over-confidence!"

After every class, parents are informed about what was covered in the session and a suggested parent-child activity is also sent. One parent whose youngest child is in our Prarthana Varga and older boys are in Yuvadhara has this to say... "Wonderful, and full FOMO (Feeling of Missing Out) moment for me! Wish my boys had joined Prarthana classes too when they were younger!"

With reverence and gratitude, we offer our seva at the Lotus Feet of Puja Swamiji, our Guruparampara and Lord Bhavanishankar.

Which are the children who benefit from the much-needed Online classes of Prarthana Varga?

Sanchalika-s Shreya Mavinkure of Mumbai and Smita Baljekar of Bengaluru report -

"We, the Online Prarthana teachers, feel truly blessed by Puja Swamiji to be part of the Online Prarthana Family. July 2022 marked the beginning of the Online PV (India) Centre—the only centre dedicated to children in remote areas of India with no access to a physical session. A parent-teacher meeting with members of the CPO was held during the launch. Parents expressed gratitude that their children could now be a part

of the Prarthana Family. Some, whose children had earlier attended online classes during the COVID period (from Varanasi, Gokarn, Vishakhapatnam, Nasik, Kalburgi, Mysore), shared how much their children enjoyed the sessions and imbibed values, especially from lessons based on our Guruparampara. This feedback gave us renewed inspiration and gratitude towards the Guru Shakti.

Over time, children from across India—including very remote areas—have joined Online PV. For many of them, this is a golden opportunity to learn about festivals, rituals, values, our Math and the revered Guruparampara. Regular participation helps them feel connected to our Chitrapur Math, while also building pride about their cultural heritage, plus confidence at a young age. These children enjoy reciting stotra-s, joining bhajan seva, and look forward to meeting fellow Saraswat children offline at *samuhik* events like the Rathotsava or Navaratri Utsav.

Parents have also shared that Online PV has benefitted not only their children but the whole family, by making them aware of Math activities and bringing them closer to our community. Many grandparents too sit through the classes and enjoy the sessions. Children often say that Online PV classes make them feel fresh and joyful—they eagerly wait for the next class and even remind their parents about it! Their enthusiasm is visible when they spontaneously volunteer to chant stotra-s, raise thoughtful questions during Child -Speak sessions, and showcase their artistic and musical talents in Janmotsava celebrations, or on stage during HH Swamiji's camps and videos of Kavyakatha Dwitiya.

For us teachers, every class is an equally enriching experience. The children's contributions during Vimarsh spark fresh perspectives and inspire deep reflection long after the session ends. To keep classes engaging for young learners, we have adapted our content, embraced technology and used well-designed videos to simplify concepts. Through all of this, we continue to feel the constant presence of the Guru Shakti, guiding and inspiring us every step of the way.

~~~Parisevanam~~~



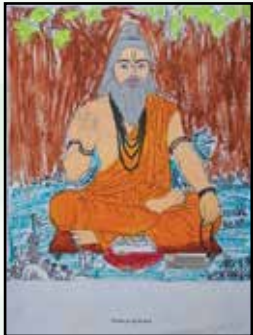
Exercises in full swing



Khotte-making !



After game-time, some quiet-time!



Colouring and Hocus-Focus activity done by online students



Innovative ideas by online PV children during leaf activity



## Four Generations!



**First generation** : Sharada Shiroor

**Second generation** : Anuradha Mallapur (nee Suman Shiroor)

**Third generation** : Arundati Bijur (nee Mallapur)

**Fourth generation** : Prapti Bijur & Pratham Bijur (twins)

**Left to Right:** Arundati Bijur (nee Mallapur) with Prapti Bijur on lap, Sharada Shiroor, Anuradha Mallapur (nee Shiroor) with Pratham Bijur on lap

## Art Corner



**Pratham and Prapti Bijur, 7 year old twins from Bengaluru have shared these two paintings.**



**Unicorn**  
**Revati Kulkarny, (6.5 years) Pune**



**Fruit Basket**  
**by Chinmayee Bakul Kodikal**



On the evening of Ganapati sthapana divas last month, when Pradeep Ullal Rao was on the terrace of his home in Sector 15-A, Noida, he was treated to a divine cosmic darshan .... of not one, but two Ganapatis - the darker one looking like a shadow ! Overawed, he had the presence of mind to click a photo before the breeze scattered the clouds in the very next minute!



**The Eagle**  
**by Anika A Haldipur -**  
**(8 years), Bengaluru**



# गीर्वाणपत्रिका

## कार्लामठदर्शने

नारायण शिराली, ठाणे



शोभनं मन्दिरम् एतत् रम्यं पुण्यसरोवरम् ।  
श्रीपरिज्ञानरूपेण चिरञ्जीवत् सरोरुहम् ॥ १ ॥

प्राङ्गणं शोभितम् एतत् सूर्योदयो मनोहरः ।  
सद्गुरूणां निवासेन स्थानं पुण्यकरं खलु ॥ २ ॥

स्वागतम् अस्ति सर्वेषाम् आगतानां मठे मुदा ।  
धार्मिकभावभक्तानां हर्षकरे शुभे दिने ॥ ३ ॥

मौञ्जीबन्धाः क्रियन्तेऽत्र गायत्री जननी भवेत् ।  
बटुर्भवेत् द्विजः सार्थः ज्ञानविज्ञानकोविदः ॥ ४ ॥

आचरन् ब्रह्मचर्यं च युक्ताहारविहारकः ।  
नियमोपासनां नित्यं स्वाध्यायान् स्वविकासकान् ॥ ५ ॥

प्रीतिं कुर्यात् स्वकर्म च शुश्रूषेत् सद्गुरून् सदा ।  
जीवनं रचयितुं योग्यं प्राप्तुम् आशीर्वचांसि च ॥ ६ ॥

अस्माकं प्रार्थना नूनं भक्तिभावसमन्विता ।  
गुरुपदद्वये लीनाः प्रदीयतां शुभाशिषः ॥ ७ ॥

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# Super-foods – I and J

ANJALI BURDE

Not many super-foods begin with the alphabet I. The humble ivy gourd or tendli that is also called kundru in the northern parts of India is one such food. It is known by names like kovai, manoli and dondakaya in the southern states.

**Ivy-gourd** is a small vegetable that grows on a climbing vine. It is a very common plant that grows in the backyards of village homes. A variety of vegetable preparations are prepared using tendli.

In our own cuisine, tendli is eaten in the form of upkari, talasani, bhutti or added to dal preparations like ambat. Tender leaves of the plant are used to prepare tambli. Fresh pickle with tendli and raw mango is a popular summer preparation.

It is a heart-friendly vegetable as it contains anti-oxidants, alkaloids and flavonoids which have cardio-protective properties. Its fibre and potassium content helps reduce bad cholesterol and prevent plaque build-up in the arteries. It has the ability to control blood sugar level and help in effective storage of sugar in our body.

## Super-foods – J

**Jamun** or Java plum is the deep purple fruit of the Jamun tree and is available only in the summer months. This small pulpy and juicy fruit has sweet- astringent taste.

Jamun is widely known and used in Ayurveda for the treatment of diabetes. It is packed with anti-oxidants and is a rich source of iron and Vitamin C. It is thus useful in improving haemoglobin levels in blood. Being a good source of fibre it also supports digestive health. Hence one should make it a point to regularly consume this fruit when in season.

Jamun juice and candy are also available these days so it can be had when not in season.

**Jujube or Ber or Bor** is a small fruit which is greenish yellow when under-ripe but takes on a reddish brown hue as it ripens. The fresh ber has a sweetish sour and tart taste. The fruit is a rich source of Vitamin C and B. Ayurveda has been using this fruit as an effective herbal medicine for treating bleeding disorders, controlling excessive thirst and fever. Ber fruit powder combined with honey is applied to heal skin infections.

Ber fruit is rich in dietary fibre, it is a rich source of essential amino acids and hence useful in growth and muscle development. Being low in calories it is a good snack for weight watchers.

**Jackfruit** - This fruit which again is available in the summer months is eaten both in the raw as well as ripe form.

The ripe fruit has a distinct aroma and a sweet taste and is popular in the southern states of India. The northern parts of India mostly consume it in the raw form, where it is called as katahal.

A variety of dishes are prepared from jackfruit such as curries, stir fries, chips, fritters and payasam. Raw jackfruit has a meaty texture and is popular with vegans as mock-meat.

It is a rich source of fibre, protein, vitamins and minerals. The calcium, magnesium and vitamin K content of the fruit helps in improving bone density. It also helps in maintaining a healthy skin and reduces aging effects due to the presence of anti-oxidants.

The seeds of jackfruit are also packed with nutrients and offer similar benefits as the pods do. They also contain a unique substance jacalin that can help boost the body's immune system.

One can gain the benefits of jackfruit all through the year by incorporating jackfruit flour in one's daily diet. This flour is prepared from raw jackfruit. It can be incorporated in small quantities into wheat flour, idli and dosa batter and one can get numerous benefits like diabetes control, lower cholesterol levels and improved immunity.

Since jackfruit is only available seasonally, it can be made into a preserve and used whenever you wish to relish it during the year. Sharing the recipe of jackfruit preserve which can be added to kheer (garai) or used to prepare patholi and mulook when not in season.

**Ingredients-** 2 cups chopped ripe jackfruit pods

1/3 cup jaggery      4 tsp ghee      a pinch of  
soonth powder      a pinch of salt

**Method-** Finely chop 2-3 pods and grind the remaining pods into a coarse paste. In a deep thick bottomed pan add about ¼ cup water and allow it to boil. Add the jaggery and allow it to melt boil till it bubbles and becomes a thick sticky syrup. Add the jackfruit pulp and pieces and cook for few minutes till the jackfruit softens. Add the soonth and salt, mix well. Add the ghee and stir till the mixture turns glossy. Cool completely and store in a clean dry glass jar. Refrigerate the bottle and use as required. The preserve stays fresh for few months.

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## Global Languages, Scripts and Their Connection with India: Part I

### Paartha S. Ray

India has an intriguing connect with the languages of the world. I was astounded when I got to know that Sanskrit (संस्कृतम्) is the base of this very connect. Sanskrit is the mother of all languages. This is evident in many ways. It is one of the oldest languages in the world. Mostly all the languages in the world have been influenced by Sanskrit, including English. All Indian languages are based on Sanskrit. I discovered that even South East Asian Languages are heavily influenced by Sanskrit, and their scripts are influenced by Brahmi, Tamil and Devanagari scripts. Languages such as Khmer (spoken in Cambodia), Burmese, Lao, Thai, Balinese (spoken in Bali) and Javanese (spoken on the Indonesian island of Java) are a few such languages. So, let us dive into the world of languages and explore much more!

#### Khmer (កម្ពុជា)

Khmer is the national language of Cambodia. As you can see above, the similarity in the script of Sanskrit and Khmer cannot be noticed easily. However, the name of the language is written as '*phāsākhmaer*' meaning Khmer language. Now, doesn't '*phāsā*' sound familiar? Yes. '*phāsā*' comes from the Sanskrit word भाषा (bhāṣā). Cambodia in Khmer is '*kampuja*' or '*kampuchea*' which comes from the Sanskrit word कम्बुज (kambuja), meaning 'The Land of Peace.' The very word 'cambodia' originates from it. The title of the king of Cambodia is ព្រះមហាក្សត្រនៃកម្ពុជា which translates to '*prēāhmahāksatr nei kampuchea*' '*prēāhmahāksatr*' means king- *prēāh*=श्री + *mahā*=महा + *ksatr*=क्षत्रीय= श्रीमहाक्षत्रीय of Cambodia- the Great Warrior (king) of Cambodia. His name is Norodom Sihamoni (នរោត្តម សីហមុនី) Norodom= नरोत्तम (नर+उत्तम) {narottama (nara+uttama)} ie. 'The best among all men.' Also, the Khmer script is similar to Tamil and Brahmi letters.

Tamil letter 'sa' = ஸ and Khmer letter 'sa' = ស. Brahmi letter 'ma' = म and Khmer letter 'ma' = ម. The letters may not look similar due to the font.

#### Thai (ไทย)

Thai is the language of Thailand, also known as Siam. Thai is also very similar to Sanskrit. The name of their king is มหาวชิราลงกรณ or '*mahā vajiralōṅgkorn*' also called as Rāma X. '*mahā vajiralōṅgkorn*'= महा वज्रालङ्कार (*mahā vajrālāṅkāra*) or 'the great one adorned with diamonds.' Rāma is actually Lord Rama. The king of Thailand is พระมหากษัตริย์ไทย which translates to '*Phrá mahā kṣ'atriya thaiy*' '*Phrá mahā kṣ'atriya*' means king- *Phra*=श्री + *mahā*=महा + *kṣ'atriya*=क्षत्रीय= श्रीमहाक्षत्रीय of Thailand- the Great Warrior (king) of Thailand. It is surprising that the national Epic of Thailand is The Ramakien or Rāmāyaṇa, and the national emblem depicts the Garuda! They also revere Shri Gaṇeśha by calling Him *Phra Phikhaṇēṣ*- *Phra*=श्री + *Phikhaṇēṣ*= गणेश= श्री गणेश.

Burmese (ဗမာစာသင်တန်း)

Burmese is spoken in Myanmar (Burma). Its people call it ဗြဟ္မဒေသ or 'byahmadēyś' = ब्रह्मदेश (brahmadēsha) referring to the land of Lord Brahma. Even my grandmother recalls learning Burma as ब्रह्मदेश when she was in school. An ancient king's name was Mahadhammaraza Dipadi = महाधर्मराजाधिपति (mahādharmarājadhīpati) meaning 'the great king who upholds Dharma.'

Sinhala (සිංහල භාෂාව)

Sinhala is the language spoken in Sri Lanka and has great Sanskrit influence on it. The language itself is called 'Sinhāla Bhāshava' and 'Bhāshava' comes from भाषा (bhāṣhā). Another intriguing fact is that the country itself is called ශ්‍රී ලංකා ජරජාතාන්ත්‍රික සමාජවාදී ජනරජය (Śrī Laṅkā Prajātāntrika Samājavādī Janarajaya) = श्री लङ्का लोकतान्त्रिक समाजवादी गणराज्य (shrī laṅkā lōkatāntrika samājavādī gaṇarājya).

Tamil (தமிழ்)

Tamil, spoken in Tamil Nadu, is also one of the oldest languages in the world. It has many words with Sanskrit influence, such as சிங்கம் (singam) in Tamil for lion, as compared to सिंहः (simhaḥ) in Sanskrit. திராட்சைப்பழம் (drātchaippaḷam) in Tamil for grapes as compared to द्राक्षाफलम् (drākṣhāphalam) in Sanskrit. ஸர்ப்பம் (sarppam) in Tamil for snake as compared to सर्प (sarpa) in Sanskrit. Even அம்மா (ammā) for mother in Tamil comes from the word अम्बा (ambā) also meaning mother in Sanskrit. The scripts however are different, but have one small similarity- ீ (ī mātrā) in Sanskrit is the same as the ீ mātrā in Tamil- ீ.

English

Yes, even English has Indian influence! The word Juggernaut comes from जगन्नाथ (jagannātha). The Jagannath Ratha Yatra is attended by thousands of people. The Ratha was seen by the British and described it as 'a large, heavy vehicle' by calling it a 'juggernaut.' The word shampoo also comes from the Sanskrit word चम्पु (champu) which means 'to massage.' Guru (गुरु), Karma (कर्म) and Sitar (सितार) are also mentioned in the Oxford English Dictionary!

Lithuanian (Lietuvių)

You will be astonished to know that Lithuanian is also a language having Sanskrit influence. In Lithuanian, the word for dream is 'sapnas'. This very word is derived from the word स्वप्न (svapna) in Sanskrit. देव (dēva) meaning 'God' in Sanskrit is translated to 'dievas' also meaning God in Lithuanian. 'Ugnis' in Lithuanian comes from अग्नि (agni) in Sanskrit meaning 'fire'. 'Medus' from Lithuanian comes from मधु (madhu) meaning 'honey'. 'Vyraš' in Lithuanian translates to वीर (vīra) from Sanskrit meaning 'man'. वीर (vīra) also means 'courageous' in Sanskrit, but is also a synonym for a man. Just like this there are many more similarities between Sanskrit and Lithuanian.

Persian (فارسی)

Persia (Iran) and India have had many similarities in history, culture, religion (Zoroastrianism, etc.) and language. Hence Persian is also influenced by Sanskrit. 'Mosht' (مشت) meaning 'fist' in Persian comes from the Sanskrit word मुष्टि (muṣṭi). 'Tashnah' (تشنه) in Persian comes from the Sanskrit word तृष्णा (tṛṣṇā) meaning 'thirst'. 'No'zad' in Persian means 'newborn' which comes from the Sanskrit word नवजात (navajāta). The Persian word 'Panj' (پنج) meaning 'five' comes from the Sanskrit word पञ्च (pañcha). The Persian word 'Naam' (نام) comes from the Sanskrit word नाम (nāma) of which the meaning is obvious— 'name'. Even the English word is familiar! The Persian word 'Charm' (چرم) is derived from the Sanskrit word चर्म (charma) meaning 'leather'.

Thus, it is very fascinating to know that so many languages are influenced by Sanskrit! From Southeast Asia to Europe, Sanskrit, a language over 10,000 years old, has left a profound imprint, by shaping words, scripts, names, and even cultural identities. Exploring these connections reminds us of the rich linguistic heritage India offers to the world, and how languages, like people, are more connected than they may first appear! I would like to end with this श्लोक (shlōka)-

॥ केयूराणि न भूषयन्ति पुरुषं हाराः न चन्द्रोज्ज्वलाः  
नस्तानं न विलेपनं न कुसुमं नालंकृताः मूर्धजाः ।  
वाण्येका समलंकरोति पुरुषं या संस्कृता धार्यते  
क्षीयन्ते खलु भूषणानि सततं वाग्भूषणम् भूषणम् ॥

*Bracelets do not enhance the beauty of a person, neither does a necklace shining like the moon enhance the beauty of a person. Bathing in perfumed water does not make the body fragrant, nor does applying perfumed ointment on the body bring a shining beauty to the human body. Hair decorated with flowers also does not enhance the beauty of a person. However, the real beauty of a person is adorned only by Sanskrit which is his true ornament.*

॥ सर्वभाषामातरं संस्कृतं नमामि ॥

Part II coming in November 2025 issue

## DOMESTIC TIDINGS

### BIRTH

*We welcome the new arrival and congratulate the parents!*

Aug 02 : A baby boy, Sayansh, to Kavya and Samarth Trikannad at Mississauga, Canada.

### MARRIAGES

*We congratulate the following couple and wish them a very happy married life!*

Aug 25 : Urvi Ramkishore Mankekar with Nitish Sriraman at Pune.

### OBITUARIES

*We convey our deepest sympathy to the relatives of the following:*

Aug 15 : Vijaya Vasant Nadkarni (90) at Bangalore.

Sept 01 : Meenal Bharat Heble at Mumbai.

Sept 03 : Suneeti Rammohan Baindur (94) at Wardha.

Sept 04 : Dr Gourpriya Suneeti Dayashankar Koppikar at Mumbai.

Sept 04 : Prashant Krishna Mavinkurve (59) at Pune.

Sept 05 : Chitra Jayant Sirur (nee Sanadi) (85) at Pune.

Sept 09 : Anandprasad K. Pejaware at Mumbai.

Sept 09 : Gurudatt K Heblekar (ex Guruprasad, Vileparle) (99) at Bangalore.

Sept 09 : Sanatkumar Shrinath Shiralkar (81) at Ghatkopar, Mulund.

Sept 12 : Premanand Trikannad (92) at Panvel.

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