

Kanara Saraswat

A MONTHLY MAGAZINE OF THE KANARA SARASWAT ASSOCIATION

JULY 2026

Two legendary Swaras FALL SILENT



Vidushi **Lalith J. Rao**

Padma Bhushan **Suman Kalyanpur**

The Chitrapur Saraswat community deeply mourns the passing away of two legends who have left behind an irreplaceable musical legacy.

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**A Monthly Magazine of the
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Talmakiwadi, Near Talmaki Chowk,
J.D. Marg, Mumbai 400007

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Vol. 31, No 7, July 2026

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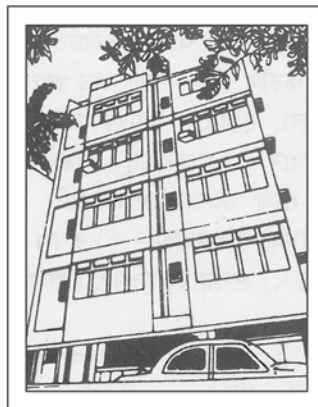
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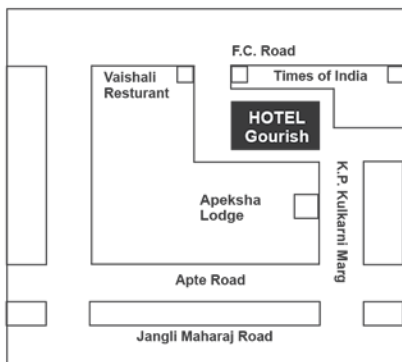
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From the President's Team

Dear Members and Readers,

This year's summer was one of the hottest as compared to earlier years. The temperature went up to 39 degrees plus during the first week March. However, the earlier records shows that, it was in 1956, the temperature went up to 47 degree, which was the all-time highest during the last few years. With the onset of monsoon, this temperature is reducing now and we hope to have rains till end of September.

The rainy season (monsoon) in India traditionally begins around the month of Jyeshtha (late May and early June), when the southwest monsoon enters Kerala. Followed by Jyeshtha is Ashadha month. During this year, due to Adhika Masa (month), the Ashadha month will start from 15th July, which otherwise would have started somewhere mid-June. What is Adhika masa? As per the lunar calendar, Adhika masa comes once in around 2.5 - 3 years and 7 times in a cycle of 19 years. The Lunar year length is 354 days (12 Lunar months of 29.5 days) whereas Solar year length is 365.25 days. This accumulated gap of 11 days every year which is equivalent to 1 month during the period of 2.5 - 3 years, is added to bring the lunar calendar in line with solar calendar which is known as Adhika Masa. This month is also known as Parshurama Masa (dedicated to Lord Vishnu). This month is considered highly auspicious and many of us observe it through Japa, charity, fasting and reading scriptures.

Ashadha month is highly important in the Hindu calendar both for spiritual and cultural reasons. During this month only, the Chaturmas starts. This year, we will be celebrating Guru Poornima (Veda Vyasa Pornima for it marks His birthday) on 29th July and on this day our Guru H.H. Shrimat Sadyojat Shankarashram Swamiji will start the Chaturmas which will end on 26th September. You all know that Veda Vyasa is the sage who authored the Mahabharata and compiled the Vedas. Further it is also said that on this day, Gautama Buddha delivered his first sermon. As per Jain history, it was during this period, Gautam Swami who was a highly learned Brahmin scholar and philosopher became the first disciple of Lord Mahavira after a profound philosophical discussion in which Mahavira resolved all his doubts about existence of the soul.

There is another important event that takes place during Ashadha month. During this period, the Tukaram Maharaj Palki from Dehu begins on 7th July and Sant Dnyaneshwar Maharaj Palki begins from Alandi on 8th July with both reaching Pandharpur after 21 days. The Pandharpur Yatra (Ashadi Wari) in 2026 culminates on 25th July, 2026. This is the most important day of the Wari when lakhs of devotees (Warkaris) gather at Vithoba temple at Pandharpur which is a 700-year-old tradition symbolizing devotion, equality and community. They travel around 250 kilometres by foot, singing abhangs and offering prayers at the Vittal-Rukmini Temple.

By now, many schools and colleges must have reopened with the new academic year. I wish each one of the school and college going students, all the best for their academic year. May you all succeed with flying colours.

As far as the geo-political scenario is concerned, the US-Iran conflict is showing signs of de-escalation with negotiation over frozen assets and sanctions reliefs, while the Russia-Ukraine talks remain stalled despite hints of a possible ceasefire. Let's all pray that these tensions around us end very soon for the benefit of all human beings.

As Guru Poornima is round the corner now, let us all pray at the feet of our Guru H.H. Shrimat Sadyojat Shankarashram Swamiji to bless us with good health and prosperity.

Uday Kumar Gurkar

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The Editor's Column

Dear Readers,

Hopefully, by the time this issue reaches your hands, the delayed Southwest monsoon should have set in. Let us hope for bountiful rains to make up for the lost time.

In this issue, we pay tributes to two of our Aamchi legends – Padma Bhushan Suman Kalyanpur and Vidushi J. Lalith Rao. Do go through their respective inspiring life journeys.

Guru Purnima is being celebrated on 29th July this year. To commemorate the occasion, Maj. Gen. Baindur Nagesh Rao's Military Musings column features a compilation of tributes dedicated to all teachers, shared by Cmde. Chaitanya Shiroom IN (Retd.)

We had announced in the last issue that we would begin a new series on Bhanaps who have gone and settled overseas for 30 years or more, wherein they could share their experiences. In the inaugural feature, we have Sadanand Devidas Mankikar, who moved to the US in 1969 for higher studies and later, from 1971 onwards, has made Toronto in Canada, his Karmabhoomi. At 81, his memory is really sharp, as he talks about his childhood in Honavar, Manki and Shirali, and fondly reminisces about playing with a young Ravindra Shukla – who would later become H.H. Shrimat Parijnanashram Swamiji III.

The annual 'Archana' event was held in the huge auditorium in the city of Thousand Oaks. Jaidev Chandavarkar describes how it played out, in detail, in his monthly diary, the California Notebook. It is indeed a novel way of raising funds by the India Friends Association (IFA) for reduction of grassroots poverty in India.

Readers would recollect that in the May issue we had published two pages of 'Summer Pastime' and invited participation from all of you. The response was simply tremendous. We are reproducing the artworks of all those enthusiastic participants in the ongoing pages.

These days, every newspaper or magazine has to have an article on Artificial Intelligence and its various aspects. Our own management guru and coach, Shankar Mallapur elaborates on how one can thrive in the age of AI and how one should not only be AI ready, but also become change ready to adapt and grow.

Our KSA Health Centre organized an informative talk by eminent ophthalmologist Dr. Arjun Gokani on separating fact from fiction when it comes to taking care of the eyes. We reproduce his article on the same. Hope all of you will find it very educative and share it with your friends and relatives.

In a very poignant article, 'The Quiet Transformation' Kishore Sunder Rao (Amembal) writes on the loss of his partner of 62 years.

Parisevanam brings us an update on a holy pilgrimage to our Varanasi Math and many important temples in this city.

It's heartening to note that our newly started column, 'Dear Pachhi' has evoked a very good response. We plan to continue it over the next few months and invite queries that will be answered in a light hearted manner. This issue for instance, has a solution on how to survive being trapped in a family Whatsapp group!

In her Earth Uncovered column, Bhakti Ullal writes about the bird that refuses to land – a male Bar-tailed Godwit, carrying a tiny satellite tag.

We are almost nearing the end of the superfoods series. In this edition, Anjali Burde brings us superfoods starting with U, V and W.

In addition, there is the Sudoku, the quiz in Sanskrit, Girvanapatrika and articles in Konkani in the Devanagari pages.

Happy reading!

Ramkishore M. Mankekar

SUMAN KALYANPUR PASSES AWAY AT 89

Kind courtesy: The Indian Express, Mumbai

Suman Kalyanpur passed away on Sunday, 31st May, 2026 in Mumbai. Her funeral in Mumbai on Monday, 1st June, saw family, admirers, and members of the music fraternity pay tribute with songs and heartfelt memories.

As legendary vocalist **Suman Kalyanpur** embarked on her final journey, family members, admirers and colleagues from the Marathi music fraternity gathered in Mumbai to bid her a heartfelt farewell.

Kalyanpur, who sang more than 3,000 songs across 13 languages during a career spanning several decades, first came into the limelight with the lullaby “Koi Pukare Dheere Se Tujhe” from the 1954 film *Mangu*. She went on to lend her voice to several timeless classics, including “Na Na Karte Pyaar”, “Aajkal Tere Mere Pyaar Ke Charche” and “Na Tum Humein Jaano”, securing her place among India’s most celebrated playback singers.

For many who had grown up listening to her music, the loss felt deeply personal. Eminent personalities from the Marathi film and music industries, including playback singers Mandar Apte and Suresh Wadkar, were present at Kalyanpur’s last rites.

As a tribute to her enduring musical legacy, those gathered sang some of her most-loved songs, including “Ajhun Na Aye Balamwa” and “Omkar Pradhan Roop Ganeshache”, before concluding with the evergreen favourite “Rahe Na Rahe Hum”. A shlok was later recited, praying for the peaceful departure of her soul.

As loved ones paid their respects before her final journey, emotions ran high and many were left teary-eyed. Admirers remembered Kalyanpur not only for her voice but also for her humility and grace, describing her as an inspiration for generations of singers and music lovers.

“The elegance and humility with which she carried herself reflected in her songs. She will be remembered for decades to come,” said an admirer who had travelled from Navi Mumbai to catch one last glimpse of ‘Suman Tai’.

Stories of her warmth and simplicity echoed through the gathering. Mangala Khadilkar, author of Kalyanpur’s Marathi biography ‘Suman

Sugandh,’ recalled several instances that reflected the singer’s humility.

A kind soul

“She was such a kind soul. I vividly remember one of her programmes in Nashik, where I requested that she sing her iconic song, “Thehriye Hosh Mein Aa Loon”, which she had rendered with Rafi sa’ab,” Khadilkar said.

“I told her that hearing it would give me immense joy and transport me to Vaikunth—a state of complete peace and freedom from anxiety. She immediately clasped my hands and, with great warmth and excitement, replied that it wouldn’t be just me; she, too, would be transported to Vaikunth by singing that song.”

What began as a professional association between the two gradually evolved into a close friendship built on mutual affection and admiration. During Kalyanpur’s final days, Khadilkar visited her regularly and often joined family members in singing the veteran singer’s songs and thumris in an effort to rekindle cherished memories.

“She had gradually withdrawn from worldly comforts and embraced a very simple life. Yet, listening to her own songs continued to bring her immense happiness,” Khadilkar recalled.

Describing her death as a significant loss to both the Marathi and Hindi film industries, several political leaders paid tribute to Kalyanpur on social media. Condolence messages poured in from Prime Minister Narendra Modi, Union minister Nitin Gadkari, Maharashtra Chief Minister Devendra Fadnavis, Nationalist Congress Party (SP) leader Sharad Pawar and several others.

Kalyanpur’s last rites were performed by her daughter Charul Agny and other family members at a crematorium in Santacruz. Among those who paid their respects were Dr Kiran Kulkarni, Chief Secretary, Maharashtra Department of Cultural Affairs, and Snehlata Swami, head of the Revenue Department in Andheri.

As a mark of honour for her contribution to India’s musical landscape, the state police accorded ceremonial honours and fired three rounds in salute before the final rites were completed.

Rise of Suman Kalyanpur

Suman Kalyanpur got her big break with SD Burman's "Na Tum Hamen Jano" (1962), singing the duet with Hemant Kumar. While many till today assume it was Lata's vocals, filmed on Waheeda Rehman in Baat Ek Raat Ki, it was actually Suman.

Although many compared her voice to that of Lata Mangeshkar, Suman Kalyanpur always dismissed the comparison. In a 2022 interview with PTI, she referred to Lata as a close friend. "Everyone loved her songs, and she will be immortal. We recorded a duet together for the film Chand. Every time I met her, it felt like I met a close friend. I believe she felt the same," she said. Suman and Lata sang the duet "Kabhi Aaj Kabhi Kal" from Meena Kumari and Balraj Sahni-starrer 1959 Chand.

SUMAN KALYANPUR

An Ode to a musical legend

MANGALA KHADILKAR

We are reproducing below this wonderful tribute by Mangala Khadilkar, which was first published in the February 2022 issue of our magazine, on the occasion of Suman Kalyanpur's 85th birthday. -Editor

Gifted with a silken, melodious voice, capable of rendering crystal clear notes, and an utterly sweet style of singing, Suman Kalyanpur is undoubtedly one of the three top singing miracles of the Indian female playback music world. The delicate nuances of Suman's voice and its lilting sweetness are all her own. Added to this is a keen vision of deep understanding and a rare sense of design -This gives her music a distinctive stamp of class and individuality.

When melody was the "Queen", Suman Kalyanpur's sublime songs, filled with purity of emotions, had carved out a very special place in the heart of connoisseurs. Time has proven this beyond doubt. Her fans have cherished her songs like a treasure in their hearts. Their joy knew no bounds when her biography "SUMAN SUGANDH" was published in 2009. Such is the aura of her singing persona and her nectar sweet evergreen numbers.

She has contributed to many hit solo and duet songs in Bollywood between 1950 to 1970, as well as sung several hit songs in Marathi, Gujarati, Assamese, Bengali, Oriya and Punjabi films. Her Marathi Bhavgeets and Bhakti geets are in a league of their own.

The announcement of her name in public concerts creates an electrifying charge and a respectful atmosphere amongst the audience in

any and every live program. Without exaggeration, she appears as an incarnation of Maa Saraswati on stage. Her soft smile, simple and honest thinking, sincere answers and ever youthful voice quality enthralls the audience. She sings for her beloved audience and they adore her!

In the late 80's, she voluntarily left the field of playback singing very gracefully and silently, after proving her mettle and versatility for more than 3 decades. She has, to her credit, nearly 3500 filmy and non- filmy songs in 13 Indian languages, ranging from Bhavgeet to Gawlan, Ghazals to Mujra, and Thumri to Classical songs.

She was considered among the most popular singers in the golden era of Hindi film music and was most fortunate to sing some foot tapping and popular duets with great stalwarts like Md. Rafi, Manna Dey, Mukesh, Kishore Kumar, Talat Mehmood, Mahendra Kapoor, Hemant Kumar, Sudhir Phadke, Pt. Vasant Rao Deshpande, to name a few. These duets are and will always remain on the 'top of the charts' for music lovers.

Suman has no regrets, no remorse, no looking back. She is a contended homemaker, a very caring mother and indulgent grandmother, with a passion for many arts, crafts and skills which she pursues to date with great enthusiasm. Today, even at her prime age of 85 years, she keeps herself busy spending time with knitting, crochet, baking and gardening. She has also conceptualized the restructuring of her home interiors. Her passion and love for these arts and skills keep her busy and happy 24x7. In addition to all this, she is an expert cook. Any dish cooked by her is really divine

and mouthwatering- be it Continental, Mughlai, or our own 'Amchigelle' food.

Suman has no time in the world to nurture grudges against anyone in her life. To quote a line from one of her several interviews, she quips "You should enjoy your work thoroughly & if the environment around you starts getting polluted and stressful, just come out of it - Something more wonderful waits upon you". She follows this mantra in her day to day life even today.

She never misses her daily Puja, which forms a part of her everyday routine during her 'Riyaaz'. This constant devotion has kept her 'Sur' ever young and ever sweet, even at this age.

She is the recipient of many prestigious awards and honours, which find a pride of place on a special shelf at home. Suman Kalyanpur was honoured for the Top Music award by Maharashtra State

Govt. during 2010 in Mumbai & Madhya Pradesh Govt's highest award in the field of singing in Feb 2020 at Indore.

On the occasion of Suman Kalyanpur's 85th birthday on 28th of January 2022, we pray to Maa Saraswati & Our Guruparampara to shower Her with Blessings in abundance for her good Health, Joy and Contentment, for many, many more years to come. There can never be two opinions that Suman Kalyanpur Is a sparkling gem which has adorned the Chitrapur Saraswat community.

(The writer is a multifaceted personality and is reckoned as a popular anchor on TV & Musical Live stage shows. A good orator and an excellent writer, she is the daughter of the late Music exponent Shri B S Rao. She can be reached at mangala.khadilkar@gmail.com)

Donate to the KSA Magazine Fund and avail Sec.80G Benefit

Dear Readers,

As all of you are very much aware, your favourite magazine, Kanara Saraswat is available in the print as well as an e-version.

We are continuing with the print version in deference to the wishes of a large number of senior and super senior citizens who find it inconvenient to browse through the e-version on their handsets/Tablets.

Obviously, this comes at a cost. On average, every monthly issue costs the KSA around ₹ One lakh. We are happy that many well-wishers from our community have contracted their annual advertising in the magazine and this amount goes towards subsidizing the paper and printing costs. But that alone is not sufficient.

To boost the Magazine Fund, we invite donations which are eligible for Sec.80G benefits under the Income Tax Act.

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LALITH J RAO

ISLANDS OF MEMORY

As narrated to USHA AROOR

Vidushi Lalith J Rao left us recently, leaving a huge void in the many worlds she was a part of.

The following article, celebrating her, features short excerpts from a 2-part feature written in 2023, just after her 80th birthday.

When I was a baby, my parents lived on 6th Main Road, and my first memory of any association or any gathering is the Canara Union. In those days, we couldn't go to any clubs so this was the centre of activity. I feel we were exposed to so much. There were music competitions and we were introduced to the art and culture of not only the community but the country.

The Canara Union influenced all our lives to a very great extent. A clear memory I have was when Gandhiji was assassinated, a shock to the whole nation. I must have been five. When the news broke, everybody was in shock. I still remember the first line of the song we were taught, composed by Hemlatha Baljekar - "Gandhi aaj tu Hind ka ehsan ban gaya."

When I was six, we moved to the Minerva Mills quarters. At that time, it was outside the city limits, and no school was willing to send out a bus, so I stayed home for 18 months. There was no real concept of home-schooling then and my mother needed to keep me busy.

We had no potable water at home for a few months and so we went every day to the railway station where there was a tap for public use. The largish pots were carried by my mother and the helper. I carried a small one. I had great fun learning how to balance the pot on my head! My mother and I would scrub and polish the floors in our house each morning with coconut oil and soap. She also taught me how to scrub pots and pans. And then I learnt how to make the beds with hospital corners with my mother strictly but

caringly supervising.

My parents patiently taught me mathematics, history, geography, etc. My grandmother was amazing. She had never gone to school. But could recite Shakespeare and Milton!

In 1951, Sophia School agreed to send a bus to take me to school. We were only three in my class! Then, when I came to Class 10 and 11, we were five. Apart from studies which were always at the centre and important, they taught us embroidery, art and craft. They would involve us in history and geography projects and theatre.

For college, my interest was engineering and I loved maths, physics and chemistry. You won't believe this— from being three in a class we were now 60! I was totally lost for a long time. We were not allowed to speak in Kannada in Sophia School, and could speak only in English. And to make things difficult, Kannada was the main

spoken language in Maharani's College. When I fell back on English, they would say, 'Where were you born? America? England? Speak in Kannada!'

In college, we had a very happy system because it placed a great emphasis on games. If you played games, you had to go to college at 6.00 in the morning. Because we left our homes early, we were given breakfast, free! And yes, I cycled to college and back, it seemed the best way to manage the hours I spent there.

I had begun learning to sing at age 10, from Ramrao Naikji. Fortunately for me, Ramraoji agreed to come. He used to cycle all the way from Basavanagudi to our house. At that time, I never realised—I feel bad about it now—how much effort it must have taken him, cycling all over the city, teaching pupils in their homes and cycling to place after place, and then home.

Music had now become a part of my life. But as the years went, I found it difficult to manage studies, games and music. It was a scramble.



Jayavanth and Lalith Rao

I wanted to do engineering but those days in Karnataka, women were not allowed into the Government engineering colleges, so I had to do my BSc in Maharani's college and then join the Indian Institute of Science for the 3-year postgraduate degree in what was called ECE (electrical communications engineering). I learnt to drive to college. There were only three women in my class, so we were a minority.

Then when I went to Canada to do my Masters, I stayed in a dorm as my mother felt I should not be alone. Our meals were in the canteen, and there was nothing for a vegetarian, except piles of boiled vegetables! I began to lose weight as I could eat very little. I find though that there is kindness in the most unexpected places and people. My professor became very concerned about me and said that if I was to survive the rigours of the winter as well as the academic routine, I should start eating everything that was put on the table or go back to India by the next available flight. So there I was with large pieces of meat before me every day! After a lot of effort and pushing myself, I learnt to eat the food served to me. It saved me in the way my professor had said, and I was really grateful to him. And so the term in Canada passed until I returned to India.

So many memories of loved ones crowd round me. Let me begin with Jayavanth, my partner in every sense.

After doing medical electronics at the New Brunswick University in Fredericton, I came back and got married the same year. Jayavanth and I soon moved to Delhi. Jay was so interested in music. His belief in me gave me so much joy, but I was confused. I wondered if I should follow up on my academic education, it seemed the logical thing to do. When I got a job with IBM, it seemed I could move forward with this, except that they said I couldn't transfer to IBM Bombay as Jayavanth had just got his transfer orders to Bombay. I'm sure things happen for the best and this was my turning point. Jayavanth urged me to choose music, and I did. As much as music gives one great encounters with beauty and the ethereal, it is also a hard path, a lonely one. As I went deeper into learning and performing, sometimes away from home, he took the role of both parents and helped so much with after our little son Sanjeev.

Without Jayavanth's encouragement and support, indeed his knowledge of music, I do not

know if I would have come as far as I did. He has also been my worst critic. On such occasions, when I have recovered from my annoyance at being corrected, I am very grateful. [laughs] I remember, in one of my concerts in Vancouver, I forgot the antara of the thumri Ab ke saavan ghar aaja. I looked at Jayavanth in the audience, trying to conceal my panic with a smile, and he understood. He gestured out the words Ud ja re kagava by flapping his hands. With that I got it. What a save!

I can place my life in music in three parts. Learning. Performing. Teaching. All these have been important roles to me.

In 1967, while in Delhi, I started learning from Kaikini Dinkarmam. His teaching method was very different from what I had grown up with. I soon realised the importance of grammatical analysis and notation as a base to learning.

Ramarao Naikji, my first guru, belonged to a very orthodox family. When I was learning from him as a young girl, I didn't notice this and it didn't matter. But I must tell you a few stories! Once, Ramaraoji had to come to Bombay. We were curious to know how such an orthodox practising Hindu could learn from a Muslim teacher, and so one day we asked him. He said he stayed with Swami Vallabhdas, and even there in the Math, he would cook his own food, wash his clothes. From there he would go to his teacher, learn and come back. He must have had a suitably 'cleansing' bath when he returned!

Once when Ramaraoji came to Delhi he said he would stay with us but I would have to take him every morning to the Raghavendra Swami Math for his bath, puja and meals. I agreed. One night after he had received the Sangeet Natak Akademi Award, it was late and the Math was closed. So I told him firmly, 'Guruji, you're my guest, if you don't eat in my house, makka paap yetta. Please eat.'

'Okay I'll eat,' he said after thinking for a while. But you must have a bath and then cook.' So I did that!

When we moved to Bombay from Delhi in 1969, I started learning from Khadim Hussain Khansaheb. He was an amazing man. Every time I think of him, I get emotional.

I remember the time he came to our house soon after he agreed to be my teacher. After a simple

gandabandhan ceremony which he was particular about, he said, in Hindi, 'This does not signify that you are bound to just me. If I am busy, you have a right to go to any other teacher in the same gharana. You've learnt from Ramarao Naik and Dinkar Kaikini. Remember, each teacher has his own method of teaching. What you have learnt from them, nobody can take away from you.'

'I will teach you things you do not know. Har ek apne raaste par theek hai. Listen to all people and remember, har ek mein achchai hoti hai. When you like something, you must apnao it in such a way that it is not patchwork but becomes a part of you.'

Early in my lessons, I told him I'd like to relearn the raagas taught to me. He agreed but said, 'Now learn what I'm teaching you. Remember what your older teachers taught you. Reason out what appeals to you more.' One cannot imagine a teacher with such vision and innate humility.

He always travelled by bus and while sitting in it, would often think up a raag. Or a bandish. On one such occasion, he came to our house late in the evening, climbing three floors. When I opened the door, he said breathlessly, 'Lalitha, jaldi jaldi likh lo. Tumhe sikhaunga jo maine abhi socha hai. Tumhare paas woh surakshit rahega.' I was speechless. He was entrusting it to me, his awesome composition!

I want to share some wonderful advice Dinkarman gave me when we left Bombay and moved to Delhi in 1983. I was distraught, I could not think of leaving Khansaheb. 'I know you are upset about moving to Delhi,' Dinkarmam said. 'But remember, nothing grows under a banyan tree. Only when you come away from your guru will you be able to come into your own. You will learn to think for yourself because there is no one to turn to.'

Each of my awards has a story. I remember that when I was to get the Puttaraj Gawai Samman, Gangubai Hangal was very, very ill. When I went to see her to take her blessings, she said she would come to the award ceremony. She had shrunk to skin and bone but she insisted she be taken on stage. I shall never forget how she got up from the wheelchair and gave me the award.

For the Central Sangeet Natak Akademi award at the Rashtrapati Bhavan, the ceremony was carefully rehearsed, in every detail. The Rajya Sangeet Vidwan award at the Mysore Palace was

impressive in scale and with so many dignitaries on stage to honour me, also a huge and patient audience.

I think I mentioned earlier that my life in music could be set in three stages—learning, performing and teaching which includes research. I think the last stage became a part of my life when my voice failed me. I was very depressed, very lost. It was Parama Poojya Swamiji who gave me courage and inspired me in Delhi in 1999. 'You have done everything for your family, looked after everybody. Now think about yourself and what you want to do.' He didn't say go and teach, or direct me in any way. In His gentle, inimitable, inspiring way opened my eyes to the fact that to do naadopasana, one need not only be a performer.

From 1993 when I lost my voice till 2000, musically I was totally inactive till we moved to Bangalore. The years 2000 to 2018 in Bangalore have been the most musically active, productive and fulfilling years for me. I was involved in the compilation of the Chitrapur Saraswat Directory of musicians and dancers, organising the Chitrapur Rang Ranjani at Shirali in 2008 (both the above with Gourang Kodical and Jayavanth), composing the Tercentenary raag 'Bhavanishankar' in 2008, writing, directing and taking part in several sangeetikas, among them 'Bhairav to Bhairavi', 'Guru Vatsalyam Shishya Sharanagati', 'Agra Gharana Ek Vataavriksh' and 'Naman Sajan Piya'. I also recorded the prakars of bhairav, bilaval, etc for Rukvipa Foundation and the NCPA Mumbai for their archives.

Quite simply, if I hadn't lost my voice, I wouldn't have taught all my wonderful students. I would never have understood some of the deepest intricacies of music, I would have been busy performing. My students also ignited my interest in research.

I teach now as much as I can. I realise time and again that I am so blessed in my family, my gurus and my students. When I teach, I learn because I explore with my students the immense corridors of music from where new meanings spring magically, and where time stands still.

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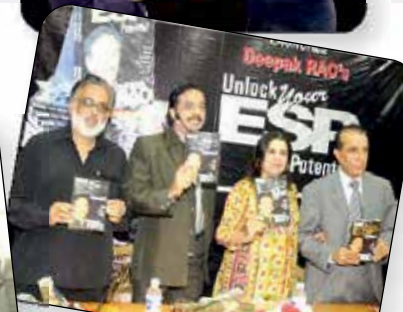
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Anshuman Ruia books the 'ESP & Mind'
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VIṬṬAL CHĀTURMĀSA 2026

30th Chāturmāsa Vratam - Parābhava Saṁvatsara

By H.H. Shrimat Sadyojat Shankarashram Swamiji, Mathādhipati
Of Shri Chitrāpur Math, Shirali, Uttara Kannada District, Karnataka

29-07-2026 (Wednesday): Āshādha Pūrṇimā
(Vyāsapūrṇimā / Gurupūrṇimā)

To

26-09-2026 (Saturday): Bhādrapada Pūrṇimā
(Sīmollaṅghana)

at Shrimath Anantheshwar Temple

PURAPRAVESH of H.H. Shrimat Sadyojat Shankarashram Swamiji - Tuesday, 28th July 2026 (6:30 p.m onwards)

Jai Shaṅkar, sādha-s!

By the divine grace of H.H. Shrimat Sadyojat Shankarashram Swamiji, Mathādhipati of Shri Chitrāpur Math, Shirālī, the divine observance of Their 30th Chāturmāsa Vratam will take place at the sacred Shrimath Anantheshwar Temple, Viṭṭal, from 29th July 2026 to 26th September 2026.

You are cordially invited to attend all the functions with your family and friends and receive the Blessings of Shri Bhavānīshaṅkar, Shrimath Anantheshwar, our revered Guruparamparā and H.H. Shrimat Sadyojat Shankarashram Swamiji.

We look forward to your enthusiastic co-operation and participation in large numbers in all the functions to make this Chāturmāsa a memorable and unforgettable event.

Convener
Bhavānīshaṅkar Kaṇḍlur, Mob: 96860 50341

Shrimath Anantheshwar Temple Managing Committee
And Committee Members

SEVĀ-S DURING CHĀTURMĀSA – 2026

SHRĪMATH ANANTHESHWAR TEMPLE, VIṬṬAL

No.	Sevā Name	Rates (Rs.)
1	Mahā Poṣhaka (Includes the following: One-day Viniyoga at all Sannidhi-s at Shrīmath Anantheshwar Temple, Viṭṭal, Kārtika Pūjā, Nāga Tambila, One Day Breakfast, Santarpaṇa Sevā, Shrī Guru Pādukā Pūjana & Shrī Bhikṣhā Sevā + Memento)	60,000/-
2	Poṣhaka (Includes the following: One-day Viniyoga at all Sannidhi-s at Shrīmath Anantheshwar Temple, Viṭṭal, Kārtika Pūjā, Nāga Tambila, One Day Breakfast, Santarpaṇa Sevā, Shrī Guru Pādukā Pūjana & Shrī Bhikṣhā Sevā)	30,000/-
3	Yajamāna Sevā (Includes the following: One-day Viniyoga at all Sannidhi-s at Shrīmath Anantheshwar Temple, Viṭṭal, Kārtika Pūjā, One Day Breakfast, Santarpaṇa Sevā, Shrī Guru Pādukā Pūjana & Shrī Bhikṣhā Sevā)	25,000/-
4	Upāhāra Santarpaṇa Sevā (Includes the following: One-day Viniyoga at all Sannidhi-s at Shrīmath Anantheshwar Temple, Viṭṭal, One Day Breakfast, Santarpaṇa Sevā, Shrī Guru Pādukā Pūjana & Shrī Bhikṣhā Sevā)	20,000/-
5	Santarpaṇa Sevā (Includes the following: Santarpaṇa Sevā, Shrī Guru Pādukā Pūjana & Shrī Bhikṣhā Sevā)	15,000/-
6	Upāhāra Sevā (Includes the following: One Day Breakfast, Shrī Guru Pādukā Pūjana & Shrī Bhikṣhā Sevā)	10,000/-
7	Sarva Sannidhi Sevā (Includes the following: One-day Viniyoga at all Sannidhi-s at Shrīmath Anantheshwar Temple, Viṭṭal, Shrī Guru Pādukā Pūjana & Shrī Bhikṣhā Sevā + Kāṇika)	1,600/-

Bank account details for contributions by NEFT/RTGS:

Name of Beneficiary - SAT VITTAL Chaturmas 2026
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 G-7, Crystal Arc, Balmatta Road, Mangalore - 575001
 Account Type - Savings Account
 Account Number - 300003000112026
 IFSC Code - SVCB0000070



Please convey the Name of the Sevā, Date of Sevā, Full Name of Sevā Kartā and Gotra , 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 Prasāda.

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VIṬṬAL CHĀTURMĀSA COMMITTEE – 2026

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Email: vittalchaturmasa2026@chitrapurmath.net.in

Chitrapur Heritage Foundation

711 Daylily Court, Langhorne, Pennsylvania, USA

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.

A TRIBUTE TO INSTRUCTORS ON OCCASION OF GURU PURNIMA

Maj Gen B N Rao, AVSM, VSM & Bar (Retd)

Guru Purnima is being celebrated on 29th July this year. It is befitting therefore to learn from the experiences of a service officer on this occasion. The article is dedicated to Gurus i.e. teachers & instructors based on the unknown author's personal experience. The article, received by me from Cmde Chaitanya Shiroor, IN (Retd) is reproduced as received. From the contents it is inferred that these are the experiences of a Naval Aviator.

Always Believe in Your Teacher / Instructor!

First Event

Our's, the 133rd Pilot's Course was the first Course to have commenced the ab initio flying training directly on Jets, HJT 16, the Kirans, at Air Force Academy (AFA) Dundigal (Hyderabad). Previous to that (upto 132nd PC) the ab initio training used to be on HPT 32 at Air Force Station Bidar (Karnataka).

At AFA, the flying would be in two details, morning and afternoon. The morning flying would commence at 6AM onwards and the morning briefing used to be at 5AM. The morning briefing time used would be a real Emergency time for flight cadets. The instructor would come to the podium and ask an Emergency situation to the course. After that there would be a pin drop silence and each one of would be trying to hide behind the silhouette of others. We did not know who would be called at the podium to answer. Even if he could answer, then the response would lead to another question until sure enough he would commit a mistake. This Emergency session used to be more scary and difficult to handle than the actual Emergency.

It was 22 October 1983. I was planned for my third solo in the early morning. I took off on that day of my third solo sortie in perfect weather condition. During the take-off roll, the throttle was on 100%, aircraft had attained round off speed (100 kts / 185 kmph), the nose wheel was already up and the aircraft was like a stallion on rear two hoofs. On the runway the aircraft was running on main wheels the nose wheel up like the tranced horse at NDA equestrian line during the

lane jumping. Out of the blue, the Audio Warning came on which indicated that the Cockpit Canopy was not in the closed position and it may fly off any time. In case the canopy flew off, it would pose a very complex situation as the entire dynamics of aircraft handling gets changed which could be beyond the capability of a Flight Cadet to handle who has just done only 12 hours of flying and two solo sorties.

I was in a state of total Scylla and Charybdis (confusion) what to do? I had only a couple of seconds to take a decision and execute! This was a nonstandard Emergency not mentioned in our SOP (Standard Operating Procedure). The general understanding of the Flight Cadets regarding Emergencies after aircraft attaining Round Off speed and take off was to "point the aircraft in a safe direction and eject". I actually would have done so and had split of a second to take a decision.

Similar to flash of a lightning, I remembered the Emergency session covered a couple of days before by Flight Lieutenant SS Saikia and it played in my mind like a movie at a game speed of 100. He had asked this Emergency to Flight Cadet KhAK Singh (Khoshian Amar Kumar Singh)

Flight Lt SS Saikia: You are on a take off roll and the Cockpit Canopy Open audio warning comes ON. What are your actions?

KhAK Singh (in his Manipuri accent, an accent very soothing to hear): Sir, I will continue with the take-off roll, climb to Circuit Height which is the safe height, point the aircraft in a safe direction and eject

Flight Lt SS Saikia (in a typical Assamese accent): - No, you should not eject at all. It is not an emergency of Engine Fire or Engine failure at all. It is a very simple emergency of your canopy being in partially open position. Climb to 800 feet, 200 hundred feet lesser than circuit altitude, so that you are clear of other aircraft on circuit, report to ATC, do a normal lower circuit come back and land

(Khoshian Amar Kumar Singh used to be very good at remembering Emergency Handling and actually handling them efficiently in flight, which

he did once for supposedly engine flame out. Unfortunately, he left for heavenly abode in the year 2020 after battling a prolonged cancer illness, we miss him, May his soul rest in peace)

Because of coincidental remembrance of this, I blindly complied with what Flt Lt Saikia had covered during session a couple of days before. I continued with take-off roll, levelled out at 800 feet (instead of at 1000'), did a normal circuit (despite the continuous audio warning which prevented me to receive ATC communication / instruction) and landed back safely.

If this undocumented Emergency in SOP was not covered on that day and if I had not blindly complied with it the way it was covered by Flt Lt Saikia, I surely would have ejected and might not have returned back to dispersal. Certainly, IAF and AFA would have lost a valuable aircraft.

I owe my life and saving of the aircraft to two aspects:-

(a) To Flt Lt Saikia for covering this unconventional emergency not mentioned in SOP.

(b) Total belief and faith in instructor and blindfold compliance to instructor's instructions – to do blindfold what he tells you to do.

Second Event

It was my third solo sortie of aerobatics, loop, roll, barrel roll, roll of the top and spin.

Having completed loop, roll, barrel roll, roll of the top, it was the spin manoeuvre. With instructor, it is permitted to do three spin turns, but during solo spin, the flight cadet must initiate the recovery process after first spin so that at the end of second turn it has recovered fully.

I too initiated the recovery after very first spin but the aircraft did not recover and it entered the third spin. I was at my wits end what to do! Suddenly I remembered my instructor, then Flt Lt Rodney Assey's golden words, "If ever you find aircraft recovery difficult, keep the control stick and rudders in neutral position and hold them firmly, that's it".

I did the same, and the aircraft gradually recovered on its own at the end of fifth spin. This process of recovery was not specified in SOP. What golden words of my instructor which was based on his own experience. That was the first and last experience of mine of five spins, that too in a solo.

Today I am able to narrate these two events because I followed my Teacher / instructor's

instructions unquestioningly.

Conclusion.

1. Therefore, we must believe in our teacher, in our instructor and in our mentor, blindly, unquestioningly, in letter and spirit to the hilt. Their teachings go beyond that is mentioned in books. There is profound knowledge, research and experience hidden in their teachings like pearls at the bottom of the sea. Blindly we should believe in them irrespective of their age or gradation and should comply what they have taught us. Someday it may save ours / yours life and avert a disaster, as it happened thrice with me.

2. That's why, even in our Shastras it is said, "गुरु गोविन्द दोउ खडे काके लागू पाय? बलिहारी गुरु आपणों गोविन्द दियो दिखाय (Teacher and God both are standing, whose feet should I touch first? Definitely My Teacher's. He is greater than Govind! It's he who has enabled my rendezvous with Govind the God")

Dedicated to all teachers on the day of Guru Purnima which eulogises our great Gurus such as Guru Dronacharya, Muni Ved Vyas, Mahamuni Shukracharya, Maharshi Parshuram, Guru Dadhichi and many more.

SADANAND DEVIDAS MANKIKAR, TORONTO, CANADA

RAMKISHORE M. MANKEKAR

As mentioned in our June issue, we begin a new series on Bhanaps who have gone overseas and settled there for 30 years or more. We bring you an interview with Sadanand Devidas Mankikar (81), who went to the USA in 1969 and has made Toronto, Canada his 'Karmabhoomi' since 1971.

Please tell us about your childhood and initial education.

I was born and brought up in Honavar. I spent most of my holidays and vacations in Manke as it was my mother's *kular* and my maternal great grandparents' home. At one point that house was the last house on the street and used to be called 'Kadde Ghar'. A trip to Manke involved a "doni" or "launch" ride across the Sharavati river to Kasarkod and from there a bus ride. The wait was long as the buses were overcrowded and often running late. A few times, I walked the entire seven miles from Kasarkod to Manke and sometimes by bicycle.

I completed my SSC from the New English School in Honavar and my Graduate degree in Biology and Postgraduate degree in Botany from Wilson College, Mumbai.

How was life in the place when you were completing your high school?

Growing up in Honavar, life was quite simple, attending school and socializing with friends. Most of my childhood was spent in Honavar with frequent visits to Manke and Shirali.

While in Manke quite a bit of time was spent at the Janardan Temple. There were two priests, Ved. Ramdas Bhat and Ved. Sitaram Bhat, who took turns performing the pujas. Once, Ved. Ramdas Bhat was out of town and Ved. Sitaram Bhat had "sutak," so they asked me to perform pujas to Lord Janardan (our Ishta Devata) for a few days until Ved. Ramdas Bhat returned. Probably, I might have been the only person other than the appointed priests who has entered the *Garbha Gudi*, touched the idol, did abhisheka and aarti. This is one of the most memorable incidents in my life.

Any prominent Aamchi names that you can recollect?



Sadanand, Suvarna and Nishant

Those days, Honavar had many prominent Aamchis. My father Devidas Shantaram Mankikar started in the Forest Department and then worked in the Shamrao Vithal Cooperative Bank for a few years; and later, at the Honavar

Urban Cooperative Bank where he worked till his retirement. Dr. Vidmouli Chandavarkar, was the only doctor in town those days, Shirali Mangesh and Haldipur Umesh were lawyers, Karkal Bhavanishankar was Forest Contractor (at whose residence our beloved P.P. Anandashram Swamiji and P.P. Parijnanashram Swamiji camped quite often), pharmacists were Raghuvir Balvally and Dattatray Kalyanpur whose pharmacy is still there and managed by his grandson Mahesh Kalyanpur; our teachers were Shri Soukur, Smt. Sunanda Gokarn, and Shri Kalbag, all of who were responsible for shaping our young minds; Umesh Kulkarni worked in the court, Divgi Mangesh, fabric shop owner Gopalkrishna Kalyanpur, Basrur family who managed Vadgere, a huge cashew farm, and our beloved Ved. Krishna Bhat of Gopalkrishna Temple. Sadanand Nagarkatti, former Manager of Shri Chitrapur Math spent a few years in Honavar with his family. Anant Nagarkatti was my cousin's classmate, and Shankar Nagarkatti was my brother's classmate in the school.

Of all Aamchis, the gang of four - Suresh Burde, Ganesh Kalyanpur, Suresh Kaushik and Ganesh Taggarshe have left an indelible mark on my mind. They were about 10 years older than I but were quite close to me. They volunteered at all religious, social and cultural activities. They taught me how to hold dando, chamar, palki, serve food during religious functions at the Gopalkrishna Temple. When there was a death in our community, they

were always present to help.

Once in school, I had the opportunity to do Ganapati Puja. During Ganapati festival, we used to have a huge Ganapati murti and a priest or his son who was a student at the school, used to do the pujas. One year, neither of them could do the puja. So, my teacher Shri P.R. Nayak who was our neighbour and knew that I was doing the daily pujas at home, directed me to perform puja that day. I was excited but at the same time, I was a nervous wreck as all the teachers and over 300 students were watching!

Visiting Chitrapur Math Shirali was always a pleasure, especially so when P.P. Anandashram Swamiji was in the Math. My father would go to the Math every weekend to do the bookkeeping, and we accompanied him on special occasions such as Punyatithis and Sadhana Sapta. During some visits, I had the good fortune of spending time and playing with Ravindra Shukla, who later became P.P. Parijnanashram Swamiji.

What prompted you to look overseas?

In 1968, I had finished my master's degree and was offered a full-time demonstrator's position in Wilson College. At the same time Prof. G.V. Joshi who was my mentor, guide and a guardian, was on his way to Shivaji University in Kolhapur and he told me that I would have a position as Research Assistant in his department there. My father was hoping that with my M.Sc. in Botany, I would get a job as Ranger or Forester. At one point, I was interested in enrolling in the National Forest Academy in Dehradun-to become a DFO.

But Dr. Joshi suggested that I should go to the US. So, I applied to several US Universities and obtained admission in a few of them. As Tennessee Technological University offered me a Teaching Assistantship, I enrolled there. Thanks to a few scholarships, including the Anandashram Swamiji Golden Jubilee Scholarship, some funds from my father and a small loan from a close relative, I was able to go to the US for higher education. I arrived in Cookville, Tennessee, on Saturday, September 6, 1969, and my plan was to get a degree and return to India, find a job and settle down.

But after completing my postgraduate studies, I had an urge to continue my education and research. I again applied to several Universities in the US and Canada. Even though I got admission in many universities, some provided insufficient funding or put restrictions on the research I could do. I chose the Erindale College campus of the University of Toronto where Prof. Pratap

Rangnekar and his wife Sushama Rangnekar (who I had known from my Wilson College days), had funds and a large laboratory with facility to do the research I wanted to do. That's how I came to Canada and plans for returning to India took a back seat. Even after my marriage to Suvarna, I wanted to go back to India after working for a few years. Everything changed when our son Nishant was born, and Canada became our permanent home.

Please describe the initial difficulties faced in USA and Canada.

My initial journey was to the USA in 1969. In 1971, I came to Canada. My wife Suvarna joined me in 1975.

In the excitement of going to a foreign country, I did not realize how ill-prepared I was for the trip. Even though I had a draft in dollars to take care of my needs in the first month or so, I had only a few dollars in my pocket. As my flight from Mumbai was delayed, I missed my connecting flight in London and reached New York at an ungodly hour and had to spend the night on a bench at the airport. Next day, I reached Cookville, Tennessee, by bus. It was Saturday and being a university town, there was hardly a soul on the street. To save a few dollars, I walked from the bus station to the University Administrative building which was closed for the weekend. After a long wait, I met an Indian student who took me to his dorm, fed me and introduced me to another student who drove me to the bus station to bring my luggage.

The first couple of days, these students took care of me till I found a room to share at Brook Haven Student's Centre which indeed became my haven for the following two years. It had two storeys and 16 single rooms with shared occupancy, equipped with one bunk bed, one table, two chairs, one refrigerator, a stove and a black and white TV. Two rooms shared a shower stall and toilet. It served our purpose. All students were from India. The university was at walking distance, and grocery stores were close by.

At the University, most of the staff members were very kind and supportive of international students. The Chairman of my department Dr. Gordon Hunter went out of his way to help us, initially by starting the Cookville Community Services. When he came to know that we were finding it costly to purchase things like kitchen utensils etc., he started a loan closet where locals donated articles of day to day use which international students could borrow. He also started a Guest Host program and paired

us with prominent citizens who invited us for special occasions including Easter, Thanksgiving, Christmas, New Year, family picnics, retreats and even birthdays. Many remained friends long after leaving Cookville.

Any memorable/impactful incidents you would like to share?

Many a times people in the US or India would ask us whether there was/is discrimination in Canada. In those days, we never came across downright discrimination, but it was there in a subtle way. For example, to rent an apartment, after taking an appointment to see the place, when we reached the place, they would either not open the door or say it was just rented out. Some discrimination was also evident in the area of employment.

A significant racial incident happened in the mid 1970s, when an immigrant of Indian origin from Tanzania was assaulted in the train and pushed onto the tracks at a local station. Several volunteers including me, formed an association, 'Indian Immigrants Aid Services' with Ontario's Attorney General, the Mayor of Toronto, the Police Commissioner and leaders of opposition parties which led to the formation of the Ontario Race Relations Commission.

The most memorable event indeed was our beloved P.P. Parijnanashram Swamiji's visit to Canada, during which He observed Chaturmas in Toronto. P.P. Swamiji's visit inspired us to form the Ontario Konkani Association (OKA). In 2004, with the approval and blessings of P.P. Sadyojat Shankarashram Swamiji, we started the Canada Sabha of Chitrapur Saraswats (CSCS), the first Local Sabha outside India.

Over the years, we have comfortably settled in Canada and made it our home. Many have brought our parents to live with us and have become 'sandwich' families. Children of immigrants have grown up and have their own families.

Any advice you may like to give to aspiring Bhanaps wanting to settle in Canada.

Canada is a great place to make your *Karmabhoomi*. Unless you migrate with a job offer, one may have to struggle to get a suitable job. You may have to enhance your educational and professional background to get a job in your chosen field. Upon arrival, one must be prepared to start with thinking small the big car, big house and a posh neighbourhood will come later. With a large multi-cultural population including

many of Indian origin, it has become much easier to settle and feel at home in Canada.

Often, when one is young and parents are quite independent, it is a matter of pride and joy to go overseas. But as the parents age, their needs change and the questions may arise about the support and assistance they need. Having an open conversation with them early about their future needs and arrangements saves a lot of heartache at a later stage.



Sadanand Mankikar with the OSAA Award

In June 2025, Sadanand Mankikar was honoured with the Ontario Senior Achievement Award (OSAA) for his contributions to the community after the age of 65. OSAA, initiated in 1986, is the highest honour bestowed on seniors by the Government of Ontario, Canada. In addition to OSAA, in recent years Sadanand has received various recognitions for his community services including Pillar of OKA Community, Ontario Volunteer Service Award, Konkani TV Community Service Award and NAKA Public Service Award.

His volunteer work over the past 45+ years includes involvement with CSCS, North American Konkani Association (NAKA), OKA, Sringeri Vidya Bharati Foundation, Diabetes Canada, Juvenile Diabetes Foundation, Joseph Brant Memorial Hospital, Marathi Bhashik Mandal, Indian Immigrants Aid Services, Federation of Indo-Canadian Organizations, Metro International Caravan, Canada Day Celebration Committees, Toastmasters International, OKA Seniors Forum, RetCom Seniors Project, and Asti Visarjan Project – an initiative by the Province of Ontario. In all these ventures, his wife Suvarna has given him full support.

A tribute

Lalith J Rao and the Living Tradition of the Agra Gharana

Reproduced kind courtesy Frontline magazine and the writer, S. Gopalakrishnan

Lalith J Rao, one of the foremost exponents of the Agra Gharana, died in Bengaluru on 3 June 2026 at the age of eighty-three. For more than six decades, she devoted herself to preserving, performing, teaching, documenting, and transmitting one of the most distinguished traditions in Hindustani classical music.

If we look at the evolution of Hindustani classical music over the past half-century, one notable development has been the increasing influence of multiple gharanas on individual musicians. This trend has arisen in part because singers have had far greater opportunities to be exposed to different musical traditions and styles than was the case in earlier generations. As a result, many artists have drawn selectively from diverse sources, enriching their musical expression while often transcending the boundaries of a single gharana. It is in this context that Lalith J Rao, born in 1942, stood apart. At a time when many musicians drew upon multiple influences, she remained one of the purest exponents of the Agra Gharana. Through her artistry, she preserved and projected the distinctive aesthetic of the gharana, revealing its power, depth, and beauty. Her music thus came to serve as an authentic embodiment of an important and distinctive tradition—a living archive of the Agra Gharana for students, connoisseurs, and future generations alike.

In 2012, I had the privilege of spending time with Lalith Rao at her beautiful home in Bengaluru while conducting an interview for the online cultural encyclopaedia 'Sahapedia'. Also present was Jayavanth Rao—historian, musicologist, and Lalithji's husband—whose insights added a rich intellectual dimension to our conversation.

The opening moments of that meeting remain vivid in my memory. Lalithji recalled how, at the age of three, her parents had taken her to hear a concert by Ustad Faiyaz Khan. Remarkably, she listened attentively for nearly three hours without restlessness or complaint. Looking back on that experience, she reflected with characteristic conviction: 'My destiny was decided then. I was born for the Agra Gharana.' She went on to say: "I was born and brought up in Bangalore. My parents must have realised that I was interested in music from a very young age. They would play records before I went to sleep, and by the time I was three, I could recognise different musicians and identify the ragas they were singing. They were therefore keen that I should pursue music seriously. When I was about eleven years old, they invited Pandit Ramarao Naik, one of Bangalore's most respected music teachers, to teach me at home. From then on, my life became inseparable from the Agra Gharana."

Although music had been an integral part of her life since childhood, Lalith Rao's formal education initially led her in a different direction. An exceptionally bright student, she earned a bachelor's degree in engineering and later completed a Master's degree in Electrical Communication Engineering from the University of New Brunswick.

In 1967, she married Jayavanth Rao and moved to Delhi for work. It was Jayavanth who persuaded her to set aside a promising engineering career and devote herself fully to music. This decision proved transformative. She first received advanced training from Pandit Dinkar Kaikini, an eminent musician within the broader Agra tradition, and subsequently became a disciple of Ustad Khadim Hussain Khan, one of the foremost exponents of the Agra Gharana. Under his guidance, she absorbed the gharana's distinctive musical aesthetic and emerged as one of its most accomplished and faithful representatives.

I vividly remember Lalithji speaking about her decision to train under Ustad Khadim Hussain Khan. At the time, many people tried to dissuade her. The Agra Gharana was often perceived as a demanding and predominantly male tradition, and some felt that it was not the most suitable path for a woman musician. Others argued that Ustad Khadim Hussain Khan belonged to an older generation and that younger teachers with more modern methods were readily available. Yet Lalithji remained unwavering in her resolve.

As she told me:

"Many people asked me, 'Why do you want to learn the Agra Gharana? It is a very difficult gharana. It is a male-oriented gharana. There are so many other musicians here, and he belongs to the old school. His teaching methods are old. There are so many younger musicians who have learnt a lot and who have music

colleges.' But I didn't have any confusion in my mind. My mind was made up, and that was what I was going to do."

This determination was characteristic of Lalithji throughout her life. Once convinced of the artistic path she wished to follow, she pursued it with remarkable clarity of purpose and steadfast commitment. Her decision to study under Ustad Khadim Hussain Khan would shape not only her own musical journey but also the future preservation of the Agra Gharana itself.

Her understanding of the Agra aesthetic was not merely intellectual; it revealed itself vividly in performance. I remember Lalithji singing Raag Bihaag for me at her home in Bengaluru. Also present that day was Bharathi Prathap, one of her foremost disciples. As I listened, it struck me that Lalithji approached a raga much like a painter approaching a blank canvas. She unfolded it patiently, stroke by stroke, allowing its form, colour, and emotional depth to emerge gradually before the listener.

Later, she herself described this creative process with remarkable eloquence:

"It is like painting a picture. I look at it like that. You draw one line. Then you add something. Then you add something else. Then you are literally building a three-dimensional sort of a picture. Three-dimensional because your taal is there, your raag is there, and your bandish gives you the words or the thread through which you can string these. The words are completed always. The words are not left midway. We won't leave it like that.

You know, what I am saying is that it is like a conversation. Khan saab would say, 'Like you are talking to somebody, so you take this phrase, "Kaise samjhaaon", and then think of how many different ways you can say that.' How do you do it?"

In this simple yet profound analogy lay the essence of Lalithji's music. For her, a raga was not merely a sequence of notes but a living, evolving artistic creation. Each phrase added depth and perspective, while the bandish provided the thread that held the musical narrative together. This organic, conversational approach—imbibed from Ustad Khadim Hussain Khan—was one of the defining characteristics of her musicianship.

Although she was best known as a khayal singer, Lalith Rao's musicianship extended across a wide range of vocal forms associated with the Agra tradition, including dhrupad, dhamar, tarana, hori, and thumri. This breadth reflected both the depth of her training and her commitment to preserving the full aesthetic range of the gharana.

In the mid-1970s, she was among the key figures behind the establishment of Sajan Milap, a trust dedicated to preserving and promoting the music of her guru, Ustad Khadim Hussain Khan, who composed under the pen name "Sajan Piya".

Lalith J Rao was one of the most authentic and accomplished representatives of the Agra Gharana in our time. Through decades of dedicated practice, performance, and teaching, she preserved the integrity of a tradition that is central to the history of Hindustani classical music. Her passing marks the end of a remarkable chapter in the history of the Agra Gharana and of Hindustani classical music more broadly.

Beyond performance and teaching, Lalith Rao also played an important role in documenting and preserving the Agra tradition. Between 1989 and 1991 she coordinated the Ford Foundation Archival Project at ITC Sangeet Research Academy, an important initiative aimed at documenting and preserving valuable musical repertoires across gharana traditions. She also recorded the music of the Agra Gharana for the Ethnomusicology Department of the University of Washington, helping create a permanent archive of the gharana's repertoire and stylistic practices. These initiatives reflected her conviction that musical traditions survive not only through performance but also through careful documentation and transmission.

Yet her legacy endures. Lalithji was an exceptional teacher who transmitted her knowledge with the same devotion and rigour that she had brought to her own training. The lineage that she and Jayavanth Rao devoted their lives to preserving will continue through her disciples and through all those who have been shaped by her music and teaching. Through performance, pedagogy, documentation, and archival work, Lalith Rao helped ensure that the Agra Gharana would remain a living tradition rather than a historical memory.

(This article first appeared in Frontline magazine)

CALIFORNIA NOTEBOOK

A glimpse of what it is like to live in California

JAIDEV CHANDAVARKAR

Archana Time Again!

Early May of each year is the time when the India Friends Association has its annual fund raiser. I had written here about this event last year. Every year, Indians in Ventura County, a part of the greater Los Angeles area, gather to produce an evening's program of dances, Bollywood music, and plays. The program, which is presented in a large, 1,800-seat auditorium in the city of Thousand Oaks, is called "Archana". The India Friends Association ("IFA") is a group that focuses on the reduction of grassroots poverty in India by supporting activists working to raise people's awareness of their lawful rights, such as for example, the right to organize Gram Sabhas in rural areas.

This year had close to 900 attendees who watched the program. Two features of the 2026 Archana distinguished this year's program from last year's.

One was the nature of the play, which presented a slice of pre-Independence India – the bravery and martyrdom of Shaheed Bhagat Singh. This is unusual for Archana, because typically the play highlights the situations and dilemmas that immigrant Indian families are faced with here in the USA, and not on themes from Indian history. The play was written and directed by Prithvi Sharma, one of the founders of the India Friends Association. This year there was no Music Medley – a collection of Bollywood hits from older years and more recent ones. This released some of the Medley singers, who took up acting in the Bhagat Singh play, and sang patriotic/philosophical songs as part of the play. One of the singers who acted in the play as Rajguru (*Two of Bhagat Singh's comrades were executed along with him for the assassination of John Saunders, British police officer*) was Udyavar Prashant Rao, who grew up in the Santa Cruz Saraswat Colony.

Bhagat Singh is remembered today as a defining symbol of youthful defiance, intellectual bravery, and selfless sacrifice. Executed at the young age of 23, his unwavering commitment to a free and

egalitarian India—coupled with his progressive vision for a society free from oppression—continues to inspire generations globally. While he was well-known for his militant actions, it is not so well known that he was a voracious reader and an independent, rational thinker who rejected traditional religion (*including his own – Sikhism*) and was deeply committed to building a secular and socially just India. The play brought to life the love for India that burned so strongly in the hearts of so many in our pre-Independence days.



The second feature was the return of food being served to attendees after the program. The reintroduction of food being served was greeted by great enthusiasm by everyone. Last year, the serving of food was minimized, and a lot of local residents expressed their dissatisfaction. This is one opportunity for Archana families to mingle and meet each other, and a reduced

food serving event did not provide a good enough platform for socializing. The evening's program had more than 200 participants on stage, and the friends and family of each participant turn out in strength to watch the program and to enjoy the warmth of sitting down with friends and chatting. Chitra and a group of her friends had worked hard for a few months making sure that all arrangements were tied down, so that we would have a smooth and happy snack and chai time.

Here is a link to watch Archana 2026 on YouTube -https://www.youtube.com/watch?v=_ICRfwNRtEg&t=1s

Below is a picture of the happy crowd lining up for the food boxes stuffed with samosas, milk cakes and the hot masala chai being served on the lawns outside Thousand Oaks City Hall:

In a few hours, Archana was over, after the several months of work to create it. A comment that was heard from many was "It's over so soon!"

See you next month!!

Email: chitransai@gmail.com



With profound sadness and cherished memories,
we share the passing away of our
beloved

Shri Dinkar Shripad Honavar

(January 1, 1932 - May 21, 2026)

Deeply mourned by

Vanita

Vikram, Anuprita
Prithvika, Yashikaa

Madhuri
Rithwik, Meghana

Uday, Sudha
Ashish
Tanisha

Relatives, Friends and Honavar Electrodes Private Limited Family

Response to the 'SUMMER VACATION PASTIME' of May 2026 issue



**Ria Chandavarkar Shah, 4.5 yrs., daughter of
Dr. Saili (nee Chandavarkar) and
Dr. Rahul Shah, Thane.**



**Taarini, 5yrs., daughter of Mitali and Chaitanya
Mallapur, Mumbai.**



**Ankita Kallianpur, 13 yrs.,
Mumbai.**



**Arunita Karnad, 11 yrs.,
Udupi.**



**Ashok Mavinkurve, 79,
Parijnan Chaya, Karla.**

Response to the 'SUMMER VACATION PASTIME' of May 2026 issue cont'd



**Rohini Suresh Mallapur,
58, Mumbai.**

Revati, 7.5 yrs.,
daughter of
Urvashi and Devdatt
Kulkarny, Pune.

Your Life Was A Blessing, Your Memory A Treasure



Shri. Gurudutt Subbrao Nadkarni

(1945 – 2026)

Passed away peacefully on 19th May 2026

Deeply mourned by:

Jyoti, Rajesh and Annant Mirjankar,
Vinay, Asha and Paarth Nadkarni,
Family, Relatives and Friends



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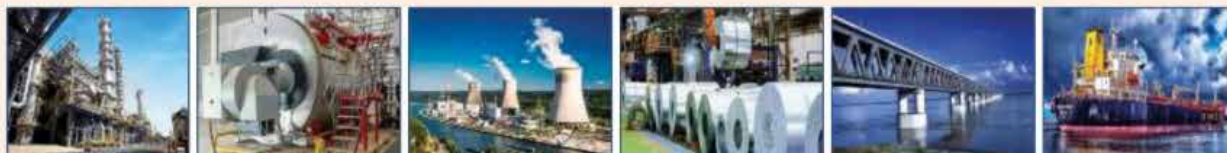
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ULTIMATE 92	E 9018 M
ULTIMATE 95	E 9018 D1
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ULTIMATE 100 H	E 10018 M
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How You Can Thrive in the Age of AI

SHANKAR MALLAPUR

“How can I thrive in the age of Artificial Intelligence (AI)?” As a coach, this question comes up repeatedly in my conversations with executives, professionals, and students. Some worry about their jobs. Others wonder whether their skills will remain relevant. Many are simply trying to understand how artificial intelligence will change the way we work and live.

These are important questions. AI is advancing rapidly and becoming part of our daily lives. It can write content, analyze data, create presentations, answer questions, and perform tasks that once required significant human effort.

In all the excitement and uncertainty, I find myself returning to a powerful idea from Pascal Bornet’s book *“Irreplaceable.”* Instead of asking what AI can do, we should focus on what humans can do that AI cannot. Bornet’s message is simple and reassuring. The future does not belong to AI alone. It belongs to people who are AI Ready, Human Ready, and Change Ready.

Be AI Ready

You do not need to become a programmer or technology expert to succeed in the age of AI. But you do need to understand how AI can help you. Think of AI as a powerful assistant. It can summarize reports, generate ideas, automate routine tasks, and process large amounts of information in seconds. When you use it well, it can save time and increase productivity.

However, AI is not magic. It can make mistakes, misunderstand context, and sometimes provide answers that sound convincing but are incorrect. Being AI Ready means learning how to use these tools thoughtfully. It means knowing when to rely on AI and when to apply your own judgment. Just as previous generations learned to use computers and the internet, across generations you must learn to work effectively alongside AI. Most large companies such as Google, Anthropic offer free basic training courses on use of AI.

Be Human Ready

As machines become smarter, something unexpected happens: human qualities become more valuable. AI can process information, but it cannot truly understand human experience. It

cannot build genuine relationships or draw upon a lifetime of lived wisdom.

Several uniquely human strengths that will always remain essential. The first is curiosity. AI can provide answers, but humans ask the questions that lead to discovery. Curious people continue to learn, explore, and challenge assumptions.

The second is empathy. Whether you are leading a team, helping a customer, mentoring a younger colleague, or supporting a friend, empathy creates trust and connection. People may forget what you said, but they rarely forget how you made them feel.

The third is creativity. AI can remix existing ideas, but people imagine possibilities that do not yet exist. Creativity helps us solve problems, innovate, and see opportunities where others see obstacles.

Finally, there is judgment. Life often presents you with situations where there is no perfect answer. Experience, values, and wisdom help us make decisions that go beyond facts and data. These human capabilities are becoming more important in this AI age.

Be Change Ready

The most important skill for the future may be adaptability. Every generation experiences change. Our parents saw the rise of television and computers. We witnessed the internet and smartphones. Today’s transformation is being driven by artificial intelligence.

The challenge is not to predict every change that lies ahead. Very few people can do that successfully. The challenge is to remain open and adaptable.

People who thrive are lifelong learners. They are willing to update their skills, experiment with new tools, and let go of outdated assumptions. They see change not as a threat but as an opportunity to grow. The winners of change are rarely those who predict the future perfectly. They are usually those who learn the fastest when the future arrives. A professional who spends one hour a week learning new AI tools will likely be better prepared than someone who spends that hour worrying about

AI's impact.

The Real Opportunity

Much of the conversation around AI is driven by fear. Will jobs disappear? Will machines replace people? A better question is this: how can we become more valuable in a world where AI is everywhere. The answer lies in strengthening the qualities that machines cannot replicate while learning to use technology wisely.

Be AI Ready to use the tools.

Be Human Ready to continue contributing what machines cannot.

Be Change Ready to adapt and grow.

Those who develop all three capabilities will not simply keep pace with the future. They will help shape it.

In a world increasingly influenced by artificial intelligence, our greatest advantage will not be our ability to think like machines, but our ability to be more deeply human.

Sudoku July-2026						Level Easy		
3		9						2
	6		3		4			
				9			3	
		5		1		6		9
	2		5		7		1	
1		6		4		3		
	8			3				
			6		2		4	
4						2		3

Solution on page 54



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Common Myths in Ophthalmology: Separating Fact from Fiction

DR. ARJUN GOKANI

On Sunday, the 31st May, a very informative lecture on 'Common Myths in Ophthalmology: Separating Fact from Fiction' was arranged by the KSA Health Centre. The speaker was Dr Arjun Gokani, Consultant Ophthalmologist at the Health Centre.

For those who missed this enlightening talk, Dr Gokani has highlighted the salient points which we are reproducing below. - Editor

Our eyes are among our most precious organs, yet eye care is surrounded by misconceptions passed down through generations, social media, and word-of-mouth advice. While some myths seem harmless, others can delay treatment and lead to avoidable vision loss. Here are some of the most common myths encountered in ophthalmology and the facts behind them.

Myth 1: "A Cataract should mature before Surgery"

The Truth

This advice was true decades ago when cataract surgery techniques were less advanced. In the past, surgeons often waited for cataracts to become very dense before removing them. Today, modern cataract surgery is one of the safest and most successful procedures in medicine. Waiting for a cataract to "ripen" is usually unnecessary. In fact, delaying surgery can make the cataract harder, increasing surgical difficulty, ultrasound energy usage, and recovery time. The right time for surgery is when the cataract starts interfering with daily activities such as reading, driving, watching television, recognizing faces, or performing routine tasks.

Take-Home Message

Don't wait for a cataract to become "mature." If it affects your quality of life, discuss surgery with your ophthalmologist.

Myth 2: "Not wearing Spectacles increases my number, and wearing them stops it from increasing"

The Truth

Many people believe that wearing glasses weakens the eyes or makes them dependent on spectacles. Others think glasses prevent power from increasing. Neither is true.

Glasses simply focus light correctly onto the

retina, allowing you to see clearly. They do not strengthen or weaken the eyes and do not alter the natural progression of refractive errors.

In children, spectacle power may increase as the eye grows. In adults, power can change because of ageing, cataracts, diabetes, or other eye conditions. These changes occur regardless of whether spectacles are worn.

Take-Home Message

Wear your glasses when needed. They improve vision but do not control power progression.

Myth 3: "Eye drops can cure Cataract"

The Truth

This is one of the most common myths encountered in eye clinics. Many products claim to dissolve, reverse, or cure cataracts using eye drops, herbal remedies, exercises, ayurvedic treatments, or homeopathic medicines. Unfortunately, no scientifically proven medication can remove an existing cataract.

A cataract occurs when the natural lens of the eye becomes cloudy. Once this clouding develops, surgery remains the only effective treatment. Some alternative remedies may even delay proper treatment and allow the cataract to become harder and more difficult to remove.

Take-Home Message

No eye drop, tablet, exercise, or alternative medicine has been proven to cure cataracts. Surgery is the only effective treatment.

Myth 4: "My Sugar is controlled, so my eyes are safe"

The Truth

Good sugar control is extremely important, but it does not guarantee protection from eye disease. Diabetes can damage the retina, causing diabetic retinopathy, one of the leading causes of blindness worldwide. Many patients have significant retinal damage without any symptoms in the early stages.

Diabetes also increases the risk of:

- Earlier cataract formation
- Harder cataracts
- Glaucoma
- Dry eye disease
- Delayed healing after surgery

Even patients with excellent blood sugar levels

can develop diabetic eye disease.

Take-Home Message

Every diabetic patient should undergo regular comprehensive eye examinations, even if vision seems perfectly normal.

Myth 5: “If I can see well, I don’t need Eye Checkups”

The Truth

Many serious eye diseases are silent in their early stages. Glaucoma, (increased pressure inside the eye ball), often called the “silent thief of sight,” can cause permanent vision loss before symptoms appear. Retinal diseases, diabetic eye disease, and even some eye tumors may progress without warning signs. By the time symptoms become noticeable, some vision loss may already be irreversible.

Take-Home Message

Regular eye examinations can detect problems before they affect vision and before permanent damage occurs.

Myth 6: “There are Eye drops that can permanently get rid of Reading Glasses”

The Truth

In recent years, several eye drops have been marketed as a way to eliminate the need for reading glasses. While these drops may help some people see near objects more clearly for a few hours, they do not cure presbyopia—the age-related loss of near focusing ability. Most of these drops work by making the pupil smaller, which increases the depth of focus similar to how a camera aperture works. This temporary effect can improve near vision in selected patients, but it does not reverse the aging process of the natural lens. The effect usually lasts only a few hours, after which the patient may still require reading glasses.

Like all medications, these drops can have side effects. Commonly reported side effects include:

- Headache
- Brow ache
- Eye redness and irritation
- Difficulty seeing in dim lighting
- Increased glare and halos at night
- Reduced night-driving comfort
- Inflammation inside the eye in susceptible individuals

These drops are therefore not suitable for everyone and should only be used after consultation with an ophthalmologist.

Take-Home Message

Reading drops may provide temporary improvement in near vision for selected individuals, but they are not a permanent cure and can have side effects. Reading glasses remain the safest and most reliable solution for most people with presbyopia.

Myth 7: “Robotic Cataract Surgery means the Robot performs the Surgery”

The Truth

The term “robotic cataract surgery” is one of the most misunderstood phrases in eye care. Many patients imagine a robot independently performing the operation. In reality, the surgeon performs the surgery from start to finish. The technology used is usually a ‘Femtosecond Laser’ that assists with a few early steps such as:

- Corneal incisions
- Capsulotomy
- Partial cataract fragmentation

These steps account for only a small portion of the overall surgery—roughly 10%. The remaining 90% of the operation, including cataract removal, lens implantation, surgical, decision-making, management of complications, and achieving the final visual outcome, is entirely dependent on the surgeon. Furthermore, laser-created corneal incisions are produced by a series of microscopic laser pulses rather than a single continuous blade cut. While they are highly precise, many experienced cataract surgeons feel that traditional blade-created incisions provide equally good or sometimes better wound architecture and stability in routine cases.

Take-Home Message

The surgeon remains the most important factor in cataract surgery. Technology can assist certain steps, but it does not replace surgical expertise, judgment, or experience.

Myth 8: “Carrot Juice can cure Spectacle power”

The Truth

Carrots are rich in beta-carotene, which the body converts into Vitamin A. Vitamin A is essential for maintaining a healthy retina and preventing night blindness caused by deficiency. However, carrots cannot change the shape of the eye or eliminate refractive errors such as:

- Myopia (minus power)
- Hyperopia (plus power)
- Astigmatism

While carrot juice is a healthy addition to a balanced diet, it does not reduce spectacle numbers.

Take-Home Message

Carrots support eye health but cannot cure refractive errors or remove the need for glasses.

Myth 9: “Watching TV or using Mobile phones causes Blindness”

The Truth

This myth is particularly common among parents and grandparents.

Excessive screen use can certainly cause:

- Eye strain
- Headaches
- Dry eyes
- Temporary blurred vision
- Poor sleep quality

However, screens do not cause blindness. What concerns ophthalmologists today is that excessive near work and reduced outdoor activity may contribute to increasing rates of childhood myopia. The issue is not blindness but developing healthier visual habits. The simple 20-20-20 rule is useful: every 20 minutes, look at something 20 feet away for 20 seconds.

Take-Home Message

Screens do not cause blindness, but regular breaks and outdoor activities are important for maintaining healthy eyes.

Final Message

Many eye diseases can be prevented, controlled, or successfully treated when detected early. Unfortunately, myths and misinformation often delay proper medical care and can result in avoidable vision loss. Trust evidence-based medicine, attend regular eye examinations, and consult a qualified ophthalmologist whenever you notice changes in your vision.

Good vision is a gift. Protect it with facts, not myths.

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An Ode to Mummy

Urmila Vasant Chikramane (nee Nirmala N. Kulkarni)
24.05.1945 to 25.05.2026



Sorely Missed By:
Mayur, Samyukta, Unni &
Meghana Family & Friends

You, as all mothers, equalled unconditional love
You were supremely positive, even when push came to shove
You would ask me how I was feeling,
without me saying that I'm not well
You would laugh out loud in the middle of a conversation,
You were the one whom any secret I could tell.
Your love for cooking meant making everyone's favourite thing
You in the kitchen meant we would surely hear you sing.
Now I have no one to have daily phone calls with,
Those who say, "You will get over this", I know it's a myth!
Your love will always remain our guiding light,
And your memories will shine forever bright.

The Quiet Transformation

KISHORE SUNDER RAO (AMEMBAL)

As we grew older, we found the simple pleasures in life could be so rewarding. We would take a gentle walk around the walking path, going only as fast as she could walk, and soon she would be tired and sit in a chair by the side of the track. I would continue, at a brisker pace, to finish my thirty minutes of walking. After some time the children playing in the garden would begin to come and speak to her, at first very tentatively, and later there would be an inconsequential conversation going between the old lady and the children. Often the children would seek a reason to spend time with her, sometimes beginning with a question like “have you seen my Mamma?” In time, adults also would stop by her side and have a short conversation before continuing their walk. This was the beginning of a small community consisting of the old lady, the children, the adults and I, who would have finished my walk and would have joined her. As more and more people joined the group she began to get to know them all by name and each conversation began to be a small interlude before they continued their play or walk. The children and the adult walkers had a common purpose of either playing or walking around the walking track but she soon got established to young and older walkers as the kind old lady with a ready response.

The transformation was almost imperceptible. She had always been friendly, but shy, and took some time to begin a friendship. And, here she was, a friend to young and old, known to all as being available for a short chat or a complaint from the children when they had had a small quarrel with one of their friends.

She was always thin and with age and illness she had become frail. One evening she became ill after dinner and had to be moved to hospital. It was just a short three days in ICU and one afternoon, around lunch time, she quietly slipped away.

The chairs around the walking track remained unoccupied for a few weeks. The children played around the chairs but had nobody to make inconsequential conversation with. The adults missed her but remembered her as the aunty with a smile who was always willing to discuss the weather.

It took me a couple of months to go down to the garden and walk, alone. It is only last week that I told myself that life must go on and I have begun to walk, but never to sit in that lonely chair. Till, one evening I did sit and very soon the adults started stopping to talk about the weather and other inconsequential topics. For a couple of days people did not mention her. But soon they began to talk about all that they had discussed with her and how they missed her gentle smile and her willingness to spend the time of day with.

I now sit there, taking part in gentle conversations. In my mind there is still that empty chair beside me and I can almost hear her giving an opinion. The banter has returned to the conversations and very soon I hear a quiet voice saying “come, let’s go home, the mosquitoes have started biting”.

I still sorely miss that happy association of sixty-two years and wait for another empty chair to be created.

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A Memorable Yatra

Sanjay Kabadmam's absorbing narrative, enhanced by Gunjan Hosangadi-mam's enchanting captures, will take you on a holy pilgrimage to our Varanasi Math and many ancient temples of this immortal city

HH Swamiji had desired that a team of SCM functionaries and a few guests visit Varanasi during end May 2026. Accordingly, the visit for the team and the guests was organised from 29th May to 1st June, 2026. The aim of the visit was to acquaint the SCM functionaries with our properties at Varanasi – namely, Shri Chitrapur Math Varanasi, the three temples located within the premises of our Varanasi Math, the Velankar Building (our Math property), and also have the darshan of Shri Kaalbhairav and Shri Kashi Vishwanath. An itinerary was drawn up to include these visits. The team comprised :

Shri Praveen Kadle Mam – President, Standing Committee SCM

Shri Kishore Kumble Mam- General Manager SCM

Shri Gunjan Hosangadi Mam – Vahivatdar SCM Varanasi

Shri Shailesh Burde Mam

Shri Mahesh Kaikini Mam

Shri Sanjay Kabad Mam

Shri Varun Mallapur Mam

Shri Chaitanya Shiroor Mam

The following guests were invited to Varanasi:

Maharaval Shri Jagmal Singh Ji of Banswara

Maharani Trishulini Kumari Ji of Banswara

Cdr. Sunil Kapasia

Shri Manoj Joshi Gaur (purohit of the royal family)

Shri Sushant Rana and family (Smt. Shambhavi Rana and Punyodaya)

All of us arrived at Varanasi by late evening of 29th May, 2026 (Friday) and were accommodated at the Shri Shringeri Math- Mahmoorganj, Varanasi. Gunjan Hosangadi, (Vahivatdar SCM Varanasi) along with Anil Khinjavadekar, (our architect and single point of contact at Varanasi) had made all the arrangements for our visit.

Kaalbhairav Temple visit

Our temple-visits commenced with Shri Kaalbhairav Temple early in the morning of 30th May (Saturday). Shri Kaalbhairav is the protector (Kotwal) of Varanasi. Shri Kaalbhairav is the fierce manifestation of Lord Shiva. Tradition says that no

one can reside in, or enter into Varanasi without his permission and devotees often seek his blessings before beginning their spiritual journey in Kashi.

This temple is located at Ghasi Tola, the heart of the old city of Kashi. It is always crowded and is in the middle of a narrow road adding to the chaos and disorder of the pilgrims visiting the temple. We therefore decided to have the darshan at 5.00am (the opening time of the temple).

Travelling by e-rickshaws is the most convenient way in Varanasi as they alone can manoeuvre through the narrow lanes. We hired 5 e- rickshaws and proceeded to the temple. As expected, there was already a big crowd of pilgrims waiting in queue to have darshan of Kaalbhairav.

A miracle happened here (blessings of our revered HH Swamiji) while we had joined the queue for darshan. The temple authorities opened the rear gate of the Temple and ushered us into the temple through the rear gate!!

We were therefore very fortunate to have a quick darshan of Shri Kaalbhairav. Four amongst us (Maharaval Ji, Maharani Ji, Manoj Joshi ji – their purohit and Praveen Kadle Mam) entered the Garbhagudi (sanctum sanctorum) of Shri Kaalbhairav Temple and offered flowers and fruits. This was followed by a sumptuous breakfast of poori- sabzi and jalebi. Believe me, people of Varanasi are very fond of good food!!!

Post- breakfast, we visited our Shri Chitrapur Math Premises at Raja Ghat. Shri Anil Khinjavadekar (our architect and one-man contact at Varanasi) and Shri Srikant Pathak (our Purohit who performs daily poojas at the three temples located inside our Math Premises) joined us at the Math.

We were taken around our Math premises, the three temples located within the premises, our Math building and the Velankar building by Gunjan mam and Anil Khinjavadekar mam. These temples are of great importance to us as our Poorvaja Swamijis HH Pandurangashram Swamiji, HH Anandashram Swamiji and HH Parijnanashram Swamiji III performed Anushthans and meditated in these temples.

~~~~~Parisevanam~~~~~

After the walk-around, we had a meeting to discuss and decide the pending issues related to infrastructure and upkeep of our premises. After the meeting we all came back to Shri Shringeri Math for lunch and some much-needed rest and recoup!!

Kashi Vishwanath Temple

The Kashi Vishwanath Temple is the most revered of the 12 Jyotirlingas dedicated to Lord Shiva. It holds supreme significance as the "Abode of Lord Shiva," the ultimate destination for achieving moksha. Legend states that Kashi is the first Jyotirlinga to manifest and it sits upon Shiva's trident, remaining untouched even during cosmic dissolution.

Kashi Vishwanath is deeply intertwined with India's history. The original temple was repeatedly destroyed by invaders (including Aurangzeb in 1669), yet devotees preserved the site until it was rebuilt by Queen Ahilyabai Holkar of Indore in 1780.

Shri Anil Khinjavadekar had organised a special darshan of Shri Kashi Vishwanath for all of us for the Shringeri Aarati in the evening of 30th May itself. We left for the Temple at around 4.30 pm. There was a huge influx of devotees. We had to walk a considerable distance through the crowd to reach the Shri Kashi Vishwanath Temple. We could make it to the temple by 5.30pm and enter the temple after completing all the formalities like submitting copies of Aadhar card, handing over mobile phones and other electronic items at the gate by 6pm.

Anil Khinjavadekar had deputed his man and had made all the arrangements for the special darshan. We were very fortunate to witness the Maha-Aarti performed with all of us seated just outside the Garbhagudi during the Aarti. It was a blissful experience.

On Sunday, 31st May, Varun Mam, Sanjay mam and Gunjan Mam left early for our Shri Chitrapur Math at Raja Ghat to take accurate measurements of our entire land property. Measurements were taken of every room of our Math and the Velankar Building using a laser beam instrument.

Sankatmochan Hanuman Temple

Meanwhile, the rest of us visited the Sankatmochan Hanuman Temple at around 9.30am. Soon, Varun Mam, Sanjay Mam and Gunjan Mam also joined us.

This temple is of great importance to us. Saint Tulsidas got the divine darshan of Hanumanji in this temple after which he authored Ramcharitmanas and the Hanuman Chalisa.

Boat ride to Ghats and Witnessing The Ganga Maha-Aarati

Gunjan Mam had hired a special boat for us to visit the Ghats and witness the Ganga Aarati. Assi Ghat was our starting point.

Our first halt was at the Tulsi Ghat where we had darshan of the Padukas of Saint Tulsidas and also the place where the Ramcharitmanas and Hanuman Chalisa were composed.

Thereafter, on the way, we passed by the Manikarnika Ghat, Panchganga Ghat, Scindia Ghat, Jain Ghat and also saw our Shri Chitrapur Math and the Temples at Raja Ghat from the boat. We alighted at Ganesh Ghat and visited the Peshwa Ganesh Temple. It is located at a vantage point on the Ganesh Ghat.

Peshwa Ganesh

We then proceeded to Brahma Ghat and visited Kashi Math. Hectic preparations and modifications of the Math are in progress as HH Kashi Math Swamiji will perform Chaturmas vrata at this Math this year. We paid our respects to Bindumadhav, Sri Veda Vyasa and Sri Narasimha at the Kashi Math.

The Ganga Aarati was a grand spectacle of about 45 mins. We witnessed it comfortably from our boat.

With this our Varanasi visit came to an end.

All our guests left on 31st May. Dr. Dharamvir Jaiswal (husband of Pooja Jagdish Balse Pachi) came to see us in the evening. He had come from Mhau to Varanasi (about 120 Kms distance) on work. He dropped us at the Varanasi Airport on 01st Jun and also gave us a wholesome breakfast enroute!!

Our Sashtaang Pranaams to our revered Mathadhipati-HH Sadyojat Shankarashram Swamiji for giving us this golden opportunity of visiting Shri Chitrapur Math Varanasi, and also having darshan of all the sacred deities at so many historical temples of Varanasi.



~~~~~Parisevanam~~~~~

GOLDEN MEMORIES



Shringeri Math, Varanasi in the background



Kaalbhairav



Kashi Vishwanath Temple



Shri Chitrapur Math at Rajaghat (the brown -coloured building with the three temples in the foreground)



Sankatmochan Hanuman Temple



Peshwa Ganesh



Photo of Ganga Aarati taken from the boat



Witnessing Ganga Aarti comfortably from the boat

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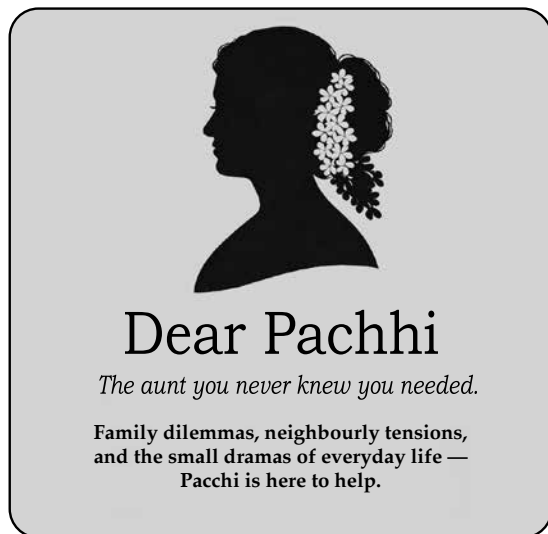
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Dear Pachhi,

I am the admin of my family WhatsApp group, but this role appears to hold absolutely no real power.

The aunties and uncles dominate the conversation entirely. Every morning begins with glittery sunrises, flowers, and messages declaring “GOOD MORNING HAVE A BLESSED DAY” in seventeen fonts.

There are forwarded videos of questionable authenticity, blurry spiritual messages, and voice notes so long they qualify as podcasts.

Recently, two relatives had a passive-aggressive argument in the group itself while the rest of us watched silently like an audience trapped inside a reality show.

At one point I considered leaving the group entirely, but I suspect this would trigger a family meeting and possibly concern for my emotional wellbeing.

Is there any dignified way to survive being trapped in a family WhatsApp group?

— Admin in Name Only

Dear Admin,

Paley ma, being the admin of a family WhatsApp group is like being appointed captain of the Titanic after it has already hit the iceberg.

The title sounds powerful. In reality, you are simply there to watch events unfold while pretending everything is under control.

Family WhatsApp groups follow the laws of Bollywood ensemble films. There are too many

characters, several overlapping storylines, emotional outbursts without warning, and at least one elder who forwards information with complete confidence and zero verification.

Leaving the group is technically possible.

Emotionally? Much more complicated.

The moment you exit, at least three relatives will assume:

1. You are upset.
2. You are angry with the family.
3. You have changed since moving abroad/getting married/getting promoted/turning thirty-five.

None of this is worth the drama.

The secret is not to fight the group. It is to lower your expectations of it.

Mute it peacefully. Visit occasionally. React strategically. Never listen to a seven-minute voice note immediately unless you have snacks and emotional stamina.

And remember — silence inside a family WhatsApp group is not absence. It is survival.

As for the arguments, every family group eventually develops conflict. WhatsApp has simply done what living rooms used to do in the 1990s.

Warmly,

Pachhi

Pachhi's Wisdom

Paley ma — in every family WhatsApp group, the real power belongs not to the admin, but to the auntie who forwards the most messages.

Dear Pachhi,

Every monsoon in Mumbai, my commute becomes a survival challenge.

What should take under an hour somehow turns into three hours each way thanks to flooding, delayed trains, traffic, and roads that have emotionally given up.

By the time I reach work, I look less like a professional and more like someone rescued from the Arabian Sea.

People romanticise Mumbai rains, but I would like to point out that I am not an actress in a chiffon sari and this is not a film set.

Meanwhile, I feel guilty for barely spending time with my husband and children during the week. My husband jokes that I am “married to my work,” and honestly, during monsoon season, it does feel like I’m in a committed relationship with local trains.

Working from home is not an option.

How do I survive this season without losing my mind?

— Drenched and Drained

Dear Drained,

Paley ma, Mumbai monsoon has always had excellent public relations.

Cinema has convinced the world that rain means romance, background music, and slow-motion eye contact.

In reality, it means wet socks, delayed trains, questionable puddles, and hair that develops independent political opinions.

Your exhaustion is completely understandable. Three-hour commutes are not small inconveniences — they quietly consume time, energy, and patience.

But let us also acknowledge something important.

There is a certain heroism in showing up anyway.

Day after day, despite the chaos, despite looking like a damp document by 9am, people continue moving through this city.

That includes you.

As for your husband’s joke, I suggest using the situation strategically. Arrive home dramatically drenched at least once, stare meaningfully into the distance, and allow the “wet look” to work in your favour.

At the very least, the man should appreciate the level of commitment involved in commuting through Mumbai rains.

And on the difficult days, lower the expectations you place on yourself. Presence does not always have to look productive.

Sometimes love is simply two exhausted people sharing tea while their clothes dry near a fan.

Warmly,

Pachhi

Pachhi’s Wisdom

Paley ma — surviving Mumbai monsoon deserves the same recognition as completing an extreme sport.

Readers may send their queries to Pachhi on editor@kanarasaraswat.in, mentioning ‘Dear Pachhi’ in the Subject.

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Inviting all the successful candidates of our community to send in their examination results in the following format by 7th Sept 2026 to admin@kanarasaraswat.in

1. Name of the Student
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3. Percentage / Grade Secured
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5. Photograph in jpeg format
6. Pdf of the passing certificate/ Marklist

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॥ सरलसंस्कृतम् ॥

46.1 Read the story and match the English words with Sanskrit words of same meaning in the table below. Then re-read the story entirely in Sanskrit.

शृगालः बकः च ।

एकदा कश्चित् fox बकं भोजनाय निमन्त्रितवान्। Crane अतीव pleased अभवत् । सः समये शृगालस्य गृहम् आगतवान् । सः अतीव hungry आसीत् । शृगालः बकाय in a saucer सूपं परिवेषितवान् । बकस्य long beak अतः सः शरावात् सूपं पातुं could not । शृगालः तु स्वसूपं शीघ्रमेव licked । शृगालेन tricked बकः दुःखितः भूत्वा गृहं गतवान् ।



Next day, बकः शृगालं स्वगृहं भोजनाय निमन्त्रितवान् । तदा सः शृगालाय in a tall pot पायसं परिवेषितवान् । घटस्य मुखं narrow च आसीत् । बकः स्वस्य दीर्घचञ्च्वा सुखेन sweet पायसम् enjoyed । किन्तु शृगालः स्वमुखं घटे प्रवेष्टुम् असमर्थः । अतः सः किञ्चिदपि खादितुं न अशक्नोत् । अन्ते शृगालः बुभुक्षितः एव स्वगृहं गतः । तदा सः understood यत् बकः पूर्वदिने कथं दुःखम् अनुभूतवान् ।

आस्वादितवान्	शृगालः	शरावे
बकः	अन्येद्युः	न अशक्नोत्
सङ्कीर्णं	प्रसन्नः	ज्ञातवान्
बुभुक्षितः	उन्नते घटे	मधुरं
आलीढवान्	दीर्घा चञ्चुः	वञ्चितः

Answers given on Page 47

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विकीर्णक्षरेभ्यः पर्यायशब्दान् विरचयन्तु

सूर्यः क दि वा रः

पवनः मी स रः

जलम् द म् उ क

समुद्रः रा ज शिः ल

जलदः वा वा हः रि

पर्जन्यः पा य तः तो

भूमिः नी अ व

पर्वतः भू त् भू

नदी टि त नी

वनम् म् ण् र अ य

(उत्तराणि अन्तिमपृष्ठे दत्तानि।)

हास्यकणिका

सर्वेक्षणार्थम् आगतः नूतन-विक्रेता गणुं पृच्छति ;
विक्रेता – भवान् स्नानार्थं कस्य फेनकस्य उपयोगं करोति ?
गणुः – प्यारेलालस्य नीमफेनकम् ।
विक्रेता – श्मश्रुकर्मणे ?
गणुः – प्यारेलालस्य जम्बीरफेनकम् ।
विक्रेता – दन्तमार्जनार्थम् ?
गणुः – प्यारेलालस्य लवङ्ग-दन्तफेनकम् ।
विक्रेता – केशतैलम् ?
गणुः – प्यारेलालस्य कर्पूरयुक्ततैलम् ।
विक्रेता – इयं “ प्यारेलाल ” नाम्नी बहुराष्ट्रीय-संस्था वा
जनप्रिय- स्थानीय-संस्था वा ?
गणुः- न , न । प्यारेलाल छात्रावासे मम कक्षभागी ।

परिपृच्छा

योग्यं पर्यायं चिनोतु -

१ यदा वसुदेवः बालकृष्णं कारागृहतः नन्दस्य गृहं
नीतवान् तदा मार्गे का नदी आसीत् ?
☐ नर्मदा ☐ कावेरी ☐ यमुना

२ अतिवृष्टितः गोकुलवासिनां रक्षणार्थं श्रीकृष्णः पर्वतम्
उद्धृतवान् । कः सः पर्वतः ?
☐ गोवर्धनपर्वतः ☐ हिमालयपर्वतः ☐ मेरुपर्वतः

३ श्रीकृष्णस्य वर्णः नीलमेघः इव । तेन तस्य एकं नामधेयम्
☐ मधुसूदनः ☐ घनश्यामः ☐ नवनीतचोरः

(This article is from September 2021 issue of the Girvanapatrika)

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आई किंवा माता म्हळ्यारी एकचि अर्थु. थोडी जण आवसुक "आई" म्हणताती, एकेई "आम्मा" म्हणताती. जाल्यारी कोणई माता म्हणनाती. माता हों शब्दु प्रमुख बायलांखत्तिरी वापरांतु येत्ता. उदा. भारतमाता, राजमाता इत्यादी. "भारतमाता" ही सगळ्यांगली आस्ता हों शब्दु विस्तृत आस्स कारण हांतु भारतांतूली सगळी जनता समाविष्ट आस्स. तश्शीचि राजमाता, त्या एक राजांतुल्या सगळ्यांगली आवसु. ती सगळ्यांगल्यो गरजो ऐकून तीं पूर्ण करता. जाल्यारी "आई" म्हळ्यारी फक्त एक कुटुंबाची, आमगली मोंगाची, हक्काची. तिल्लागी फक्त थोंगण कोर्नु घेवंच्यो जाल्यारी कल्ली चुकी केल्यारी, त्या चुकी प्रमाणांतू शिक्षाई मेळता. ही शिक्षा परत ती चूक कोरनयें ह्याखात्तिरी आस्ता.

गर्भसंस्कार — आवसुगल्या गर्भांतु स्थायिक जाल्लेलो सानु जीवु, ताक्का सगळें आवसुलाथानु मेळता, तिगल्या रक्ता प्रवाहाथानु, उदा. पोषण, संस्कार. गुर्बीणपणांतु आवसुने बरो खनिजयुक्त (vitamins etc.), सात्विक आहारु घेवका. या काळांतु जाल्ली तितली, देवांगली, गुरूंगली उपासना कोरका. त्यामिती तिगल्या मनाक शांती समाधान लाभता. हाज्जे संस्कार गर्भचिरी जात्ताती. योगासन ह्या दिवसांतु एक महत्वाचो भागु जाऊनु आस्स.

सगळी बालकं जन्मा यात्ताना निष्पाप आस्ताती. तांगलें मन स्वच्छ पाटीगादी आस्ता. ताजेरी जें संस्कार जात्ताती त्याप्रकारे तांगलें गुण वाढी लागताती. हें गुण वल्या वणतीरी मारलेल्या फात्तरागादी आसताती. म्हळ्यारी, तें कायम चेड्वांगल्या मनांतु उरताती. त्याखात्तिरी आवसू जास्तीत जास्ती बरे संस्कार चेड्वांगल्या मनारी करता कारण पांचारी आयलेलें गुण पंचवीसारी म्हणताती. ती आपणागल्या चेड्वा खात्तिरी प्रत्येक मायेने करता. ह्या सगळ्या प्रवासांतु ती स्वतःगलें अस्तित्व विसरता. चेरडु हेंचि केंद्रबिंदु आस्ता. त्यामिती आमका कल्लें जाल्यारी आमगल्या तोंडाथानु "आई/ आम्मा" म्हणू पयलें यात्ता. जाल्यारी स्वतः आवसुगल्या तोंडाथानु मात्र "ऐ देवा" यात्ता, कारण तीने तिगल्या कुटुंबाचो रक्षणाभारु देवाच्येरी दवरलो म्हणू.

आवसु आमगल्या आयुष्याचो एक महत्वाचो अंशु जाऊनु आस्स तिगलें स्मरण कोर्नु सगळ्यां आवसुंक मे महिन्यांतु जालेल्या मातृदिनाच्यो वेळ जाऊनु गेलेल्या "हार्दिक शुभेच्छा".

॥ मातृ देवो भव ॥

Answers to सरलसंस्कृतम् 46.1 –

Given in the order they occur in the story -

शृगालः	fox	दीर्घा चञ्चुः	long beak	उन्नते घटे	in a tall pot
बकः	crane	न अशक्नोत्	could not	सङ्कीर्ण	narrow
प्रसन्नः	pleased	आलीढवान्	licked	मधुरं	sweet
बुभुक्षितः	hungry	वञ्चितः	tricked	आस्वादितवान्	enjoyed
शरावे	in a saucer	अन्येद्युः	next day	ज्ञातवान्	understood

तांगेली काणी - तांबडो स्वेटर धवं मातें

श्यामला भट

केसरी वट्टू अमेरिकेंतू 21 दिस गरगर गरगर भोवन् तीं दोगजण पैलेंची प्लेन केलेनुसार लिट्ल रॉक राबतल्या तागेल्या भाच्यागल्या घारा वचून पावलीं.

"तुमगेल्या घारा आम्मी फक्त आराम कोरचे आसती. तूत तरी अमेरिकेतूलो आणि खंचोई गांव पळोवचे आकलस वरनेती." अशी तांणी भाच्याक सांगिलमिती ताक्का आणि तागेल्या बायलेकयी खुशी जाली आसू फाव आस. शिवाय भायले जेवणाचो बेजार आईलमिती दोन दिसांच्या आरामाउपरांत सूनगली परमिशन घेवन् अमेरिकेंतुल्या रांदचें कुडांतू तिने तोंय, सांग, घशी, चवचवू अशी एक एक भानप रांदपाचे प्रकार केले तेंमिती भाच्याक मात्र न्हयी, तागेल्या मराठी बायलेकयी माममामीचेरी भारी मोगू आयलो. हांणी "नाका नाका" म्हळें तरी तांणी तांका प्रीतीने थोडे भोंवडायलें, गोमट्यो गिफ्टस् घेऊन दिल्यो. वटायचेरी आठ दिस कशी वचूले म्होणू कळनेची .

तांगेलो ऑस्टिन पुतागल्या घारा वचो दिसू आयलो. भाच्याने तांका एअरपोर्टांरी पावेलें. भितरी रिगना फुडे तांका कळ्ळें की तांगेली फ्लाईट लेट आस. तांगेल्या मनांत पुकपुको सुरू जालो. तांगेलो प्रवास डायरेक्ट नाशिलो. एटलांटा एअरपोर्टांरी प्लेन चेंज कोरन् ऑस्टीन वचचें आशिलें. ही फ्लाईट लेट जालारी मुखाली फ्लाईट चुकतली हाजी चिंता सुरू जाली.

एटलांटा तांका दोन तास मेळचे आशिले जलारी तांगेले प्लेन देड तास लेट जालमिती मदें आतं भो थोडो वेळ वरीलो. तिका एक जागेरी उबकारोन् "तूं हांगाची उब्रा हं. हांव वगगी इंडिकेटर पळोन् येतां" अशी सांगून तो धांवलो. धगगूसो दिसून तिने उब्रल कडेची स्वेटर काणू हंडबॅगांतू घालो आणि ती तांगेली वाट राकू लागली. इतल्यांतू तिका दिसलें की कस्ले की शोधिलवारी तो माक्षी मुखारी येराझार्यो काडत आस्स.

"कस्ले जाले?" तिगलो प्रश्न आयकून तो भूत देकिलवारी तिल्लागी पळेत राबलो.

"हे गर्दीतू हांव तुगलो तांबडो स्वेटर शोधत आशिलो. कस्ल्याक काळो तुंवे तो ?" ताने कोप्पाने निमगिलें जलारी तिगलो जवाब आयकूवच्याक आतं ताक्का फुरसदी नाशिली.

"धांव आतं " म्हणतची तो सटसटी चमकूवच्याक लागलो. तागेल्या स्पीडानुसार चमकूवचें तिका साध्यची नाशिलें. तिगल्या लेककाने ती पी टी उषावारी धांवचो प्रयत्न करताली. तरी ते दोगजणांमदलें अंतर वाढत आशिलें.

नशीबाने तो दिग आशिल्लो आणि तागेलें दाट धवं केसांचे मातें ते गर्दीतूयी तिका दिस्त आशिलें. अर्जुनाने पक्ष्यागल्या डोळ्यादिकाने एकाग्रतेने पळेलेवारी ती तागेलें मातें पळेत धांवताली. आणि हर हर , तिगली ताणची बॅग इद्रारी चमकतल्या मनुषागल्या पाय्याक आदळ्ळी. तान्ने माक्षी धुंवन् कोप्पाने पळेलें. ती भिल्ली. " सॉरी सॉरी सॉरी " थरथरत तिने परत परत क्षमा मागली. तोवयी अंवसरांतू आशिल की कलकी , तो गप्प तागेल्या वाट्टेने वचुलो. ती मुखारी वचूक भायर सरतना तिगलें लक्षांतू आयलें की तिने फॉलो कोरचें धवं मातें खंड दिसना.

नजर हटी दुर्घटना घटी. जालें, तिगल्या पायांतूलें बल गेलेवारी अवस्था जाली."पैलेधोरन् अशीची. मगलो चमकूवचो स्पीड कमी आस्स हें गोतू आसूनयी सुमसुमी वत राबता. आपणागेली एकळी बायल खंड आस्स हाजी काळजी म्होणू ना."

तिक्का रणें आयलें. मान हेकडेतेकडे धुंवडावून ती तें धवं मातें शोदतूक लागली. इतल्यांतू तिगलो हातू कोणकी ताणळो. पळेलारी तोची तो सात जन्मांचो साथीदार.

"कस्ल्याक भेरींशी उब्रल्या ? फायनल कॉल म्हणतची आमगेल्या नांवानें तीं बॉब घालत आसती." परत तिजेरी फडफडतची तिक्का ताणतची तो धांवच्याक लागलो.

बद म्हळारी तिज्यांतू आतं त्राण नाशिलें. आशिले नाशिले बल घालन् ती धांवच्याक लागली. एकपंताचे तांगेले गेट आयलें. तीं रिगलीं तशी विमानाचे बागील बंद जालें.

जानांगेली नजर चुकेतची तीं आपणागेल्या जागेरी वचुन् बसलीं. ती हण्णू जावन् वचुलेली. डोळे बंद कोरन् ती नोळेत बसली.

"तुंवे तो तांबडो स्वेटर काळेलमिती आमगेली पांचस मिनिटं फुकट गेलीं." तो फुसफुस्त म्हणालो.

"आतं एक अक्षर उल्लो नाक्का हं. हांगायी ना आणि कौस्तुभागल्या घारायी ना. मुंबई वचनापुडे मस्त झगडे मारेद. तांबडो स्वेटर धवं मातें हें विषयारी माक्कायी मस्त उल्लोवचें आस्स."

तिगलो आवाज सान आशिलतरी तांतुलो कोप लक्षांत येवन् तो गप जालो. खानपान सेवा सुरू जाली. मस्त भूक लागिली. रूची नातिलें म्हारग उज्जो सॅण्डविच आणि बेचक चुळचुळी कॉफी पिवन् ना म्हळें तरी तांगेलीं पोट्टं आणि मातीं बगेने थंड जालीं. तांणी सान कुरुणी काळ्ळी. साडेचार घंट्याइतल्याक तीं ऑस्टीन पांवलीं. तीन

वरसांउपरांतें कौस्तुभ आणि सून मेळतलीं, तांगेलो नवो संसार पळोवच्याक मेळतलो हे विचाराने तीं उमेदीने सटसटी एअरपोर्टाभायर आयलीं. कौस्तुभाने पैले दिसूची सान्न चेरड्वांक सांगिलवारी विस्तार कोरनू परत परत खंड उबरोव्का तें सांगिलें. थंयी वचुनू तीं कौस्तुभाक शोदू लागलीं.

"तुम्मी फोन कोरका म्होणू ना. तुमगेलें प्लेन लॅण्ड जाललें माक्का कळतां. हांव पैलेंची थंयी पावता." अशी म्हणतलो पुतू आस्स खंड ? पंधरा मिनिट जावनू गेलीं, घड्याळ मुखारी धांवतालें जलारी कौस्तुभ खंड दिसना म्होणू मन तडवनाशी ताने पुताक फोन केलो.

"आं, तुम्मी आयलीं ? हांव आयलोंची " आणि फोन बंद जालो.

"तुम्मी आयलीं की अशी निमगिता हाजो अर्थू कसलो ? आम्मी आजीची येवची आसती हें विसरलो वे तो ?" ताने कोप्पाने बायलेक म्हळें.

"आतं तो येत आस्स नवें ? आयिलतशी दुर्वास अवतार

धारण कोरका म्होणू ना." अशी तिने म्हळें तरी दोगयी बगेने अस्वस्थ आशिलीं.

सॉरी सॉरी म्हणत कौस्तुभ आयलो, ताने आवसूबापसूक प्रीतीने पोटोळून घेतलें. तांका कारांतू बसोनू, सामान डिकीतू घालनू कार सुरू केलें.

"तुम्मी कशीं आतं पावलीं ? माका एअरलाईन्साथावून मेसेज आयलो आणि फोनूयी आयलो की तुमगलें पैलेचे प्लेन लेट जालमिती तुमका ही फ्लाईट मेळशना. नेक्स्ट फ्लाईटारी आम्मी तांका एडजस्ट करताती. तीं राती साडेआठ घंट्यारी पावतलीं अशी. हांव कडेरी तुमका फोन करत आशिल्लो जलारी लागनाशिलो. कशी मेळ्ळी तुमका ही फ्लाईट ?"

तागेलो हो प्रश्न आयकूनू, मनं स्वच्छ जावनू दोगंजणं एकमेकांक पळोनू हासलीं.

"आरे कौस्तुभ, आम्मी मुंबईची जानं. धांवतली ट्रेन धावनू धरताती तशी उबतलें विमानयी उब्बूनू धरताती. कसले लेकलें तुंवे ? हाहाहा."

अनुभवाचें बोल

विजायालक्ष्मी सुरेश कापनाडक

नाक्का जाल्लेल्या काळजीने मनुषु भिज्जुड आणि दुःखी जाता

खरे कर्तबगार मानुष्याक आप्पणजावून अधिकार मेळता

वाचनातिले खंचेई कागदारी हस्ताक्षर कोरचे म्हळ्यारि फोंडांतु पडचें

खरी प्रीती दुसऱ्यांगलॉ विचारू करता स्वतःगले न्हई

जीवनांतु विश्वासची प्रेरणा दिता

जीवनांतुले कष्टानेचि सत्याचो मार्गु मेळता

दिता तशी मेळता

आलश्यांतु वेळू घालयतल्याकची वेळू मारता

जीवनांतु अशांतीचे कारण क्रोध, कोपू आस्ता आणि शांतीचे कारण क्षमा

जीवनांतु परावलंबन म्हळ्यारि अभिशाप आणि स्वावलंबन म्हळ्यारि वरदान

दुसऱ्यांगल्या कामांतु उणेपण काडतल्याकयि ते काम समजुनु मदत करतलॉ श्रेष्ठ

दुसऱ्यांलागगीथावून बरे व्यवहाराची अपेक्षा करतल्याने पैले स्वतःगले व्यवहार बरे कोंर्का

The Bird That Refuses to Land

BHAKTI ULLAL

The year was 2021. Scientists sat watching a dot move across a screen.

At first, nothing unusual. Just another tracking signal.

Then the dot kept moving.

Day after day, it crossed empty space that had no business holding anything alive. No islands underneath. No place to rest. Just the Pacific Ocean stretching without interruption.

The dot belonged to a male Bar-tailed Godwit carrying a tiny satellite tag. His identification code was 4BBRW — not exactly the most poetic name for a bird that would soon become famous among researchers.

He had taken off from Alaska and flown non-stop southward across the Pacific Ocean for eleven days before finally landing in New South Wales, Australia — more than 13,000 kilometres away. All those days, he remained in the air. No stops. No pauses. No breaks in the pattern.

Researchers thought they had witnessed something extraordinary. Then, a year later, another godwit quietly went even farther.

A juvenile bird named B6 flew non-stop from Alaska to Tasmania, covering at least 13,560 kilometres in 11 days and 1 hour — the longest continuous flight ever recorded in any animal.

This is roughly like flying from Mumbai to London and back, without landing, stretching your legs, or even getting up once. And unlike human passengers, the godwit does not get a hot meal, a reclining seat, or the option to complain about legroom.

What makes this harder to process is not just the distance. It is the fact that there was nowhere to rest even if they wanted to.

Once a godwit leaves Alaska on this route, the Pacific offers almost nothing to land on. And for a bird like this, landing on open water is not really a break. It is a gamble.

There are flights where discomfort is part of the experience. And then there is this — where

stopping is not inconvenience, but risk.

Godwits are shorebirds. Their bodies are built for mudflats and coasts, not for floating in deep ocean swells. A tired bird that lands far from shore struggles immediately. Exhaustion, waterlogged feathers, shifting winds — any of it can end the journey.

So, the choice is simple in a way that is not really a choice at all.

Keep flying.

The long-distance flyer

If you saw a bar-tailed godwit standing quietly along a shoreline, you would not think of flight records or endurance statistics.

Soft brown feathers. A long straight bill. Thin legs sinking into wet sand. It blends into the edge of the water almost too well.

Yet, inside that unremarkable shape is a body that changes

itself for one purpose.

Before migration, godwits feed almost continuously in coastal wetlands and mudflats. They gain weight quickly, sometimes nearly doubling their body mass. It looks almost excessive, but every gram becomes fuel for what is coming.

It is a bit like packing for a week-long trip and realising halfway through you have packed your entire kitchen — because you simply will not need any of it.

Then something unusual happens. Parts of their digestive system shrink before take-off. There is no point carrying full internal machinery across an ocean when no food will be eaten along the way. At the same time, flight muscles become more efficient, built for long hours of sustained movement.

It is not preparation.

It is reconfiguration.

The flight

The Pacific crossing is where everything becomes difficult to picture.



When godwits like 4BBRW are tagged, researchers don't just study them — they follow them. The movement shows up on screens almost in real time. At times, it feels less like bird tracking and more like watching a very slow live broadcast where, for days, almost nothing seems to happen — until you remember that a small bird is crossing an entire ocean without stopping.

For days, over endless water through changing winds, storms and darkness, the bird continues.

Scientists still do not have a complete explanation for how godwits navigate with such accuracy. They are believed to use a combination of the Earth's magnetic field, the position of the sun and stars, and atmospheric cues. But none of this fully explains the precision involved.

Even more astonishing is the fact that young godwits often make these journeys for the first time without guidance from experienced adults.

There is no rehearsal. No practice run. No 'let's try this route once before the real thing.'

And yet a bird that has never seen New Zealand leaves Alaska and finds its way there across an ocean.

The no-stop

Why not just take a break, land on the water, take a time out?

This is usually the first question.

It sounds obvious at first — just sit on the water for a while. But this is a bird that does not have the luxury of thinking in terms of convenience.

Being shorebirds, their bodies are made for mudflats and shallow coasts, not open water. And one detail changes everything — their feet are not webbed. They are built for walking on soft mud, not for paddling or floating.

If a godwit lands on deep ocean water, it could very well be its last decision.

It does not sit comfortably on water like a duck. It struggles. Its body is not designed to stay buoyant or stable in rough swells. Strong winds, waves, fatigue — all of it works against it. And once grounded on water far from land, taking off again becomes extremely difficult, sometimes impossible.

There is no airline safety briefing that prepares you for 'emergency float mode somewhere in the middle of the Pacific.'

And so, the bird does not rest. It just keeps

going.

Not because it chooses to, but because the alternative is worse.

The sleep

One of the most difficult parts for humans to understand is what happens during those long nights over the ocean.

Godwits cannot stop. But they also cannot stay fully awake for eleven straight days.

So, they don't.

Scientists believe they use a form of uni-hemispheric sleep, where one half of the brain rests while the other remains alert enough to keep flying and navigating. Then the roles switch.

At times, one eye may stay open while the other rests. Then it changes.

It is not deep sleep. It is more like the body taking shifts with itself while still moving forward.

A body built to keep going even when it is tired.

Meanwhile, most humans become unbearable after one delayed overnight flight.

The stopover

There is another important piece in this story that often gets missed.

Not every godwit flies nonstop across the Pacific.

Some populations travel through Asia and depend heavily on stopover sites. One of the most important is the Yellow Sea.

For these birds, migration is not one long flight. It is a sequence of carefully timed refuelling stops stitched together across continents.

The Yellow Sea's tidal mudflats act like a refuelling station. Birds land, feed intensely, and rebuild energy before continuing migration. To a godwit, these mudflats are not background scenery. They are survival points.

But over time, large portions of these wetlands have been reduced or altered due to land reclamation, ports and urban expansion.

When these stopovers disappear, migration becomes harder, sometimes impossible, for birds that depend on them.

The route still exists on maps. But not always on the ground.

The return

What stays with researchers is not just the flight out, but the revisit.

Godwits do not just travel far. Many return to the same general areas year after year. After everything they have crossed, they come back to something that looks almost ordinary. Same coastlines. Same feeding grounds. Sometimes even the same stretch of shore.

In New Zealand, their arrival quietly marks the change of seasons. People gather along estuaries not for spectacle, but for familiarity — the first small signs that the birds have made it back again.

The Māori name for the godwit is “kuaka” and the bird holds a special place in cultural memory as a symbol of endurance, travel and return.

There is something steady about that — a bird crossing half the planet and still returning to a patch of shoreline that looks unchanged.

The Dot... again

Coming back to that moving dot on the screen — what struck researchers was not just the distance it covered, but the simplicity of it.

A single point crossing an entire ocean.

No stops marked along the way.

Just movement.

Inside that dot was a small bird flying through storms, resting part of its brain while the rest stayed awake, carrying fuel it had stored weeks earlier, navigating without landmarks, crossing a world of water that offers it no support.

And still arriving.

Not by accident.

Not by luck.

Just by continuing.

That is what the bar-tailed godwit does.

And once you have seen that dot move across the Pacific, it becomes difficult to look at a quiet bird on a shoreline in quite the same way again — because somewhere behind that stillness is a journey most humans would struggle to complete even with food, blankets, movies, coffee, and a seat that reclines.

Here & There

SARASWAT MAHILA SAMAJ

Annual Lekhan & Sangeet Puraskar Samarambh

On 28th March 2026, the annual Lekhan Puraskar & Sangeet Puraskar samarambh was held in the Samaj Hall. The Lekhan Puraskar was instituted by Shri Sadanand and Smt Nirmala Bhatkal to motivate our Amchi Mahilas to express their writing skills in Konkani and Marathi.

This year's recipient of the Lekhan Puraskar was Mrs Geeta Uday Nilekani and the Sangeet Puraskar recipient was Mrs Chetana Praveen Kadle. This Puraskar was instituted by Mrs Geeta Yennemadi and family.

The programme started with a warm welcome by Suman Kodial and the Ganesh Vandana, recited by Chetana Kadle.

Sucheta Baindur introduced Geeta Nilekani who was educated in Kundapur and after college, completed a teacher training in Belgaum. Thereafter she worked in Rotary School. After marriage, she did her BA and worked in an English medium school in Sirsi for 11 years. Later she shifted to Nilekani and furthered her interest in farming and gardening. She released a book “Basavashree” and translated it into Konkani. Her

greatest achievement was when she translated the Marathi Paramparapara written by Smt Umabai Arur into Konkani, and it was launched in Karla at the divine hands of P. P. Shrimat Sadyojat Shankarashram Swamiji. She was awarded the Lekhan Puraskar by Vice President Smt Suman Kodial and then requested her to share her “Manogat”.

The Sangeet Puraskar recipient Mrs Chetana Kadle, is a self-trained artist and has worked in oil and acrylic. Her forte is painting portraits and her illustrations in our Chitrapur Publications is proof of her artistic skills. She has also prepared and presented shadow puppetry shows and is also the editor of Parijna Books imparting value education through stories, word games and puzzles. She is also involved with the Rithwik Foundation for Performing Arts, and takes great interest in presenting performances of renowned artists. She is happy to be part of the Saraswati Gurubhakti Vrindagaan and the Saraswat Mahila Samaj.

Chetana was honoured with the Sangeet Puraskar by Chairperson Padmini Bhatkal, and then sang a few songs.

After the vote of thanks by Padmini Bhatkal, the programme concluded with refreshments.

- Reported by Geeta Suresh Balse

Superfoods – U, V, W

ANJALI BURDE

This article covers superfoods that begin with the letter U, V & W as there are very few which begin with the said alphabets.

Ube Yam- is a purple coloured yam found in South East Asian countries particularly in the Phillipines. In India it is locally called kand, ratalu and konphal and is usually available and consumed during winters. The Gujarati 'undhiyu', a winter delicacy is incomplete without the addition of this root. Ube yam does not have a particular shape though it may called roughly round or oval with a leathery brown peel. The inner flesh is a deep purple and high in starch. It is also eaten on days of fast in the form of patties or can be cooked with milk to make a kheer with a beautiful purple hue.

Kand is a rich source of anti-oxidants and vitamin C. It also has blood sugar and blood pressure reducing properties due to the anti-oxidant content. In Indian cuisine kand find its way in savoury dishes but in the Phillipines ube is a star ingredient of iconic dishes like halaya (a jam like preserve), in ice-creams, cakes and desserts which have the characteristic deep purple colour.

Valencia orange- Although named Valencia after the famous sweet oranges from Spain, these oranges are widely cultivated in America and are most popularly used for its juice. Though the health benefits offered by these oranges is the same as other orange varieties, these oranges have fewer seeds and are juicier. They are an excellent source of vitamin C and provide fibre to maintain good health. The juice of Valencia oranges is generally sweeter than other oranges and has a pale orange colour.

Super-foods with W include walnuts, wheat grass, water chestnut and winter melons.

Walnuts-are highly nutritious nuts and particularly rich in omega 3 fatty acids that help in increasing good cholesterol levels and supporting heart health. Regular consumption of walnuts also improves cognitive function and reduces risk of neuro-degeneration. Besides this they are also an excellent source of Vitamin E, magnesium and vitamin B7. Walnuts can be eaten soaked, toasted or raw, added to gravies and sprinkled over salads. Walnut halwa and date walnut cake are also very popular dishes made using walnuts.

Wheat grass- is the freshly sprouted leaves of the wheat plant and popularly consumed as a fresh juice for its numerous health benefits.

Wheat grass juice is rich in chlorophyll, vitamins A, C and E, iron all of which boost immunity, It helps in detoxification, reduces cholesterol and reduces inflammation caused by oxidative stress. Although considered safe in moderate amounts it should be avoided by people with wheat and gluten allergies.

Winter melon- locally called ash-gourd, kohala, kuvale or petha this is considered to be one of the best vegetables according to Ayurveda. It is called kushmanda in Sanskrit and also used for certain spiritual practices. It is abundantly laden with nutrition, it has essential vitamins and minerals such as vitamin C, B-complex vitamins, iron, phosphorous, calcium, magnesium, zinc etc. It boosts immunity, increases energy levels, has cooling properties and is an ideal vegetable for weight loss. It can be easily blended with some cucumber, mint and a dash of lemon to prepare a refreshing and healthy juice. It can be added to stews, curries and sambar. The popular sweet petha from north India is prepared by boiling cubes of winter melon in a concentrated sugar syrup. In South India, kashi halwa is a popular sweet dish made by cooking ash-gourd with sugar and ghee.

Water chestnut- or singhada as it is locally called is the edible fruit of an aquatic plant that grows in freshwater lakes, large ponds and slow moving rivers. The fruit is harvested when it is green and it yields a crunchy white inner flesh that tastes similar to tender coconut. It can be consumed raw but is often steamed or cooked over coals, this enhances its flavour and makes it easily digestible. On being dried it can be ground into a flour called singhara atta which is consumed on days of religious fasts. Singhara flour can be made into rotis or puris or used to prepare upavas thalipect when other flours are not consumed. As per Ayurveda and folk medicine singhara is known to have cooling properties. It is rich in potassium, fibre and anti-oxidants and low in fat and calories. As it has a low glycemic index it is good for diabetics. It is also a good source of iron and calcium.

Water chestnut is also added to many stir-fried oriental dishes and gravies.

Recipe for kand patties which also includes two other foods mentioned in the article.

Ingredients: 2 medium sized kand thoroughly washed.

1 large potato, salt to taste, 2 tbsp singhara flour or cornflour, 2-3 green chillies and 1 inch piece of ginger crushed to a coarse paste

For the filling: 2 tbsp toasted and roughly chopped walnuts or peanuts

1 tbsp raisins cut into halves, 1 tbsp chopped coriander, 1 tbsp fresh coconut, ½ tsp lemon juice

1 tsp sugar, ¼ tsp black salt/rock salt

Some singhara flour/ cornflour for dusting Oil for shallow frying

Method: Cut the kand into quarters and pressure cook for 3-4 whistles, on a medium flame. Also cook the potato along with it. When the cooker cools, take out the kand and peel it. Grate the kand, peel and mash the potato, add salt and the ginger-chilli paste. Mix well and keep aside.

Mix all the ingredients for the filling, add about a tablespoon of the kand mixture for binding and blend everything well. Divide the kand potato mixture into 8-10 equal portions, similarly make small equal portions of the filling.

Wet your palms, take a ball of the mashed kand mixture and flatten it, keep a ball of the stuffing and cover it evenly, shape into a tikki or patty. Similarly prepare all the patties. Lightly roll the patties in cornflour or the singhara flour. Heat 2-3 table spoon oil in a shallow pan, shallow fry the patties on a medium flame till they change colour slightly and turn crisp. Serve with mint chutney

or ketchup if you prefer.

Note: You can also air-fry the patties. The filling can also be made with boiled and mashed green peas. Another option is to keep the patties plain without filling and serve with a spicy ragda made using fresh green peas.

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DOMESTIC TIDINGS

BIRTH

We congratulate the parents and welcome the new arrival

Jan 14 : A Baby boy Neel to Harshali and Rohan Gurudutt Burde at Andheri, Mumbai

THREAD CEREMONY

We congratulate the young batus and bless them!

May 08 : Atharv Anand Shirali at Udupi.

May 14 : Atharv Akshay Bangalorekar at Karla.

OBITUARIES

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

Mar 24 : Dr Indu Ramchandra Rao (Honnavar) (nee Indu Kulkarni) (94), at Pune.

Apr 14 : Gita Manohar Mogral (86) of Pune.

May 01 : Susheela Narayan Balwally (94), at Bengaluru.

May 09 : Lalita Arvind Masurkar (87), at Bengaluru.

May 19 : Gurudutt Subrao Nadkarni (80), at Gokarn, Karnataka.

May 21 : Dinkar Shripad Honavar (94), at Mumbai.

May 25 : Urmila Vasant Chikramane (nee Nirmala N Kulkarni) (81), at Mumbai.

May 31 : Mrudula Savkoor at Mumbai.

May 31 : Suman Ramanand Kalyanpur (89), at Mumbai

Jun 03 : J. Lalith Rao (83), at Bengaluru.

Jun 04 : Krishnanand Nagesh Kalambi (Kitta), (97) at Andheri (West), Mumbai.

Jun 05 : Chaitanya Bijoor at USA.

Jun 16 : Hemant Anant Kadle (72), at Dadar.

Sudoku July-2026			Solution			Level easy		
3	1	9	7	5	6	4	8	2
7	6	8	3	2	4	5	9	1
2	5	4	8	9	1	7	3	6
8	4	5	2	1	3	6	7	9
9	2	3	5	6	7	8	1	4
1	7	6	9	4	8	3	2	5
6	8	2	4	3	9	1	5	7
5	3	1	6	7	2	9	4	8
4	9	7	1	8	5	2	6	3

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Printer & Publisher - Ramkishore M. Mankekar on behalf of The Kanara Saraswat Association

Printed at SAP PRINT SOLUTIONS PVT. LTD., Plot No- 3 & 30, Sector II, The Vasai Taluka Industrial Co-op. Estate Ltd., Gauripada, Vasai (E), Dist. Palghar - 401208 www.sapprints.com

Published at The Kanara Saraswat Association, Association Building, 13/1-2, Talmakiwadi, Near Talmaki Chowk, J.D. Marg, Mumbai 400007

Editor - Ramkishore M. Mankekar