

#YOGA

Sit All Day? Here's How to Do Camel Pose

Camel pose is an ideal posture to practice, if you live a sedentary lifestyle or sit for long periods of time



In *yoga*, back-bending postures like *camel pose* can help increase your spinal flexibility, improve your posture and boost your energy levels. But as an advanced *asana*, it's important that you practice camel pose with a proper warm-up

and good form to avoid injury. Camel pose may not be suitable for some people, but there are modifications that you can try if the full expression of the pose isn't yet accessible to you. Below, we'll share how to properly practice this pose, its benefits and the best ways to build it into your *yoga practice*.

What is Camel Pose?
Camel pose is considered an advanced *asana* because it's a deep backbend. *Ustrasana* (the Sanskrit name) literally translates to 'camel pose' and represents the resemblance your body makes to a camel's hump when in this posture.

What is Camel Pose good for?
In *yoga*, deep backbends (or poses where you are bending backward) like camel pose are said to be energizing in nature. They increase circulation throughout the entire body and wake up the nervous system. Camel pose, in particular, stretches the spine and many of the muscles along the front body, including the chest, abdomen, hip flexors and quads.

Who can do Camel Pose?
Even advanced *yogis* should properly warm up their spine, front body and hips before practicing camel pose to lower the risk of injury. Don't practice camel pose if you've had an injury or chronic issues with your knees, shoulders, neck or back. People with abdominal separation (diastasis recti) should not practice camel pose. Supported and modified versions of camel pose are safe to practice during pregnancy. Don't practice camel pose if you feel pain or instability in the posture, especially in your lower back.

How long should you hold Camel Pose?
You can hold camel pose for anywhere between 3 to 10 deep breaths, depending on your comfort in the posture. If you notice you're holding your breath or feeling pain anywhere in your body, slowly lift yourself out of the pose.

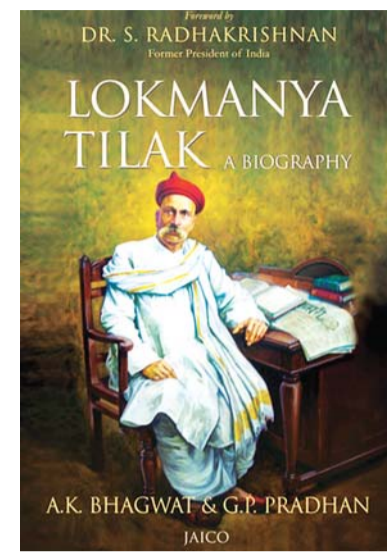
Why is Camel Pose so difficult?
Because many of us spend long periods sitting down, camel pose can be difficult. Muscles in your hip flexors and abdomen become shortened and tight when sitting all day, which tends to pull your shoulders and neck down and forward. For this reason, it's important that these muscle groups are properly warmed up and stretched before attempting to get into camel pose.

Camel Pose Benefits
Camel pose is said to increase circulation and have an energizing effect on the mind and body (i.e., you may not want to practice this one before bed). Camel pose strengthens and stretches the muscles around your abs, knee joints as well as the quads, psoas and other hip flexor muscles. It's great for stretching your chest, the muscles in the front of your shoulders and the muscles in your neck. In *yoga*, it's even said to benefit your thyroid, thanks to the increased circulation to the front of your neck.



Lokmanya Tilak Planned A 'Hindu Invasion?'

Stanley Wolpert is the first to mention the plot. In his 1962 book, *Tilak and Gokhale*, he cites an account, from the early 1930s, by T Devgirikar, the manager of the *Chitrashila Press* in Pune, set up by Tilak acolyte, Vasudev Joshi. Apart from Wolpert, A. K. Bhagwat and G Pradhan, who wrote a biography of Tilak in the 1960s, mention the plot too, as does present-day historian Arvind Ganachari, who refers to Y. D. Phadke's book on the man, *Lokmanya Tilak Ani Krantikarak*, and accounts by Krushnaji Prabhakar Khadiikar, a Tilak associate, who played a role in the plot.



Tilak And Gokhale

Wolpert, Stanley A



Anjali Sharma
Senior Journalist & wildlife enthusiast

In 1901, the fiery political leader Bal Gangadhar 'Lokmanya' Tilak journeyed through parts of India, Sri Lanka and Myanmar (then Burma). His release from prison, two years before in 1898, had left him physically weak. Yet, in this time, he had read a lot, including the *Rigveda*. His political thinking, too, underwent radical shifts.

Tilak's journeys convinced him that the *Hindu* religion was intact and vibrant, though, it comprised varied practices, including the worship of diverse deities. It left him with the conviction that the followers of the religion lacked pride and self-respect. He was certain this could be corrected, but only with a national regeneration, akin to what he believed was happening in Japan at the time.

In accounts given by some historians and later biographers, Tilak and a few of his associates considered the possibility of a 'Hindu invasion,' a revolution that would violently overthrow British rule to bring about an *awakening*. According to these, a plot was devised that envisioned Nepal's *Hindu king* becoming a symbolic figure for Hindu unity, which would

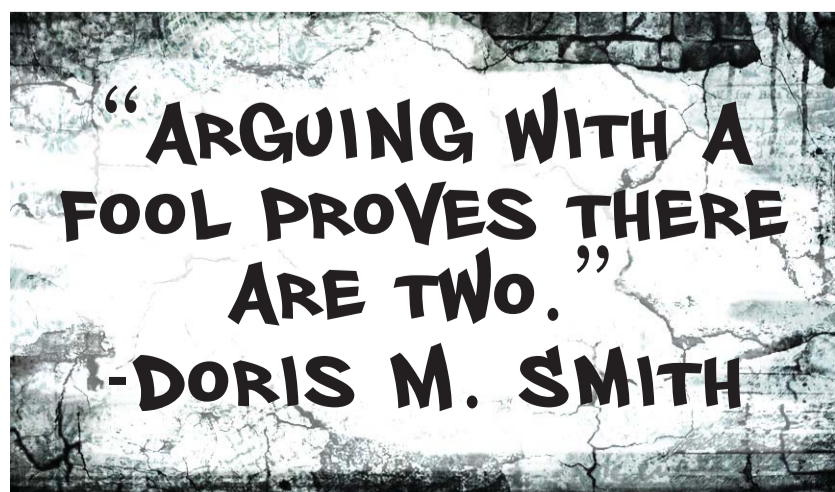


Stanley Wolpert.

inspire a violent uprising in India against the imperialists. Such accounts, for their sheer fancifulness, have been dismissed. Stanley Wolpert is the first to mention the plot. In his 1962 book, *Tilak and Gokhale*, he cites an account, from the early 1930s, by T Devgirikar, the manager of the *Chitrashila Press* in Pune, set up by Tilak acolyte, Vasudev Joshi. Apart from Wolpert, A. K. Bhagwat and G Pradhan, who wrote a biography of Tilak in the 1960s, mention the plot too, as does present-day historian Arvind Ganachari, who refers to Y. D. Phadke's book on the man, *Lokmanya Tilak Ani Krantikarak*, and accounts by Krushnaji Prabhakar Khadiikar, a Tilak associate, who played a role in the plot.



THE WALL



#HISTRIEST

Disillusionment and Deception



Chandra Shumsher Jung Bahadur Rana.

In 1901, Tilak and Joshi attended the Indian National Congress' yearly session in Calcutta (now Kolkata). On an earlier occasion, Tilak, already alienated from moderate Congressmen, had ruffled feathers, when he referred to these annual exercises as 'frog croaking sessions.' In Calcutta, Tilak and Joshi made the acquaintance of a mysterious lady who called herself *Mataji*. She was a native of Tanjore, an acquaintance of Khadiikar's, and taught at the Marathi Girls'



Krushnaji Prabhakar Khadiikar.

School in Calcutta. The details are sketchy and *Mataji* remains a shadowy figure through the story. Apparently, she was a controversial figure, who had been involved, some years ago, with a member of the powerful Rana family in Nepal. Family intrigue and a series of murders in 1885 had already created rifts within the Rana family. In 1901, Chandra Shumsher Jung Bahadur Rana had become the prime minister, after deposing the previous incumbent, a cousin, who had been in office



Pritivi Bir Bikram Shah of Nepal.

for a mere hundred days or so. Nepal's king, then, was the 25-year-old Pritivi Bir Bikram Shah. According to Dhyananjay Keer, who wrote *Lokmanya Tilak: Father of the Indian Struggle* in 1969, despite the instability in Nepal, Mataji offered to introduce Tilak and his associates to Lt. Col. Kumar Narsingha (as mysterious a character as Mataji). Narsingha promised Tilak and Joshi that he would help them make the necessary connections in Nepal.

The Plot

As it happened, Tilak and Joshi were unable to cross into Nepal due to the outbreak of a plague. Yet, this is how the plot took shape. Joshi managed to convince the *Maharaja* that the roof of the royal palace needed re-tiling. The tile-making enterprise, managed by Vasudev Joshi, Damu Joshi and Hanumantrao Kulkarni, would form the front for a bomb-making factory. The munitions or parts for the bombs would be supplied by a German company based in Calcutta.

Joshi also weighed upon the king to send students to Japan for training. Tilak was also enamoured with Japan at that time, as were revolutionaries across the political spectrum in India. But the promised munition supplies

never really came through. Despite this, Joshi was indefatigable in his efforts. In Devgirikar's account, cited by Wolpert, if not Tilak, his associates were certainly preparing to take a bipartisan approach towards political violence, but as with the Nepal plot, this plan, too, went nowhere. There is really no detailed record or notes about this *Hindu* invasion. As is clear, there was no way that Tilak and his associates could engineer a Hindu invasion, either through Nepal's king or Afghanistan (which was far-fetched, even for them). Yet, events around that time and a bit later, do offer an indication that radical political elements (including Tilak) considered such options quite seriously.

intercede with the *Amir* of Afghanistan, the reform-minded Habibullah Khan. From the retelling, it does seem that if not Tilak, his associates were certainly preparing to take a bipartisan approach towards political violence, but as with the Nepal plot, this plan, too, went nowhere. There is really no detailed record or notes about this *Hindu* invasion. As is clear, there was no way that Tilak and his associates could engineer a Hindu invasion, either through Nepal's king or Afghanistan (which was far-fetched, even for them). Yet, events around that time and a bit later, do offer an indication that radical political elements (including Tilak) considered such options quite seriously.

The Kolhapur Angle



Shahu Maharaj.

A decade later, in 1903, Shahu Maharaj courted more controversy by having non-Brahmins read the *Vedas* and perform certain rituals. This came to be known as the *Vedokta* controversy. He also brought more non-Brahmins into the administration.

All this antagonised the powerful *Brahmin* lobby, who dominated the press and the administration, not just in Kolhapur and its feudatory states like Ichalkaranji, but also in the Bombay Presidency. To discredit Shahu Maharaj in British eyes, a conspiracy was hatched by radical *Brahmin* elements, including Damu Joshi. But two attempts, in 1907 and 1908 to assassinate the British political agent in Kolhapur, failed spectacularly, and the conspiracy's ring-leaders were soon arrested. Damu Joshi confessed that the attempts had been made by Hanumantrao Kulkarni (in some accounts, Kulkarni was an alias for Khadiikar but this isn't clear), who had learnt the art of bomb-making in Nepal between 1901 and 1905.

Joshi was imprisoned, and Khadiikar, a well-known playwright and journalist, would see his play *Keechak Vadha* banned. The evil *Keechaka*, a *Mahabharata* villain, was clearly a thinly-disguised version of the Viceroy, back then, Lord Curzon. By this time, Tilak had already been arrested for sedition a third time and from 1908 onwards, he served a six-year prison term in Mandalay, Myanmar.

rajeshsharma1049@gmail.com

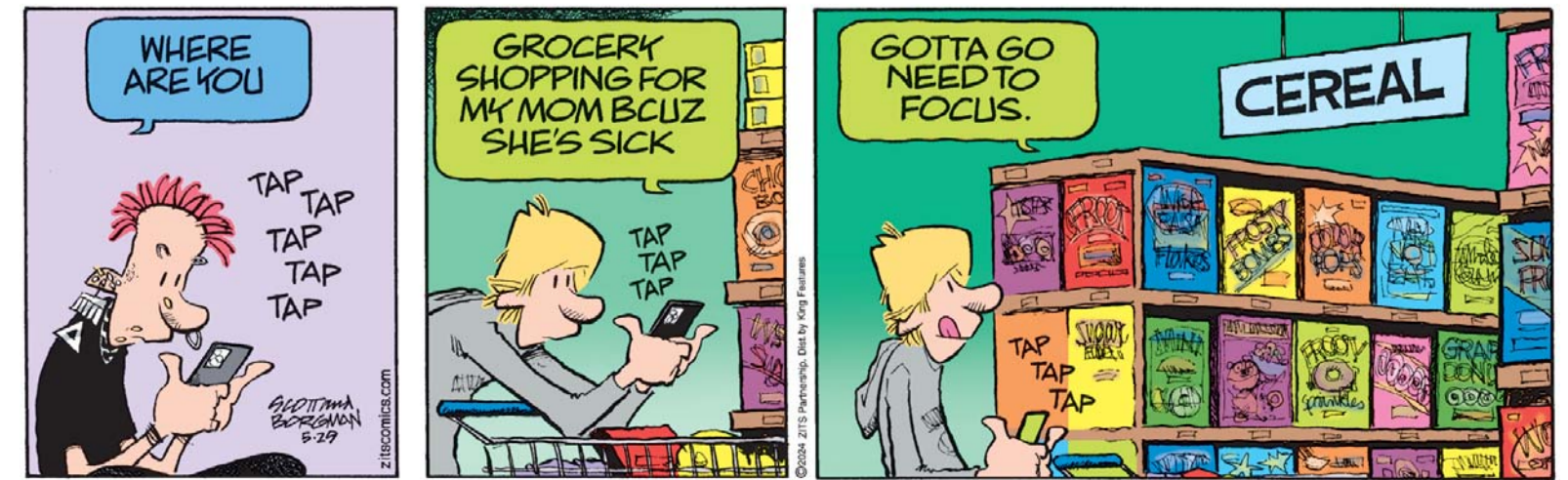


By Rick Kirkman & Jerry Scott

BABY BLUES



ZITS



By Jerry Scott & Jim Borgman

#VINTAGE EXPERTISE

The Dire Need To Be Proactive in Modern Times

I whisper AI into your ear and you turn a robot - that's what veteran artists, copywriters, creative craftsmen need to stay in form in 2024 and beyond. Let's dive in!



Neeti Kotia
Software Engineer by qualification, Writer by profession

I recently ran into an old friend, a veteran of 25 years in the advertising business.

He's won tons of awards, including Damu Joshi. But two attempts, in 1907 and 1908 to assassinate the British political agent in Kolhapur, failed spectacularly, and the conspiracy's ring-leaders were soon arrested. Damu Joshi confessed that the attempts had been made by Hanumantrao Kulkarni (in some accounts, Kulkarni was an alias for Khadiikar but this isn't clear), who had learnt the art of bomb-making in Nepal between 1901 and 1905.

Joshi was imprisoned, and Khadiikar, a well-known playwright and journalist, would see his play *Keechak Vadha* banned. The evil *Keechaka*, a *Mahabharata* villain, was clearly a thinly-disguised version of the Viceroy, back then, Lord Curzon. By this time, Tilak had already been arrested for sedition a third time and from 1908 onwards, he served a six-year prison term in Mandalay, Myanmar.

Yes, now they're being nudged (or in some cases, unceremoniously shoved) out of ageless.

Why? Because you needs a wizard when you can hire a raft of tech-savvy juniors for crumbs?

Meanwhile, in a parallel universe, shiny new brands are popping up faster than ever.

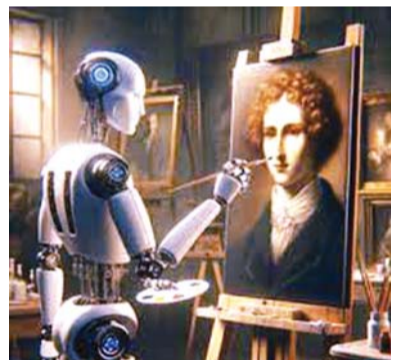
Many of them are burning advertising bucks without remorse, and many are too busy slobbering on sugary metrics to think about long-term nutrition.

And guess what? Most of them don't get brand, building beyond a neon logo and a catchy tagline.

All this while, seasoned ad wizards are wandering in the wilderness, and new-age brands are navigating the marketing *jungle* without a map.

What if we could bring these two worlds together?

What if, instead of letting these ad veterans fade into obscurity, we



paired them up with the brands that desperately need their wisdom?

At first, there might be some confusion (you mean you don't have a reels strategy yet?), but soon enough, magic will happen.

The seasoned pro will find their fins and trigger off brand-centric, proposition-led, insight-driven, benefit-loaded campaigns, while the young guns will combine them with the intricacies of hashtags and viral dances.

Now, why would this work? Simple. The grey hair know how to build brands that can last longer than a fortnight.

They understand that a brand isn't just a logo or a catchphrase, it's an emotional connection, a promise to consumers that you won't flake out on them after the first date.

Incidentally, this is already happening, and I think more should happen. After all, nothing cuts the

edges like vintage expertise.

So, to all the new age brands out there, it's a fabulous harvest out there. Open your doors to these people.

Offer those consulting gigs, part-time roles, or even mentorship roles. They've earned their freedom, and they know how to make every hour count. Pair up the old hands with the new kids. Let them swap stories, skills, and ideas. Tap into their archives of knowledge, and watch your brand go from a trendy flash in the pan to a household name. The young ones will learn the art of brand-building, while the veterans will pick up a few new tricks. It's a clink - clink moment.

Who doesn't want a bit of that cheer?

In the words of Joanna Maciejewska (author and video game enthusiast), "I want AI to do my laundry and dishes so that I can do art and writing, not for AI to do my art and writing so that I can do my laundry and dishes."

While human creativity is influenced by experience, emotions and imagination, artificial intelligence is driven by algorithms and data inputs to function.

AI is pertinent to stay ahead in modern times but saying that it will replace creativity, or creatives, is a resounding NO! AI acts as a brilliant sidekick, not the throne of creativity belongs to humans (who can feel, think, taste, smell, and hear).

Still, AI is a quintessential part of evolution of Gen Alpha and Gen Z, serving as a tool for artists to explore new creative avenues and push boundaries.

Creativity thrives on emotions, ideas, carefully curated plans, behavioural patterns and many random things that are not enumerated on a list. Thus construed, creativity appears to be uniquely human. Let those experienced artists show sensitivity and imagination, and AI work in the backdrop.

The ball will keep rolling across, you got to stay focussed, and relevant to carve out a niche. Become *invincible!*

