

World Kidney Day

Are your kidneys ok? This seems to be the question by the International Society of Nephrology (ISN) and the International Federation of Kidney Foundations (IFKF). These are the two organizations which introduced World Kidney Day. Education, evaluation, and donation are themes that tend to be stressed over the years since its creation. These amazing filters work tirelessly within, like nature's purifiers, maintaining a body's balance and health behind the scenes. Do you know what your personal risk for Chronic Kidney Disease is? If not, use this reminder to make an appointment to see your physician and find out.

#TECHNOLOGY

Why Pressing a Button Feels So Stressful

Push Button Anxiety: The Psychological Impact of Everyday Technology



Imagine you're about to send an important email, finalize an online payment, or confirm an irreversible decision. Your finger hovers over the button, your mind racing through potential consequences, did you enter the right amount? Is the recipient correct? What if you can't undo this action? If this scenario feels familiar, you're not alone. Welcome to the world of *push button anxiety*, a modern psychological phenomenon

Understanding Push Button Anxiety

Push Button Anxiety refers to the stress, hesitation, or unease people feel when interacting with automated systems, particularly those involving irreversible or high-stakes actions, such as online transactions, emergency alarms, or even simple choices like sending an important email.

The Fear of Irrevocable Actions

One of the main contributors to push button anxiety is the fear of making a mistake. Many digital interactions today, from purchasing items online to confirming financial transactions, feel irreversible, amplifying the anxiety of getting it wrong. The lack of a tangible undo button can leave users feeling uncertain, leading to procrastination or overanalyzing even simple actions.

Decision Fatigue in the Digital Age

With automation reducing manual labor, decision-making has become a primary function of human interaction with technology. Whether it's choosing a payment method, selecting the right settings, or confirming a digital agreement, these seemingly small decisions accumulate over time. This phenomenon, known as *decision fatigue*, heightens anxiety as individuals become mentally exhausted from the constant need to verify and confirm their actions.

The Psychological Roots of Button Anxiety

Psychologists suggest that push button anxiety may stem from a broader fear of loss of control. When faced with a physical button, there is a tactile reassurance, whereas digital interactions often provide little to no feedback. This absence of tangible engagement makes people doubt their choices, leading to stress and hesitation. Furthermore, past experiences with mistakes, such as sending an email to the wrong recipient or mistakenly approving a payment, reinforce a fear of potential errors.

The Workplace and Push Button Anxiety

In professional settings, push button anxiety can be particularly pronounced. Employees handling critical data, financial approvals, or mass communications often feel immense pressure before pressing the final button. The fear of a costly mistake can lead to delays, second-guessing, and in some cases, decreased productivity.

Mitigating Push Button Anxiety

While technology is unlikely to slow down, there are ways to reduce push button anxiety. Companies designing digital interfaces can incorporate features such as clear confirmations, undo options, and reassuring feedback mechanisms to help ease user stress. On a personal level, practicing mindfulness, double-checking actions methodically, and familiarizing oneself with digital tools can also help alleviate anxiety.

Embracing Technology with Confidence

As digital interactions become more integral to our daily lives, overcoming push button anxiety will be crucial for both individuals and businesses. Understanding the root of this anxiety and implementing strategies to manage it can lead to more confident, efficient interactions with technology. Ultimately, technology should empower users rather than intimidate them, and a thoughtful approach to digital design can help bridge the gap between convenience and psychological comfort.



Mughal Holi : Aaj Hori re Mohan Hori

At night, there would be a grand celebration of Holi in the Red Fort with singing and dancing throughout the night. Famous courtesans from throughout the country would come here. The most popular song would be Bahadur Shah Zafar's *Horiyan*. Bands of entertainers would go around Shahjahanabad, entertaining the aristocrats and the rich in their *Havelis*. There would be much good-natured leg-pulling with the slogan "Bura Naa Mano, Holi Hai!" (Don't take it the wrong way, it's Holi.)



Rana Safvi

When I celebrate Holi, Muslims often tell me that the practice is *haram* (forbidden), because colour is prohibited in Islam. But the 18th-century Punjabi mystic Bulleh Shah's words provide the perfect frame for the subcontinent's centuries-old syncretic culture, our *Ganga-Jamuni tithi*, that is under threat from fundamentalists of both religions.

As it turns out, Islam does not prohibit colour; it's just that when we perform our ablutions for *namaz*, water should touch the skin, so, there should be no colour at that point. Wash the Holi colours away before praying, I tell the critics. It's simple. I do it.

Tale of Harmony

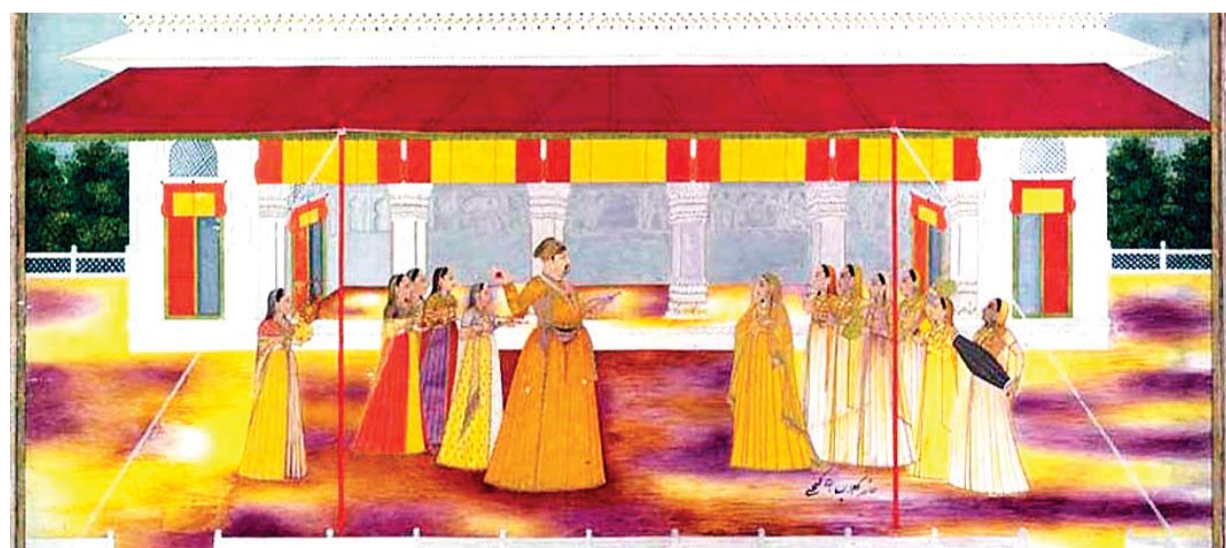
This fundamentalism is a recent phenomenon. In the past, the influence of the Sufi and Bhakti movements encouraged harmony between the communities.

In *Alam Mein Intikhaab Dilli*, Maheshwar Dyal writes,

"Holi is an ancient Hindustani festival which is played by every man and woman irrespective of religion and caste. After coming to India, the Muslims also played Holi with gusto, be it the Badshah or the Faqeer."

Basant Panchami would signal the onset of the festivities and people would be carrying squirt guns with colours and smear *gulaal* (red powder) on each other's faces. Mustard flowers would be offered in temples and *abir/gulaal* would be flying in the air.

Flowers from the *Tesu/Palash/Dhaak* plants (flame of the forest) would be immersed in



earthen water pots. It is believed that Lord Krishna played Holi with Radha using colours made from the red *Tesu* flower, which blooms during the spring season.

All colours used were natural and plant extracts. There were neither chemicals nor hooliganism.

Holi is one of the most delightful and colourful festivals of India. It is aimed at uniting people by forgetting their complaints and embracing one another.

Early references

In the 13th century, Amir Khusrau (1253-1325) is said to have written many verses in celebration of Holi.

लेवृंगी होली, खाना घर आये,
धन धन भाग हमारे सजनी,
खाना आये आनन भरे

"I shall play Holi as Khaaja has come home, blessed is my fortune, o friend, as Khaaja has come to my courtyard."

The Mughal Emperor Akbar encouraged syncretism and tolerance. During his reign, all festivals were celebrated with equal gusto and it was a practice that was followed by all his successors barring Aurangzeb. In the 16th century, Ibrahim Raskhan (1548-1603) wrote:

आज होरी रे मोहन होरी
काल हमारे आनन गारी दे आये,
सो कोरीजब के दूर बैठे मईया डिंग,
निकानो कुज बिहारी

"It's Holi, Mohan, its Holi today Who was it who came yesterday to our courtyard and swore at us Now you hide behind your mother, far away Oh come out Kunj Bihar!"

In *Tuzuk e Jahangiri*, Jahangir (1569-1627) writes:

"Their day is Holi, which, in their belief, is the last day of the year. This day falls in the month of Isfandarmudh, when the sun is in Pisces. On the eve of this day, they light fires in all the lanes and streets. When it is daylight, they spray powder on each other's heads and faces for one watch and create an amazing uproar. After that, they wash themselves, put their clothes on, and go to gardens and fields. Since it is an established custom among the Hindus to burn their dead, the lighting of fires on the last night of the year is a metaphor for burning the old year as though it were a corpse."

Much fanfare

Holi would be celebrated on the same scale as Eid in the Red Fort or Qila e Moalla (Exalted Palace). It was called *Eid e gulaabi* or *Aab-e-Pashi* (Shower of Colourful Flowers), with everyone joining in. There would be *meets* or *fairs* behind the Red Fort on the banks of the Yamuna. A huge crowd would gather from the fort till Raj Ghat. The *dhaaf*, *jhanjhan*, *nafirri* (tamboorine, cymbal and trumpet) would be played and nautch girls would dance. Groups of traveling musicians and artists would gather under the Red Fort and display their tricks and talents. The mimics would imitate the Emperor, prince and princesses too and nobody would take offence.

The queens, princesses and noble women would be sitting in their *jharokas* (overhanging enclosed balcony) and enjoying the entertainment. The Emperor would reward these artistes handsomely.

At night, there would be a grand celebration of Holi in the Red Fort with singing and dancing throughout the night. Famous courtesans from throughout the country would come here. The most popular song



#HOLI HAI

would be Bahadur Shah Zafar's *Horiyan*. Bands of entertainers would go around Shahjahanabad, entertaining the aristocrats and the rich in their *Havelis*. There would be much good-natured leg-pulling with the slogan "Bura Naa Mano, Holi Hai!" (Don't take it the wrong way, it's Holi.)

Emperor joins in

Bahadur Shah Zafar (1775-1862) would join the celebration with great gusto and enthusiasm and mingle with his subjects. He wrote a song for the occasion:

क्यों सोपे मारी रंग की पिचकारी
देख कुंवरनी दूरी मारी
(Why have you squirted me with colour?)
O Kunwarji, I will swear at you.)
मन सुकुन में कैसे सोपे भजो नहीं जात
बाँची अब देखूँ मैं बाँकी कौन
जो नून मुझ आत
(I can't run, I am unable to run I am now standing here with you to see who can drench me.)
बहुत दिनों में हाथ लगे हो कैसे जामें दूँ
आज मैं फगवा ता लीं काहदा
फिटा पकड़ कर दूँ.

(After many days have I caught you, how can I let you go I will catch you by your cummerbund and play Holi with you.)
सोचूँ रंग देना चीन क्लार भी
लेवृंग कौन अब होरी
मुझ नींदई और हाथ सरेरे
करके वो बरजोरी
(Who can play Holi with such a mischievous Kanha My face you have coloured and my wrist you have twisted in your playfulness.)
Jam-e-Jahanuma, an Urdu newspaper, wrote in 1844 that dur-

ing the days of the Mughal Emperor Bahadur Shah Zafar, special arrangements were made for Holi festivities, and goes on to describe of the frolicking and exchange of colour made from the *tesu* flowers.

Nazeer Akbarabadi (1735-1830) was the 'people's poet,' who wrote:

जब फागुन रंग झमकते हो,
तब देख बहारें होली की
जब बर्फ के शोर खड़के माननीय
अब देख बहारें होली की
परियों के रंग दमकते माननीय
तब देख बहारें होली की।

(When the month of Phagun shines with colour Then see the celebration of Holi.)

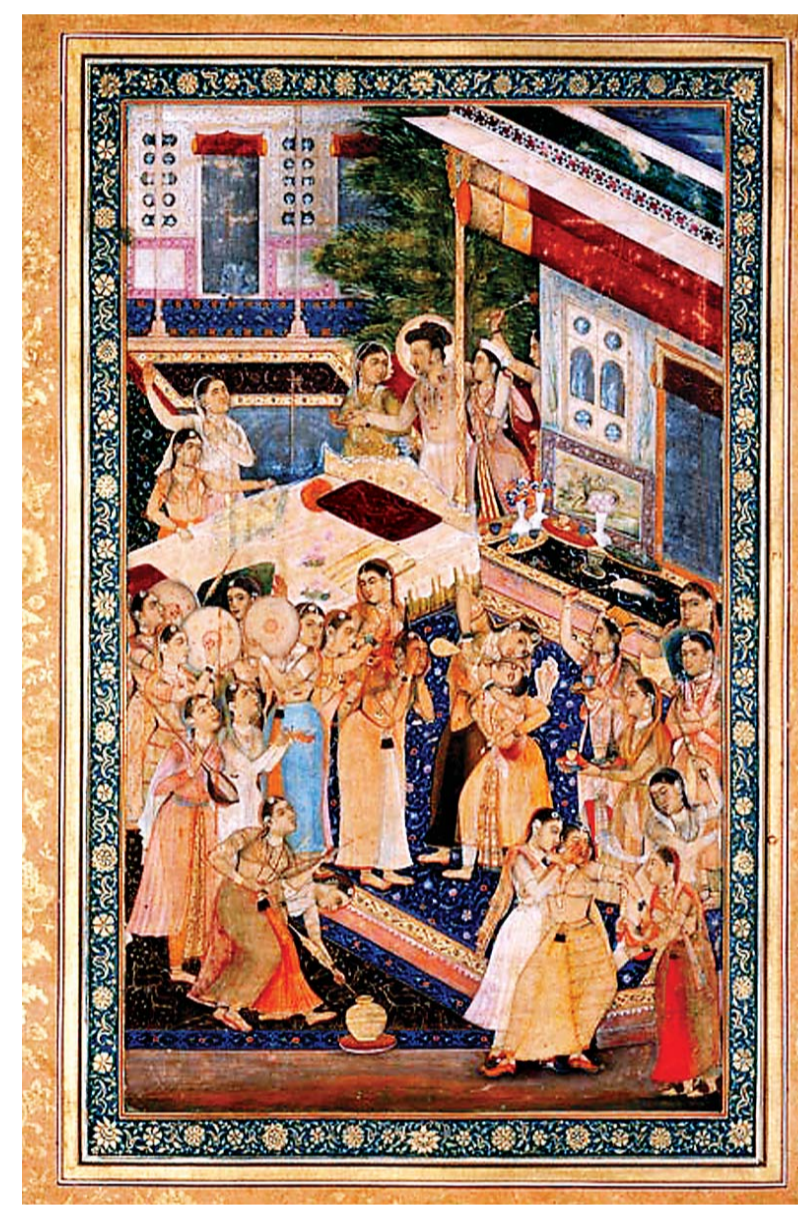
Mehjoor Lakhnavi (1798-1818) in his book *Nawab Saadat Ali Ki Majlis-e-Holi* talks of the sensuous aspect of Holi, with which many can associate today.

गुलज़ार खिले हों परियों के
और मजलूम की तयारी हो
कण्डों पर रंग के चीतों से
खुशरंग अजब गुलकारी हो
परियों पर गुलबद बिलर रहे हैं
भोज की तैयारी चल रही है
कण्डों पर रंग लगा हुआ है
रोते हुए फूलों की तरह चमकोला।

(Roses are blooming on fairies Preparation is on for a soiree Clothes are smeared with colour As bright as painted flowers.)

Shah Niaz's (1742-1834) *Holi* song has been immortal by Sufi singer Abida Parveen.

होली हो रही है अहमद निवा के द्वार
हजरत अली का रंग बनो है
हसन हुसैन बिलार
प्यारे अहमद के दरवाजे पर
होली खेली जा रही है
हजरत अली रंग बन गये हैं और
हसन और हुसैन खेत रहे हैं।



(Holi is being played at beloved Ahmad's doorsteps Hazrat Ali has become the colour and Hasan and Hussain are playing.)

Lasting Tradition

Royal patrons, who were mostly secular in those days like Ibrahim Adil Shah and Wajid Ali Shah, used to distribute *mithai* (sweets) and *thandai* (a drink) to everyone in their kingdom. It was a common and beloved festival of all.

The famous poet Mir Taqi Mir (1723-1810) wrote on Nawab Asifud Daula playing Holi:

होली खेले आसिफुद दौला बजीर
रंग सोहबत मे अजब हैं खुर्द-जो-पीर
(Asid-ud Daula plays Holi Commoners and kings are happy after being drenched with colour.)

Munshi Zakaullah (a mid-19th century Delhi intellectual) in his book *Tarikh-e-Hindustani*, even questions the fact that Holi is a Hindu festival and describes the Holi festivities lasting for days during the Mughal rule. There were no restraints of caste, class or religion and even the poorest of the poor

could throw colour on the Emperor: I don't think there can be a better ending than Gauhar Jaan singing: "Mere Hazrat ne Madene mein manaayi Holi."

The Colourful History of Holi and Islam

Even though literature, art and



music around Holi is mainly relegated to the Radha and Krishna lore, Holi and Islam have had a historic relationship in India which set the foundation of the Indian composite culture. Holi has been an integral part of Islam for centuries.

This syncretic culture in India was actually inspired by the holiest Sufi saint of Delhi, Hazrat Nizamuddin Aulia and his disciple, Amir Khusrow. They revered colours, especially 'pink' and 'yellow,' as divine expressions in their beautiful Persian and Hindavi poetry. Therefore, Holi and Basant became an integral part of the *Dargah* celebrations. Hazrat Amir Khusrow wrote beautiful poems on the divine connotations of colours in his Hindavi poetry:

खेवृंगी होली, खाना घर आये,
धन धन भाग हमारे सजनी,
खाना आये आनन भरे

(I shall play Holi as Khaaja has come home, blessed is my fortune, o friend, as Khaaja has come to my courtyard). The famous Punjabi Sufi mystic, Bulleh Shah, rendered beautiful poetic exhortations of divine love and union in the celebration of Holi. His words are more relevant today in the conflict-ridden and communally-vitiated atmosphere:

होरी खेवृंगी, केह बिस्मिल्लाह,
नाम नवी की रत्न छड़ी, बूंद पड़ो अल्लाह
अल्लाह!
रंग रंगीली ओही खिलवाये, जो सीबी हो
नाना की अल्लाह!

"अल्लहू वी रबिक्कूम" प्रीतम बोले, सब
सखियाँ नें घुसट बोले।
कलू खाला, सू हो कर बोले,
ला इल्लाही इल्लल्लाह!"

(I will play Holi beginning in the name of the Lord, saying Bismillah. Cast like a gem in the name of the Prophet, Each drop falls with the beat of Allah, Allah, Only He may play with these colourful dyes, Who has learnt to lose himself in Allah. "Am I not your lord?" asked the lover.

And all maids lifted their veils, Everyone said, "Yes!" and repeated.)

Jahangir used to hold *Mehli-e-Holi* in *Tuzuk-e-Jahangiri*. Many artists, specially Govardhan and Raskh, have shown Jahangir playing Holi with Nour Jahan, his wife, Mohammed Shah Rangila would run around the palace, his wife chasing him with a 'pickhara.'

The last Moghul Emperor, Bahadur Shah Zafar, allowed his Hindu ministers to smear his forehead with *gulaal* on Holi. He believed that his religion would not be affected by this social ritual. *Jam-e-Jahanuma*, an Urdu daily, said in 194 that during the days of the Mughal Emperor Bahadur Shah Zafar, special arrangements were made for Holi festivities.

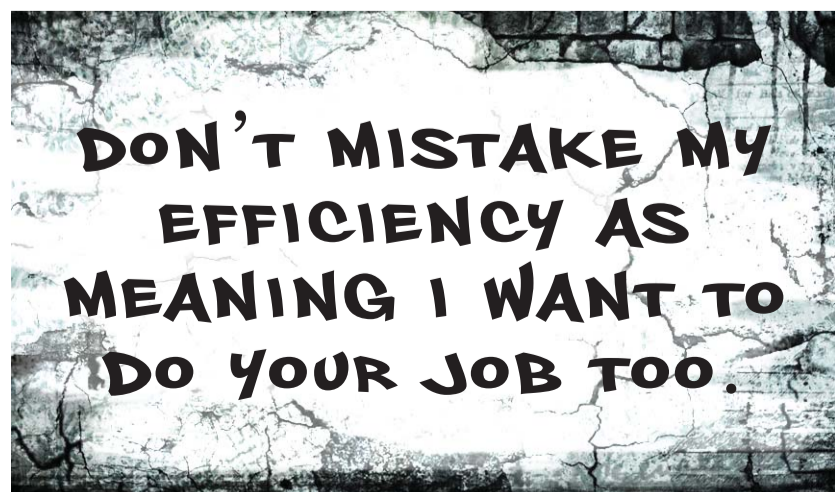
At Dewa Sharif, the Dargah of Haji Waris Ali Shah in Uttar Pradesh, Holi is celebrated with as much enthusiasm as all of *Munshi Zakaullah* in his book *Tarikh-e-Hindustani* rightly asked, "Who says Holi is a Hindu festival?"

Mir Taqi Mir, who was in the court of Nawab Asaf-ud-Daulah, wrote in praise of *Jashn-e-Holi*, Wajid Ali Shah, the last Nawab of Awadh, who considered himself to be the embodiment of Krishna, is known to have celebrated the festival with much fervour. One time when Holi and Muharram fell on the same day, he made sure both festivals found attention at different times of the day. While the morning in Lucknow was marked by colours of Holi, the evening was spent with mourning in place. Shah wrote, "*More kanha in aaye palat ke, ab ke hori main khelungi dat ke.*" This thumri not only found a place in Vrindavan and Varanasi in the centuries that followed, but found much resonance after thumri exponent Shobha Gurtu recorded it. Bollywood also immortalised it in *Sardari Begum*.

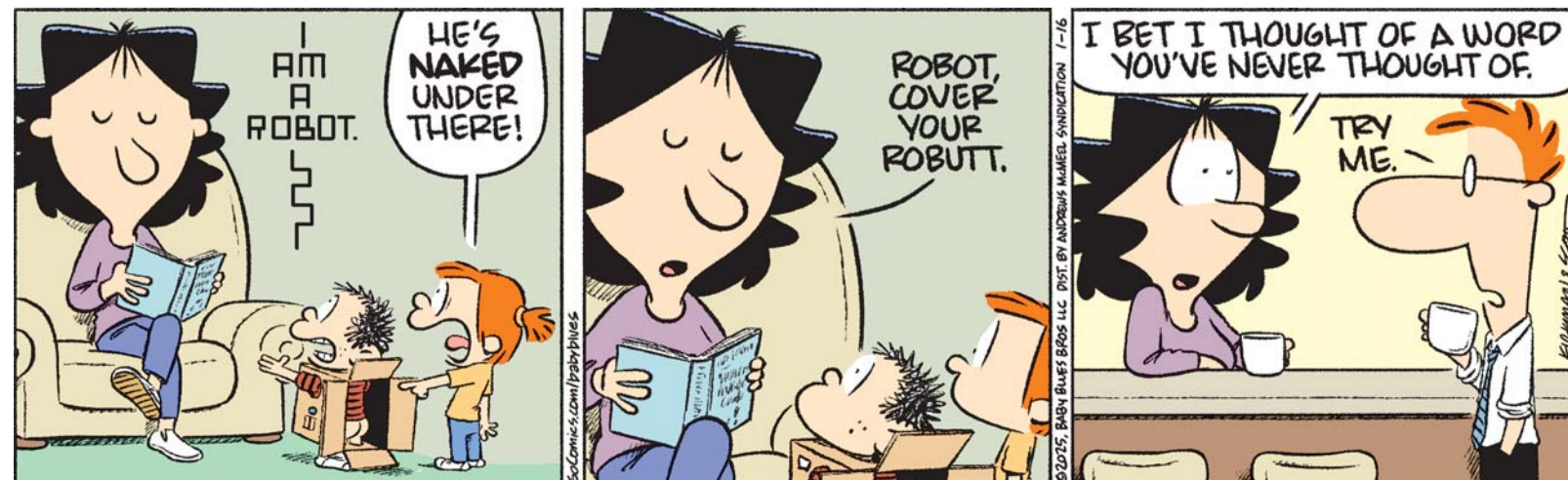
With Mughal art, music and literature celebrating the many colours of Holi, it is regrettable for any religion to stake a claim on any festival of joy. As many artists point out, the colours are smeared to remove any trace of identity and erase all differences, so that all of us can be one.

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THE WALL



BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman