

#WELLNESS

Home Remedies

Ginger Lemon Milk with Salt, A Warming Digestive Tonic



In many traditional wellness systems, combining milk with spices and natural acids is a time-honoured way to support digestion, boost immunity, and soothe the body. This recipe brings together the sharpness of fresh ginger, the tang of lemon juice, and a touch of salt, all blended into a comforting cup of warm milk. While the ingredients may sound unusual together, the result is a surprisingly refreshing and therapeutic drink that's both simple and powerful.

Why This Combination Works

- Ginger is well-known for its digestive, anti-inflammatory, and warming properties.
- Salt, especially rock or Himalayan pink salt, helps balance electrolytes and can enhance digestion.
- Lemon juice provides vitamin C and natural acidity, which, when carefully added, can subtly curdle the milk, creating a texture similar to traditional buttermilk or curd-based tonics. This drink can be enjoyed as a mild detoxifier, a soothing remedy for colds, or simply as a unique alternative to sugary beverages.

Ginger Lemon Milk Recipe (with Salt) Ingredients

- 1 cup whole milk (or preferred dairy/plant-based milk)
- 1 teaspoon fresh ginger, finely grated
- A pinch of salt (rock salt or sea salt is best)
- 1-2 teaspoons fresh lemon juice
- (Optional) A pinch of black pepper or turmeric for added health benefits

Instructions

- Warm the Milk**
 - Pour the milk into a small saucepan.
 - Add the grated ginger and salt.
 - Simmer gently over low heat for about 3-5 minutes, stirring occasionally. Avoid bringing it to a boil.
- Strain the Ginger (Optional)**
 - If you prefer a smooth texture, strain out the ginger pieces before serving.
- Let it Cool Slightly**
 - Allow the milk to cool to a warm, drinkable temperature. This step is important, adding lemon to hot milk can cause it to curdle too aggressively.
- Add the Lemon Juice**
 - Stir in the lemon juice gradually. A light curdling or thickening is natural and even desirable in this kind of drink.
- Serve Immediately**
 - Enjoy it warm for the best experience.

Tips and Variations

- For a cooler version, let the drink cool fully and serve it chilled, like a savory, spiced lassi.
- To prevent curdling altogether, try substituting dairy milk with almond or oat milk, which don't react the same way with lemon. This recipe is adaptable, adjust the salt and lemon according to your taste preferences.

Final Thoughts

This Ginger Lemon Milk is more than just a drink, it's a wellness ritual. Whether you're sipping it to soothe a sore throat, kickstart digestion, or just warm up on a cool day, its unique balance of

flavours and health benefits makes it worth trying. Have you experimented with similar milk tonics before? If not, this might just become your new favourite evening ritual.



Too Explicit, But Not Shunned Anymore

It was in the salons of the sought-after courtesans of Madras Presidency patronised by elite men that the javali peaked as a creative form in the early 20th century. Among those men was the superb composer and Dhanammal's patron, Dharmapuri Subbaraya Iyer, a clerk in the taluk office. The stories of their abiding relationship are legend, it is said that the outstanding javali Smara sundaranguni was composed by him for her as a gift when she was in dire straits. Performed by Samson at Sabha, it speaks of a rather uniquely progressive beau, considerate and supportive of the nayika's many talents.

Malini Nair

Overlorn maidens, heartless dandies and coquettes, envy, betrayal, languor and heaving passion, all amidst a profusion of moonlight and jasmine. This is the dramatic, and rather medieval, universe of padams and javalis, intensely amorous love verses set in the Carnatic mode and a legacy of the devadasi music and dance traditions of the south. Mostly in Telugu, and written between the early 19th and early 20th century, the song texts of the javalis and padams are clearly an anachronism in our times, for the nayika is almost always long-suffering and the nayaka is invariably heartless. But these are also themes as old as the hills, of yearning, waiting and wanting, and the music remains eternally beautiful. Largely shunned for decades on dance and music platforms for their explicit content and social history, some of these songs were brought alive on May 18 by Bharatanatyam dancer Leela Samson accompanied by Carnatic vocalist Savita Narasimhan in Bengaluru. As Mohamu (this desire), as the performance organised by Kishima Arts Foundation was aptly titled, showcased six songs of the genre. "This search and happy discovery of rarer padams and javalis has been on for many years (for me)," said Samson, who embodied the callow young nayikas with moving ease and subtlety. Though padams and javalis are often spoken of together as one, they do have subtle variations.



#MUSIC AND DANCE



Leela Samson performs six padams and javalis at a sabha.

and javalis) only as fillers? What happened to these (songs)?" The challenge is equally hard for the vocalist. As Savita points out, the genre, especially padams, require tremendous breath control, malleability of voice, and the ability to hold the intensity of music without being aggressive. "This is an inward-looking music and it does not allow you to gallop and it takes years to practise," she said. "In other forms, the sahityam (text) is set to a fixed meter and but in padams, everything is offbeat and you have to internalise where the phrases fall and how to pace the talam, which are themselves often rare ones." The musicality of padams and javalis is singularly exquisite and, when they are danced to, they make for a heady and sensuous shadow play of the visual and the aural. **Shifting mores** Samson remembers, as a child, entering the world of padams at her alma mater, Kalakshetra. "My very first padam was Kshetravaya's Bala vinave, very slow, beautiful, descriptive, such beauty of musicality and dance," she told the audience at Sabha, a small performance space in southern Bengaluru. "But to hold Tirsa Tripata (taal), the gaps and space at that age was a struggle. But in the early years, you are taught a kai (hand, or set movements) and you did. It is only as you grow older that you start understanding. In fact, you are better able to play a

younger nayika as a more mature dancer." She remembers watching the great Mysapore Gowriamma in a class at Kalakshetra. She was frail and aged, one of the legends of the long-gone devadasi era. "She would sit in our class, like a little bundle, and she had a pronounced squint, but if you ask her 'Gowri pattu, show us this,' her whole face would come to life and those eyes would do very beautiful things and before you could gather it, it was gone. It was as if some energy came from within her, small nuances." With shifting views on gender and sexuality, javalis and padams, especially performed as dance, have had to deal with a lot more contentious issues. Who is all that voluptuousness intended for? Is it spiritual or carnal? Why in an age when women's agency is being celebrated should they eternally wait for a rogue lover? At the discussion that followed the dance, some of these questions were raised. But, at this point, it might help to step back in time, more precisely two centuries ago, to when the genre grew. Padams predate javalis, and the names most commonly associated with them are two Telugu bhakti composers, Annamacharya and Kshetravaya. In a sense, they enjoy a firmer reputation for classicism than the sprightly javalis that teeter precariously into the 'light' music field. The origins of the javali and its

Tamil dramas of the late 19th and early 20th century, lent itself to linguistic experiment as in the quirky My dear, come, *varuvai i vela* (come now, my dear) in a mish-mash of Tamil, Telugu, Kannada and English; and, once the devadasis were erased from our culturescape, made it to the movies such as in the song Amlalane Telavare from the Telugu film *Muddu Bidda* (1956). It was in the salons of the sought-after courtesans of Madras Presidency patronised by elite men that the javali peaked as a creative form in the early 20th century. Among those men was the superb composer and Dhanammal's patron, Dharmapuri Subbaraya Iyer, a clerk in the taluk office. The stories of their abiding relationship are legend, it is said that the outstanding javali Smara sundaranguni was composed by him for her as a gift when she was in dire straits. Performed by Samson at Sabha, it speaks of a rather uniquely progressive beau, considerate and supportive of the nayika's many talents.

Once the devadasi tradition vanished under the combined onslaught of social outrage and legislation, javalis and padams became more or less outliers in the dance and song repertoire. In the following, more squeamish decades, the popular narrative was that the heavily sensual content is to be read not as carnal love but as the soul's yearning to attain a higher plane. It is quite common for the nayaka in the song to be revealed to be a deity. Samson recalls the somewhat fraught differences between gurus and scholars on the interpretation of loaded



Leela Samson performs six padams and javalis at a sabha.

words, and the struggle to pin down the direct meanings. Should it be 'come, sit by my side' or 'come, sit here on my bed'? But increasingly younger artists are not shying away from their literal meaning. Among them is vocalist Aishwarya Vidya Raghunath, whose guru was Vegavahini Vijayaraghavan, T Brinda's daughter and legatee of her powerful felicity with padams and javalis. "We hear padams and javalis so rarely in concerts. But the role of srirangara in them, is it something to shy away from? It is an important emotion, a transient one and it seeks representation (in the arts) in some way. The argument is that they are tough to render but we persevere with so many tough things in music, why not this?" There is another question that exercises a lot of young dancers and scholars. In this age of gender equity, what is the relevance of this art form? As dancer Lakshmi Gopalaswamy pointed out at the end of the event, young students want to know: "Why should I dress up and wait for a guy? I dress for myself." Samson's view on this falls uniquely between the conventional and the contemporary. "These are metaphors, not necessarily about man or woman, though they can be," she said. "It is about the desire that lies at the root of everything in life, an aspiration, something we constantly want to achieve outside of ourselves. Dancers who say 'Oh, I am only into the abstract,' then go and show angst, pain. But that too ultimately is this."

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#SITA

Courage In A Twig

When the Vanara Queens first saw Sita: A Moment of Compassion and Courage

In the heart of Lanka, where towering palaces cast long shadows and sorrow hung in the air, sat Sita, the noble queen of Ayodhya. She was held captive in Ashoka Vatika, surrounded by cruel rakshasis, her heart burdened with grief, but her soul radiant with faith in Lord Rama. This moment of suffering would soon be touched by a divine spark. Hanuman's arrival, followed by the presence of the Vanara queens, the wives of the monkey warriors who had crossed oceans to serve dharma.



Sita in Ashoka Vatika: A Portrait of Grace in Sorrow

Sita had been in captivity for months. Her body had grown weak, but her resolve was unshaken. She sat under a Shimshapa tree, refusing food and shelter, waiting for Rama. सा तत्र शोकान्तमपः परितप्तचित्तः। रामान्तरान्ना हृदि संनिधितः। Translation: "There she sat, her heart scorched with sorrow, yet with Rama dwelling firmly in her innermost self."



The Vanaras Enter Lanka

Hanuman had already leapt across the ocean and found Sita. After reporting back to Rama, Sugriva, the king of the Vanaras, prepared for war. Alongside him were many Vanara warriors, and with them came their queens, brave and compassionate, ready to support the divine mission. Though many retellings differ, some regional versions and poetic narra-

tions describe that a few Vanara queens, curious and concerned, followed the warriors towards Lanka and witnessed Sita's sorrow from afar. This moment is described in some later tellings, folklore, and retellings in regional Ramayana versions, such as Kamba Ramayanam (Tamil) and Adhyatma Ramayana (a spiritual version of Valmiki's epic).

The First Glimpse: A Noble Woman in Grief

When the Vanara queens first saw Sita, they were struck not only by her sorrow but by her serene, divine presence. Despite her tattered clothes and thin frame, she shone with an aura of purity and royalty. The queens whispered among themselves: "Can this truly be the great Sita, born of the earth, Rama's heart's beloved?" One of them, touched deeply, approached gently and said: "O Devi, we are messengers of Rama, the one whose name never leaves your lips. We are the queens of those who serve him with all their lives. Please do not fear us." Sita, her eyes wet with longing and hope, looked up.



The Conversation: Words Woven with Comfort and Respect

Vanara Queen: "O Divine Lady, your glory has reached even our forested mountains. The wind itself carries your name as a sacred chant. We came not just as queens, but as sisters, mothers, daughters drawn to the sorrow of one who never stopped believing."

Sita (softly): "Then you know... of my Rama? Of his pain? Of the path he walks to find me?"

"Tell me... does he still remember his Sita, lost among demons, trapped under Ravana's shadow?"

Vanara Queen: "O Devi, your name never leaves his heart. His eyes search the wind, the waters, and the stars for signs of you. He weeps not because he doubts, but because he knows your suffering. We, who are blessed to serve him, have seen his love-true as dharma, deep as the ocean."

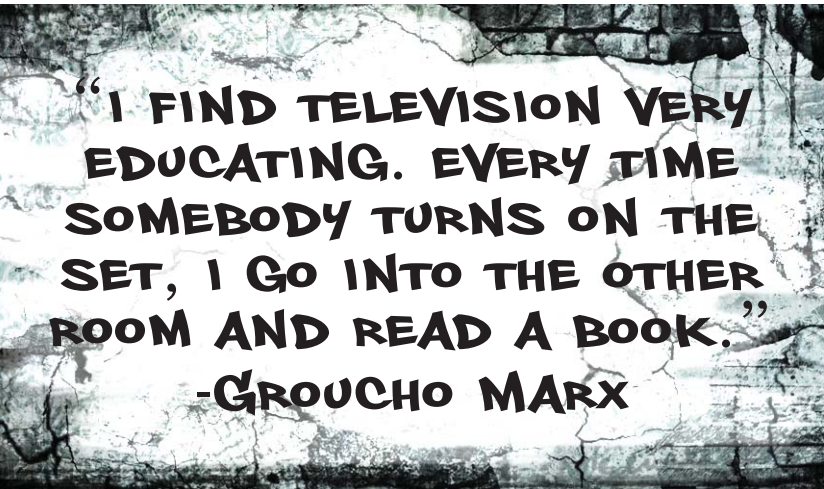
Another Vanara queen, placing her hand gently on her heart, added: "We came to see you not as soldiers, but as women who reverse the strength you hold. In your sorrow, you uphold the honor of all womanhood. You are not alone. All of nature waits for the day of your reunion."

न हि धर्मैर्न होतव्यं पीतव्यं तु न शोभते। धर्मतारं हि स्थीत्यं वै सौतन तेन प्रसिद्धः। Translation: "True strength does not lie in power alone, but in righteousness. And womanhood shines brightest through dharma. Sita is his living example."

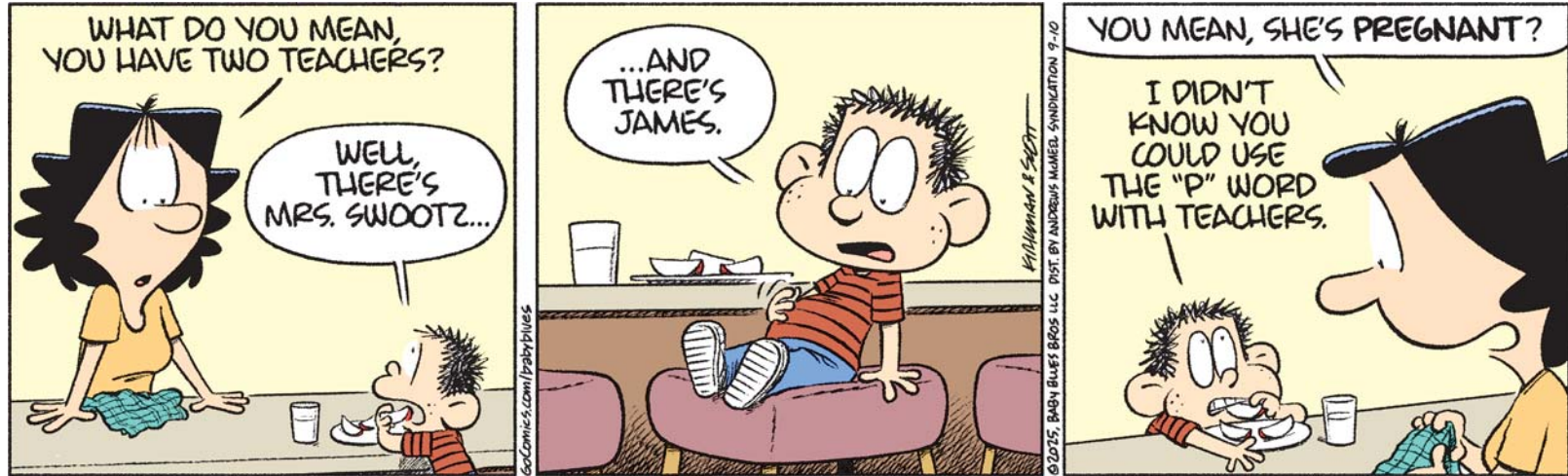
A Meeting Etched in Eternity

This meeting is a reminder that when the world turns dark, even the smallest voices of comfort can become a divine chorus, healing, strengthening, and guiding the path to victory.

THE WALL



BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman