

## Shandor Remete Interview (2004)

Conversation ©2004 Ganga (Natasha Rivera) with additional content from Ilya Zhuravlev.

### SHADOW YOGA

Shandor Remete is an Australian yoga teacher who was born into a Hungarian family. He is known worldwide despite maintaining his distance from mainstream yoga. He has created a style of Yoga that resembles asana-vinyasa combined with dynamic movements from martial arts, Tai chi, and traditional Indian dance. He has followed a lengthy path to learn practices that develop the body and cultivate consciousness. Shandor studied for a number of years with B.K.S. Iyengar in India, practiced ashtanga vinyasa with Mark Darby in Australia, practiced the art of Japanese sword, and learned Chinese Internal Martial Arts practices from Shaolin monks. He learned how to work with *marmas* and he investigated the classical Indian dance forms to deepen his understanding of postures.

This interview took place during a workshop that Shandor gave in Moscow in 2004. It was originally published in Russian. The version that follows was based on the transcription of the original English recording of the interview and the reverse translation (Russian -> English) published on the Wild Yogi website<sup>1</sup>.

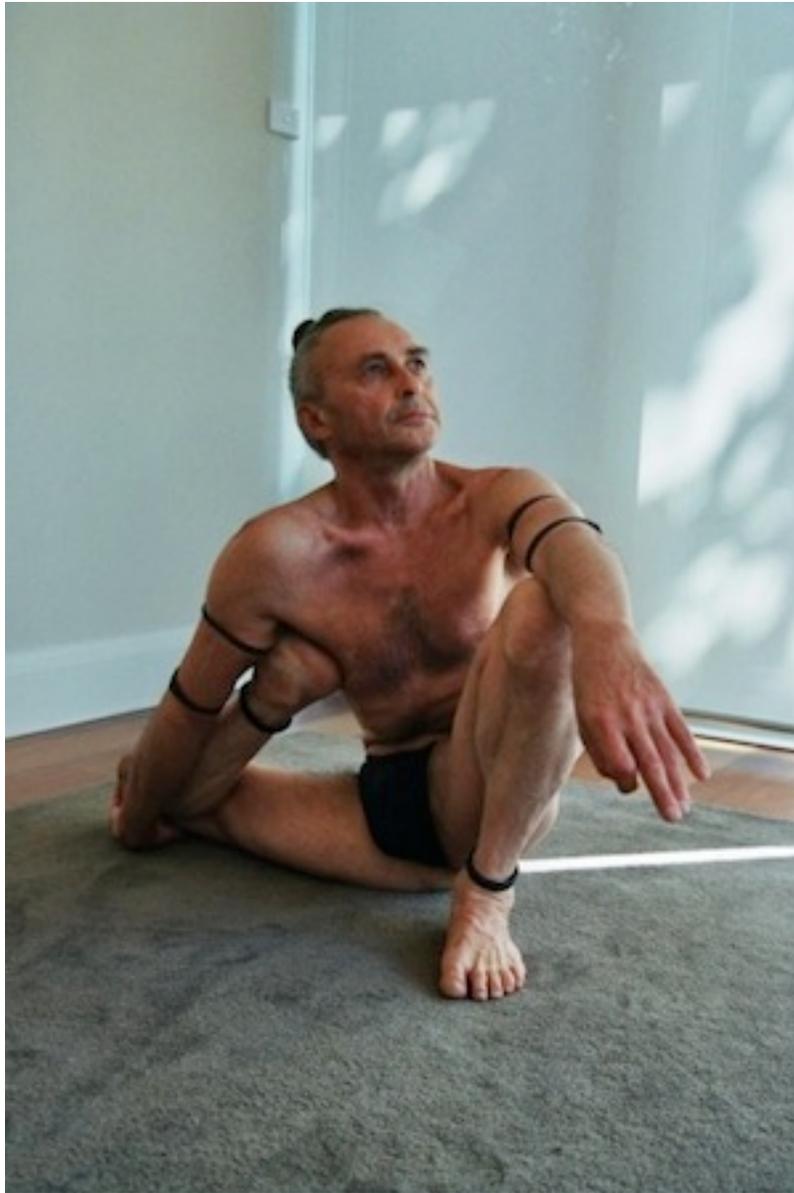
*“Not many people understand how internal energy works”*

It was a real gift to interview Shandor. It is a rare teacher whose yoga knowledge lives inside, and who is also committed to sharing this knowledge with others. This is not an easy task as studying the complete path of yoga is not a popular pursuit.

Shandor accepted our interview request with pleasure. “I am totally open. You can ask about anything.” During the interview it was not always clear who was questioning who. Shandor often asked questions too. “What is *ujjayi*? What does it mean? What is it for?” In the end the list of questions we had prepared was put to the side and the interview turned into a lively and extremely informative conversation. Enjoy it.

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<sup>1</sup> [\[http://wildyogi.info/en/issue/ganga-natasha-rivera-interview-shandor-remete\]](http://wildyogi.info/en/issue/ganga-natasha-rivera-interview-shandor-remete)



**Ganga:** *This is not your first visit to Russia. Your profound insights into asana are an inspiration to the Russian people. It is interesting that you practiced martial arts and yoga from a very early age. Where did the combination of martial arts and yoga come from?*

**Shandor:** Martial arts and yoga? They are the same thing, are they not? This is not a combination, they come from the same source.

**Ganga:** *When you started, were you only practicing asana? Or were you practicing martial arts as well?*

**Shandor:** I learned yoga from my father when I was young. I was six years old when I started learning from him, and I grew up with yoga. I also learned martial arts in my youth, but after I re-

turned from military service in South Vietnam in 1971, I stopped doing martial arts and I began to focus more on yoga. But I had always had difficulty with the way yoga is being taught in recent times. I found that it lacked the preparatory work.

Now, everybody is talking about opening this or opening that, but only a few people are really interested in the information that is contained in the ancient texts. Take meditation, for example. When you read Yoga Yājñavalkya<sup>2</sup>, in his 9th chapter, on meditation, he suggests that unless one is well-acquainted with the system or science of *marma*, and *nadi*, and *vayu*, meditation should be left alone. You will also find the same sloka, almost word for word, in the Vasistha Samhita (Yoga Kānda of Vasishtha)<sup>3</sup>. Nobody that I was learning from knew this.

I remember when I went to India for the first time, I found it difficult to accept some of the things that were being done, even though I already knew all the basic asanas. Yoga borrowed from many walks of life. It borrowed from the plant kingdom, the animal kingdom, martial arts, and dance. And of course all those other arts also borrowed from yoga. And yet, when I went to yoga class, I found that the way the warrior stances were performed was totally useless and would not bring any fruit. The warrior stances in martial arts are used to develop power, to free the peripheral energy, and to increase the circulation of the life force. To achieve this goal, the stances are dynamic in nature, and they demand that the activity in the external body be well-coordinated to free the life force from obstruction. Yet in the yoga classes I attended, it was not done this way. Evidently, whoever borrowed these warrior stances did not understand much about what they were borrowing or what its purpose was.

I was practicing Astanga Yoga before many people knew what it was. In those days Pattabhi Jois only had about 5 or 6 Western students and one of my close friends, Mark Darby, was among them. I learned Ashtanga Yoga from him. I also learned with B.K.S. Iyengar but Iyengar Yoga in those days was very different from what it is today. Even so, the information I discovered when I was reading through the texts was not being taught in these schools. This is what I started to investigate on my own.

**Ganga:** *Was this something that you felt intellectually? Or was your body telling you that something was not right?*

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<sup>2</sup> Yoga Yājñavalkya IX.4:

Only after understanding the marmasthana, the junction of nadi and the location of vayu, must one proceed with the understanding of atma. (Remete, S. (2010) *Shadow Yoga Chaya Yoga*. p. 30).

After knowing properly the marmasthānas, the position of the nādīs, and the position and function of the vāyus, undertake the realization of the self. (Mohan, A.G. (2013) *Yoga Yājñavalkya*. pp. 93-94)

<sup>3</sup> Vasistha Samhita (Yoga Kānda) IV.18

A meditator should practice meditation only after being distinctly cognizant of the vital spots (marma) in the body, the system of Nādīs, places and functions of the Vāyus (Prānas). (Kaivalyadhama, S.M.Y.M. (2005) *Vasistha Samhita*. p. 71)

**Shandor:** When something is not happening, it is not happening.

Everybody is talking about power. They write thick books about power yoga, this yoga, that yoga. Do you know what? When you meet with the Shaolin monks, they do not *talk* about power. They *have* power. Many yoga people are gifted with flexibility, but not many people understand how the internal energy works, how to direct this energy, how to use this energy to heal another person, all of these things. In the world of yoga, it is mere talk with the exception of a few people.

I was putting in a lot of effort but I was not getting the results I was expecting from my reading of the texts. As a result, I started questioning. I continued to practice and to study by myself using the theoretical information contained in the texts as a guide. It describes what is necessary for good or well-grounded practice. This was when I met some *marma vaidyas* in South India. I also met other people from whom I learned these things. The attention to detail I learned from my time with Mr. Iyengar gave me the grounding I needed to better understand how to utilize the *marmas*.

A *marma* is an area of the body. There are 108 junctions on the body where blockages or obstructions can occur. When practice is done correctly, there are no *marma*. The word *marma*, comes from *mrt* which means 'death'. So this suggests something about a fatal outcome. When you understand how to use your body and you know where these sites are on your body, then you know how to move without causing an obstruction. There are a number of ways to manipulate and to cause damage to the *marma*. Fear is the cause of greatest damage to the *marma* system and it manifests as an obstruction to the energetic flow in the body.

The way the individual carries himself in his normal posture, in his daily life, can cause certain obstructions to take place. Every individual has a habitual way of sitting, standing, walking, moving, etc. Also, of course, blockages can arise when a person falls or is struck with a blow. *Marmas* can be influenced by how a person uses the body during a specific activity. Knowing the *marmas* allows you to identify correct movement and incorrect movement. You are exposed to both extremes. This gives you space to discriminate. Unless the practitioner understands this, they can make a mistake and hurt themselves. Someone who is slightly more ambitious might damage their knee, ankle, spine, or neck. If they damage their neck this will in turn cause damage to their blood and their kidneys, and so on. But people are not aware of this.

**Ganga:** *You speak about the movement of energy or prana. How will a person know that it is really the energy that is moving in the body and it is not simply a sensation they are experiencing?*

**Shandor:** You can always tell when the life force is moving. Now, unless you understand how to position your body, the *nadis* will not work. So activity needs to be done prior to the practice of yoga. You are doing *kapotasana* in this magazine, are you not? [referring to a photo in a yoga magazine] You are doing *kapotasana*, and definitely, you have the ability. But do you really understand what it is that you are doing with that *kapotasana*? Do you know where are you direct-

ing the energy in your body? Do you know what it is that you are aiming at? If you are not aware of these things, then why do it? Yeah?

**Ganga:** *Yeah.*

**Shandor:** So, as a first step, the person needs to be prepared and opened up.

**Ganga:** *By opened up, do you mean the person is made ready to receive things?*

**Shandor:** Well, if your peripheral body is obstructing the movement of the life force, then that means that first you have to learn how to manipulate the different parts of your body in a unified way. This is done by increasing who you are, not by decreasing who you are. Does that make sense?

You need to understand correct positioning of the limbs. This means that in order for the life force to circulate well, you need the form to be free from obstruction. You also need the *nadis* to work. There are some people who are gifted with flexibility but that does not mean that their *nadi* is functioning. We are now talking about being conscious of everything that takes place, if you follow Patanjali.

If you understand *marma*, you know that the *nadi* open up from the feet. You also understand that the flexibility of all your joints originates in the ankles, the wrists, and the neck. Even the most basic activity needs to be performed correctly. Nowadays, the basic preparatory or preliminary activity is not given. For most people who come in, unless they are gifted with flexibility and some ability, they will need what is called the prelude.

The prelude is the activity which precedes asana. In the texts, the word *atha* is used. It means 'now', or 'then'. It is a word that has been mostly ignored. Everybody is *om*-ing but nobody is paying attention to the word *atha*. That word at the beginning of every new subject in the texts suggests that 'something took place before'. Because *then* comes asana. Right? But there is no mention of what comes *before* the asana. There is always something that comes prior to something else, right? For example, in order for you to meet with me, it was preceded by a telephone call. It is the same thing. Something has to precede the beginning of working with asana. That something is the preparatory work, which usually takes about seven years.

The preparatory work is based on the *Ananda Tandava Of Shiva* [opening up a folder with images of the Dance of Shiva]. I know some people are walking around and talking about the *Dance of Shiva*. Everybody is talking and no-one is looking. This is the basis of all the internal arts: *Bharatanatyam*, *Kathakali*, *Kalaripayattu*, and yoga. It is done to prepare and to open the person's *nadis*.

If you look, you see they are very simple movements. Everybody wants to breathe, everybody wants to be hot. If you learn this, you will get very hot [leafing through the images of the dancing

Shiva]. You are not staying in these positions long at all, just for one breath. It is the coordinated movement of the feet and the hands while standing in one spot. It is not easy to get the foot from here to there [points at the image where the foot is taken up over the head without assistance of the hand].

These movements are not easy to remember. These are the first twenty-six movements out of the 108. I based what I am talking about [the prelude activity] on these dance movements. Everybody is talking, but nobody has paid attention. These sculptures have been decorating the temple gates for the last 2500-3000 years.

**Ganga:** *Everybody looks at the temple but not at the gate.*

**Shandor:** Well, there are four gates and all four gates carry all of the 108 positions of the *Ananda Tandava of Shiva*. The Lord Shiva performed a number of dances but this is the only one that was retained or recorded. All the dancers and all the non-commercial yoga practitioners of South India learn this. In the martial arts, they learn this. You can see that it is a job to get your foot up there without touching it with your hands. This is just the first position with the leg behind the head. In fact, the leg is not even behind the head, it is taken to the shoulder. When you look at this position it shows you that it is the proper circulation of the life force that will take you to there. It must be cultivated by doing the activity correctly starting with the most basic simple positions.

It took me over one year to learn these twenty-six movements. I'm not even talking about doing them. I am only talking about the time it took to memorize them. It was quite a job to remember the activity of the hands and the legs, and the transition from one position to another. The practice makes you very hot.

I will explain to you the ornamentation, as it appears in these images as well [leafing through the images of the dance]. *Shiva* wears beautiful attire. Can you make sense of the attire? Wherever ornaments cover an area on the body is where the energetic obstructions can appear. The energy can be mastered through these areas where there are ornaments. On the ankle you have the blood *marma* [points at the location]. This one is a heavy belt, almost the shape of the sacrum and the coccyx. It is hanging at the waist [points at the location on the image]. It affects digestion, so it has to do with inhalation. Heavy ornaments are shown on the head, neck, sacrum, and upper arms. It means that these areas are extremely important for the unobstructed circulation of energy.

Does this interest you?



**Ganga:** *Yes. You say that there are basic movements that a beginner should start with, but they are probably not going to find them in so-called 'traditional schools' like that of Pattabhi Jois or B.K.S. Iyengar.*

**Shandor:** But how can you call them 'traditional schools'?

**Ganga:** *Well that is a different question. I mean that they are supposed to be a traditional school because they...*

**Shandor:** ... because they all say that they teach like Krishnamacharya?

**Ganga:** *Yes, Krishnamacharya taught them but what they teach differs.*

**Shandor:** So what does this tell you?

**Ganga:** *Well, it seems to me that they are not traditional (with a laugh) but I do not really have an opinion.*

**Shandor:** So if you look at the three people who are the disciples of Krishnamacharya, they all contradict one another, right?

**Ganga:** *Yes.*

**Shandor:** What it says is that Krishnamacharya taught each of them according to his needs.

**Ganga:** *True.*

**Shandor:** So what is this telling you?

**Ganga:** *It tells me that yoga is very, very individual and that the best teachers can see the needs of a given person and help him develop.*

**Shandor:** And what does this require?

**Ganga:** *This requires understanding the energy, how the person feels emotionally, how they live, and so on...*

**Shandor:** Sure.

**Ganga:** *And the teacher needs to see all of that.*

**Shandor:** Nowadays it has all been reduced to just exercise. But, in fact, each person should be cleaned up before starting.

**Ganga:** *Don't they say that cleaning up should be done with shatkarmas?*

**Shandor:** *Shatkarmas* are used to gain control over the involuntary activity of the body. Using *shatkarmas* you get a little bit of cleansing benefits. *Shatkarmas* is only the beginning, on the physical level. Real purification comes with *asana*. Before that you should clean up your habits, otherwise you will pollute your practice of *asana* with them.

**Ganga:** *But isn't there also an opinion that when you start practicing asana your habits will begin to change?*

**Shandor:** No. *Asana* is already quite an involved activity. You need to know that the word *asana* is a compound. The word *asan* means 'mouth', and the *a* added means 'something you sit on'. So while secrets are imparted whether from outside or from within, one needs to be still. Then it became an *asana*.

To describe a bodily position the word *sama-sthana* is much better. *Sthana* means 'to place'. *Sama* means 'equal'. And there is a compound word *kaya-sama-sthana-ghati-kriya* which suggests: *kaya* means 'body', *sama* is 'same', *sthana* is 'placement', *ghati* is twenty-four minutes, and *kriya* means 'process'. Now, if you figure this one out, it tells you that any bodily placement in a procession should be performed for a duration of twenty-four minutes. Why twenty-four minutes? It takes between twenty-four to twenty-six minutes for the energy to circulate once around the body. No different from a day.

Then there is a suggestion that the *prana* should be cultivated for five *ghatika*. That is more or less two and a half hours. You are dealing with five layers of consciousness, from the most gross to the most subtle. So your activity should consist of steps that work the body through these five layers (traps) of energy. When you reach the end of your two and a half hours of activity, you are vibrat-

ing on every level. You are one integrated person, not five different people living in one body. Does that make sense?

**Ganga:** *Yes.*

**Shandor:** People are not paying attention to this. For this to happen you have to clean up your habits, the way you think, and the way you move. When you just walk in the door and say, “Ok, I want to do asana,” but the way you think has not changed beforehand, then doing asana is not going to change it. Maybe after ten or fifteen years it might change, but then that would be a little bit too late. Especially if you have already spent fifteen years making mistakes.

I do not know what they do in the North of India, but in the non-commercial areas in the South of India, even today, they clean you up. You do something like a *pancha-karma* in ayurveda, or some of the other acts of the *marma-vaidyas*. They put you on a diet, you get massaged, they manipulate the *marmas*, they manipulate the energy flows, or you are given certain types of medicine. This process can take up to three months. After that they teach you one or two basic movements and then they slowly build you up over the seven years. It is a process no different than that used by the great Tai chi or Qi gong masters of China.

**Ganga:** *That forces you to build your practice very very gradually?*

**Shandor:** You are doing simple things, right?

**Ganga:** *I ask because there is a lot of discussion about doing things forcefully, with forceful movements. Lots of people come in these days looking for strengthening asanas like arm balances. They want to build up their bodies.*

**Shandor:** What is strength? It is when the life force can flow through your body unimpeded. It has nothing to do with muscular strength. It is about directing the life force via your intelligence. That is a huge difference. It means you have to be able to sense (to feel). Now, if you use too much muscular strength, your skin will become taut. You will lose the sensitivity of the skin.

I have a student who lives in Los Angeles and is also doing Qi gong. He met this old Chinese man in a park and he asked him to teach him. For three years he just learned a standing pose. For half an hour he stood like this on one side [demonstrates]. Then the teacher said to him ‘turn the other way’. So the student turned the other way. The teacher said he would not teach him anything further. Would a person who does yoga be happy to stand like this if it were required? Do you know how difficult it is to stay there even for five minutes?

**Ganga:** *I can imagine.*

**Shandor:** You will find out you have legs, you have a sacrum, and your *kapotasana* changes! Does that make sense? If you look at this [goes back to the images], this is the first movement of

what they call the '*Natarajasana*'. The hand is not used! The leg needs to arrive there of its own volition (points at the picture).

**Ganga:** *But you need time for it to move itself there. You need patience.*

**Shandor:** Well, what am I telling you?

**Ganga:** *When will my leg get there?*

**Shandor:** Do not bother about it! You do not worry about when your leg will get there. You do this first variant, the most basic [points at the image]. Then the second form, that is what I am showing you. That is all you do. But the hand movement goes with it. There are more hand movements in this one than in the first one and the legs and feet are very different, they are much closer. That means that there is much more stress placed on the legs. There is much more stress on the ankle, much more stress on the soles of the feet.

Which *marmas* are on the soles of the feet?

**Ganga:** *The ones that open the energy of the earth?*

**Shandor:** Really? Well, actually the energy of the earth is always open. It is you who is not open. So which *marmas* are on the soles of the feet? Which *marmas* are on your palms?

**Ganga:** *Those which are connected to my heart?*

**Shandor:** So? That means you have the heart [points at a place on the palm] in the foot and also in the hand. You also have the lung [points at a place on the palm] and you have the vision [points at a place on the palm].

The two *nadis* from your eyes end in the big toe of each foot. The *nadis* from your ears end up in the big toe of each foot. The heels control muscle tension in the body, cramping, and they also affect the kidneys.

So, just by doing these two movements [pointing at the images], what is it that you are achieving?

**Ganga:** *I am opening the channels going to my toes.*

**Shandor:** And what does that do?

**Ganga:** *It cleanses the pathways for the energy.*

**Shandor:** What else? Not just cleansing.

**Ganga:** *Opening?*

**Shandor:** What do you call an opening?

**Ganga:** *Opening? Probably creating some space.*

**Shandor:** For something to enter. Which is what in the case of yoga?

**Ganga:** *Well...*

**Shandor:** Everybody breathes today.

**Ganga:** *Oh, yes. Breath.*

**Shandor:** But how?

**Ganga:** *Prana?*

**Shandor:** But how? Not *prana vayu*, which is different to *Prana*. The latter is the life force, the former is a motivator of the life force. A huge difference.

**Ganga:** *Okay.*

**Shandor:** Now this poor beginner walks in and they say 'breathe'! Then they breathe incorrectly for the next fifteen years and it is very difficult for them to break it. They use yoga terminology and they do not know what it means or what it refers to. For example, in *ujjayi* breath where is the sound made? Why should the sound be made at a certain place? And what does it do for you? This is how unequipped they are. Ability is nice. Physical ability, physical availability. But knowing exactly what it is that you are doing, and how it happens is another story.

**Ganga:** *Knowing or feeling?*

**Shandor:** Not just feeling! You must know with your mind. You have two minds. You have the root mind, and you have the processing mind. It is the processing mind, or that which is called the lower mind, that needs training. Patanjali speaks of it too, when he talks about sleep. It is the lower mind that needs to sleep. And he suggests that, slowly, sleep needs to be overcome. But it needs training. The discriminative quality comes from knowing the opposites. By knowing the opposites you get the space to discriminate and to make the right choice in whatever circumstance you are in. This way you do not end up paying karma.

So why is *ujjayi* so important?

**Ganga:** *Because it heats up the body?*

**Shandor:** How?

**Ganga:** *I do not know that.*

**Shandor:** Then why do it?

**Ganga:** *I do not do it?*

**Shandor:** Then why talk about it? Is it just to entertain ourselves?

**Ganga:** *Kind of.*

**Shandor:** Yes. It is sad, no? And yet when you read the information it shows how impoverished the yoga is. They talk *ujjayi*, they talk the *bandhas*. It is not happening! *Ujjayi* is done through a restriction at the base of the throat. If you look at 99% of the *ujjayi* breathers today they make a lot of noise here [points at a location on the face]. This causes excessive dryness in the sinuses, in the eyes, and in the brain. The heat goes to the brain. That is why people become so emotional. But when the sound is made here [points at a location on the neck, the throat] through the suction of the navel, which is the proper source for inhalation and exhalation, then you find that the sound that is made here [points at the location on the neck, the throat] by entering the voice-box, it will resonate from here down into the body. The inhale moves inwards and downwards so it is easy to perform during inhalation. But it is more difficult to keep the sound here [points at the location on the neck, the throat] during exhalation. The resonance and sound is created here [at the throat] because the sound comes from friction. And friction causes heat. The sound, the friction, triggers the pericardium. The pericardium raises and lowers the temperature of the blood that is pumped through the heart. So *ujjayi* breathing has to do with that, if it is done correctly. If it is imposed from the brain, then it will not bring those effects. So by using the *ujjayi* breath properly, one can increase or decrease the temperature of the blood.

If the blood is too hot it will cause problems. If the blood is not hot enough, it will also cause problems. So the person who practices yoga learns to regulate the temperature of their blood and adjust it accordingly. Sixty-four *marmas* directly affect the blood. So the properly coordinated movement of the body enhances the circulation of breath, it brings about changes in the temperature of the blood, and the person's body temperature. Does that make sense?

**Ganga:** *Did your parents know all this?*

**Shandor:** My mother did not practice yoga, she was bringing me up. My father knew. My father learned yoga from two Indian people, in Budapest before WWII. Then, when he was holidaying in Siberia for nearly two years, he had lots of time to practice yoga.

**Ganga:** *And you started with him?*

**Shandor:** Yes. I started practicing yoga with him by accident. He never showed me. He used to retreat to his room every day around the same time. One day I worked up enough courage to

open the door to his room. There he was, on his head. I was intrigued so I sat down, and he never said anything. From that time, I went to his room every day and started copying him. One day I got frustrated and demanded that he help me. That is the only time he touched me. He would only help me when I asked. But he was very clever. As I was getting older he left all kinds of pictures and books out for me to read. So he cultivated me like that.

**Ganga:** *Do you think it is possible to reach the higher states of yoga without a Guru of a certain lineage?*

**Shandor:** Who is the Ultimate Guru? They say the Ultimate Guru, the Greatest Guru from whom the Yoga came is *Shiva*, no? When you read the word *Shiva* backwards you get *Vasi*. It means 'to breathe'.

**Ganga:** *Breath is closely related to...*

**Shandor:** ...the soul, *Дax* [dah] in Slav, *Дyx* [spirit], no?

Certainly, you need some guidance. There is an interesting story about Pahlada whose father was killed by Vishnu. He became infatuated with Vishnu. So he did a tremendous penance. And he prayed to Vishnu to appear to him every day. And Vishnu would appear - because he liked the boy - and one day he said to the boy: "Look, I can appear for you any time, but I cannot do it for you. I can only point you in the right direction. You have to do the rest".

So, when the pupil is ready, the Guru appears. I have had many good teachers. I had my father, I learned very good things from Mr. Iyengar. I learned to see things from him. Yet I had some underlying questions that nobody could answer. I went my own way and I investigated all of those things. I trusted what was inside me. The first time I heard *marma* was from him (Iyengar). I went with him to one of the Pune classes he taught for Indians in the early days, and he dropped that word. And I asked him after class what these [*marma*] were. Then he said to me: "Ah, some point". And he would not disclose any more. I went out of my way to find out what this was. I found out that ayurvedic people know nothing about *marma*. I went to investigate Siddha medicine and I met some of the *marma-vaidyas*. Then I ran into problems because they will not take you on unless they have a connection to you. I traveled over 1000 kilometres in a taxi to meet a Guru. When I arrived, he came half way out of his house, took a look at me, did not even greet me, then turned around and walked back into his house. But I did not feel any connection to him either.

Another, I think the third or fourth person that they took me to, walked out when we arrived. His face lit up and so did mine. He took me by the hand, he led me inside, made me sit down and watch for six hours. Then he sort of looked at me and did a few things on me without asking me anything. That is how you connect. You connect on the heart level. Learning takes place on that

level. I learned the *marma* like that. By learning that, I also understood that another person manipulating the *marma* is different than when you are manipulating your own *marma*.

So the first lesson of *marma* is learned through the practice of the preludes and then asana. You use physical energy to direct the energy through the *marma*. The second lesson of *marma* is learned through pranayama. In pranayama you learn to mentally direct the energy through the *marma*. Via pranayama you can control the energy and you can turn the whole body into armour. It is called *kumbhaka*.

**Ganga:** *Isn't kumbhaka when you try to forcefully hold the breath?*

**Shandor:** You have two types of *kumbhaka*. You have *sahita* and *kevala*. *Sahita* needs to be learned first, to be able to arrive at *kevala*. *Kevala* and *kaivalya* are the same thing, it is called 'isolation'. Patanjali calls it *kaivalya* in the fourth chapter. The hatha yogis call it *kevala*. It is the same thing. They are both talking about *kumbhaka*, Patanjali also discusses it in the first chapter when he gives a few ways to get to the state of *samadhi*. He said one of them is the prolonged duration of exhaled breath and no more inhalation. He says this is one of the ways to reach the *dharmamega samadhi*. He does not name it, but that is what he suggests.

**Ganga:** *This will not be your last visit to Moscow, will it?*

**Shandor:** Certainly not, I will definitely come here next year too.

**Ganga:** *Do you have any wishes you would like to pass on to the people who practice yoga in Russia?*

**Shandor:** I wish them success in their practice and awareness of what they do.

