Perspective Studies, Day 11

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 11 July 2014. Watch on YouTube

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I made this transcript by machine from the recording and corrected it against the recording's description and my own records. I have not checked the words by ear. I checked a sample of the speaker names by ear, and corrected those I heard differently. [?] marks a word still in doubt and [unclear] a passage that could not be made out. A speaker is named only where the broadcast's screen or the recording's own words say who is speaking. Fillers such as "uh" and "um" are left out. Times are from the start of the recording.

A name followed by (?) was read from the screen at a moment when it changed from one speaker to the next, so the turn may belong partly or wholly to the speaker before or after.

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00:02 PRAYAS Hello everyone, we are starting our day.

00:06 UTTAM Hi Prayas.

00:07 PRAYAS Today. Hi. Day eleven broadcast today. And yesterday we concluded with the with a with the question with actually the specul speculation speculative question wondering if there is any power play involved in our heads for the emergence of what we identify with as a voice.

00:34 PRAYAS (?) Right.

00:35 And today as we are examining the buffer, the we are going to s take the buffer to be that moment of power play. So if you I mean it's it might seem like a stretch, but as we already looked at the now and the duration of the now on the on the on what one of the past days I'm going to take the liberty to reinterpret what the buffer means for us at this point to be the open the window that's open, right? So in power play there is always there comes a time when a window opens and then you then you take power, right?

01:23 And that defines that power play. So in the sense there is an opportunity and that emerges and that is a buffer.

01:38 UTTAM Does the f window first open and then the power play starts or I'm a little doubtful on that.

01:47 PRAYAS I mean I don't know. I mean as I'm mo modeling this as I'm modeling this problem, I'm just saying that in a struggle in the power play there might be this moment this decisive moment what we were also referring to in different ways yesterday. The decisive moment is the moment when the transition can happen, you know, so you can

02:11 PRAYAS (?) Right.

02:12 PRAYAS (?) Big power. [?]

02:14 Mm-

02:15 Yeah, it can change the game.

02:21 PRAYAS (?) Okay. You said the game changer, right? That's what he said.

02:24 Yeah.

02:25 PRAYAS (?) Yeah.

02:28 SATYA I'm still trying to look at what a buffer is.

02:34 Like because a buffer to me sounds like a blurred zone. It's like a c place where nothing is happening.

02:44 PRAYAS Right. So it can also mean the insulating buffer, but

02:50 You know, technically it m it is the word is used to used to mean that, you know, in memory. So basically things are stored to the memory of the computer in some way or the other. But what happens in real time and the now, before it gets saved into the memory

03:13 Is the buffer. So you know you get a buffer overflow in software if your temporary memory which is used as a buffer fills up and you're not able to deal with the flood of information.

03:27 PRAYAS (?) Right.

03:28 SATYA Okay.

03:34 So we are saying that there is a experience being experienced which is

03:40 And that's a whole bunch of information that's coming in.

03:45 Into the buffer.

03:46 Right.

03:47 PRAYAS (?) Okay.

03:49 So yeah, so in the now there is a now that emerges in which you know the it's like an open window. So which means that the opponent is weak in one particular now and then it's possible to take over. So we are looking at that buffer in

04:15 In terms of how our voice emerges.

04:21 SATYA Okay. when I s when I think of an opponent, a window opening and a buffer, I'm thinking like there are there are two entities which are competing. Both have buffers, both have windows. Whoever has a quicker response time or is able to interpret the flood of input coming in, whoever's quicker to respond to that is able to take power.

04:49 PRAYAS (?) I mean quickness would be one of the attributes. I mean I don't know if quickness would be

04:54 SATYA Right.

04:55 PRAYAS So you know if I'm what I'm imagining is you know all these voices in my head, right? So all these possible people that I can be, but then instead of exploring all those possibilities I decide to be someone in specific.

05:13 Right.

05:14 So how does that come about and w through which and we got talking about this in when we were talking of power in social systems and how democracy sometimes allows that transition of power. But and then we got wondering whether you know there is a power play of sorts inside a head too between the multiple voices and the lonesome. [?] So that's how we got to it.

05:43 SATYA (?) Right, yeah.

05:47 So there's a multitude of voices, first of all.

05:51 PRAYAS Yeah, well don't what do you think so? do you agree?

05:55 SATYA I per personally think so, yes. I mean I personally think that there are not only m a multitude of voices, there are also a multitude of potential voices which may or may not get born.

06:12 PRAYAS Right. So potential voices are what? What are potential voices? I mean, are you saying that when somebody when a voice is able to able to take power

06:24 Yeah.

06:25 Then it becomes the voice if it if it can't take on take control.

06:31 SATYA No I think it's a voice even if it is not in control but there are other voices which are if I ha get some kind of an external input which creates a new thought, a new idea. That could be a that could blossom into a new voice.

06:53 PRAYAS Yeah, but does it become a voice after blossoming or it's always a voice?

06:57 SATYA I mean it's always a voice. It's lying dormant given okay, it's like sorry, go ahead.

07:03 UTTAM (?) Is it like you're calling ideas as voices?

07:08 SATYA Not only ideas

07:11 SATYA (?) Like thoughts.

07:13 Voice. I mean is a voice a value? Is it is it something that makes me act?

07:23 UTTAM I think voice is something that keeps you occupied or keep it fills the buffer. Voice is something which fills the buffer.

07:34 PRAYAS Voice fills the buffer.

07:38 Yeah.

07:39 That would mean that

07:44 PRAYAS (?) That's interesting.

07:46 Yeah, so that would mean that the voice emerges only in the present. And then what is the how do you accommodate for the multiple voices and so are you saying that there is no power play at all?

08:07 SATYA Wait. If it if a voice is has did you say the voice is a buffer or voice has a buffer?

08:15 UTTAM I'm saying voice is something which fills the buffer. If you think of buffer as a container, voice is something which keeps filling the buffer.

08:22 UTTAM (?) Okay.

08:24 UTTAM (?) So I think the larger the voice it has more potential to become a power play. That's what I think so.

08:31 A national. [?]

08:32 UTTAM (?) Mm.

08:32 UTTAM (?) But

08:33 SATYA Sorry, now I'm seeing the voice as sorry, the voice as something like a funnel.

08:42 PRAYAS (?) The funnel between what and what?

08:44 SATYA (?) So a voice is what causes the buffer to fill based on its value system.

08:52 So you have a whole bunch of stuff being a whole bunch of input coming.

08:56 Right.

08:57 But the buffer is filled with what the voice makes it filled.

09:05 What do you think, Uttam?

09:07 UTTAM I really like when you said the value system because just categorizing the voice I mean the size of the voice to fill up the buffer will not make sense. Like I might have a lot of thoughts. but if I don't value them too much, it's possible that the buffer will be filled only a little, you know, like a proportion, like a weight factor you can say.

09:35 Yeah.

09:36 So voice multiplied by weight factor is what which fills the buffer?

09:40 UTTAM (?) That sounds I can see that.

09:43 PRAYAS But Satya in y in your model the funnel what is a funnel? What is it symbolized?

09:51 SATYA Okay. So if I

09:56 Okay, if I enjoy a particular type of aesthetic

10:03 That when I s okay, all manner of aesthetics are being thrown at me, but I value one aesthetic over the others, and that aesthetic becomes the funnel for me to take all the inputs that are coming in and only take the ones which I don't know if funnel is the right thing, but it's like a filter which is accepting only certain that specific aesthetic which I'm interested in.

10:32 PRAYAS But the filter is what? I mean in the sense that, you know, we d we know that we have filters in our mind. And

10:44 But at this stage we at the stage where we're talking about voices and the struggle between multiple voices, you know, at that stage we're already inside the mind.

10:58 Yeah, we are, yes. But each

11:04 SATYA W the way voice for me is okay, I believe in

11:11 What do I believe in? I believe in say equality for all or something and that's one voice. But at the same time I also have a voice that tells me that this is my caste and I believe that these the people of this caste are great or something. Very bad example.

11:33 So there are these two competing things inside me which maybe I was born with this caste thing, but then by studying and learning I got this other thing where equality is also a thing. So these are two voices inside me and both are filtering the information coming at me.

11:54 PRAYAS Right.

11:59 I mean I would I my m I understand voices to be entire people, no?

12:05 PRAYAS (?) Okay.

12:06 So in the sense that our heads are full of many people and so when I say people it just means like, you know, a an entire person. So a value system history, memory.

12:23 SATYA It reminds me of Midnight's Children where that Saleem's head is full of all these people.

12:36 MOSES SAM Do you guys have names for these voices? As in when you say persons, right?

12:44 PRAYAS I've started giving names to these people.

12:48 SATYA (?) Like what?

12:50 PRAYAS So there is Hoja Asli and then there is Alishan Shahibaug and then there is Parkadat [?] who is, you know, only a half joke, right? And then yeah, so I mean I take these names and these voices very seriously in the sense that I don't think these are my constructions, these are not pseudonyms.

13:16 These are people whom I try to get to know in the same way as I try to get to know you, for example.

13:25 SATYA (?) This is a very nice experiment. I'm going to do this too.

13:30 MOSES SAM I have named them Smarty Pants and Fat Bastard.

13:36 MOSES SAM (?) So there's an asshole and there is a good guy all the time.

13:40 SATYA (?) Yeah.

13:43 UTTAM Sorry, yeah, please Satya, yeah.

13:44 SATYA No I mean I now that I think about it, yes, people do exist inside us and we suppress some of them based on yeah, I can see that.

13:55 UTTAM (?) Actually I don't give them names but I just talk to them. Like how I talk to people.

14:02 MOSES SAM Play button. [?]

14:03 PRAYAS Are they are when they talk back, are the do the voices are they able to respond with a different perspective?

14:16 UTTAM (?) Yeah, all the time.

14:20 Like I don't know, like I

14:22 PRAYAS (?) Give them a name then.

14:24 UTTAM (?) Yeah.

14:27 PRAYAS I mean I think it's important to give a name. I mean I fe I feel that it's important because unless you give allow them to ha take a take on a name there is al always this question of ownership in the sense, you know, in a deluded moment you can think that you know, these are my constructions and you can become you know, not so serious about them.

14:55 UTTAM (?) Right.

14:57 UTTAM (?) Actually it does a big

14:58 SATYA For clarity. for me clarity is very important. So if I do this where I where I explicitly give these voices names, then yeah, that would help me in clarity actually, yeah.

15:11 PRAYAS Yeah, so I mean clarity in the sense, you know author there are authorship issues, right? So I mean what I claim as mine

15:21 Yeah.

15:21 Alishan cannot claim and what Alishan claims as his I cannot claim. And you know there are all these territories which are not fluid. I mean I think these guys are violently holding on to their

15:39 MOSES SAM But Prayas but Prayas, do you think you are kinda running away from responsibilities by just saying, you know, when you do something really bad you just say, you know, this bugger did that and that's not Prayas.

15:55 PRAYAS So what's wrong with that?

15:58 SATYA (?) Yeah.

16:00 MOSES SAM (?) I know Prayas, but I don't know the other guy.

16:06 SATYA Right.

16:07 PRAYAS So you are saying that responsibility is difficult to fix.

16:14 MOSES SAM (?) Yes, I mean I think that's kind of a cop out, you know, you're escaping.

16:22 PRAYAS (?) I th the

16:25 SATYA What is he escaping? Is he escaping anything? What is he escaping?

16:28 MOSES SAM (?) Okay, let's say he does something really bad. Okay. So don't ask me to define bad.

16:36 PRAYAS I murder somebody.

16:37 MOSES SAM Yeah, you murder somebody and then you are tried, okay? And then you say that wasn't Prayas, that was this fat bastard. Okay. Right. then

16:49 How then can I go? [?]

16:51 SATYA (?) It's actually a good thing because when he goes to the

16:55 MOSES SAM When I ask perspective, [?] but think of it as a judge, like you are sitting there to judge. Right.

17:01 MOSES SAM (?) I mean that.

17:02 SATYA (?) Then I'll judge him insane and then he'll get away.

17:07 PRAYAS (?) Only I can be judged, right? So because only Prayas has a body and only Prayas has a passport, right? So

17:14 PRAYAS (?) Yeah.

17:14 PRAYAS (?) Right.

17:15 UTTAM (?) These plus [?] don't have passports. But

17:17 PRAYAS (?) Yeah.

17:18 But you know I mean so I look at these guys as using Prayas as a channel. So what is my relationship with these voices? My relationship is that they use me as a channel.

17:32 PRAYAS (?) Right.

17:34 UTTAM (?) So

17:35 MOSES SAM Like we have been talking about this thing, right? Like so certain things can be verified and certain things can't be. And you're talking about so naming these personalities inside you can't be verified, right?

17:47 MOSES SAM (?) Right.

17:50 PRAYAS Right. So they are not real for you. They are they're these ma the voices in my head are only real for me.

17:56 PRAYAS (?) Yeah.

17:59 MOSES SAM (?) So that's true.

18:00 Yeah, what I'm saying is you could name them and everything, but at the end of the day you should take ownership for whatever you are doing.

18:09 PRAYAS Right. I mean I right. So I mean I look at them more as channels of content, right? So when I'm producing experience

18:23 Now then I've I try to be I try to know who it who is it that is transmitting, right?

18:31 MOSES SAM So that's interesting. Okay. So at any point in time we have infinite number of choices, right? And then the path that we take, or at that point in time we f take one choice,

right? Like we go down one path. And the reasons that are instigating us to take that path, that will be interesting to think about. And if there is a pattern, if you look back into your own life and then you see there is a certain pattern that you're following at each point in time to choose a particular choice, then I think it you would understand yourself better. And that and if you name something for that particular person, you know, who is instigating you to take that particular choice all the time.

19:18 MOSES SAM (?) Mm-

19:19 Then that'll be interesting. that's how I see it. That's

19:26 SATYA That sounds like the goal that you're talking about is to understand oneself better.

19:32 SATYA (?) Ya.

19:34 MOSES SAM (?) But

19:36 UTTAM (?) Or acknowledging the voices.

19:41 SATYA (?) Someone else's goal might be to just enjoy the voices, which seems to be like what Prayas is doing.

19:48 PRAYAS I mean it's like radio, right? In the sense like yesterday we were talking about inhibition and you know we're talking about how I mean Satya said this that, you know, when so many people are, you know, making so much noise, it can all also make you want to shut up and you know, just keep quiet because you don't want to add to the noise.

20:10 I mean that's true, but you know, till you become angry. I mean I think yeah, there is a point which can which can arrive in which you can feel like you know, I want to make noise, right? So I don't want to taper off my voice overwhelmed by your noise. I want to make noise and overwhelm you. So you for a for a chance keep quiet.

20:40 PRAYAS (?) Yeah.

20:41 And till that I mean when that anger emerges I think th that's what we're talking about today, you know, that moment of power play. So I mean when you say that, you know, I'm searching for a window now, you know, I'm searching for the point when you slip and I'll take I take over.

21:00 UTTAM Mm-

21:04 UTTAM (?) Yeah, I can see this.

21:07 PARVEZ I was just listening to it all and I'm wondering again a question that do we really need to firstly name these voice and give them a persona? Because again we know a body, a person, and we try to again create a meaning, or do we take them as just different thoughts that a person has and the person is me or you or whoever? And therefore, I feel that the

21:33 PRAYAS The idea of the person dictates a kind of pattern in the sense that pattern which d which goes for similarity or goes for something else.

21:48 And which limits, you know, eventually.

21:52 PARVEZ Yeah, but how does naming it to or assigning it to a different person with even with a another name, how does that help except what we were discussing earlier, if somebody murders and says, No, it was that person which instigated me or that voice which instigated me. I mean ultimately, is it like detaching ourselves from what we are made up of with all those voices? Or I mean I mean is there a need to detach ourselves from all of them, or do we understand that thought is not singular, there are multiple dimensions which we are constantly trying to grapple with and see and again the whole issue of choices, that there are always multiple choices and we choose one. But perhaps the fear of have failing in one of the choices pushes us to believe that there are, you know, multiple things and should I take the responsibility for this one or should I pass it on to something else?

22:50 PRAYAS So I mean I don't really believe in the in the facility of choice, right? So I don't think we have any choice to decide between all the multiple thoughts we have and the thoughts which ha have different perspectives, each of them. So and I come from this place from this you know where my experience was that there were pockets of psyche which I just couldn't

identify as myself. And so I couldn't speak I couldn't let that s let that pocket of psyche speak, right? So

23:33 Yeah.

23:34 And then you have to in a sense spin it off, in the sense just let it be whoever it wants to be, and become a source of its own content. I mean I think that's what I'm talking about and that's what I re responded to s to Sam, that it's basically the voice it becomes a voice when it starts speaking.

23:57 PRAYAS (?) Yeah.

23:58 SATYA (?) So it doesn't sound like detachment to me, it's actually an acknowledgement.

24:03 PARVEZ Yeah.

24:05 TASHI You know like a very conscious effort which means that you're reacting but you're not reacting. You know you're reacting by not reacting. I think that's I mean like the very fact that you have an inhibition about something is already

24:28 A sign of you sort of having a response to any kind of factor in the environment or any event, any person who has made you angry, who has pissed you off, or any yeah, any anything that's outside you. So yeah, I do agree with Prayas that actually we don't have any choice. But what we could have is observation. We could probably observe ourselves. I don't know what the topic is because I joined a bit late.

25:03 PARVEZ Yeah. In i in fact if I can clarify a bit, I think choice is a wrong word that we are using. So I agree with you, Prayas, that it's not about choices. I think it's about the decisions that we make. And every moment we are making decisions and we have multiple things given or in a way they are given, whatever these things, which appear like a choice, but they may not be a choice. But yet we have to make decisions. So it is about decision making rather than choose

25:32 TASHI You can't make decisions without representing [?] observing. So you have to observe first and then make a decision whether how to react or whether not to react at all or whether to accept it. But does everybody think

25:48 SATYA The time to observe. People react, right?

25:52 TASHI No, people are I think have very short memory and have very low patience. So most of the times we are not really observing, we are just soaking in whatever comes to us. yeah, I think we kind of tend to forget that you know, there are things happening to us but we're just a part of it but not really seeing it from you know, from another perspective how so it's yeah, I yeah. Maybe something.

26:27 PRAYAS But I would say that I would ask who decides, because decision is just another word for choice. So

26:34 TASHI Decides. You decide, man.

26:37 PRAYAS I mean but how

26:38 TASHI (?) The person who is feeling like that.

26:40 TASHI (?) Consciously. Consciously.

26:43 TASHI (?) That consciousness is the event, right?

26:45 MOSES SAM Now when Satya says we sometimes people react, so reaction is an unconscious and unconscious decision making. And where you observe and take a decision, that's a conscious decision making.

26:57 Right. Yeah.

26:59 MOSES SAM (?) Well

27:01 TASHI (?) Yeah.

27:02 MOSES SAM Sorry, go on.

27:03 MOSES SAM (?) Yeah, go on, go on.

27:04 TASHI (?) I wouldn't say unconscious because we are always conscious. Just a sleeping conscience which is probably you know.

27:13 SATYA I mean things like if you have a fire and your hand automatically moves away. That's like a that's like your primitive brain responding, right? You're not exactly using your frontal lobe for that.

27:25 TASHI (?) So I do you think we are not able to like bear that pain?

27:33 SATYA (?) Yeah, but that's like my primitive response to it's like a flight or fight response kind of thing.

27:40 SATYA (?) Yeah, it could take you by surprise, yes. I'm sure.

27:43 PARVEZ No, it's there is another way. Sorry, there is another way I would like to look at it, which is we were talking earlier about this whole idea of the m going beyond the moment. So the moment if life was just a moment then it's not there or if the time freezes. So it's a continuity. And your decision making comes from even the reaction comes from the experience of life, which is your observational part as well. So for example a child would want to you know touch a fire and they are always attracted to fire. And they try to touch it only when they f feel burnt or when somebody stops them and shouts and creates a sense of this being something terrible. Then they start learning to back off from that. So this is this is the way human beings or beings or all beings I would say explore and try to explore the environment. And that is the learning which allows that too.

28:41 SATYA A genetic isn't there a genetic component to it? I mean, does is everything stemming from observation? I mean what about infants?

28:49 PARVEZ See observation. Yeah, and experience comes from exploration. So observation, I don't know I mean w which way you are using the word observation because it goes only to your visual and the auditory sense. But we use all the five sense to explore the world, the environment, the life.

29:07 PRAYAS So you know but Tashi used a very good symbol. She said the soaking up, right? So like and so if you if you think of yourself as a as a as a mirror which is only reflecting what is there in front of it.

29:24 That's a good idea.

29:25 Yeah.

29:27 UTTAM It's more like a sponge, right?

29:29 UTTAM (?) Right.

29:30 PRAYAS Yeah, you're not going to be able to do that.

29:31 UTTAM (?) So like in the flow and yours. [?]

29:34 SATYA (?) Well.

29:36 TASHI I think we are always mentally occupied with lots of things, even if like maybe half of them we don't even realize we are occupied in our head. but I think I like by observation I don't mean that observation has to really come with lots of effort and you're looking from outside, you know, looking at yourself, not like that. But I think it's a very gradual process where you start observing yourself by you know, just really technically looking at what is happening inside like if you take your sensations, the sensations in your body across your body, like maybe you feel heat. Right now I feel heat. You know, so but I'm looking let's say I'm trying to look at it as this sensation of heat and I'm constantly observing it and to a point where I don't have to make any effort. I'm just yeah, so that's the kind of observation I'm talking about.

30:33 SATYA (?) You are not directly involved in it, but you're stepping back and looking at it.

30:40 TASHI Not involving, do you mean involving by reacting?

30:47 SATYA No, when you say like you feel heat I can't explain it, but it's like i have to detach look just go back from it, not feel the heat, but go back one step behind it, behind feeling and observe that I'm feeling.

31:04 TASHI Yeah, you're right. Actually in a way you're doing that. But that sort of lends like it's a in a way it's a technique of observing whatever is happening to y to your body. But you're not reacting. You're just observing very objectively.

31:22 SATYA For example, anger, like you have a you have this feeling of anger and people react immediately, but you can choose to not react if you step back and observe the anger.

31:31 TASHI Yeah. And I think at some point, like when you constantly do it, I think that maybe I'm wrong, correct me, but I think at some point you realize that there are much gr you know, greater truths beyond ourselves. You know, like we like to give a lot of importance to our you know self existence. like any individual does. I do too, but so yeah, so I think like in a way like by that term soaking in I meant basically, you know, we are constantly occupied, so we are just, you know, going through this constant flow without realizing what is happening to us psychologically, mentally, spiritually, bodily, you know. So

32:24 PARVEZ I would say that soaking in seems fine to me in a way that we are constantly

32:29 TASHI (?) Just a word. I'm not gonna like dissect it too much.

32:33 PARVEZ No, I understand. I'm just thinking on it aloud that soaking seems to be still a fine word. But the word observer and being observational is slightly problematic because again, A it is a kind of a power symbol and that whole idea that we are so significant that we can observe and we No, I don't but then I would I would j just allow me to finish. I would go back to the idea which Prayas had initi initiated earlier, the idea of the game and then we took it to even existence where we are there but I wonder if we can really be observers. We are there, we are trying to grapple and create meanings and observer becomes another meaning which we are trying to give ourselves. I think so, I don't know.

33:20 TASHI Or like has it has this argument already been set with conditions or

33:26 Sorry.

33:27 PRAYAS (?) Like voices seem to be on autopilot, right?

33:30 Okay.

33:32 So I mean voices in your head don't seem to ask you for directions. Okay, should I turn left or right? Should I do this or that? They seem to be on autopilot and that's what I am pointing towards. So I'm saying that if you know there are all these voices, they're all on autopilot and you know they are then struggling with each other, they are involved with the power play, then who gets to take over, right? So which is that moment of being when during which some specific voice is able to just become us, right?

34:22 TASHI (?) It seems like politics to me.

34:24 SATYA (?) Yeah.

34:27 TASHI Okay, so extend, Prayas, please. I'm not getting you entirely by the way. I mean maybe I'm just

34:37 PRAYAS I mean I mean we are

34:41 In a way just I think trying to understand

34:48 The our voice, how does this voice become our voice, right? so in the sense how does it become how does it how do we start identifying with one specific voice?

35:02 TASHI I don't think we have just one voice throughout our lifetime. You know, you if you're doing that, it's a very sad case because our voices are always changing with every moment, with every present moment.

35:14 PRAYAS Is it is just one voice changing?

35:18 TASHI It's one person having a lot of transitional realities. That's what's happening to us. We are one we are this person right now, we are really angry. The next moment we may feel completely different about ourselves. And I don't think

35:33 PRAYAS I just one person. I just one person.

35:38 PARVEZ And what about just in one moment? Like at times there is one moment and you have a number of thoughts or voices or whatever you may call them coming to you. Now what are you at that point of time? And that's where Prayas, I think when you are constantly focing focusing on which one, I would again open up the question to why should we focus on just one and think that one is us and the other voices or other whatever those things are different. Why I think all of them t together probably is us, no? Or I or whatever.

36:12 SATYA (?) But is there a power play going on? Is there one that's dominant or no?

36:18 TASHI I think I think we like to believe what we like to believe in a way. Whatever is convenient, you know. For our immediate reality, I guess. For our own like sanity, we like to let's say we want to believe in something and in a way instinctively you know that it's gonna keep you sane because it's like sort of, you know, indirectly or directly keeping you sort of this as this acceptable being, you know, in social circles.

36:54 PRAYAS You are saying that we are very cunning people.

36:57 TASHI No, I'm not saying that. We are animals, man. We are half animals. That's what I'm trying to

37:02 PRAYAS But we are but we are cunning. You are saying that we are cunning. We are animals, but we are cunning animals.

37:08 TASHI (?) I don't think any we just have instincts.

37:12 I'm not gonna add any advantage. No.

37:15 PRAYAS I would just say that, you know I wouldn't agree that our beliefs are just defense mechanisms, you know, it's mo there is more to it than that and they're not just not defensive tactics.

37:30 SATYA You said you don't believe in choice, then where was I going? See defence sounds

37:39 TASHI It's Prayas who said that yeah, there's no choice. But I actually I d I do agree with him.

37:47 SATYA (?) Wait, did Prayas you said no or I'm totally getting my stuff?

37:52 PRAYAS I mean we were talking earlier about how it's difficult to make decisions because decisions and choices n need an agent, need an active voice to drive them.

38:07 PRAYAS (?) Mm.

38:09 So we were seeing, yeah, that there is no choice.

38:12 TASHI (?) Maybe let's set a scenario because decisions can be in can go in totally different sessions [?] here.

38:22 PRAYAS (?) So I mean so Satya you were trying to say that the idea of the defense sounds like a like a good model for a environment with no choice.

38:33 SATYA Yeah, something like that. See, if you're always on the defensive, it sounds like you don't have a choice, right?

38:41 PRAYAS Right. I mean I agree with that, but then what about the offense, right? So when you are actually going for it

38:50 SATYA (?) Then do you have a choice?

38:52 PRAYAS I mean I don't think that is so i think that even the offense doesn't have a choice. So it's not just something unique about the defence. So, you know, there are all these movements which

39:05 You don't know.

39:06 SATYA Offence and defence like the whole it's a struggle that's going on but there's really no choice involved in the struggle.

39:14 PRAYAS (?) Right. I mean I'm just trying to

39:19 Trying to get all of us to just look at this tr the struggle and then typify the struggle. You know, we can we can expand this the struggle itself and

39:31 SATYA Yeah.

39:34 Yeah, for me it looks like you know how Brownian motion is. I mean there are all these things, just dust particles floating around randomly, and then suddenly one of them seems to be moving faster than the others. Why does that happen?

39:54 PRAYAS Right. And the question why, like we talked about it yesterday, is always
40:02 I mean it's always futile in the sense, you know

40:05 SATYA No, I'm trying to model what you said, like in the sense why does one how does one vo voice become dominant? The power struggle.

40:13 PRAYAS Yeah, how does that become dominant and when you're saying why does a particle in a in a stream of noise suddenly change its direction?

40:26 SATYA (?) Yeah. Is to me that looks analogous.
40:30 SATYA (?) Right.

40:33 TASHI (?) And does it stay dominant for a long time? Or there will be another particle that comes in dominant?
40:44 Yeah.
40:45 So I think it's a very fluid state. Maybe they are

40:51 PRAYAS It's a complex system in which you know, particles affect particles and you know, set off a series of events.
41:00 PRAYAS (?) Yeah. Non linear system.
41:03 Right.
41:05 But Uttam you have looked at many such kinds of complex systems I believe, right?

41:12 UTTAM Yeah, not many, but I studied some of them.

41:16 PRAYAS So what kind of complex system would be able to represent
41:24 The complexity of these multiple voices struggling between themselves, right?

41:30 UTTAM Right.
41:33 I mean I

41:34 PRAYAS (?) Sure if a pac I'm not sure if noise a passage of noise is you know layered you know I think we need to add more layers to the passage of noise because this is st the passage of noise is happening in one dimension, right? It's happening in one in one layer, right? So there's
41:58 PRAYAS (?) Right.

42:00 UTTAM (?) Actually.
42:01 I have always seen like these voices as like particles in an infinite well in physics.
42:10 Like particles in an infinite potential well and how the phenomenon of tunneling happens. Like classically speaking, a particle cannot be beyond like a whatever like a potential. See like a ball, you know. Like if I throw a ball to a wall in classical sense the ball cannot pass through the wall. But quantum mechanically speaking there is a probability that the ball can pass through the wall. If you consider it like a wave. So if you model these voices as waves, you know and whatever container or whatever we are talking about the mind. Then

42:57 PRAYAS If you don't have collision, right? So if you don't
43:00 PRAYAS (?) -huh.
43:01 If you don't if you don't m model this s noisy system as one in which the particles are colliding with each other. That's what you're saying, right? So in the sense instead of colliding with each other, these particles could also be passing through each other.

43:19 SATYA Yet they're influencing each other, right? I mean even if there are waves because interference.

43:24 UTTAM You're right. Yeah.
43:27 UTTAM (?) They're influencing each other.

43:29 SATYA Right, exactly.

43:30 PARVEZ Yeah. But then I'm wondering where is the problem in that? because th that's what I would like to bring it back to, that these multiple voices are what create the I and they betwe

the interference or the interactions between them is what makes us react or decide to take a certain

43:51 UTTAM (?) Exactly. Exactly.

43:53 PARVEZ And that's what defines us. So the idea of separating those voices from ourselves is what I'm wondering. How helpful is that or not or is it?

44:06 SATYA We are separating from us, nah, we are just we are just deconstructing ourselves into all these voices.

44:14 PRAYAS Right. I mean it's a question of what you take ownership for or what you what you claim an identification with, right? So if i if you have to answer a question what is what taste do you like, which color do you like, you will immediately you know express some something and that goes on to build a whole package of

44:42 Yeah, of attributes, of you know these this con these configurations which you know make up a whole a whole system which behaves only a certain way and which means that it cannot behave in a certain other way, right? So

45:00 SATYA (?) Set of circumstances.

45:02 PRAYAS Yeah, like doc like the mo classical model of Dr. Jekyll and Mr. Hyde, right? So there these I mean this the split, I think the w does the split happen in a whole person or is the whole person only a fabrication in a split universe, right?

45:28 SATYA Yeah. It's like I don't know what the term is, I forgot, but it's like you have a whole bunch of waves that are intersecting and what is the word? It's the

45:39 UTTAM (?) Difference? Difference? [?]

45:41 SATYA And you have a whole bunch of interference, the outcome there's one wave that comes out of it, right?

45:48 SATYA (?) Superposition of waves. I don't know.

45:50 UTTAM (?) Yeah. When you superimpose all of them, there's one waveform that becomes dominant.

45:55 SATYA (?) Like the resultant, I don't know.

45:56 UTTAM Yeah, the next one. [?]

45:57 SATYA (?) Convergent rate. The convergent rate.

46:00 SATYA (?) That is yeah.

46:05 PARVEZ (?) Right.

46:07 PARVEZ (?) So if we if we agree about the resultant wave then it means we need to take up the onus.

46:14 TASHI (?) Yeah.

46:17 PARVEZ Then the onus is on us.

46:20 No, what why is that?

46:21 SATYA (?) Us. Who's us?

46:24 PARVEZ (?) That I mean I am using the word us but I mean I that's not a

46:28 SATYA Hi, is it the resultant or is it all of these together at the same time resultant?

46:33 PARVEZ The resultant which is a p result of all of these together and that forms the I which is this body. Okay

46:41 PARVEZ (?) At that moment.

46:43 SATYA At this moment.

46:44 Yeah.

46:45 SATYA (?) You know?

46:46 Okay.

46:48 PRAYAS No but that the resultant wave being a sum of all the all the interfering waves or the resultant wave being a wave produced by the interference of the interfering waves. I think t are two different images. So you know one is one is all of them and you know so more than more than each of them.

47:19 SATYA Right. Right.

47:23 PARVEZ Mm.

47:24 PARVEZ (?) And when you say dominant voice, it sounds like to me personally it sounds like all of them are there. There is also the resultant and the dominant at the moment is the resultant, but the other guys are still there.

47:39 SATYA And that resultant could not have been there without everybody else being there.

47:43 PARVEZ Yeah. So i in another way, but I think if we were to put it in another way, it is like we are making a choice from within ourselves, from among the various voices and various thoughts that are coming to us. And then we make a choice. So the choice is not an outward choice, but a choice which comes from inside for cho choosing of one or you know, a mixture or whatever way we choose. But it's a inside choice reflected out into the outside world.

48:14 PRAYAS (?) So I mean

48:16 PRAYAS (?) Sorry, please, yeah.

48:19 UTTAM And I just have one small question. Parvez, can we think the choices being made by other waves for us? Can we think of it like that?

48:32 PARVEZ Sorry, like which way? The one inside.

48:35 UTTAM Like yeah, like if you model instead of different waves, if we talk take something like a frequency like different frequencies which are sent on a same single wave, and those other frequencies will make the choice for us whether you will be able to pick another frequency or not. You know what I mean?

48:57 Right.

48:58 PRAYAS You are saying that the conflict the conflict dict dictates the outcome.

49:03 Remix. [?]

49:03 Conflict dictates the outcome.

49:06 Right.

49:07 PRAYAS (?) It's just the same thing. It's the same thing, right?

49:10 SATYA Same thing as

49:11 As the interference of waves.

49:15 SATYA (?) Yeah.

49:16 PRAYAS (?) Yeah, okay.

49:17 SATYA Yeah, this is in play.

49:18 PARVEZ If we were to put it in musical terms, when you strike two different strings of a guitar or any musical instrument and at different frequencies, then one is you hear their separate bits, then you hear combination, and then you hear a third thing, which is Uttam, you'd know the beats, the difference between the two frequencies. And that's how you basically tune your musical instruments by hearing the beats, which is a difference between the two. Right. So the resultant would come in a number of ways, but the point is that I think the whole idea of choices as we make, they probably are coming from within our reactions inside, which could be multiple reactions as Prayas was saying, and multiple voices. And we make the choice inside while we reflect it on the outside world, which is where it is given, and we think we are then choosing amongst that. But the choice I think is inside, so which is very interesting even for me to think.

50:19 SATYA I mean I at the po at this point I'm not able to see how it is a choice but more like a like an occurrence that is beyond choice, beyond control.

50:28 PRAYAS (?) Yeah, I mean I'm just keeping my resistance to the word choice aside for the moment because otherwise you know I'm just remaining obsessed about it.

50:38 PRAYAS (?) Good.

50:40 Ha, Tashi.

50:40 TASHI I think it's more of an accident in a way. Like you since you don't have much choice over your reactions because you're obviously like you know there are l layers of these experiences that we have and once an external factor sort of nudges you a little bit, you tend to sort of react from the most like just imagine a box of experiences you've had. Like major, minor, like really minor, and then it kind of accumulates and suddenly one out of this bo one let's say wave comes out of this box and then you know becomes this dominant wave. It's a bit like an accidental occurrence, as I would like to add that to

51:41 PRAYAS Yeah, so this accident happens and then what do we have to say for it? So in the sense, you know so s Sus Sam, are you following you know where we are or are you here?

51:59 Sam oh you know he's Sam is here but okay maybe he can't hear us. But I mean this accident happens but what are we to say for it? In the sense you know, do we have to feel responsible for that elect that accident or do we have are we in spite of that accident, do we survive that accident?

52:23 TASHI We always survive because there's always a defence mech mechanism built but you know, through our instincts. But I think

52:35 Yeah, what was yeah, the what was the point that you

52:41 You were talking about the accident. The that you know this

52:44 Well you said survived. What did you say?

52:47 Responsible.

52:48 TASHI (?) Yeah.

52:49 Or before that

52:56 Yeah, okay.

52:59 PRAYAS We can also we can also move you know, we don't need to I think stop here in the sense we can also move beyond this you know this problem of the buffer because it might also be a dynamic which we are trying to describe while the dynamic is still at play. So there might actually not be any anything to respond to this to this

53:25 TASHI To it but yeah if there's like more factors that we can consider it would be great because unless everybody feels like that's really going into this subject because we can go all life our whole lives on this

53:45 PARVEZ Can I ask another question here? I mean we are discussing about these voices and then these waves and whatever inside us vis a vis the outside world. Now what would happen suppose we are living in a vacuum that there is no such thing as an outside world?

54:02 PRAYAS (?) Which is the truth, right? So which is true.

54:06 PARVEZ I don't know if it is true or not. I am just saying imagine that there is no nothing you feel with your other senses, no with any of your senses, which means you have only a world inside. Now still would you have multiple voices or multiple waves to interact with, or will it then be one?

54:24 PARVEZ (?) So

54:25 SATYA (?) There will be. I think there will be multiple.

54:30 PARVEZ (?) They will still be multiple, but then they what are they reacting to? Or what are they doing?

54:34 SATYA To each other. It's like a detritus, you know, it's the outside which has there is a certain amount of inertia from withdrawing from the outside. And suppose that inertia has also been overcome, there are still multiple based on my genetics, based on my you know nurture nurturing whatever various threads inside me.

54:57 PARVEZ But what if there is no outside world? What if what will they be reacting to? And I do not know so much about genetics. I mean I really don't know what really genetics lead to or where it goes.

55:08 SATYA (?) Yeah, I'm sorry, I'm using the word myself very loosely, but

55:13 PARVEZ That's okay. Yeah.

55:14 PRAYAS But I mean I'm saying that if we imagine this world to be like you know there was a small fragment of conversation yesterday that if we imagine this world to be inside somebody's head, right? And all these vo all these you know voices, all these people are actually voices.

55:34 PRAYAS (?) Yeah.

55:36 How would that change how we look at the world?

55:41 PARVEZ I mean, provided there is an outside world.

55:44 PRAYAS (?) Exactly.

55:44 PRAYAS (?) Yeah, so suppose our outside is somebody else's inside, right?

55:50 TASHI (?) I don't think so.

55:53 PARVEZ Well oh

55:56 PARVEZ (?) No.

55:57 PRAYAS I'm just saying that I'm just saying that the inside and outside is you know it's a it's a coin that flips. So in the sense that you can call the outside inside as easily as you can call the inside the outside. So these voices which seem to be very ghostly and not having anything that roots them and connects them to the to the plane of reality, these voices can you know suddenly also seem as real as any other person. If you

56:33 MOSES SAM No, I get it, I get it. So the question there would be if other people are voices in your head, you know, so which means these voices have certain characters, certain persona. But what happens to the voices already in your head which doesn't have a body, which doesn't have a structure there?

56:52 PRAYAS No, so I'm not saying that the other people are voices in my head. I'm saying that if we were all voices in somebody's head.

57:01 PARVEZ (?) Okay.

57:03 MOSES SAM Yeah, then the other person should be voiced in your head, right?

57:07 MOSES SAM (?) Right now we are all voices in each other's heads.

57:10 PARVEZ Exactly.

57:11 Actually.

57:12 PARVEZ (?) Exactly.

57:13 SATYA (?) And the beauty here is that we only have the voices. I don't know anybody here, so that's

57:19 PARVEZ Yes. So I mean for all practical purposes we are actually a great this is great a great model for what we are talking about. And therefore the whole idea that i is it all the entire world and all things happening inside, or is there an outside world which we actually feel, perceive and they produce the multipli multiplication of the voices within.

57:42 UTTAM Actually it is w sorry, one sorry, Prayas you wanna add something?

57:46 PRAYAS Continue. Yeah.

57:47 UTTAM Actually it is very interesting to see how we have always been modelling ourselves as closed and hollow objects where we have voices in our heads. Is there any other way to model ourselves instead of like a closed geometric shape?

58:04 PRAYAS Yeah, as if our body was just a container.

58:07 UTTAM (?) Yeah, without I'm saying instead of considering bodies a container

58:12 SATYA The moves. [?]

58:13 UTTAM (?) Yeah, instead of considering the body as a container, is there any other way to model ourselves? It's very fascinating to note that

58:22 PRAYAS You are you are in a way asking if the mind lives only in the brain or if the mind lives in the whole body, right?

58:30 PRAYAS (?) I'm w whatever I'm

58:33 Yeah, I mean in that sense I understand.

58:35 UTTAM The concept of a body. You know what I mean?

58:38 UTTAM (?) Yeah.

58:39 I'm eliminating the idea of a body now.

58:46 SATYA (?) So we could be a collection of ideas.

58:50 MOSES SAM No, I don't think why you see it as something as a boundary. Even if we

58:56 Yeah.

58:57 You know, even if you think of us talking about you know, internal reflection and everything, which still is infinite to me. What if there are infinite reflections within ourselves, right?

59:11 UTTAM (?) Yeah.

59:13 MOSES SAM I don't see any problem with that. i it's like a bottomless pit, that's it. Just that we are seeing it from the outside. And then like if you think of something like a black hole, right, there is this concept of photon sphere. So this photon sphere is the point where one can actually see the reflection of their backhead. You know, like the gravity.

59:42 No okay, Google about photon sphere, okay? It's very fascinating. So what happens is the gravity is so high there it actually curves time and space so that the light that's reflected from the back of your head comes to the front of your head. You know, you can actually see it.

01:00:02 Why did they talk about photon sphere? Oh, about black holes. So

01:00:07 PRAYAS The model of your of the f your model of the photon sphere, I mean I'm sure maybe that model already exists, but I'm saying that model is very useful in thinking of the voices becoming people and the people becoming voices because you know, so i because your voices are the back of your head and the people are the front whom you can see. And if there's spaces

01:00:35 MOSES SAM Mm.

01:00:37 SATYA You know when you say I'm sorry for me when you say that it sounds like here I am, I'm observing people around me play politics with each other and that's pretty much what's happening in my head with all the voices.

01:00:55 SATYA (?) Right.

01:00:56 MOSES SAM Yeah, so you become one with the rhythm of the outside being. You become in sync, right? Like so you begin to vibrate at the same frequency at which other people are vibrating. Then I think it takes us back to stillness, I don't know.

01:01:19 SATYA Like everything cancels out each other.

01:01:23 MOSES SAM Or everything elevates each other. I know I mean I was listening to you guys talk about the wave and the superimposition of that. So there the important concept is how a trough and a crest cancel out each other, whereas a trough and a trough meeting, you know, elevates them to the next level, right? So when you guys were talking about how choices are being made or how decisions are being made out of choices, I think it's happening at the trough meeting at trough level. Which I think from a philosophical from a value system perspective, my values are being superimposed and then it's getting stronger day by day.

01:02:08 SATYA And you're saying the lowest common denominator of the values they win?

01:02:13 MOSES SAM (?) Trough, right?

01:02:15 MOSES SAM (?) Trough, yeah.

01:02:17 PRAYAS (?) So the greatest commonality, so actually the HCF, not the LCM.

01:02:24 SATYA (?) And is it a trough?

01:02:26 MOSES SAM No, then it'll be the Yeah, that's the trough. The HCF is the trough and crest is the LCM.

01:02:35 SATYA I mean I'm kind of using the word lowest common denominator in terms of like how we say it in pop in pop culture. We say like the worst always emerges out of stuff.

01:02:51 MOSES SAM (?) Always emerges out of

01:02:53 SATYA Like people come down to the you know, when you have a bunch of like pop culture caters to the lowest amongst a bunch of people.

01:03:06 PRAYAS (?) To the majority, like what we are calling the majority yesterday.

01:03:10 MOSES SAM Yeah. So it's more like Masala movies, Bollywood movies you're talking about.

01:03:15 Hard up. [?]

01:03:25 SATYA (?) 'Cause I mean Trough to me sounds like I mean it's a value judgment, maybe, you know, a trough can be a crest but

01:03:36 SATYA (?) 'Cause when you when they use the word trough it sounds like something has been lost.

01:03:41 SATYA (?) In fact that lost reminds me I'm kind of lost now where I she is. [?]

01:03:46 PRAYAS No, yeah, so and so I was going to b j just going to become the navigator. So you know if we are if we are in this if we assume the photon sphere to be to be r real just for a second, and if we allow the voices to be people and people to be voices

01:04:11 You know, then in the buffer in the moment of struggle what's continually happening is a kind of masquerading, right? So in the sense what we identify as the same voice

01:04:29 Might not be the same voice.

01:04:33 PRAYAS (?) Mm.

01:04:34 PRAYAS (?) So in a in a way like you like you like the like voodoo puppet, right? So in a sense

01:04:47 PRAYAS (?) That you have a possession, you have an act of possession happening.

01:04:57 So in the act in the act of possession we so if you just imagine a ro lot of doors which are switching open and close randomly.

01:05:11 And if there is the ball or if there is a person walking th through these doors, then at a at a given point, is the door in front of this person going to be open or close? Will allow or not allow the act of possession. So the decision that Sam was describing in a very organic way, in a way, you know, that waves merge into each other and either cancel each other out or strengthen each other. So signals in that sense.

01:05:49 Are going through a through a process of power play in which they ascertain their own strengths.

01:05:58 PARVEZ And are we referring to these voices and these signals as and the power play as something which makes us act or decide or whatever?

01:06:07 PRAYAS It's actually going on to the to what we look at tomorrow, which is what do you remember out of it, right? what do you remember after this moment is over. So the act of possession seems to be possible because you know, you're still going to remember the same person. No you don't you won't even find out if this person was actually possessed by somebody else and

01:06:40 UTTAM I think I'm not.

01:06:41 SATYA Dominant voice in their head. We don't know that.

01:06:44 PRAYAS Sorry, I missed that.

01:06:47 SATYA It's like when you see this person again, it's the same person, y but you don't know which was the dominant voice in their head. You see the same person.

01:06:56 PRAYAS Right. So it's more of our it's more a compulsion to ha to hang on to the same the handle to this yeah, to the same handle, you know, to the to the to a notion of the same person.

01:07:10 Right.

01:07:12 Then it being Yeah.

01:07:14 UTTAM Prayas why did you I mean when you said possession, right? for me it brings me back to the idea of a body. But I'm rejecting the idea of a body and I don't see how possession I mean how to actually understand possession when you don't even have a body.

01:07:31 PRAYAS I mean I'm saying that you know so the idea of power play of a struggle is that I can sit on the chair that you're sitting only if you get up. Right? So power play seems to be a mutually it seems to be an exclusive act in the sense that either you will sit there or I'll sit there. But possession is you know, so we can both sit there. So I will sit on the chair through you. You know, so what he was saying of the ball going through the wall ball going through the wall.

01:08:05 UTTAM Right.

01:08:07 PRAYAS So I will go to the chair through you.

01:08:11 PRAYAS (?) Okay.

01:08:12 UTTAM (?) So that's what possession allows.

01:08:15 PRAYAS (?) Mm-

01:08:17 PARVEZ Basically we are also I think the notion where some somewhere we started was that these voices are what are making us act in the outside world.

01:08:28 Right.

01:08:29 Ch we there is a dominant voice which makes us act outside the world. So I would I'm wondering what is there a thing called instinct? And if so, then what role does it play? And is instinct also one of the voices or is it not? Because there are so many things we do instinctually. We may have multiple thoughts.

01:08:51 PRAYAS (?) Instincts are whispers.

01:08:57 UTTAM Of the voices?

01:08:59 PRAYAS Right. So they are the voices that are not potent enough.

01:09:02 SATYA (?) No, but they are so potent that they just make you do it.

01:09:06 PARVEZ Yeah, in spite of a lot of voices you actually act by your instinct most of the time.

01:09:12 Right.

01:09:12 Right.

01:09:13 SATYA (?) Which is what I was talking about, the unconscious where you're not consciously making a decision. You're instinctually doing it.

01:09:20 PRAYAS And which Tashi was refusing by calling everything a conscious and only a s a waking conscience and a sleeping. right, Tashi? That's what you were saying.

01:09:33 PRAYAS (?) Right.

01:09:35 MOSES SAM No, okay, I wanna disagree with that. Okay. So when something becomes unconscious is that the number of times you experience the same thing and then it becomes this particular experience becomes a fact and then it becomes unconscious. You know what I mean?

01:09:51 SATYA What I'm saying is that ev even besides that, there are some things which are there which you have never haven't done that many times, you haven't practiced. But it's already there, that instinct.

01:10:02 SATYA (?) I agree that what you're saying.

01:10:06 MOSES SAM I'm sorry.

01:10:07 MOSES SAM (?) Give me an example of okay, let's see.

01:10:12 PARVEZ (?) Ca can I can I give an example here? Let's talk about instincts. For example birds they build their nests and there is a particular time when they start building up the nest. Now what is it? Do they have multiple voices which tell them to build or not build a nest? Or is it the instinct? And if the bird which does it for the first time in their life, they haven't even experienced it.

01:10:36 SATYA (?) Where does it

01:10:36 SATYA (?) What does that come from?

01:10:38 PARVEZ (?) Right.

01:10:40 PRAYAS But we were talking about instinct a few days back in terms of the universal attention. [?] The

01:10:47 SATYA (?) Right. We s collective unconscious sort of

01:10:51 Right.

01:10:52 SATYA (?) No, but collect one. [?]

01:10:53 PRAYAS (?) Away from it.

01:10:55 PARVEZ Sorry?

01:10:56 PRAYAS (?) No, so I'm trying to remember why we went away from it. so

01:11:03 SATYA You were saying that collective unconscious is something different, right?

01:11:06 PARVEZ Yeah. Collective unconsciousness is a different thing. And instinct is a different thing. And instinct I had linked to earlier, that is where probably genetics come into play in the DNA.

01:11:16 PARVEZ (?) Right.

01:11:17 PRAYAS But why would you say that instinct is different from the collective unconscious?

01:11:22 PARVEZ Sorry, why? Or what?

01:11:24 PRAYAS (?) Why would you say they're different?

01:11:28 SATYA I mean

01:11:28 I think the mechanism would be different.

01:11:32 PRAYAS (?) I mean both are silent operators.

01:11:36 PRAYAS (?) Okay.

01:11:39 PARVEZ Both are silent, yes. Oh sorry, go ahead, Satya.

01:11:42 SATYA No, go ahead.

01:11:45 PARVEZ I mean both are basically in a way silent, but an instinct is quite often that you do not even know where it comes from. But for a collective consciousness you can often trace where it is coming from and why is that's why it is called collective consciousness.

01:12:02 TASHI Oh sorry, what is collective co consciousness for you? Or for anybody? I actually don't like can you explain?

01:12:15 PRAYAS It's the c it's the collective fabric of the it's the similarity between what we call our culture, right? So in the sense there are lots of even though your experience of this world might be totally different from mine, there is an overlap and that overlap allows you know the symbols in your head to be similar to the symbols in my head.

01:12:45 TASHI (?) Okay, so it's more like a categorization of

01:12:50 TASHI (?) Bruce conscience. [?]

01:12:52 PRAYAS (?) No, it's the common material. It's like the you know, common I mean pervasive you're adding on to the concept in some way.

01:13:00 PARVEZ Yeah. I mean basically collective consciousness is loosely defined as shared beliefs or shared ideas or moral attitudes which operate and therefore they can be different in different cultures. Right. But instinct is coming is more connected to this whole concept of survival. And therefore that would be similar in fact not only just humans but across beings, across living beings, so to say, as we understand them.

01:13:29 PRAYAS So Parvez are you saying that the voices are instinctive? Like

01:13:35 PARVEZ No. I am I am questioning them and putting them against instincts. And I'm saying that even when there are voices at times we act by instinct rather than even letting the dominant voice or whichever whatever the resultant of them are. And then we continue with

01:13:52 SATYA (?) But then Parvez sorry, but then Prayas said that the instincts are whispers

01:13:58 MOSES SAM (?) Right, w which I don't agree with.

01:14:00 SATYA No I mean I can see that to a certain extent in the sense that instinct is also a voice which is it's like a low hum in the background, it's always there. But actually it's the most dominant voice.

01:14:15 PARVEZ It's like

01:14:15 TASHI I have I've baked you a cake. Please come have it and you're really hungry.

01:14:22 MOSES SAM But we still.

01:14:23 MOSES SAM (?) Like that again.

01:14:24 MOSES SAM (?) I thought you were actually inviting us.

01:14:26 SATYA No, I was gonna take the next flight. My instinct was telling me to take the next flight out.

01:14:32 PARVEZ Well.

01:14:34 TASHI So are you say like are you guys saying that actually there's instincts and then there's conscience? Is this what you're trying to say? It are there like

01:14:45 No different.

01:14:45 Are they two different entities which do not like sort of have any overlap

01:14:52 PARVEZ Yeah, I would you see conscience is a more moral kind of a term. Right? So conscience is a construct of the so called idea that human beings are social animals and therefore we are above others and blah. So conscience comes from there, perhaps. That's what I understand from its definition. But instinct is the so called in a way it's the life force. It's about survival, it's about now that you're born, you're instinctually working to live, which earlier we were talking about in the last discussions and the Prayas was saying the compulsion to live or the compulsion to play the game we are in. So that's where the instincts come from. I mean that's what I am terming

01:15:33 PRAYAS But Parvez, would you agree that the instincts are like noise? So you know we what we manage to do is in spite of our instincts, right? So otherwise our instinct would be to just run away from everything and you know we I mean we are afraid of everything in the sense. Instinctively afraid of everything.

01:15:57 SATYA Wouldn't that make everything else noise? I mean, I would think that instinct is not noise, but what we add on to it by socialization is actually noise.

01:16:05 Yes.

01:16:06 SATYA (?) Yeah.

01:16:07 Good for me to run away. Maybe I should be running away.

01:16:11 PARVEZ I basically also to give you another example, a very simple example I play with this again with children in a way, is that one of the instincts is for example to have food. Now, if you look at the children of today's you know, the one of affluent classes, they don't even know what hunger is because there's so much food available and they are always fed. So they are disconnected with the instinct of even hunger. whereas sorry, whereas the other things which for example that somebody will feed or somebody will switch on a TV and then the child will eat and blah, these are all conditioned so called noises or voices where people get stuck with and then detach themselves from the instinct. And the instincts are basically hunger and procreation and survival. Three primarily which have been described. And so far I have not been able to question them beyond that. So I don't know. It may be a it's again a human construct that these are instincts, but I haven't been able to question them, but rather see them in children with whom I work at times. So

01:17:20 PRAYAS Right. So I mean I th I at this point w you know we have these two things going on. We have voices and you know this photon sphere of voices becoming people and peca people becoming voices and we have instincts, right? Which are which are in a way auto automatic, which are before, which are more sen which are in a way

01:17:46 Primordial.

01:17:47 PRAYAS (?) Yeah. Right.

01:17:49 Right.
01:17:49 So and when we think of memory, when we think of the memory of experience in the sense what it is that we remember.
01:17:59 Of what happened in the moment in the moments that pass. instinct is not part of our memory at all. what's part of our memory is only vo voices.
01:18:13 TASHI (?) No, I think our memory is always there. We are
01:18:17 Why gets [?]
01:18:20 TASHI (?) Yeah, nothing's always there.
01:18:21 SATYA (?) No, a person who has amnesia will still be able to operate on instinct.
01:18:26 SATYA (?) Yeah.
01:18:28 PRAYAS (?) Right, so there's no memory.
01:18:30 PRAYAS (?) Exactly.
01:18:31 So instincts don't become part of the memory at all. So i that's what I'm saying. So
01:18:37 PRAYAS (?) Right.
01:18:38 I mean I'm just saying that for us f for us t to link to tomorrow, which is the memory of experience.
01:18:50 I'm saying we can st we can keep both of these things in the flux. you know, we can keep instinct and we can keep voices, but you know, we have to I think we have to understand the relation to memory as we, you know, maybe start the conversation tomorrow because
01:19:11 Their position in our memory is what
01:19:15 You know, constructs our experience, right? So why is instinct still something that we need to talk about figuratively? Because
01:19:27 You know, we try to deny it because what we remember of our what has happened in our life is mostly oh ha, yes sir, you know, we thought of all of this and you know this happened and then I decided to do this and you know, there's this series of Yeah, there is this narrative and which is a voice basically, which is a C a sequence of voices, which is a cluster of voices.
01:19:55 PARVEZ (?) And
01:19:56 PRAYAS Yeah, instinct gets swept away by the wayside. I mean, instinct doesn't get remembered at all.
01:20:05 Yeah.
01:20:05 So if we are if you are you know, just pausing here today for taking these things up tomorrow, we have these two things that we
01:20:16 Or you know, we have to see the relationship to memory and see what happens.
01:20:25 Thanks everyone for joining the day eleven and I hope to see you on day twelve.
01:20:36 PRAYAS (?) Thanks.
01:20:36 PRAYAS (?) For us.
01:20:37 UTTAM (?) Thanks again.
01:20:38 PRAYAS Right.
01:20:39 TASHI All right.
01:20:41 Yeah, but
01:20:42 TASHI (?) Good night.
01:20:43 UTTAM Mm.