Perspective Studies, Day 15

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 15 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.

Prayas Abhinav · prayasabhinav.net/videos

00:01 PRAYAS (?) Hi everyone. we're starting the broadcast of day fifteen, the last day of the Perspective Studies study group. And I hope you've been enjoying so far. Today we'll try and bring together the threads of the conversation that we've been having all these days. Some of you have been part of it, some of you have been in and out, but that's okay.

00:29 And so yesterday we had these questions in our hands. one was this thought.

00:39 That if the if everything else is equally unimportant, then it's possible to be ourselves.

00:47 And we also had this thought that to learn you must be able to switch perspectives.

00:56 PRAYAS (?) And the desire to learn more and to stay where you are, these two desires are also in conflict. Right? So these we had these three things in our hands yesterday and today we'll actually try to take these things forward, we'll try to talk about these things more.

01:34 SHREYA (?) Can you really stay where you are?

01:38 PRAYAS You can't, but you can have that desire.

01:43 SHREYA (?) Okay. Okay. So you don't get it.

01:45 PRAYAS You can want to bring everything to a still stop.

01:52 What?

01:53 Of course you can't do that because we are in a complex system.

01:56 PRAYAS (?) Right.

01:57 And

02:00 You know, things will change. On the because of other reasons than ourselves.

02:10 UTTAM Right, even big even because of us because we are also changing, right? we are in like constant transformation process. Though the change might be very little that your eyes can perceive, over the years the change can be whatever apparent. But we are also part of the change, both at microscopic and macroscopic levels.

02:40 PRAYAS We might not always feel that time is able to change us. Of course we change, but we might want to stubbornly stick to the thought that we are as we are.

03:00 PRAYAS (?) Right. So staying where you are might be possible.

03:05 SPEAKER 2 And

03:07 PRAYAS As a as an idea in your head, it might not really happen.

03:11 PRAYAS (?) Mm-

03:12 PRAYAS (?) But it might be an idea in your head that

03:18 You know, I am exactly how I want to be and I'm more important than the world. You know, so the corollary of everything being equally are important [?].

03:34 Okay.
03:34 Thing is yesterday we saw everything being equally unimportant in the context of the other.
03:42 UTTAM (?) Right.
03:45 PRAYAS (?) But you know it's also applicable.
03:48 PRAYAS (?) -huh.
03:51 In the in the context of the self.
03:55 SHREYA Right.
04:01 PRAYAS Right. So if everything is equally unimportant, then I am also not important.
04:10 INDER (?) To yourself?
04:11 PRAYAS I mean even to even for myself, yes.
04:15 UTTAM (?) Okay. Okay.
04:17 PRAYAS That statement means that, so it doesn't apply just on the other, it also applies to myself.
04:25 SHREYA Okay.
04:39 UTTAM (?) Do you think habit plays a role in staying where you are or having things like unimportant or how do you see habit playing a role in all of these things?
04:57 PRAYAS I mean you can get habituated to a thought.
05:01 PRAYAS (?) -huh.
05:02 And that thought can be the thought that I want to stay where I am.
05:08 PRAYAS (?) Okay.
05:09 So I want to think that I'm able to control reality. So I'm able to be where I am.
05:18 PRAYAS (?) Mm-
05:19 And that thought might be addictive and that thought might that addiction might become a habit.
05:25 SHREYA (?) Okay.
05:35 PRAYAS What do you say, Shreya? are you able to hear us?
05:38 SHREYA (?) Yeah, I mean I was actually trying to piece my thoughts together. so if I've understood correctly what you're mm talking about is inertia of a certain kind.
05:54 PRAYAS So inertia is a subject imposed context, you know. So inertia not in the
06:00 In the context of the world. Because in the context of the world, of course you are not inert.
06:11 SHREYA Yeah, no, I meant in t I meant it in terms of as in say inertia in the state of in inertia with regards to the state in which you are. So with if it's if it's if it's changing perspective if you have a certain perspective then holding on to that perspective might be a state of inertia and another kind of state of inertia might be when you're shifting perspectives too often. So the so that the state of changing perspectives becomes a sort of inertia. So you are not able to so in this situation you're not able to say hold on to one perspective for too long. And but my question is that i that if you're changing if we change our perspective if you're open to changing our perspective a little too often doesn't it also lead to a lack of I mean produ I'm thinking productive it's like the word that's coming to my mind is productivity but I don't want to say like I don't essentially mean productivity in the sense of you know like you know i in a very capitalistic sense but I mean it in a i yeah doing stuff exactly you so if you if you're changing the way you perceive things way too often how do you end up doing things because then you're then it just becomes an intellectual exercise. And you might get caught in it without realizing it. But how do you eventually channelise it into doing things and yet maintain a healthy receptivity towards new perspectives?
08:12 Hello?
08:13 SHREYA (?) Yeah.
08:14 You play as a... Sorry, you're young. [?]
08:16 PRAYAS Yeah, I can hear you. I was thinking about what you what you said.

08:25 But I mean I'm saying that staying where you are is always it's a simulation of actually being able to remain as you are, right? So it's not a question of productivity because I'm actually I'm changing all the time.

08:44 I just think that I'm not changing.

08:49 SHREYA But for me the challenge is I mean this is again a very personal the way I perceive things. I'm self conscious of the fact that I'm changing constantly and that my perspective is undergoing constant change. But I'm struggling with a different kind of challenge, which is to be able to do something with my perspective. Meaning that sometimes like I mean, not just with regards to our work but the perspectives that you that we start off start adopting starts affecting our lives at large as well, not just our work, right? So then how do you how do you make it meaningful? How do you make it mean something? Like I mean it's one thing to say that I'm open to you know, new ways of thinking about things, but how does it begin to how can you how can you mean

09:49 PRAYAS What is the compulsion to find meaning?

09:52 PRAYAS (?) Yeah.

09:53 SHREYA What does the compulsion find mean? But then how do you make sense of what you're doing? Say for instance at any given time

10:02 PRAYAS But what I'm saying is making sense of what we are doing is not important to do.

10:10 SIDDHARTH (?) But in order to do things, don't you have to make sense of

10:15 PRAYAS It's not a necessary condition, right? So I might not make sense of what I'm doing in life, but I might still be able to do it.

10:24 SHREYA Yeah, but what if you're not able to do? I mean what if I'm not able to do something because I'm sh I'm not because I'm constantly shifting because my perspective undergoes constant shifts.

10:38 PRAYAS Ah, but that's okay because but I'm saying that you can.

10:46 Right, so you don't your k your capacity to do anything doesn't depend on your making sense of it.

10:57 SHREYA But what if it gets connected somehow and entangled in such a way that you can't you know, that you can't do something without making sense of it? Or meaning that I understand what you're saying. I understand that you're saying that you can do something even if you are not able to make meaning of what you're doing. But I'm saying that what if it gets entangled in such a way that you can't? Then th then how does the like then how do you untan like untangle the

11:28 UTTAM (?) So Shreya, are you talking of something like a maker's block analogous to a writer's block where you have so many thoughts which actually paralyzes you of even doing something? Is it what you're talking about?

11:43 SHREYA That is a s that is a specific yeah, that is a specific example, but I mean I was talking even generally as in Yeah

11:53 UTTAM I took Kriter's [?] block because I'm interesting

11:56 PRAYAS That's an interesting categorization by Uttam. But Inder, what do you Inder, can you hear us?

12:04 INDER I do you hear me?

12:05 PRAYAS Yeah, we can hear you. So Inder, what do you think about this capacity to not do what we can do?

12:17 INDER Mm. Yeah.

12:19 PRAYAS Do you think we can not do what we can do?

12:24 INDER I think I think it is there's a huge you know every time we something things start you know keeping what we were expecting. so definitely it's basically it's opening always an open-

ing another door which was not in perspective before. You know, I was I'm basically looking at the another website. you know how basically we basically start somewhere else. let us say there is a questions asked epistemology. the mantle if you if you just give me this look it can be read like a poem. But these are these are basically questions asked in epistemology. You see if I if we if I think like that the questions can become like this. What can we know? How can we know it? Why do we know something but not others? How do we acquire knowledge? Is knowledge possible? Can knowledge be certain? How can we differentiate true from falsehood? Why do we believe certain claims and not others? Look, these are basically simple questions which one should read like prose. But if these sometimes if you distract the listener or the or the or the self by going somewhere else, maybe something else comes out. And I don't know how to do it.

14:21 PRAYAS But what do you think do you think it's possible to not be able to do what you want to do? I mean, do you think something like a writer's block? Something like do you think something like a writer's block is possible?

14:37 INDER It is possible. But the problem is that the after the all the possibilities our unpredictability factor begins when we exhaust our all possibilities. So one has some idea of X number of things which one can do. But that necessarily you may not do or do, but the point is point here is precisely that the moment we open up things, the moment when we actually operate both practically and physically and psychologically and you know to all dimensions of what we are made up of, then something new can operate upon us. That cannot be known before. That is that is basically the trick of it. So for me the possibility is not a with the comes with a full stop and neither the impossibility comes with a full stop.

15:37 NU PARADOX Hi, hello.

15:39 PRAYAS (?) Yeah, you were you were saying that it hasn't come to a full stop.

15:44 INDER (?) I am saying that the thing neither the possibility comes with a full stop, neither impossibility comes with a full stop.

15:50 PRAYAS Right.

15:51 INDER Since we cannot we c in at any point of time, the present of us, all of us, is such that the moment it begins to operate anything, something new happens which cannot be predicted. And if it is predictable, then it cannot be about that impossibility zone. Then it feels if it is

16:11 PRAYAS You know so you are saying that what happens. Now and we don't know whether it happens because we cause it or it happens on its own. That's what you're saying, right?

16:23 INDER Oh there can there can be some amalgamation about you know it's not that we can have a clear you know clear perception of our approach to the subject. Because all the clear perceptions will lead us to again either to possibility or to the impossibility. But I think that every time we are moving ahead with both these factors. For example, let us let us say a boy goes to meet a girl, he's always going with the both the perspectives in mind. She may accept or she may not accept. But sa what actually happens? Not it's not very clear. There's a haze, basically kind of a haze.

17:04 PRAYAS This is

17:05 SHREYA But sorry, can I c can I take the liberty to interrupt and ask a question at this point?

17:11 INDER Perfect.

17:11 SHREYA Yeah. Oh so I'm just taking the same example that you just took. Say a boy is going to meet a girl and he is he has both the possibilities in his mind, which is of say if he is going to propose to her, say her accepting and her not accepting. So he has both these possibilities in mind. So in that case what my question is that what if this that the these two possibilities these two mutually exhaustive possibilities lead him to inaction. So I'm saying that he is not completely sure and he's not completely unsure, but what if the existence of the coexistence of these two opposing conflicting outcomes of his action actually leads him to inaction.

18:08 INDER Yeah yes. If it leads inaction, then some other field operates, huh?

18:15 Then it can it can be it can be something else. Let us say the person goes election, he actually is distracted by something else, or he is not you know, he is has self-doubt or something like that. But something else will happen. So it is very it was very an easy example. My only point to stress is here that's why I s I sang this little question here. Because the moment we approach the subject or the question even in a very funny way basically. Either we are taking ourselves too seriously, that's actually the is everything important. If we are taking ourselves too seriously, then definitely we cannot sing a song from the fundamental point. Let us say we

18:58 UTTAM Actually I see inaction that we're talking about in two different viewpoints. One inaction is just like the conflict of ideas or the writer's block that we kind of writer's block that we just spoke a couple of minutes ago, and the second one is like the inaction due to the origination of some other emotion. Like say for example, when you said like when a boy goes to meet a girl or propose her, so the inaction is actually because of the fear of failure, you know. So the fear is something which dominated or it influenced his actions. So that's where I see the inaction came from. So I think if there is some external influence on your thoughts, that can also lead you to inaction.

19:52 SATYA What if you just cannot see the meaning in what you're doing? So it's not external but it's internal. And I want to thank Shreya for bringing up this question.

20:03 UTTAM (?) Yeah, I mean it can be both internal and external. I mean I'm just saying that if there is some additional influence on like your actions that might lead to inactions.

20:17 PRAYAS Yeah but you know after we spoke about what Shreya asked, you know, so if we don't make sense of what you do, then what? And then we then we responded that it's not important to make sense of what you do.

20:36 INDER Right.

20:37 INDER (?) Do it

20:38 UTTAM (?) Right.

20:40 PRAYAS But the mechanics.

20:41 Which is what I would like to come back to.

20:44 PRAYAS (?) Okay.

20:46 So before what Inder is saying, you know, before something becomes possible or impossible, before you think that thought, Arre ye hoga ya nahi you know, so when you think before you toss the coin, you know, either heads or tails. Before that, you can do it. Before that you can do it.

21:05 SIDDHARTH (?) Right.

21:07 SATYA (?) So follow the Nike philosophy, not [?] just do it.

21:11 PRAYAS (?) Right, and in a in a very practical way.

21:15 PRAYAS (?) Yeah.

21:16 But if you if you are self conscious during the creative act.

21:22 SPEAKER 2 Right.

21:24 PRAYAS I mean the reason I don't believe in the writer's block idea

21:30 Is that I think immediacy is not is not left to somebody's whim. You know, it's not c it can't be somebody's whim.

21:41 Right.

21:44 If we are basically present, then we have a choice. I mean, you know, it's possible to learn how to be immediate.

21:57 SATYA Right, that's the key. Because that is also something because you know, by nature some people could be self conscious and that might be the first instinct that they have, but you could probably study the instinct of being immediate and then practice it.

22:13 PRAYAS Yeah, and when you're immediate, it doesn't matter if you can make sense of what you do or not.

22:24 SATYA Yeah, 'cause you've taken a path. You are on the road.

22:27 PRAYAS Right. So I mean I'm talking so I'm saying that
22:33 To the question that what if you make don't make sense of what you do, I would say
22:40 You know, then it's worth trying to learn how to be immediate.
22:45 PRAYAS (?) Yeah.

22:47 SIDDHARTH Mm-

22:54 INDER Can I add something here?

22:56 PRAYAS Please.

22:57 INDER I think you know, just coming back this term you know, I was reading a proposal which was in Belgium basically. Does it matter? So you know so far, so far, we have been taking ourselves too seriously. Let us say the human being is the center of whole universe. Let us say like that. So and our all perspectives actually starts to begin to emerge from that perspective that human being, human being, human being everywhere. So but then post this prototypes of the con the contemporary performing arts, if I may say about the body then the then term is thrown up by the proposal. They call composite bodies. In the composite bodies they're saying that if we take a distance from the body as an outline so that so that we don't take ourselves too seriously and to add new perspectives to the body, whether it is technological or environmental or another or collectives or communities or other factors in our life. definitely our the burden which we actually you know share on our shoulders that I have to decide to do something, I have to decide some something, then some perspectives might shift. If we if we take this composite body into the perspective

24:24 SHREYA But in sorry, but in that case doesn't it l lead to a confusion of about your sense of self or identity or I mean I'm not saying that all of this is written in stone, but I'm saying

24:37 INDER You have got rightly, yes there. Actually, I just wanted to listen this reflection from you. Basically it is a challenge to our identity, you know. You know, whether we go to the Judith Butler's feminist perspective or whether you go to the any philosophical idea of a being, while the identities at the at the ground level need to be challenged. I'm not saying that what is happening on the ground is all trivial, but for a philosophical reasoning, if we want some group, subjectivity has to be understood at a very gr at a very you know sharper level. For that, if we have

25:18 SHREYA Didn't compose a body in my
25:22 You
25:23 SHREYA (?) Oh yeah.

25:24 PRAYAS Mm.
25:25 I couldn't really missed out on it.
25:28 PRAYAS (?) Yeah, please.

25:30 INDER Okay, and this post posthuman prototype. I'm seeing the composite body as a post-human. This is what actually struck me as the term. That the posthuman that's where this in identity and individuality thing is little bit problem. Right now we are here a group. It is not about the individual thing, group activity. The group activity doesn't mean always that it is an idea of a many individual things. We're always even if we are alone in a room, there is something some group activity is even happening then. You know, the nothingness is not made up of nothingness, there is some material. You know the silence is not made up of the silence, you know, John Butter [?]. Even if even then you in your silence you hear some heartbeat. There is nothing absolutely ampitenous [?] or absolutely individual thing. There is no individual as such. So if we just little bit dilute the edge of the individual and see that we are emerging in a rhizomatic way, then we might feel that this But these perspectives can be shifting or they may be shifting from different angles beyond our capacity even to count them. So many things are

happening right now. So many things are happening right now. That's my point. I think even the dog is barking here.

26:49 PRAYAS But before the I before your identity has taken form, right? So in the sense every moment that we are the same person, we have to remember who we are, like in the sense of our identity. So it's possible to s sometimes see someone but not remember their name.

27:12 INDER Yes. Yes. I think I think I was I'm impressed by the Judith Butler's performativity idea. You know the what she is basically describing in performativity. She is saying that we are we are in a habit of recycling our patterns of life. That's what is circulating gender even, what is circulating identity even at a very minute level. So it is very imp it is very much possible as per the Judith Butler that we can we can become any other thing also. Whether gender or whether identity, we can if I'm a Hindu I can become Muslim, if I'm a if I am male I can become woman, I can you know, beyond the biological territories, one can one can cross over to other territories. That is possible because the because we are constantly circulating some things. If we are wittingly co circulating the things, then we know we're in control of something. If unwittingly we are doing some habits, then we are definitely stuck in the identity pattern. So t so for me, there is a possibility of change. If we undermine the habits, if we undermine that what is given to us. That's why the human being as a you know, there's a term called in Urdu that is called Ashraf-ul-Makhluqat. It means that we are basically the most important thing happened on the planet of Earth is human being. If we dilute that

28:34 PRAYAS I'm saying before the formation of the identity, in the sense, before you remember who you are, before the memory of identity you are present, right? So being happens before being someone.

28:50 INDER Yeah, essentially what you got.

28:53 PRAYAS Yeah, so t identity is only an extension of presence.

28:56 INDER Exactly. That's precisely why.

29:00 PRAYAS So if it's so before you remember who you are, why does ident identity matter?

29:08 INDER No id identity matters because we cannot actually be remain indifferent to the political outbursts which actually yearn for some change carrying that identity baggage as something as a as a weapon. But that is only one surface of that struggle. Let us say Palestinians are struggle somewhere they're having some identity, whether they are Muslim identities or they're they're fighting for some territory. But their right to fight a war on the basis of their identity is very much existential. Because that is that has gone deep into their bone marrow. And if the identity goes because that's why the woman the feminist discourses are b becoming very important, because the womanhood of a person has gone deep into her. That's why she asserts her w womanhood and becomes a woman. And she struggles to

29:59 PRAYAS When who you are starts affecting your life or death, then you can't escape then you can't forget it.

30:07 INDER Yes in a s in a Sartrean s sense there is no freedom basically. But what we are struggling with we are struggling in a very bizarre way, that's there are paradoxes. There may not be freedom for us to go too far. But we don't have any choice but to struggle, but to fight, but to kill, but to be happy, but to celebrate, but to but to assert ourselves. There is no choice for us. If we cannot be mute. Because

30:35 PRAYAS But what we are talk speaking up about, you know, so what we are not being silent about how do we know that it's the same thing for you as it is for me, right? So you might be speaking up about something else in your head. And I might I might be speaking up about something else. So you know the idea of collectivism is something that confuses me. I don't understand how it's possible for two people to agree.

31:05 INDER Okay, I agree, I agree, I understand it. I understand. Because of course the subject is very dense. All I'm all I'm trying to articulate here is that even if existentially we when we when we see we exist, the identity is extension, as you were rightly saying, the identity is ex-

tension. But the extension extended limb that is affecting our being also. That is that is that is the that's where your question is coming up. But that is where political also is located.

31:39 SATYA (?) So I want to tie this back I'm sorry, I want to tie this back to what we were talking about you know, doing, just the immediacy, practicing immediacy. And what I'm hearing from what Inder Salim is saying is that you can make a choice if you're stuck, you can make a choice of first figuring out who you are and then finding who the self is. And the second thing that can be done is to take a deliberate step which you may not have done earlier. So do something different from your habit.

32:15 So I'm t I was trying to tie this back to, you know, inaction.

32:23 PRAYAS (?) Yeah, but I'm not sure if it's necessary to hold on to the political in terms of your presence. You know, so if I might not remember what the date is today, right? So if I'm present in an entirely different century.

32:44 You know, then I mean it's possible. So you know, I can I can just say that I'm in some other time.

32:54 And then immediately all the political just goes poof in the air.

33:04 SATYA (?) Is that not possible?

33:06 SATYA (?) Think the political

33:08 NU PARADOX Yeah, sorry.

33:10 PRAYAS Yeah it's yeah your v y there's a lot of noise, I'll just increase the volume.

33:15 NU PARADOX Transit, sorry, I mean I'll try to be as clear as possible.

33:18 PRAYAS Yeah.

33:20 NU PARADOX I think the political comes with intent for it to unfold in a particular manner. Right? We can all be. But we all look at consequences and we want it to unfold to our benefit or whatever the case might be. That's where the political comes from. My question here is what is this obsession with doing? Why can't we just be?

33:45 With doing comes, okay, what is right, what is wrong, and how it unfolds, A we may be in control of it may not be in our hands.

33:56 NU PARADOX (?) Regardless of our preparation or whether we are present. So I think problem comes with doing A. Secondly, how it unfolds and our intention as to what the end ought to be like is where the political comes from.

34:17 PRAYAS (?) So what does it mean to be? What does it mean to be?

34:22 NU PARADOX (?) That's subjective, isn't it? I mean I can't have a general definition of okay, what is it like to be me or somebody else.

34:32 PRAYAS (?) No

34:33 NU PARADOX (?) Yeah.

34:34 SATYA (?) I mean is it are doing and being opposites?

34:40 SATYA (?) I don't think so.

34:41 NU PARADOX One can be one can be doing nothing. Merely being is doing, I would think.

34:46 PRAYAS (?) So but if your what if your idea of being involves doing by default?

34:51 INDER (?) Mm- Yeah.

34:53 NU PARADOX (?) And then you're politically bent.

34:57 SATYA No hard. [?]

34:57 Necessarily. Not like Prayas said, if you were in a if you put yourself in a different time and place and forgot about the present, then the politics doesn't matter anymore.

35:07 You just wanna do something but you have no clue what to do or you don't know how to do it, then what do you do?

35:13 NU PARADOX Well it's an active choice of not getting into action as such because it leads to politics and it leads to confusion, disappointment.

35:23 PRAYAS But what we're asking is how do you know what is action? Like you know, just for the body for the body just to be alive is an action, you know. Th a lot of things have to

35:34 NU PARADOX (?) Is actually

35:36 Breathing is an action, right?

35:39 NU PARADOX (?) So just being

35:42 PRAYAS Alive is doing.

35:45 PRAYAS (?) Yes. Yes.

35:47 Yeah. And breathing is automatic if you're alive.

35:54 SATYA But it may not be enough for everybody.

35:57 SATYA (?) Yeah.

35:58 PRAYAS (?) Too much.

35:58 PRAYAS (?) But I'm saying it's a we can make the notion of doing universal, we can consider it in a universal way because everyone is doing something.

36:10 SATYA (?) Yeah.

36:12 SATYA (?) That's a given, yes. Those are the conditions set.

36:16 So being is doing.

36:18 NU PARADOX Being is doing. Yeah.

36:21 PRAYAS Would you agree Inder?

36:24 INDER So I see I am and basically that's why where you know we have to scratch it a little bit deeper. Because for example, let us say somebody says that I am I am I am a being, you know, I am you know it is enough to be to be rather than to do. So actually what happens is when if when a critical moment comes, let us say somebody is hungry, suddenly you need some food. Then the moment you want because that's where the extension is you are challenged. And then the moment you go out and you start looking for food, then you encounter some other reality. That's why the political you know the political actually begins when you are inside the room. But even if you consider that the political begins the moment you go on the street, so it's your being to be is challenged. So you do something. So you have to

37:11 PRAYAS I mean, the political that happens for you

37:16 INDER (?) Be out of the room.

37:18 PRAYAS No please s yeah, please s continue. you were saying something. No please.

37:26 NU PARADOX (?) Well you don't have to be out of the room to be polit. Are you talking to me, Prayas?

37:31 NU PARADOX (?) You don't have to be out of the room to be political. Your choices can make you political, your bias can make you political. I mean thought can make you political.

37:39 INDER (?) He's not a conscious thing.

37:40 NU PARADOX It has nothing to do with action really. Choices make you political.

37:44 INDER No, I mean I mean a little bit. I j I just one small point here. I mean the strict the political doesn't mean that you know we're politically alive or dead. No. I'm saying even doing a drawing on the paper will make you political because even the abstract you know approach to life or your conditioning or when it is spilled over on the outside in the in the front circle, even your political position is actually articulated there. It is not only whether you vote for BJP or Congress or that's not the only political thing. Even the anarchist position is a political thing. So even let us say even somebody is an anarchist, but even when it is challenged, when things start hitting you somewhere, then you will know why you understand.

38:32 NU PARADOX (?) Stance.

38:34 PRAYAS No, but I think I would even go some somewhere beyond stance. You know, so for example

38:40 NU PARADOX Are you saying stance is political? So you have a you have a say, not say but an opinion and you're political all of a sudden.

38:53 PRAYAS (?) Yeah, but in the case

38:56 NU PARADOX Yeah.

39:01 Hello.

39:04 PRAYAS (?) Yeah. No, but I'm saying that even before

39:09 NU PARADOX (?) Is also political.

39:11 PRAYAS Right. But you know, even before your

39:16 Yeah, but I'm saying that if your experience at the level of your what's happening in your head, you know, your mental experience, if that is in conflict with the idea of the ment idea of mental experience of the world, right? Of the world out there. So basically if I'm psychotic, right, and if I've experienced the world in a way that is not okay to experience, right, then my pol my politics just remains focused on the f on the interface of experience. So you know, whether you exactly whether you support Modi or you don't if I'm psychotic, you basically believe that I should go see a see a s psychiatrist and get fixed, you know. So basically for me, everyone sane and everyone imposing sanity on me.

40:11 Is not okay.

40:14 NU PARADOX Well yeah, I could say Modi is psychotic. In someone in a lot of people's eyes he would be psychotic too. So what is psychotic? We gotta be clear about. it is very loosely used term these days.

40:30 PRAYAS Right.

40:33 But I wouldn't want to define the word psychotic, you know? That would be too much. I mean in a sense because it's always the self and the negative space of the self, right?

40:47 PRAYAS (?) Yes.

40:49 So the other is always defined in terms of yourself. So

40:55 I don't know if we can arrive at a common understanding of our psychosis.

41:02 NU PARADOX Yeah, it's tough.

41:04 SATYA (?) It's a political word.

41:06 PRAYAS Yeah. It's I think whatever you are not allowed to be.

41:14 NU PARADOX (?) Whatever's socially not acceptable.

41:18 PRAYAS Yeah, and which is still essential for you.

41:23 NU PARADOX Well it's in our nature. I believe, I very strongly believe, you know, regardless of whether people are at an asylum. We're all on the same plane and we are all capable of being that, right? This whole spectrum of emotions that one is capable of. We can all get there, but it takes the right or the wrong circumstance to put us there. Perhaps we are fortunate.

41:53 PRAYAS (?) Yeah, so plan [?] doesn't really make sense.

41:56 NU PARADOX (?) Able to reflect on the

42:00 NU PARADOX (?) Yeah.

42:01 SATYA There are too many factors which decide where a person there are power structures. The there are too many factors which decide what puts a person on which side of the bars. There are you know, it's all random, it could be very well luck, it could be where you were born. There are too many factors. I mean you can't say that one is here because of this.

42:20 NU PARADOX It's okay. Now it's kind of easy, you know. Capitalism has made it very easy.

42:25 Yeah.

42:25 To decide who's insane and who's sane, really.

42:28 NU PARADOX (?) Yeah. I mean if you subscribe to that, yeah, sure, why not?

42:32 PRAYAS (?) No, but how has capitalism made it easy?

42:36 NU PARADOX Because if you have a lot of money in the bank you'd probably be called an eccentric and not insane.

42:45 PRAYAS (?) That's

42:45 PRAYAS (?) No.

42:47 NU PARADOX Really

42:50 PRAYAS (?) I mean psychosis is a is a

42:54 It's a categorizable term in the sense that it's not I don't mean the cultural the slang notion of it. I mean the clinical notion of it.

43:09 NU PARADOX So psychosis is basically someone who doesn't behave in the conventional sense of the term, straightforward answer and retort to a question.

43:19 PRAYAS (?) That if you if you go and get your blood pressure checked, at which point will the doctor think that you are crazy and not?

43:30 SATYA I think there's a distinction here between the clinical term psychosis and the behavioral term that we are trying maybe we should use another word for it.

43:41 PRAYAS (?) Yeah, which word?

43:43 SATYA (?) Pagal.

43:45 SPEAKER 6 I hope I hope you're not digressing here.

43:51 INDER (?) Oh th there is a I remember just that can you c can I just add?

43:55 PRAYAS Yeah please.

43:56 INDER Okay. There is a Ava Shay Delhi [?] actually used this couplet by it's a one hundred fifty year old Momin Khan Momin's couplet. He's saying Tum mire kisi tarah na hue Tum mere kisi tarah na hue varna duniya mein kya nahin hota. So this is actually about the other. but how you know what could not have happened in the world if I had been able to you know understand you or be you or you know if we could have done together something. But this is basically a paradoxical situation here that we can call Modi you know psychotic and he can call the other side of kind of me that he is a is a pagal insaan. So the po point here is basically that how much we are challenged. That's why the politics of aesthetics, you know, if I'm understanding this whole thing through the art perspective, that the politics of aesthetics the Rancière was basically about articulating this thing that what is happening on the ground without representation. Now the problem with the representation here is that the that we get a shortcut to what is happening today to drive to the sound of some of them, huh? [?]

45:26 Mm.

45:27 INDER (?) Oh this is

45:28 PRAYAS I think Nu Paradox is on the road.

45:31 NU PARADOX (?) Yeah. Oh yeah, th that's actually good. The sounds are coming in between.

45:36 I'm back home now.

45:37 PRAYAS (?) Yeah, great.

45:41 NU PARADOX I'm back home now.

45:43 PRAYAS Great.

45:43 NU PARADOX (?) Much better.

45:45 PRAYAS Well, if it

45:46 Go on, yeah.

45:48 Please continue, Inder.

45:49 INDER Yeah. So I think this the you know the even if we boil it down to that representation of image or representation of us in the in the in a collective way, whether you are Hindu or a Muslim or whatever perspectives are there. But we have a representation even in the political way. But

46:09 PRAYAS I but your special presence.

46:13 INDER I yeah, I'm coming to your the before representing, the core representation of the thing, there is something. There is this existential code, which is our basis or our seat of existence basically. And from where we are where we are we are hinged to that so that we understand how to how to how to how to move beyond what we are told to move in a particular way. That's why the political must be there and also that's why the creative outbursts must be you know shocked there. You know, if there is at all some creativity what it is, if it is not stored in our existential being. And definitely w the material, the details. which are which are which man which are manifested around us and which constitute us and help us to bring about another self from ourself you know another being from our being so we somehow we are not content with what we have that's where the b basic discussion happened that if we were content with what we have we will not move. We have discontentment that we will just strive, this struggle. And this discontentment will come only when we are pushed to the corner. If we are pushed to the corner, if we are challenged, then we will know our potential how much we can do. Right now if I am not challenged, I don't know how much I can do, I don't know my potential, I don't know my powers even so I need some

47:45 PRAYAS Does not knowing about my powers have anything to do with my with my powers?

47:52 INDER No not the power, I've ch even the potential also. You know, if I am not challenged, if there is no other, I am not challenged even and I don't know even then the my potential. I don't know even. So there is definitely the other. The relevance of other is there, they there definitely is there. I

48:08 How can how can how can one be without the other? I don't know.

48:12 PRAYAS (?) No, but we were talking of the idea of immediacy na [?]. So in the sense what you can be by default.

48:24 You open your eyes and you are someone. Before you remember anyone else or before you even remember yourself.

48:35 NU PARADOX You are a bunch of memories. That's who we are.

48:40 PRAYAS Right. So you know we are a bunch of memories and before we can remember those memories.

48:46 INDER Yes, you're right, you're right. You're right. You're right.

48:49 SPEAKER 6 Right.

48:51 PRAYAS (?) So in that in that moment of immediacy

48:56 In that moment of immediacy ca can we focus on that moment? Can we focus on just look at that just look at that word for some time. Can we just think about what it means?

49:17 INDER Immediacy has something again to do that if we create some situation for us or we put ourselves in a situation or we realise that we are in a situation where the other is there or not. But the immediacy cannot be realized in absence of

49:36 INDER (?) The other.

49:37 No, because that's why the composite being is very much important the term.

49:41 SATYA Depends on which other you're encountering, right? You might find yourself in one way in the presence of one other but with a different other you may be somebody else. So I feel like immediacy is even before that.

49:54 SATYA (?) I don't know

49:55 INDER (?) Good.

49:56 NU PARADOX I love it.

49:57 NU PARADOX (?) The

49:58 INDER (?) Yes.

50:02 SPEAKER 6 It's ever changing. So it's not the same does it.

50:06 SATYA But is there something even before the ever changing?

50:11 PRAYAS Right. I mean that's what we are that's what we want to look at because

50:17 SATYA I'm trying to say.

50:19 PRAYAS (?) Right. So you know before you are a mirror. Before you are a mirror for the other

50:26 UTTAM It was still a mirror.

50:28 NU PARADOX Tell you what now there is only the moment, right? Only the moment happens. Now what is this us or me or identity or ego or self that we refer to? It's basically accumulated experience memory that you want to carry with you to prepare yourself for the moment. It has nothing to do with I so far. And what does that memory prepare

51:08 PRAYAS (?) Yeah, we were talking about memories.

51:10 NU PARADOX Planning and intentional sort of y you tend to do certain things as you planned in advance you know. There are a lot of things that go but it's basically to prepare you for the moment and that's entity or something.

51:35 But we maybe sort of

51:38 PRAYAS No, we were talking of the identity as a set of memories.

51:44 SHREYA (?) I should

51:45 NU PARADOX So identity can also be character which is not necessarily.

51:51 PRAYAS All of that is memories. All of that is memories. as far as identity and character is concerned, I don't think there is a difference.

51:58 PRAYAS (?) What about tendencies?

52:01 SATYA Even if you have tendencies and you have not been allowed to exercise them, then that does that doesn't become part of your identity, right?

52:12 SPEAKER 6 But it will automatically influence the way you behave in a given moment, regardless of how you know, how you think. Because no but that takes us back for lead you to

52:28 PRAYAS No, but that takes us back to talking of instinct and voice.

52:32 Genes, tendency and voice, okay.

52:37 No but that's what I'm saying. But we had already collapsed the two poles into the into the idea of the self.

52:46 PRAYAS (?) Yeah.

52:46 PRAYAS (?) Give me a

52:47 Yeah, we were already talking about the idea of the self as an envelope for instinct and voice both.

52:57 NU PARADOX Right, we did, yes.

53:02 PRAYAS So if instinct is not in question, then tendency is basically an instinct. So then we can talk about we can just talk about identity as memories because a self is a memory. That's what we also spoke about.

53:21 Yes.

53:22 SPEAKER 2 Right.

53:31 SATYA So is the question that the self with which is a collection of memories possible without the presence of the other? Or is there something that happens before even the presence of the other?

53:45 Is that the question?

53:46 PRAYAS Right. I mean I'm saying that if it's if identity is a set of memories and before you remember

53:56 I mean that moment of immediacy that you talked about.

53:59 Yeah.

54:00 What is that moment of immediacy in terms of you know, if you just look at that moment for some time and we just I mean being immediate is going to be a good place to also conclude these fifteen days, you know, in the sense immediacy is what is one of the core ideas of Surfatial, right? In the sense that you know the surface is the neglected entity.

54:31 UTTAM (?) Mm-

54:33 NU PARADOX (?) No, I think it's all surface.

54:36 INDER (?) Can I can I add something to you about Sartre?

54:38 PRAYAS (?) Yeah please.

54:40 INDER Two things actually because my connection was lost somewhere. So two things come to my mind. One is a very interesting quote by Paul Cézanne. He

54:54 NU PARADOX (?) I can't hear you, I don't know.

54:57 NU PARADOX (?) You hear me now?

54:58 PRAYAS There is no

54:58 We can hear you. I think Nu, your connection might be.

55:02 NU PARADOX (?) Okay. Sorry I

55:03 I'll shut up.

55:05 INDER Two things yeah, two perspectives are here. I in one is a Hegelian thing.

55:20 PRAYAS Is someone getting shot out there?

55:26 SPEAKER 2 I think they are in a different time zone. They're celebrating Diwali.

55:32 SIDDHARTH (?) They sound like gunshots to me.

55:35 PRAYAS (?) Yeah, no, somebody's burst crackers.

55:38 All right, all right. That's fine now.

55:45 It might just go on for a few seconds. I'm sorry.

55:49 PRAYAS (?) Sure.

55:52 PRAYAS (?) So the person here can you hear? okay.

55:56 Continue Inder we were saying something and then you got cut off.

56:00 Hegelian philosophy.

56:03 Inder, are you here? Can you hear us?

56:10 SPEAKER 6 Oh my god, have you lost Inder?

56:16 PRAYAS (?) No Inder is here, I think he'll come back but we lost connection.

56:21 NU PARADOX After call.

56:25 He's back. Hello Inder, can you hear us? Inder ji.

56:32 PRAYAS Yeah, but you know, if you go back to I guess we can go back to what you were talking about before in the start speaking. And it's also the last few minutes, so I would also like to hold on to that actually. But because the m the moment of immediacy is such a thing to for me to want to talk about is you know, because the next study group is going to be on refractive surfaces. And refraction is something that happens as an optical process and not as a as an intellectual or as a conceptual process, right? So when you look at a surface.

57:09 SPEAKER 6 It's a passive act, yeah.

57:11 PRAYAS Yeah, so when you look at a surface what you understand from I mean what vision bounces back to you.

57:20 You know, is going to depend on the refractive properties of that surface.

57:26 PRAYAS (?) Or refractive?

57:27 Refractive. So you know how it bounces light?

57:32 UTTAM That is reflection, right? A refractive is how light gets bent when it moves from one transport medium to the other.

57:39 PRAYAS But it's refraction. Determine this reflection.

57:45 PRAYAS (?) No.

57:46 INDER (?) I qu Reas [?] my connection was lost. Do you hear me now?

57:48 SPEAKER 6 Yeah we can.

57:49 PRAYAS Yeah.

57:50 INDER Okay, sorry, my connection was something is wrong here. So, about the surface, basically Paul Cézanne was talking about the surface because about the reflection of surface, that people are interested in the depth. Well, if we talk about the perspective, because he said that the moment he paints, he paints the surface, and if he's putting the blue dense color in the painting, he wants to give a feel of the air. Basically, he's painting air when he's painting blue, he's painting air in the painting to actually take away the gaze from the idea of depth back to the surface. That is why one can one can take departures from our routines routine patterns of looking at things. That's one area. The other, he was talking about the Hegel and the memory and the image [?]. Hegel actually coming back to the quote that the substance is subject. The moment the moment everything we look on things, they come to us to us not only as objects, but as subjects also. So there's a subject object merger somewhere happening constantly in front of our eyes, and we are unable to touch an object as an object or subject as a subject. This there's a constantly you know constantly throwing up the confusion of what is object because the subject is always there on the on the on each and every cell of it. But the but in the nature, that's why there's a one animal called platypus. I mean you have seen it. The po you know how the nature actually remembers certain parts of it, you know, not as not as the way we want we want to have an evolution of things where things are changing because their nature actually changes. This particular animal has features of all the animals, you know, is he's like a somewhere like a duck, somewhere like a tortoise, somewhere like a seagull. You know. So this how this how nature also does things which we don't know actually much about. Because now this body

59:52 PRAYAS (?) Yeah I would like to respond to how the reflection depends on the refraction because if you look at if you take transparent glass and if you if you put some light on it, most of the light is going to pass through it.

01:00:07 UTTAM (?) Right.

01:00:09 UTTAM (?) So what bounces back?

01:00:12 PRAYAS Will be a fraction of what would bounce back to you from a shiny surface, opaque surface.

01:00:19 PRAYAS (?) Right.

01:00:20 So you know, because light has already leaked through the surface into the background of the surface, if it's passed through, so not too much can reflect back.

01:00:33 PRAYAS (?) Right.

01:00:34 So when you look at a refractive surface, you're looking at a surface that is reflecting the most potent source of light. So in that sense which is offering maximum refraction, minimum oh maximum reflection, minimum refraction.

01:00:53 SPEAKER 2 Right.

01:00:57 UTTAM (?) So that is a really Yeah.

01:01:00 Actually I feel refraction is something which happens when there is when light moves between two mediums, you know, like two transparent mediums like air and water and air. But r rif for reflection to happen it need not switch between mediums. It can just happen in at the surface of a very reflective whatever medium, you know?

01:01:23 PRAYAS True. That's correct. But in the sense yeah, I used shorthand. So what I'm saying is there is always an in invisible layer, right? So when light is reflecting back to you.

01:01:39 Okay.

01:01:39 It's again going to refract through your eyes because you know our eyes are not hollow, it's liquid.

01:01:45 UTTAM (?) Yeah, definitely it has

01:01:47 UTTAM (?) Slick. [?]

01:01:50 NU PARADOX Does it bend? Is that refraction?

01:01:52 NU PARADOX (?) Yeah.

01:01:53 PRAYAS I mean that's one of the that's one of the possibilities.

01:01:57 UTTAM Okay.

01:01:59 PRAYAS So you know so refractive surface is also a surface through which you understand the most.

01:02:06 UTTAM Okay. In that sense I agree. Like, yeah.

01:02:10 PRAYAS So w you understand the refraction the most. So the next so you know, I was just introducing the refractive surface as the as you know, the next obsession. And re the refractive surface has something to do with immediacy in the sense that

01:02:28 NU PARADOX Yeah.

01:02:29 PRAYAS If you if you understand which surface is most refractive for you as an as a as an experience rather than the surface that is the most refractive as told to you.

01:02:45 Okay.

01:02:46 You know, so in the sense of in the sense like art, right? So you can be told that, you know, this work is very refractive in the sense, you know, it's very good. So if you look at it you will understand something profound from it, right? So in the sense that refraction will happen in a very powerful way. If you let the light which falls on your retina

01:03:15 PRAYAS (?) Mm-

01:03:16 If you let that light speak. But if you actually experience the art which you're told to look at, it might not do anything for you.

01:03:27 UTTAM (?) Right.

01:03:29 PRAYAS (?) So you hold on to it as an idea.

01:03:34 SATYA Right.

01:03:34 This sounds like again finding the voice, finding the self, doing your own exploration.

01:03:43 PRAYAS Right. So I mean the when you when you spoke of the need to switch yesterday as a need to explore. I wanted to add to it that why do you want to explore, right? You want to explore because you want to learn. And why do you want to learn? You want to learn because

01:04:05 You actually want to

01:04:07 NU PARADOX (?) To expand your horizon.

01:04:09 PRAYAS (?) Right, you want to be able to tell.

01:04:14 Mm-

01:04:15 You want to be able to speak from your immediate experience of a refractive surface and not need to listen.

01:04:24 SATYA So it's like a it's like finding the voice, searching for the voice and then

01:04:29 SATYA (?) [unclear]

01:04:30 PRAYAS (?) Yeah.

01:04:33 And so you're searching for the voice so that you can negate the voice that is falling on your ears. You know, the external voice.

01:04:43 NU PARADOX Well I think the voice is always there. We're just looking for fodder, you know.

01:04:47 SATYA (?) No, not really. I don't think so. Ingredients. You have to find you have to find your voice.

01:04:53 NU PARADOX One has a voice you just have to do.

01:04:56 PRAYAS Of course the voice is always there but you might not be tuned to it.

01:05:00 SATYA And you may not know how to speak.

01:05:03 PRAYAS Yeah. I mean something has to break for you to be able to hear.

01:05:08 SATYA You may not want to speak sometimes.

01:05:19 And then

01:05:20 NU PARADOX (?) Speak to kill the silence. I mean obviously if you have if you have something if you've tapped into something if you have tapped into something and it needs to be conveyed, you open your mouth and you break the silence.

01:05:34 PRAYAS No but if I come if you know how to be immediate

01:05:38 Of thought

01:05:43 PRAYAS (?) Right, no.

01:05:44 PRAYAS (?) You know how to let your voice speak.

01:05:48 Yeah.

01:05:49 SPEAKER 6 So you were not speaking for your voice.

01:05:51 NU PARADOX Voice.

01:05:53 PRAYAS (?) Yep.

01:05:56 SATYA (?) Yeah, like you said Nu Paradox, it is like breathing. You speak.

01:06:00 PRAYAS (?) Right.

01:06:00 PRAYAS (?) How you speak.

01:06:03 NU PARADOX (?) Yeah.

01:06:05 SATYA (?) Current yeah.

01:06:06 PRAYAS But what Inder was saying that it's not effortless, that there is still something to be done, and that something to be done is the idea of being political.

01:06:17 PRAYAS (?) Right. Do you desire an interesting secret? [?] Yeah.

01:06:22 INDER Yeah, I'm I lost my connection in between. So I'm just actually not connected to the thread. But anyway, I to idea of immediacy it's very nice that one can be silent, you know, it's not necessary to one should actually speak every time about the immediacy. but it comes r roughly about that it is self-realization, you know, who you are kind of thing. That you know you are and you have a competence of knowing that even if you are mute, but you know you are mute. If you are doing some action, you know you are doing action. That kind of competence doesn't need necessarily to be clever, you know, one doesn't need to be clever to you know to give the realization of this moment or immediacy to the other. It has it's about oneself. That is one idea of immediacy. The second thing is about the political you know assertion. So the immediacy has to be basically be understanding on who we are. That will only come If we think that we are we are not only individual, which is limited to the outline of the body structure. Because our the garment which we wear is also part of our being, the room which we are which we live is also part of our being and the road which we are living, you know, it is actually endless. So in that sense the political canvas.

01:07:40 PRAYAS But Inder at one at one side is the endless and the other side is the end.

01:07:49 INDER No, there's no end I can I'm afraid. Because that's why the beginning is that the human being is not the core. We are not the center of the universe. This is basically the growth is rhizomatic. No. We are actually growing strangely. our thoughts also erupt spontaneously. we meet suddenly someone suddenly some there's a bell and a newspaper walla comes and we have a dialogue with him. We go out and we meet some accident. We I mean constantly something is happening beyond our control.

01:08:17 INDER (?) Correct.

01:08:18 It is you know both are both things are there. But if wherever we are, we know that we are here and if that thing is giving us some confidence or idea of you know you know, like Oscar Wilde is saying that every one of us is in the gutter, but some of it some of us are looking at the stars. You know, the b basically if we know that even if my existence is in a very bad shape physically, but if my spirits are little bit higher or if I have I have pushed my if I'm pushing my existential pedestal to a little bit higher level, then I know I am t challenging my stagnation quotient also and also I'm going closer to the other. Because without the other, there is no possibility of understanding unpredictable. Because unpredictability will only come if we have constant idea that my body is not the end of the universe. You know, there's always something.

01:09:17 PRAYAS Well so Shreya Uttam Siddharth, would you like to add something to this? You I'm not sure if you are able to speak or your bo your mics are working or

01:09:28 UTTAM (?) Yeah, my mic's okay. But

01:09:38 Actually I'm finding it hard to wrap my head around immediacy and like what Inder was saying about

01:09:49 Being like part of ourselves and

01:09:55 I don't know, I'm a little confused at this moment.

01:10:04 SIDDHARTH (?) What was today's question again?

01:10:07 PRAYAS You know, we were talking about switching, we were talking about being able to switch. No, other was yesterday.

01:10:16 PRAYAS (?) Switching to what?

01:10:18 PRAYAS (?) Switching to other frames and

01:10:20 Yeah.

01:10:21 Yeah, and today we started talking about how that being able to switch is being able to be immediate. Right. So how immediacy is about being able to switch frames of

01:10:38 Understanding of perspective of you know your frames essentially.

01:10:44 SHREYA (?) Right.

01:10:46 PRAYAS And immediacy is also something that we are able to connect to the to the idea of refract the refractive surface. So

01:10:58 That's a connection.

01:11:01 SHREYA But Prayas would what I understood of what you were saying about finding the right refractive surface for yourself is that is i is primarily by trial and error, right? I mean that's the process that you're sort of endorsing to figure out your own voice and to find out

01:11:26 PRAYAS For me that is a very political process as well as what Inder is referring to in the sense that, you know, art has to be rescued from the idea of art, right?

01:11:39 SHREYA (?) Nice, yeah.

01:11:41 SHREYA (?) I don't know.

01:11:44 INDER Sorry, I lost my thought. Connect can you just connect back to this the term this refractive surface. Now this again I'm very careful about the language actually, yeah. So this term we are in a danger of you know getting stuck with the term called refractive surface. Hello?

01:12:06 SHREYA (?) Yeah.

01:12:06 SHREYA (?) Will it be?

01:12:07 PRAYAS (?) Yeah, so

01:12:08 INDER (?) So the term refractive surface may not be about the refractive surface actually. It's basically a reflections which are coming from different you know dimensions of life. Now literally this refrain this li refractive surface actually at one point can be very glossy. It can actually it can actually hide something from our gaze. But to actually penetrate the term itself is very important here. So the refractive surface is a good term for us to work. But this can be only working term. We have to go a little bit deeper. I mean we can

01:12:49 NU PARADOX Bye.

01:12:52 PRAYAS Yeah, please Nu, your connection is breaking.

01:12:59 PRAYAS (?) Yeah, please can yeah.

01:13:01 INDER Yeah I might want to add it is because we have a we have we have one thing on one thing is we have language, right? Other thing is that what's going on. So the term reflective if for example the immediate immediacy has given us the discussion has given us a term called refractive surface, but we must be careful about actually the construction of the reflective term also. Refractive surface as a term so that we don't lose sight of the of the core immediacy.

01:13:28 PRAYAS Yeah, you know, so f for me those words still belong to the dictionary and not to a set of jargon which somebody has appropriated.

01:13:38 SPEAKER 6 Words are not experience.

01:13:40 INDER No I will not I will not I take a position against words because the because the text is the material and it has a very much important role in our life the way the food has, the way a chair has, or even the light has. So I will not undermine the importance of the text in our life. So I will not undermine the term refractive surface even. I'm saying if we have a chair in front of us, we can we need to deconstruct it and look at the changing of the design of the term. So if we have arrived at a term called refractive surface, we can we can we can add something to it so that we have a future growth. That's my

01:14:20 PRAYAS Exactly. So, you know as a as a in a sense as a lab for you know f forming different words, you know, so refractive surface is something which we can really unpack and construct like you're saying or deconstruct in the next study group. But in the you know, in the last few minutes of this perspective studies you know the construct would anyone want to add anything so that you know, before we conclude so that

01:14:58 Yeah, would you like to would any of you had like to add something?

01:15:08 INDER Well, yeah.

01:15:08 SPEAKER 5 Just wanted to say sorry Inder I'll just be very quick. I felt like I would find perspectives very different from my own, but I was pleasantly surprised to find

01:15:23 That's all I have to say.

01:15:25 SPEAKER 6 I think the death of the self is immediacy. Once we escape ourselves, we are in the moment of immediacy.

01:15:35 PRAYAS Right. What do you what do you like to

01:15:37 Would you like to add something to our you know the before we pass on from the construct of the perspective, would you like to add something to that? Nu?

01:15:53 NU PARADOX Before we, sorry.

01:15:54 PRAYAS You know, just conclude perspective studies as a as a as a as an as a connection, as an idea. And because today is the last day of the study group and you know, we are near our s we are nearly done with the broadcast time. So I'm just checking if you want to add something.

01:16:13 NU PARADOX Well that's all I could think of i is that in order to be in the immediate or the moment, one has to get out of oneself, basically.

01:16:24 PRAYAS Right. So you are saying that the ability to switch is the most

01:16:29 NU PARADOX Is the immediate, yeah.

01:16:31 PRAYAS Right. It's a Inder, would you like to add something

01:16:36 INDER I will I will I will I want to act kind create kind of a linkage or ki kind of an amalgamation between let us say the idea of love and the idea of perspective. So that so that we're constantly you know moving at one end like a pilgrims to a to our own inner dimensions of understanding of beauty and the and the and unraveling of the self in a very strange bizarre way. But on the other side on the other side of the materialism one when we talk about the perspectives that the endless this refractive surfaces and are constantly challenging us where which is dotted with the other, everywhere. So the so the two ends of this being where love is at the one end and where the reflective surface is on the other end definitely makes an interesting perspective for all of us I think.

01:17:35 PRAYAS Right. Uttam, any closing comments on perspective? before we wrap the session.

01:17:41 UTTAM I think I typed my comments because it's making me laugh.

01:17:48 SPEAKER 6 Well read it out loud because I'm on the phone, I can't read your comments. Sorry.

01:17:53 UTTAM Okay.

01:17:53 SPEAKER 6 Please read it out loud.

01:17:55 UTTAM Yeah, so in my opinion being immediate is being willing to throw some light into your holes.

01:18:05 Like how we define self as an envelope with lot of holes. Being immediate is being willing to whatever, throw some light or into your holes. That's what I feel.

01:18:22 PRAYAS Right. So thanks everyone for being part of the day fifteen broadcast of Perspective Studies and I hope you join us again for the refractive studies group once we announce it. Thank you.

01:18:37 SPEAKER 5 Thanks so much, Prayas. Thanks everyone. It was wonderful talking to you.

01:18:40 SPEAKER 6 Like always. Great, fun. We should have this more often Prayas.

01:18:44 PRAYAS Yeah.

01:18:47 SPEAKER 2 Yeah.

01:18:48 INDER From a problematic connection, but all the way bless. Thanks a lot.

01:18:52 PRAYAS Thank you to the
01:18:53 Dogs around you for their active participation today.
01:18:57 Right.

01:18:59 SPEAKER 2 Yeah.

01:19:00 PRAYAS Thank you.

01:19:01 INDER Thank you.