Perspective Studies, Day 3

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 3 July 2014. Watch on YouTube

---

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

00:03 PRAYAS So yesterday we reached this point in the conversation that we can get a glimpse of infinity through
00:16 Through stillness and rhythm now
00:25 So where do we take that? considering also today's topic as we have it is the frame and seeing if the frame
00:38 How the frame adds to
00:41 The limit limitation of our perspective.
00:54 AKSHAY (?) Would you cite it again?
00:58 PRAYAS Yeah, so these are two poles. One is of stillness and the other is rhythm.
01:07 PRAYAS (?) Mm-
01:08 Now what else is happening? I don't know if we didn't really frame the whole story. We were talking about these words and then we held on to these two words and then we I think concluded yesterday's conversation. So wha what where does this go now? So we have these two poles.
01:38 We have stillness, we have rhythm.
01:42 AKSHAY Hm. I think yesterday where I had ended was the idea of stillness. And I think as somebody yesterday was trying to imagine infinity out of stillness and I think there was a lot of debate over it that whether you can imagine infinity in stillness.
02:04 PRAYAS Right, and then we had we had progressed to this point where you know we also I mean I don't remember where we got rhythm from, but you know, so we ended up having this mix. So we had these two things. We had stillness and rhythm. And one of the things that I was thinking about today was
02:34 That a frame.
02:37 A frame is a is a range, right? So it's a frame is a threshold. It's a it's a or it's a range of
02:48 Frequencies of vibration of
02:54 Yeah, so now can we does the frame seem to have something to do with rhythm?
03:07 AKSHAY When you talk about frequencies move on a rhythm. So I don't know whether we can link it together or not. But yes, frequencies have a rhythm, no?
03:19 PRAYAS Right, but you know, I'm trying to say that let's say you have a frame
03:28 The frame is
03:33 One part of the whole scene.
03:37 AKSHAY (?) Mm-

03:39 PRAYAS So this part of the scene is you is a range of is a range of coordinates, right? So you could say that from zero to hundred on the x axis from you know something to it's a range of coordinates that you are essentially defining with a frame.

04:07 PRAYAS (?) Mm.

04:08 So that's how you are able to get a specific frame instead of you know all of eternity. So you have everything, but then you don't want to have everything, you only want to have something. So you define a range of coordinates and you end up with a frame.

04:37 Okay

04:37 What does this frame have to do with rhythm that the rhythm that we were talking about yesterday?

04:48 How does it how does this the range of coordinates affect our desire to taste infinity?

05:03 AKSHAY Okay.

05:10 PRAYAS Dharmesh you are here.

05:17 Okay. we can't hear you, Dharmesh.

05:21 DHARMESH Yeah, are you hear me?

05:23 PRAYAS (?) Okay, you're here. Right.

05:25 Yeah.

05:26 So what do you think about this? what the problem I just outlined.

05:33 DHARMESH Sorry, like someone like rang a bell so I had to open the door. So if you continue like I'll join.

05:38 PRAYAS Right.

05:41 I was just talking about these two things that we have on the table right now. We actually have three, but for now we can we can focus on these two. One is range of coordinates with which we have made this frame.

05:59 And one is rhythm. Right? And yesterday we had arrived at this point that to glimpse infinity we have stillness and we have rhythm. So, you know what do you make of this?

06:16 DHARMESH No I wanted to ask this question like you know when you say the frame is a part of a scene, like we believe the frame itself is the scene, right? So like how do I know like what is a scene?

06:29 PRAYAS (?) Yeah.

06:32 DHARMESH (?) That's exactly what, you know, I mean yeah we don't know. We don't know.

06:41 AKSHAY It can be defined as I mean.

06:44 Same.

06:45 AKSHAY (?) Sorry.

06:48 PRAYAS (?) I mean

06:48 PRAYAS (?) No, please continue.

06:50 AKSHAY Yeah, I was saying that it that way it can be frame again if we come down to the optical thing what we were discussing or what you guys were discussing yesterday, it can be a it can be a kind of a imaginary plane which can move from point again like it can move in infine infinity, but there is a plane, the two dimensional surface in a way. That can be a frame.

07:16 PRAYAS Yeah, but what Dharmesh is asking is as far as our experience is concerned

07:23 AKSHAY (?) Mm-

07:25 PRAYAS You know, we only experience the landscape through the frame. We only we only see the frame. We don't see anything more, right?

07:33 Yeah.

07:33 So and the frame is our perspective, so to say. So how do we know I mean why are we talking about the frame at all? Because the frame is all we know. Is that committed? Yeah. [?]

07:45 DHARMESH (?) Exactly, like how does the scene matter? Like if I am gonna live only in this frame, like let me live with it. Like why are we discussing about that scene? Is what I wanted like ask.

07:58 PRAYAS Yeah, so w you know, one of the things that we are talking about here is

08:08 You know, ways of getting a glimpse of the scene, right? So the scene is let's say infinity here in this conversation, right? So how do we do that? How do we like in the last few days we have talked about how to even describe

08:27 Yeah.

08:28 How to how to even begin to describe infinity because when you latch on words, again you have a frame.

08:37 PRAYAS (?) Yeah.

08:38 AKSHAY Hm. Yeah, I think it's interesting okay, maybe it's not linking but right now listening to the entire thing, I am very interested by the edge of the frame. How like when you are saying how much can you see, so that how much is the edge? The thin edge which can be defined. I think it can be interesting to look at that edge.

09:00 PRAYAS (?) But who defines the edge?

09:02 Yeah.

09:03 AKSHAY No. Obviously it's on the viewer.

09:07 PRAYAS So do you define the edge of your own frame?

09:11 AKSHAY No, I'm just saying it can be interesting to debate. Yeah, I can define I can define my own edge, yeah. A certain way of

09:19 PRAYAS So this frame is your entire perspective, right? So let's say the vision which is your vision which is limited by your perspective is this frame. And your perspective is not something that you can willingly control or configure without some specific mechanisms. And if you have such mechanisms, please share them.

09:51 PRAYAS (?) Yeah.

09:52 MALAVIKA Can you equate the f frame with choice?

09:59 PRAYAS Yeah, I mean the f the framing the framing is a choice, is it? I mean.

10:07 PRAYAS (?) Is it?

10:08 DHARMESH (?) The frame.

10:10 PRAYAS (?) No, if you

10:12 MALAVIKA Whatever is framed is the choice. You're choosing because and that's where I feel that you can't say the frame is all you have and that's all you know because th the when the very fact that you're framing something means that you're aware of things outside of the frame also and you're making a choice there.

10:35 AKSHAY Yeah, I think what Malavika is saying is what I'm also kind of interested by the edge where you define this is the Yeah.

10:45 PRAYAS No, but let's say how you look at the landscape

10:50 It's a is a given.

10:53 AKSHAY Yeah, but what you define in that landscape can be your frame. So Malavika is right in a way that we can parallel it to choices.

11:01 PRAYAS No, but what I am calling the frame is something so big that it's your entire world and your entire world is also a frame.

11:11 So where is the choice coming? Where does the choice come in?

11:14 AKSHAY On that you need...

11:16 MALAVIKA I mean i that can be yeah I mean the frame can be fluid. It doesn't have to be so definite and I think Akshay is right, you know, you blur the frame, the edge, you decide and also I

will link this to this thing of stillness and rhythm. I think stillness isn't completely dead. Stillness also has its own you know, it's like a it's got its own beat rhythm i within it. It's maybe

11:55 AKSHAY What yesterday I had a problem and somebody else had also but somebody else had related it more to the physical world that nothing is still. In a similar way I would also imagine that's why I had a problem with stillness, that I think there is nothing still. And that is interesting what Malavika is defining, that this edge keeps blurring and appearing, keeps blurring and appearing. So the frame is a continuous rhythm.

12:23 PRAYAS No, but I'm still lost here because if I mean I'm saying that you know from the first time you that you ever opened your eyes to now you know you have seen the extent of what you can see is already defined, right? And the extent can be defined in terms of wavelength of light in terms of you know the map of concepts that you can understand and all of that. But you know the way you look at the world is the way you look at the world. And that is that is your perspective of the landscape. That is the camera on the landscape. It only has one view, you know. now how does a camera move itself around on the landscape is what I fail to understand. Yeah, I mean I'm missing some link obviously.

13:22 AKSHAY No, I think what you are trying to define is something very interesting. One can see in what you call when you create three D worlds, no? You have all these m multiple cameras which are rotating and you can go anywhere and everywhere and everywhere. So it does not mean that three D world can be inf finite. And you can have infinite number of cameras inside and you can jump from one camera to another to another to another. So that way you cannot put a frame

13:53 PRAYAS No, but can you can we jump? I mean, we are in a seemingly three D world which is two D, like we talked about yesterday.

14:02 AKSHAY I think we can jump three D games and my the entire vision of three D world what one has created in software is very much based on this concept that yes you can jump the vision, no? Jump the frame.

14:18 PRAYAS I mean I cannot jump the frame. For me, every morning that I wake up, the world is still the s still the way that I looked at it yesterday, the previous day. You know, so

14:32 AKSHAY That way we are mixing up. Either you are calling the entire three D world a frame or you are calling camera view as a frame. So my

14:43 PRAYAS I'm saying that the you know, if I am the camera, then so the my view the camera's view of the landscape is the frame. And

14:54 PRAYAS (?) But that's how you

14:56 How does that get switched?

14:59 AKSHAY That can you can move into another state of mind and it can be another camera altogether. You why you when you use in your practical life you use so many cameras, you're not stuck with one camera. You use many cameras.

15:14 PRAYAS Yeah, but given camera will only be able to look at the landscape from its own point of view.

15:26 I mean I cannot change the person who I am in terms of the configuration. You know, I c I might be able to change the flavor and the you know, the clothing

15:41 AKSHAY That again you are putting the other way around, that you are talking then about a film. That how that chemically will react with light is a different thing. How does the light fall on it is through a frame. So again we are mixing up three things here.

15:59 PRAYAS I think

16:00 MOSES SAM Can move from one view to another or one camera from another is through learned knowledge and experiential wisdom.

16:12 PRAYAS (?) Okay. But what how would how would how would that work?

16:19 MOSES SAM So the more you learn stuff which is already discovered by someone else, right? So whatever we are learning in books and everything, that's learn knowledge. So the more knowledge you gain, your perspective changes, or the vision inside the frame changes, not the frame itself. I'll come to frame, okay. So you were talking about the edge of the frame, right? And Malavika said it's fluid. And I think that's very interesting. And the rate at which the frame changes or the frame expands, it again s depends your own knowledge and your own per

17:01 SATYA Covered by someone else, right? So whatever we are learning in books and everything, that's learn knowledge. So the

17:11 Of the vision inside the frame changes, not the frame itself. I'll come to frame. Okay. So you were talking about the edge

17:20 PRAYAS (?) We have an echo?

17:22 Yes, I do.

17:23 PRAYAS (?) Yeah.

17:24 MOSES SAM (?) Yeah.

17:24 MOSES SAM (?) So that's that's yeah, it's fine. I think

17:28 SATYA Which the frame changes or this frame expands.

17:34 SATYA (?) What do I

17:35 MOSES SAM (?) [unclear]

17:38 PRAYAS (?) Okay, Satya I had to mute you because there was an echo.

17:44 PRAYAS (?) Sorry we'll just get through this.

17:49 MOSES SAM (?) Okay, so to sum it up I

17:51 Basically saying so there is a frame, but then the boundary of the frame changes at the way at the rate at which you assimilate knowledge and wisdom through experience. That's one thing. And the other thing is how the vision inside the frame itself changes.

18:16 Okay, Satya I had to mute you 'cause there was an echo.

18:19 SATYA (?) Yeah, I got it. I now everything seems fine.

18:23 MOSES SAM (?) Yeah, that's good.

18:28 PRAYAS No, it's

18:30 AKSHAY (?) Some delay.

18:33 SATYA (?) India at the bay at the rate at which you accumulate knowledge and wisdom through experience. That's one thing. And the other thing is how the vision inside the frame itself changes. [?]

18:54 AKSHAY Okay.

18:57 SPEAKER 4 Oh my god, this is a loop.

18:59 MALAVIKA (?) Yeah.

19:03 SPEAKER 6 This is a good thing.

19:09 MOSES SAM (?) It's not indeed.

19:11 SATYA Yeah I read and academic knowledge and this time to it. [?]

19:19 Mm.

19:22 SATYA (?) It's like ma Moses' voice has gone into space forever.

19:27 SATYA (?) It's part of five times. [?]

19:32 SPEAKER 6 Okay, something I'm just gonna

19:42 SATYA Same thing.

19:45 SPEAKER 4 So are we just sitting and listening to this?

19:49 SATYA (?) It's a loop of time.

19:56 SATYA (?) Yeah let's try and break the loop by continuing to stop. [?]

20:01 SATYA (?) Moses' voice has gone into space forever.
20:04 SATYA (?) Oh god, there's more that's getting added with each other
20:07 AKSHAY (?) We'll have to log out and come in again.
20:09 AKSHAY (?) Yes.
20:10 PRAYAS (?) So I
20:12 MALAVIKA (?) No, yeah, wait a minute, wait a minute. Maybe Satya should just try coming in again because it started when she came in.
20:18 Yeah. Yeah.
20:19 SPEAKER 4 Yeah.
20:23 AKSHAY (?) Like gone now, huh?
20:25 PRAYAS (?) No, Satya's yeah, Satya will come back, I think just try again.
20:29 AKSHAY (?) No, I'm saying the echo is gone.
20:32 MOSES SAM (?) Oh yeah, something happened. W it might it's strange.
20:37 PRAYAS But Sam what
20:41 I would say with learned knowledge. With learned knowledge it's I wouldn't say that our perspective gets changed. I would say our perspective gets clearer. So it's there are paths of a perspective that are blurred.
20:59 MOSES SAM No okay so our perspectives widens through learn knowledge and then it gets clearer through wisdom that we gain through experience.
21:08 PRAYAS (?) Right.
21:10 AKSHAY See, I think it's very interesting the what Moses has said and I think the analogy I give of the three D world, that entire three D world is a perspective and it gets enlarged by us viewing it from different cameras. You can see it like that.
21:27 PRAYAS (?) Can I put up those cameras then?
21:29 Yeah, I don't understand the camera shift, you know, that's
21:34 AKSHAY No, I think that's very interesting how Moses is saying when you when you say if I read ro any author, so I am j while I'm reading him, I am in his camera view in a way. Like whatever you write if I'm reading you, I am in your perspective not in sorry, not in your perspective but in your frame. And then I can come back to my frame. But at least you provide me a vision of your camera. You get it?
22:02 PRAYAS But when you read a text that I've written
22:05 Yeah.
22:06 Are you in are you in my frame? In the sense are you do you
22:14 AKSHAY As we discussed yesterday, it can be momentarily, but yes, I can be there momentarily. It's not that I would say I absolutely belong to it, but I can maybe pass through it.
22:25 PRAYAS (?) I don't think we can travel at all.
22:29 We are stuck to our frame, we cannot move out of it at all. Till we die. I mean, after we die, of course, you know, the frame gets dissolved.
22:39 PRAYAS (?) No that's what I
22:40 SATYA (?) Okay.
22:42 SATYA (?) S can please repeat.
22:45 I was wondering if we can expand the frame because I keep hearing that there is no way we are stuck. But then I am this eternal optimist that I can step out of it and I can look at it through somebody else, even though that is still my frame.
23:01 PRAYAS Yeah, so you know what we started trying to figure today was how is there a way to step out of this frame by getting some glimpse or taste of infinity which was which is through s which is mediated through stillness or and rhythm, which is where we were yesterday. So but that's not entirely clear as yet how that would happen.

23:34 SATYA Right. Okay.

23:38 AKSHAY Yeah, I think then we need to really define the frame. Like I think I am imagining the frame as this infinite three D world or say forget the imaginary, even our universe infinite space which is a frame, if you if you are imagining like that, because we are born in this universe. So we are born in a frame, as according to your thing. But I think if we come down to the optical view, we what we are looking through the camera at a point at a moment is also a frame.

24:14 So it's almost like a frame within a frame, if we agree to that.

24:19 AKSHAY (?) Or maybe the flip. [?]

24:20 MALAVIKA Frames intersect.

24:23 AKSHAY Yeah. I think that I will agree with you, Malavika, what that blurring is obviously they are intersecting, combining, making larger, smaller, even frame within frame within frames, which we many times experience.

24:36 MOSES SAM (?) Right.

24:43 DHARMESH Okay, only things that you choose to follow is in the frame or even the things that you choose to reject is also your frame. Like I don't understand that. Like let's imagine you are you told like you I can like reject few things. Like but that is also in your frame, right? Because you rejected them. Like even though that exists.

25:04 PRAYAS Yeah, everything that you deal with is in your frame.

25:07 DHARMESH Yeah, so then how then what are that? That the contraction and expansion of the frame that we are talking about. So is it like the frame within the frame?

25:17 AKSHAY I think it is a frame in the frame the way now till like last whatever we because we are coming to this point and that's why it becomes very interesting. How much can you see in a frame

25:30 Within a frame.

25:33 PRAYAS No, but if even if you have a television in your room, you are still in your in your room. You know, you're not inside the television. So even if you have a frame within a frame, you are always within the biggest possible frame. You're not in the small frame that you draw within the big frame. You're within the biggest frame.

25:55 AKSHAY That's what I'm saying, that's what I'm saying, that then we are in a frame within a frame, in a continuous frame within a frame.

26:03 MALAVIKA (?) But it depends on the function of each frame you're talking about, huh?

26:10 AKSHAY Yeah.

26:11 PRAYAS But do we need to bother about bother with any of the small frames, any of the sub frames because as far as

26:22 I understand this. I think the bounding frame, the largest possible frame, is what we

26:33 Need to be concerned with because that is the frame that defines the perspective.

26:40 SATYA But to get to the largest possible frame, you if you are stuck with the smallest possible frame, like for me, frame is my perspective, for example. My

26:50 SATYA (?) Right.

26:50 SATYA (?) No. If I'm with the smallest, like if I am a bigot and I'm only seeing bad black people around me, then I'm stuck with that. I need to step out of that, right?

27:03 MOSES SAM (?) I don't have any relations to anything, but

27:07 SATYA (?) You know what I'm saying? I mean I have a I ha if I have a certain vision, which is a tunnel vision, a narrow vision, that's what defines me. But the biggest frame is always there. And isn't it my job to get or maybe it is or it isn't, I don't know. But to step out of the

27:28 PRAYAS Right. I think I mean I would totally accept that in the sense that it is our responsibility to step into the biggest possible frame that is accessible to us, but after we have done that.

27:45 PRAYAS (?) Mm.

27:46 You know, so I think that is the whole struggle of liberal culture in that sense, you know. you've after you've stepped into the broadest possible frame that you can access.

28:00 PRAYAS (?) Then you are stuck with that.

28:04 AKSHAY (?) Yeah.

28:04 AKSHAY (?) I don't think so. You have another big frame then.

28:07 MOSES SAM Yeah, so what happens to the previous frame? The smaller frame, what happens to that?

28:12 When we move from a smaller one to a bigger one and then to a biggest one.

28:17 MOSES SAM (?) So is the smaller one gonna be?

28:19 Still there. So they collapse, right?

28:21 SATYA I think they collapse, yeah.

28:24 MOSES SAM (?) Ah

28:27 So essentially you're left with only one frame at any point in time. Is that what you're saying?

28:33 SATYA I yeah, I would yeah, it's like me e accumulating layers of knowledge. So now I suddenly realize that these black people are not bad really. I mean they're great people. So that's I've moved to a next stage.

28:48 SATYA (?) So now I'm at a new place where I hate all women, you know. So

28:56 MOSES SAM So I t I think that's the largest frame. Like you can't go beyond that. So when you

29:05 I think that should be infinity. Infinity is where everyone hates women.

29:11 SATYA I love it, man.

29:16 MOSES SAM So it's stillness.

29:20 AKSHAY But I think they the older frames don't collapse. They become part of a new frame. I think so.

29:28 DHARMESH May maybe not the same way we perceive. They can like change the different forms or whatever it is, like but they still exist. Like they merge.

29:37 AKSHAY They exist they exist because they again like what we were talking no, I don't know whether we were talking yesterday, but they exist because they can again provide us a entry if we want to revisit something in our past.

29:50 SATYA It makes sense. Yeah. Yeah. They are the stepping stones, they are the building blocks of the new fr for the new frame.

29:56 AKSHAY (?) Yeah.

29:56 AKSHAY (?) Yeah, or if it was a bad frame it can be also a ditch so but you all they exist in your ex the present frame. They ex

30:07 MOSES SAM (?) Aditya, can you hear us?

30:12 SPEAKER 4 He's on mute.

30:14 MALAVIKA (?) Yeah, he's on mute, but she is too tight. [?]

30:17 MOSES SAM (?) Yeah.

30:18 Okay, so Aditya we have come to a conclusion that infinity is where it's the state where you hate women. So that's infinity. What's your take on that?

30:31 ADITYA (?) Agree with that because infinity would be a state where I'm not attracted to the other pole. Which means that I am as the pole as the you know, one pole I am sufficient, I am non biased, non pulled. So I mean I think there is zero affinity instead of I mean what there was a word that you used Sam, what was that?

30:53 DHARMESH What?

30:54 SPEAKER 8 You know.. Yeah, women...

31:02 MOSES SAM (?) Oh you would be self satisfactory.

31:07 ADITYA (?) Yes, I think so.

31:09 PRAYAS Yeah, but aren't we searching for ways to step out of the last port of arrival, right? So you have travelled all these ports and you've traveled everywhere and you've reached this biggest possible frame. And I think what we have been talking about glimpse about in terms of the glimpse of infinity

31:36 PRAYAS (?) Has been about ways to leave this last frame, this I mean what you end up with at in a in almost like a final way.

31:49 What are what are the tactics, what are the ways that we still have to escape this?

32:01 MALAVIKA Escape what?

32:02 PRAYAS The last frame, the biggest possible frame that we have arrived into.

32:07 MALAVIKA (?) Why do you need to escape it?

32:11 MOSES SAM (?) Mm-

32:12 MOSES SAM (?) Because it's still

32:15 PRAYAS Yeah, so we need to step out of it to glimpse infinity, right? This last possible frame is still not infinite.

32:26 SATYA (?) Akshay, you had said something about being at the edge of the frame, right?

32:31 SATYA (?) Yeah.

32:32 And then and then I don't know if you had already discussed about what your strategies were. I think

32:42 I think there was a question that came up about how what are your strategies for us for being at the edge or for moving forward from there?

32:52 AKSHAY Mm.

32:53 Sharp.

32:55 Place where if you do something wrong you can cut yourself also. Something like that. But more going on the tactile part of it.

33:07 SATYA I see. Okay. So 'cause that is like an analogy for me to be being at the edge of the frame and then going to the next one.

33:17 AKSHAY Yeah.

33:17 SATYA Yeah.

33:19 SATYA (?) I

33:21 AKSHAY I think we've come now the other way around. Otherwise I've since we were looking at the cameras and the view from there, that's where the edge was getting more interesting to me. But now that we are going it towards infinity and as you had said that the edge is blurring itself all the time. For me it all what was imagining at that point was these laser kind of things which define from our perspective suddenly frame and disappears. Cut through something.

33:58 SATYA Is that is kind of like moving from one port to the next port of entry?

34:04 AKSHAY (?) Yeah.

34:09 PRAYAS So in a way reaching the largest possible frame is like reaching the edge of the world.

34:17 PRAYAS (?) Right.

34:20 ADITYA Hey, you know, I think this is the maximum we can have of this frame and this is the largest possible view. I think we should make friend friends with it.

34:29 PRAYAS (?) And stop here.

34:32 ADITYA (?) I mean there's nothing to stop to.

34:36 PRAYAS No, I'm not sure. Yeah. I mean we are still restless, we still want to go.

34:44 PRAYAS (?) I'm not just

34:45 ADITYA (?) I need one of these.

34:46 MALAVIKA (?) I want to go somewhere.

34:49 AKSHAY First Prayas I have two things. I think first either we never reach this large frame as you are talking, or w we can imagine that the last frame also it's not a problem. And I think the

second thing is I think when you reach that, I think at that point you only reach that when you become part of it. I would say something like this. where you lose the consciousness of being in a frame.

35:23 AKSHAY (?) What would you say to that? I think you only go transcend this large frame by either becoming part of it.

35:35 SATYA Or realizing that you are already part of it.

35:39 AKSHAY I think that though we started with the premise off, but

35:43 SATYA Won't expi but what we experience is the current frame, right? Like we n we know that it the in infinity exists, but what we experience is what is the frame now.

35:54 AKSHAY Mm. Yeah, you are also right. Yeah, by realizing that

35:57 AKSHAY (?) But if we imagine the

36:02 PRAYAS Yeah, sorry, just you can c please complete. Akshay, you're saying something.

36:08 AKSHAY (?) No I'm just saying that I think trying to draw as you are saying how much can you see is it's again like it's for me it's a three D world. It's it never ends. So I don't think so I

36:28 PRAYAS Right. So you know I have this thing this experiment. So if we can imagine the outside of the frame, you know? So the frame as it as it looks like from the outside. So either the outside or the back side, whatever is easier to imagine. So at the back side you have this wood or cardboard, hardboard, you have something. And so do you think the frame itself is part of infinity? So the frame itself can see more than it shows us.

37:07 AKSHAY No, I think Prayas there is a contradiction here. When you are saying if you imagine the background and then the frame, obviously there is a two contrast. And that edge becomes more important which I think we were talking about earlier. And that's something we cannot lose, no?

37:25 PRAYAS No, the we have crossed the edge. Now we are at the we're now we're behind the frame, let's say. I mean we can never go behind the frame, but hypothetically we visualize the outside of the frame. Now the outside of the frame can see the outside of I mean can see the landscape, you know. Can see the landscape in spite of itself. I mean

37:54 AKSHAY No. I think that too again brings to what Malavika was saying, that wherever you are following the edge is also following you. It can expand. It's a blurring scene there.

38:06 PRAYAS No, you go to the other side. I'm saying you go to the other side.

38:10 MALAVIKA So hypothetically even if you do go I you know, if I think of what you're saying, you kind of remove yourself from that frame and look at it from the outside. Then you are building another new frame for yourself there.

38:26 AKSHAY (?) Yeah.

38:28 PRAYAS Yeah, so you are outside the frame, but what you are seeing there is

38:33 MALAVIKA A different frame.

38:34 PRAYAS Yeah, but you're trying to see the how the frame looks at the landscape.

38:40 PRAYAS (?) That's true. You've stepped out of it now.

38:43 MALAVIKA Yes. So that does

38:46 PRAYAS So I'm saying that even within a frame we have a link. We have a link to infinity and that link is

38:55 PRAYAS (?) Stepping. Yeah. The link is through that which binds us.

39:00 AKSHAY Yeah, but that's what I was saying. Then that edge becomes more important, no? How do you define that edge?

39:06 PRAYAS No, how does the how does that become about the edge?

39:11 AKSHAY (?) Because that's the point where you are stepping out. No.

39:14 AKSHAY (?) Ah right. The threshold.

39:17 PRAYAS (?) Yeah.

39:18 AKSHAY The threshold and that's where when earlier I was talking about the edge, m for me it's a very thin sharp line which can cut both the frames and you also, with your experience, user perspective. It's a very sharp for me it's a very like laser cut line. It can destroy everything what you have experienced and can give almost everything new. That's what you mean by stepping outside of the frame. So that's why I'm looking at it as a very destructive not destructive I would say but something very powerful cut of energy which slices your experience or vision, your perspective maybe. It can slice.

40:00 AKSHAY (?) That's what happens

40:01 PRAYAS So where do we go from here? I mean, you know, so we are in this frame. I think where do we where can we go from here?

40:15 I mean we I think I was still chasing what we had set as our target earlier and which was to you know find a way to negotiate a glimpse of infinity.

40:33 SATYA So this stepping out of the frame, this threshold, this is reminding me again of yesterday you know, Arjuna standing at the edge of the battlefield and I suppose we should just go check out the Gita or something.

40:48 AKSHAY No. I think it's interesting by what you are saying that how much can you see. So I think that's why I think and even the frame is would be defined by the edge of the frame. So that experience of that edge is where we should proceed because that experience of the edge would define how much can we see. If you exist in that edge

41:10 PRAYAS (?) So okay, what do you think the edge is?

41:14 AKSHAY Sorry?

41:15 What do you think the edge is?

41:18 MOSES SAM No, he said it's a sharp line.

41:21 Imagine it as a waveform. You know, it's very calm, it's very serene, but then it keeps expanding and it encompasses everything it comes across.

41:34 PRAYAS (?) It's a wave.

41:36 MOSES SAM It's a channel.

41:39 AKSHAY Moses I imagine is the laser which is also a wave. So it and I think it's interesting now you are maybe stepping into the laser. What I was also coming to the point is that if you exist in the

41:51 PRAYAS Lasers are waves?

41:54 AKSHAY Light waves.

41:55 PRAYAS (?) Okay.

41:59 AKSHAY I think the infinity what we are trying to chase exists in that edge.

42:07 MOSES SAM Yeah, but I don't see it destructive, you know. I see it as a very constructive form. It's you know, a wave is very calm and then it kinda like holds everything together and then it keeps expanding again. And like I think it makes everything.

42:22 SATYA Of you is that one leads to the other. So for me the edge is uncomfortable, which is like a cutting thing, like a laser. But once I have gone and talked to the edge, once I have gone and faced my fear of whatever it is, of my discomfort, then it shows me that hey, you know what? It's all good. now I'm in the wave, which is serene.

42:44 AKSHAY Yeah, maybe Satya is giving a better explanation of understanding the edge. Yeah. But I didn't mean by it dis being destructive, I meant by it cutting some parts which maybe are not needed for my

42:57 AKSHAY (?) So it could be okay.

43:01 MOSES SAM That you are

43:02 I

43:04 So this laser kinda questions your value system, you know, when you're right. And then once you overcome that, you know, and then you form a new system or you know, something that goes within that aligns or realigns your entire ethical and value system, then you move beyond that laser point and then you reach that waveform. But that doesn't mean that you won't face the laser edge again.

43:31 SATYA (?) Absolutely. And that's the next frame.

43:33 AKSHAY (?) Yeah.

43:38 PRAYAS So is this is this edge still or does it keep shifting?

43:45 MOSES SAM Shifting.

43:46 MOSES SAM (?) Shifting.

43:47 PRAYAS Shifting within a range or shifting like on the wild, it's just moving around.

43:55 SATYA I think it shifts based on inputs. Like if there is some strong input that came in at pit be like a huge earthquake, then it'll shift a lot. It could or i it might be a small. So I think it's a bit random. [?]

44:10 MALAVIKA I see it as this kind of idea of critical mass, you know, it as something that holds the essence, the properties, something that has the contains qual i it has qualitative stuff and s which is why it's it's not very definite again. And so it will I feel keep transforming.

44:41 So whether you call it a shift or you know it morphing into something else. But it's more to do with its own properties and it's critical, it's very crucial. That's what defines

44:59 PRAYAS But do you think it's a tr it might be a trap?

45:03 MALAVIKA No, I mean it's why should it be a trap?

45:06 PRAYAS No, so you know the edge. The edge might be a trap in the sense that you know like in a like in a maze in a maze every time you approach the edge it just opens up an a as another plane for you, right? So which is why you can never escape a maze because you the edges are actually you know planes. They're not flat, they are they're planes. So

45:39 MOSES SAM Talking about moving forward, right? So we till now we were talking about this frames being expanding. So is there a point when this frame shrinks, you know? Let's think about what Akshay is saying, right? So this laser edge cuts you and then you're not able to overcome that b beyond that point. So will you be stuck, you know, like in a maze?

46:01 MOSES SAM (?) It could be, yeah.

46:03 AKSHAY So then.

46:03 Interesting. Yeah, you could be. Yeah. That's interesting.

46:08 PRAYAS So in that sense it becomes an obstacle.

46:10 MOSES SAM So what properties are being cut that you are not able to move beyond?

46:17 Sorry.

46:18 So what properties are being cut, you know, that holds you back?

46:28 AKSHAY That's discomfort. Like I it's like some kind of a

46:34 SATYA Inability or unwillingness to deal with the discomfort.

46:42 AKSHAY (?) And if you find a peace with it then you can get closed in a way. Isn't it

46:47 SATYA Exactly. That's true.

46:49 SATYA (?) Yeah, if you

46:51 MOSES SAM Okay. So let's say you have a very strong set of principles, okay, and then you come up

46:57 Across this edge. And suddenly, you know, people say, you know, open minded and everything, but that's sometimes it could be a euphemism for that's against your principles. Right? So at that point in time you take a stand and say, Nope, I'm not gonna do this whatever. And so from what we are saying it looks like a very negative connotation that you're being stuck. But if you

look at it from the other side it looks like that you're standing for something that you believe in.

47:29 Right. Yeah.

47:31 AKSHAY (?) Yeah, but those principles themselves. Sorry.

47:35 AKSHAY (?) No. Well

47:36 AKSHAY (?) No, I'm saying those principles are the edge then.

47:40 AKSHAY (?) Yeah, but

47:41 MALAVIKA (?) Those

47:44 PRAYAS So but the edge is in that sense guarding us. Those principles are guarding us, those that edge is guarding us. So if you are skating in a rink, you don't want to be able s to skate off the edge.

48:04 SATYA (?) They are guarding us but there is a risk of being closed in by the guard.

48:15 MOSES SAM It also depends on what's on the other side, right? So if the other side is so green, so alluring, then probably I would go there.

48:22 MOSES SAM (?) Maybe I should fall off the edge and find myself there.

48:27 AKSHAY Yeah. Yeah, maybe. Maybe you throw the skating shoes off and you can run around. Yeah.

48:34 AKSHAY (?) That's it.

48:38 MOSES SAM Which means you totally discarded your earlier

48:41 SATYA We need the we need the edge.

48:45 It's just a very...

48:46 AKSHAY (?) Very interesting testing point.

48:49 MOSES SAM Yeah.

48:50 SATYA (?) Yes. Yes.

48:53 AKSHAY But we need

48:58 I think we are always pushing that.

49:02 AKSHAY (?) Not everyone is though.

49:07 PRAYAS No, but we need holes. We need holes in the edge. Like you know, be if you can if you have if the edge has holes.

49:14 AKSHAY So but I think that Satya defined very well that the discomfort are the holes and the principles are the edge. So when you are discomforted is where you look for that's the hole

49:26 AKSHAY (?) Loh [?]

49:30 SATYA But then a lot of people don't have the holes. I mean people don't even they might ignore the holes. They may be a they may see a hole but ignore it.

49:38 SATYA (?) No, I don't know the discomforts are the holes.

49:41 MOSES SAM (?) Yeah.

49:43 SPEAKER 8 The something that gives you a vision of what's on the other

49:47 PRAYAS (?) Mm-

49:48 MOSES SAM That's a hole. Correct.

49:50 MOSES SAM (?) Yeah.

49:53 AKSHAY Sorry, two my I didn't get it. [?]

49:57 MOSES SAM (?) Feeling of you being tested on the edge.

50:01 Right.

50:01 The hole is something else. What gives you the vision of the future of the testing process? What is that?

50:08 AKSHAY (?) Yeah, you're right. You're right. Maybe discomfort is

50:11 SATYA The discomfort is what is going to create the rift in the frame. So you look through the other side. So if you engage with the discomfort long enough you'll have a hole appear.

50:24 MOSES SAM (?) Yes, agreed.

50:27 AKSHAY (?) No but the discomfort is not.

50:30 MOSES SAM Correct. If the discomfort is too much and it's persisting, then I think the frame becomes stronger.

50:37 SATYA (?) Could become shaky.

50:39 PRAYAS But the discomfort is what the f the edge is causing us, right? It's

50:44 PRAYAS (?) Yeah.

50:46 So it's that is the maliciousness of the of the frame. I mean it's whatever, it's the guard, it's the it's the you know, it's the a armaments of the frame, but

51:02 How does how does engaging with the discomfort make it a hole?

51:08 PRAYAS (?) Yeah, it's not.

51:09 SATYA But you engage with it long enough that you start seeing the fallacy or the weaknesses of that disc you know. You're engaging with you no. You engage with the discomfort long enough to see the weakness of the frame.

51:26 SATYA (?) Right.

51:27 You are so tired. It's like dard ka had se guzar jaana, dava ban jaana type. You're like, Okay, I'm at this place where what's next? What do I do?

51:36 PRAYAS Right. So when you are when you are when you are engaging with the enemy, you know the enemy really well.

51:44 MOSES SAM So how do

51:44 You deal

51:45 With the discomfortness.

51:48 DHARMESH (?) Like the edge also sometimes

51:50 DHARMESH (?) Mm.

51:51 Sorry. what I was trying to say is like most of the time what happens at the edge assumes you saying that the discomfort is a part of the experience. Like it might tell you the previous examples of other ones living the same way. Like it's also how you see as the discomfort, right? Not everyone would what if you get comfortable with the discomfort?

52:11 DHARMESH (?) Yeah, and that's a trap, yeah.

52:14 SATYA (?) Yeah.

52:15 DHARMESH [unclear]

52:16 Yeah, then you stay there. Then you don't see a hole at all there, right?

52:20 But then there is a chance that

52:25 MOSES SAM Well

52:29 DHARMESH Like or you might see a hole and then see like it's just not my place to go or something.

52:35 SATYA That is also there. You don't have the time or the energy to move past it.

52:41 DHARMESH Hole that's what I'm trying to understand.

52:43 PRAYAS (?) Yeah, I mean because the hole is what we're interested in. Right? I mean that's the glimpse of infinity that we are after.

52:51 DHARMESH So I feel that, you know when you reach the edge, it kind of tells you that this is what you know, this is your limitations and you might not go beyond this. But you somehow know you contemplate saying that there is something outside the other side. But you don't know how to go. Like yesterday we were discussing that there is only three dimensions we can perceive and your mind sometimes you know might contemplate there is a fourth dimension, but how to go about it is not we are not we don't know how to go about it. Like yeah, maybe we still need a hole to look through it and then go I don't know how it works.

53:26 PRAYAS I mean I don't think too many memories exist in the you know publicly too many public memories exist of people who have had a glimpse through the hole of the
53:42 Landscape of infinity and they have survived to tell the tale.
53:47 PRAYAS (?) Yeah.

53:48 DHARMESH (?) Okay. So that's

53:50 SATYA [unclear]
53:50 Oh, I don't know, is isn't all our cultural histories of all cultures talking about people who have had a glimpse of infinity? I mean even for example if you take a Tyagaraja whose co whose lyrics talk about using music as a as a way to you know, experience the infinity. So I mean there is sort of a discourse about it.

54:11 PRAYAS Yeah, that exists and you know, like you have the whole bhakti poetry who which talks about the ras and you know, you have everything. I mean Aditya is here and Aditya you can talk about Kabir and how Kabir talks about the glimpse. But you know I don't know if people who have had the glimpse themselves have managed to construct pedagogy for others to follow the same steps and be able to achieve the same results, right? So

54:46 MALAVIKA Mm.
54:46 But that's what I think Buddhism tried to do and I feel I think that's where the problem lies. When you start institutionalizing or saying that this is the way you can do it then it becomes a problem because an individual who has found that something works for them may it may not apply to every other individual. It may apply to nobody else, absolutely.
55:12 MALAVIKA (?) Absolutely. And that's the problem with the world, with all the religions.

55:15 SATYA (?) Yeah.

55:16 PRAYAS Yeah, but Sam, let's say let's say tomorrow morning you get a glimpse of infinity.
55:23 PRAYAS (?) Okay.

55:24 MOSES SAM So I
55:24 I think anything that is
55:27 What has been documented so far is the largest frame available to us, and what we are exploring is beyond that.

55:36 AKSHAY Yeah.

55:38 MOSES SAM So the okay, now I understand what the hole is. The hole is all these documented paths that are given to us. Okay. So one by one we go through each we go beyond each frame, looking through those holes, look following the path that's being given to us, and then we reach the largest frame. And from here there's no more hole. Okay, to see that. As in as of now, nothing is documented as of it. So we are struggling to find the glimpse of it.

56:10 SATYA But Sam, what you're saying is that people follow existing paths. What I'm saying is those holes are for you to discover for yourself. I mean because somebody says this is a path and bic and even if you try to look for that path.

56:24 MOSES SAM No.
56:24 I'm saying the holes, these paths are
56:28 Different holes in the wall, okay, in the frame. And then eventually you go past the frame through your own path. Okay, but then this hole gives you the glimpse, gives you the hope that there is something better. So you have to go beyond the frame.
56:44 But where we are stuck right now is that there is no more hole available, or at least we are not able to see those.

56:54 SATYA Wait, that would not be stuck if there are no more holes. No, you're right. Okay. In the current frame you mean.

57:01 MOSES SAM Yeah, in the largest frame available to us now, there is nothing documented, so we are not able to see that.

57:09 SATYA No, but what I'm saying is don't you have to discover that for yourself.

57:14 MOSES SAM So now since we can't see these holes, so we have to go inward.

57:19 SATYA Yeah.

57:22 PRAYAS But if the inside and outside is the same, right? In the sense if you are talking about if you're talking about a unitary universe, so if everything is cannot if nothing can go beyond the unity, which is one, then inside is just some version of refracted outside and other way around too.

57:52 MOSES SAM Right. So I think when you stand there and you go inward then you become the frame itself.

57:59 MOSES SAM (?) Mm-

58:01 AKSHAY (?) Then you become infinity.

58:06 Yeah, that's what I had said earlier that I think you cannot define what is the last frame because last frame becomes you.

58:14 Yes.

58:16 PRAYAS So that is like holding a mirror to a mirror.

58:22 MALAVIKA But is it there?

58:23 MALAVIKA (?) The same opposite end.

58:24 SATYA (?) [unclear]

58:25 MOSES SAM Multiple or infinite images.

58:30 AKSHAY That brings me to another analogy. Yesterday I was thinking about after the talk, I heard it again because I'd missed my major parts of it. The two dimensional surface as the theory which you were talking about. It was very interesting to imagine the surface of water and what fishes view from underneath the water and what we view from on top of the water. And what is that surface of the water? it can be a very interesting analogy to look at that as defining a frame maybe.

59:10 SATYA I had a dream once where I was underwater and I at one just for a moment I could see above it and it was all very clear and there was a sun there. That's what it reminds me of.

59:23 PRAYAS So your the edge was transparent.

59:26 SATYA The edge was transparent and it was moving.

59:29 AKSHAY (?) And also at the same time it is very reflective, no? If you look from underneath the bottom top, you see reflection but at the same time there is something else which exists the other side. And the vice versa happens when we see from the top. We see a reflection.

59:45 PRAYAS But Sam, the s the s the st the steps that you outlined, you know. so you when you look inward and you become part of the frame and then you are experiencing infinity that is are there steps? is that a manual or you know, so can we take your word for it?

01:00:09 MOSES SAM I guess.

01:00:12 MOSES SAM (?) No, if you take my word for it, then I become a hole there. So people can follow that.

01:00:20 MALAVIKA (?) So are you a hole?

01:00:22 MOSES SAM (?) I'm an asshole, yeah.

01:00:30 PRAYAS No, I'm saying that are you outlining a known method? So you have already experienced something and you're outlining

01:00:39 MOSES SAM It's not a known method, this is abstracted out of our one hour

01:00:44 Conversation today. So it could be true and I mean you guys can pose questions or question me and then if I can defend it then probably it's true.

01:00:56 PRAYAS No, so I would say that we should have the rule of law that you know that you're innocent until proven guilty, right? So instead of being guilty until proven innocent. So I'm saying that yeah, we can't really close the question

01:01:18 MOSES SAM (?) I mean because that's

01:01:20 Sounds.
01:01:20 It sounds logical and fair to me.
01:01:24 Stillness yesterday. So tomorrow it could be something else.
01:01:30 PRAYAS (?) Right.
01:01:32 SATYA But I have only one question which is are you talking about the final becoming infinity is with the final frame or at every frame you are you become infinity?
01:01:41 MOSES SAM No, the final frame.
01:01:43 Okay.
01:01:44 MOSES SAM (?) When you can't go, I think so
01:01:46 AKSHAY (?) Satya is posing an interesting point that you can be infinite in any given frame.
01:01:51 MOSES SAM Any given point. So I
01:01:54 But you can't do it.
01:01:55 Beyond that frame. So when you...
01:01:58 At one frame, then that's it for you.
01:02:01 AKSHAY Yeah. Yeah.
01:02:02 AKSHAY (?) Talking about that, okay?
01:02:04 PRAYAS Yeah, but does that does that integration with whichever frame you're in, does that give you a similar or does that does that actually s give you a experience of infinity or are you saying that's a version which is limited? That's a limited version.
01:02:26 MOSES SAM Yeah, that's a limited version. But people who are merging the same thing.
01:02:30 At that point, right, the prior frames, they may not realize that there is something beyond it. So they'll be happy. They'll be ek thinking that they are at infinity.
01:02:42 AKSHAY I think it is very interesting the entire thing can be put into the analogy of Maya and Moksha. So the Maya is any given frame at a certain point. And moksh also exist at the same point and moksha can be infinite. Let's do the analogy. So you can attain moksh at any given frame. So I don't think so you have to transcend to a larger and a larger and a larger frame. that moksha can be achieved in any given frame of Maya.
01:03:17 SATYA But then is a moment of moksha is that equivalent to having moksha entirely? See for example if you look at certain lyrics where they talk about touching divinity or whatever it is from the bhakti poetry or from you know, various other traditions, that one moment is there, but is that all there is or will it be an infi infinity of such moments?
01:03:42 AKSHAY I think there is a till our my if we the it brings in the yesterday's discussion of distance. So in the distance of life to death i we even if we touch infinity we continue towards death. So we can if it's not that it's once touched then you get the amrit and you are eternal. You physically you go on till the distance of death. so like that's what we achieve many times in art, no, we touch that point. Right.
01:04:15 Thanks.
01:04:15 And in either a certain painting or whatever, like s at certain moment we touch that infinity and we put it outside in the world in a physical form and but we continue. We don't stop and say this is my masterpiece and it's done.
01:04:31 SATYA Then that's what that's us doing it as us. But once the moment have been abstractly speaking, if you touch the moment, maybe that's all it is.
01:04:42 ADITYA (?) No
01:04:45 MOSES SAM (?) Once you touch it, you would want more.
01:04:48 Yeah.
01:04:51 MOSES SAM (?) I don't know.
01:04:52 AKSHAY (?) Are different
01:04:54 We are the greedy parts, no, yeah.
01:05:01 MOSES SAM (?) So okay, so now okay.

01:05:03 Extrapolating that so we touch a point where we don't want anything more. Then that's moksha or that's infinity.

01:05:12 ADITYA (?) Yeah, that sounds reasonable to me.

01:05:18 AKSHAY It can be like again split into many parts, like maybe it achieves moksha for the soul, but the body has to live on. So I think it can be divided between two the optical vision and the experiential vision. So experiential vision if it reaches the infinite point, it is liberated but the optical continues.

01:05:41 SATYA (?) The si body is also a frame, nah, like it's a container. So it's limited.

01:05:49 PRAYAS So are we not but are we surrendering our

01:05:56 PRAYAS (?) Quest in that sense.

01:06:01 ADITYA Are you?

01:06:02 PRAYAS Are we surrendering our quest? because if we if we describe you know a fixed way of glimp of getting a glimpse of infinity, then unless we are able to experientially verify it.

01:06:26 We don't know if we if what we have framed, what we have stated is true or not. So that is all that is the danger of stating, of course. But I mean I'm wondering if by having multiple

01:06:43 Possible modes of touching infinity be it in a point or through a hole what w where do we go f where do we reach then?

01:07:03 AKSHAY (?) Where do we reach in the sense? How

01:07:05 PRAYAS So we have described these ways of you know these ways of possibly getting a glimpse of infinity and unless we verify one of those ways of doing it, we are not sure if that's where we need to stop.

01:07:26 PRAYAS (?) So how is he Yeah.

01:07:28 AKSHAY I think we don't stop, that's what I'm saying. I think even if we touch it we cannot stop till the physical body is alive. So you continue. You continue.

01:07:45 DHARMESH When you reach that point, does the concept of movement still exist? Like do you have to like move and stop and all those things?

01:07:51 PRAYAS (?) Yeah, do you have motivation anymore to do anything? Do you have do you have motivation to breathe?

01:07:58 AKSHAY I think as Moses had said, yes, you I think you want to because I think

01:08:04 I don't know how to define it, but you only become part of that frame by leaving it happens physically by leaving the body. You become part of that frame somewhere. but it actually happens in life when we remember any people who are no more there, they are part of the frame what we exist in today. When somebody dies he becomes part of our frame. So physically it happens like that. But experientially I think but

01:08:33 PRAYAS Of outside of dying, I mean we cannot have we cannot you know we cannot talk about death as a possible strategy because you know once you die once you die you're not you're not here to enjoy

01:08:50 AKSHAY That no, I'm not saying that's the strategy, I'm just saying that y if even if we achieve at any moment to touch the infinity, we continue further. We keep touching it again and again and again and again and again.

01:09:04 MALAVIKA Yeah, you don't Yeah, sorry. Go on.

01:09:07 MALAVIKA (?) Wait, no.

01:09:08 I feel that the very fact that you're actually saying you're touching it, you're not staying there, you're not going and just plonking yourself there. You're just about managing to reach that point and then you're immediately moving away from it. And because there's that constant movement, you're not able to hold on to it and I think that's motivating enough for you to try to look for it again.

01:09:30 AKSHAY Yeah like you were citing Kabir, so Kabir didn't stop. No, he continued till his physical being stopped being there. So it's not that he touched once and that's what that's what it was that he wrote only one poem. He continued writing. So

01:09:51 SATYA (?) Okay.

01:09:53 SATYA (?) Sorry?

01:09:53 SATYA (?) That's the subject.

01:09:54 The motivation was there.

01:09:56 SATYA (?) I doubt he was motivated. No, the thing is

01:10:00 SATYA (?) Why did you say that?

01:10:01 MOSES SAM (?) After touching

01:10:03 SATYA Infinity motivation still remained.

01:10:06 AKSHAY I don't na I won't call it like motivation. That brings in our modern thing about that you have to be motivated. No, I'm

01:10:13 SATYA I'm not talking about that either. I'm not talking about management philosophies at all, but

01:10:19 AKSHAY (?) So that's why I think it's a wrong thing to say that he was motivated. He

01:10:24 MOSES SAM So we are looking at it from a third perspective. So for Kabir probably like whatever you're saying wherever she touched that infinity could have meant nothing to him. So that's why she kept on going forward.

01:10:40 Yeah. Yeah.

01:10:43 SATYA And the thing is we are talking as if we know what it means to touch and then moving from there. But if we are to touch then we don't know what will happen next.

01:10:51 PRAYAS Right. and I mean I think where we are we need to at in that sense worry more about how are we going to touch and what are we going to touch and what is the address of the point that we are going to touch, right? I mean going beyond that is actually losing the plot.

01:11:14 SATYA Exactly. Yeah.

01:11:18 AKSHAY Yeah, so as you had said, no, there is no pedagogi for pedagogy for this kind of thing. It's like I think there is there is Kabir saying on you know that somebody picked up diamond and he had no clue of what is this diamond and he threw it and he didn't realise the value of it. So it's like this, I think this infinite thing keeps coming to us in our frame every day. And we

01:11:47 PRAYAS In the absence of a system and a pedagogy also, I mean we still have to do something with our time, right? I mean we need to do something that we need to do in that sense for it not to be an empty search. For it not

01:12:06 AKSHAY I think that way Satya and Moses both were discussing and was interesting that discomfort with the edge is what has to be continued in yeah, practice and introspected and discussed in a way. And that's what which defines how much we see that discomfort.

01:12:28 PRAYAS Like Dharmesh like Dharmesh was saying, you know, if you manage to find a cozy corner of the edge which is not causing you any discomfort. So

01:12:42 Yeah.

01:12:44 PRAYAS (?) So I'm I mean I'm saying that I'm basically asking if discomfort is a sign. Is it a sign? Is it necessary sign?

01:12:58 MOSES SAM (?) I think so.

01:13:00 SATYA (?) Yeah, I feel that way too. I mean there is something that is not feeling right and there is a desire to find out what's next.

01:13:07 SATYA (?) A sign of what? A sign of

01:13:10 PRAYAS (?) Of being at the edge. A sign of being at the edge.

01:13:14 PRAYAS (?) Being at the edge, yeah.

01:13:15 MOSES SAM Yeah.

01:13:16 MOSES SAM (?) But not of infinity.
01:13:18 MOSES SAM (?) You know, they
01:13:20 SATYA No, the qu quest, basically.
01:13:24 AKSHAY So I think it can be interesting to see this discomfort as defining how much we see.
01:13:32 SATYA (?) Yeah.
01:13:34 PRAYAS So we I think we yeah we should stop here for today. We have crossed our hour and I hope to see many of you, all of you, tomorrow night. To tomorrow it's earlier. It's two hours earlier than the usual time. So it's at seven PM Indian time and not nine PM just for tomorrow.
01:14:03 MALAVIKA (?) Okay.
01:14:03 MALAVIKA (?) Okay.
01:14:04 AKSHAY Why?
01:14:05 PRAYAS (?) Just because someone wanted to be a part of it so I
01:14:08 PRAYAS (?) Okay.
01:14:08 PRAYAS (?) I was flexible.
01:14:10 MOSES SAM Okay.
01:14:11 SATYA (?) Oh, I thought you were going for the Brazil match or something.
01:14:15 PRAYAS (?) Germany and
01:14:16 Yeah, that's what Marvin wants to go for. [?]
01:14:20 AKSHAY (?) I am in France man, so they are going to be crazy.
01:14:23 AKSHAY (?) Yeah, I would
01:14:24 MALAVIKA (?) Germany.
01:14:26 AKSHAY (?) Yeah, I'm in France. So we both are fighting.
01:14:29 AKSHAY (?) Yeah, I could.
01:14:31 AKSHAY (?) Define the edge tomorrow, huh?
01:14:36 MALAVIKA (?) Good night.
01:14:37 AKSHAY No, I think that it was interesting, I think. I don't know.
01:14:42 AKSHAY (?) Yeah we'll talk about it.
01:14:44 I think this discomfort we can discuss for.
01:14:47 PRAYAS I mean that's where we stop. We stop with the discomfort tonight.
01:14:51 PRAYAS (?) Okay.
01:14:52 PRAYAS (?) Right.
01:14:54 Good night.
01:14:54 AKSHAY Thank you all.