Perspective Studies, Day 8

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 8 July 2014. Watch on YouTube

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

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

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00:06 PRAYAS Hello everyone, welcome to day 8.
00:13 We are starting the broadcast now, so we can all
00:18 Be here if you can hear this.
00:30 Our topic today is continuity. So how do we what do we make of
00:39 PRAYAS (?) Everything that happens. What do we make of it?
00:46 And yesterday we agreed that we'll start talking about we'll move beyond infinity now. We'll stop talking about infinity. I mean just because I think it was becoming too big a thing to be talking about and we were not moving forward. So I think the idea is to start t talking about smaller things that we can experience and verify and you know
01:16 Just feel just justify ourselves.
01:37 AKSHAY Maybe I don't know.
01:40 Yeah.
01:41 SPEAKER 3 Is this continuity of experience?
01:45 SATYA (?) Continuity of
01:49 Doing something regularly as in practice or like continuity of tradition, wha how do we think of continuity?
01:58 PRAYAS So continuity as in as nar as a narrative, right? So you make a story out of everything that you experience and so continuity in that sense.
02:12 SATYA (?) Okay.
02:14 SATYA (?) As a narrative, yeah. So narrative thread.
02:18 PRAYAS (?) Okay.
02:21 UTTAM Hi everyone, this is Uttam.
02:24 PRAYAS (?) Hi Uttam.
02:26 UTTAM Can you guys just repeat the last sentence? I think I missed the s starting.
02:32 PRAYAS Yeah, so you know, we got talking about the day's topic, that's continuity. So what do you make of it?
02:39 PRAYAS (?) Okay.
02:40 Right. And we were just re restating our yesterday reach in our discussion and that is that we'll start talking about things in a way which we can verify or which we can personally experience and not something as big an idea as infinity, which is difficult to you know, you can have your take, I'll have mine and you know, it's difficult to move beyond.

03:09 SIDDHARTH Mm-
03:24 [unclear]
03:25 SATYA Very recently I had a revelation that everyone has a narrative of themselves. And e you know, this was like a huge thing for me because I thought people operated on logic and don't ask me what logic is because I thought it's my logic applies to everybody else.
03:43 SATYA (?) Right.
03:44 Then I realised, no actually it doesn't. And not only that, people operate on something that they have figured out of their lives and some how they have made sense of the world.
04:02 PRAYAS Right. So I mean they operate under their perspective.
04:06 SIDDHARTH Exactly.
04:10 SATYA (?) And what was really difficult for me was how do people relate to each other? Like you know, if you can relate on the basis of physics, laws of physics for example, or certain established principles, then there is something in common. So what do how do people even relate to each other?
04:30 PRAYAS Yeah, because they all have their own narrative in their in their heads and how do they manage to have a common platform?
04:38 SATYA Exactly.
04:41 PRAYAS So what did you what did it make you think? What did you arrive at with that thought?
04:49 SATYA Then I felt like people
04:55 Pretty much operate from within their perspective and they seem to look at other human beings as themselves and that's the starting point, like where if I look at the world as of a specific gender slash race, slash height, slash colour, whatever, and I look at the world through my experience, then other people look at the world also like that.
05:24 PRAYAS (?) Right. So but
05:29 You know if you know there are there are people who can who can extend their persona and also enact different personas, right? I mean if you think of you know if you think of actors like you know actors can I mean that's the that's what they do. They can enact different personas and convincingly.
05:54 SATYA Right. But are they can they understand that persona really is what I was finding very interesting, in the sense like I can create a product but do I really know what it feels like?
06:09 UTTAM If you ask me you don't really understand anything. It's again like perspective. You think you understood something until and unless there is some anomaly or there is some discrepancy that you see. So again understanding I don't think it is like an absolute term.
06:28 SATYA (?) Right.
06:28 UTTAM Again, based on your perspective.
06:30 SATYA (?) Hi.
06:31 UTTAM Hi. I don't know who I just said hi to you just said that?
06:37 SIDDHARTH (?) Yes, so.
06:39 Okay.
06:40 SIDDHARTH (?) I was having problem with my mic up.
06:42 Okay.
06:43 UTTAM (?) Yeah.
06:45 AKSHAY This idea of actor is interesting because I think the one of the best
06:51 AKSHAY (?) Actings we see is because the actor does feel the persona.
06:57 PRAYAS Yeah and w I mean what I was trying to say was let's say you arrange a meeting with someone so you figure that, you know, I'm gonna meet this person at this time, at this place, and this person

07:13 You go and meet this person and it turns out to be an actor. That's situation one. And the second time it actually turns out to be that person itself. But as long as that the actor is good and as long as the acting is good how will we figure out the difference?

07:32 UTTAM (?) Exactly.

07:32 UTTAM (?) Ca you can't. You can't figure out the difference. I have like a living example for my friend who all the time he acts and nobody knows what his real personality is. He imitates either someone from the class or maybe a famous personality. Yeah, so

07:49 PRAYAS When you th when somebody thinks about your friend

07:53 Mm-

07:53 Do you think that the your friend's perspective is the perspective that he enacts or the perspective that he has? Like I mean I'm just trying to build up on what Satya said, that people have a narrative in their heads, right? So people have a story and that story comes from that perspective.

08:11 AKSHAY I think you build up the narrative by encountering that actor again and again. Like how Uttam just defined that he has a friend. So he has figured out a persona of that friend by encountering it again and again. So you have to be in continuous encounter.

08:29 Right. You need various data points from the same person. Are they consistent in what they're saying?

08:33 SIDDHARTH I think it's more dependent on self observation.

08:39 AKSHAY Well obviously self observation can be one foc ma one focus, but still encounter sorry?

08:48 SIDDHARTH (?) As Satya said that many people don't act on logics.

08:56 AKSHAY Sorry, many people don't work on logics.

08:59 SIDDHARTH Yes, I don't work don't work on logic. I think they don't self observe themselves.

09:06 AKSHAY (?) No, we cannot say that. No. I think that's too generalizing that they don't see themselves.

09:12 PRAYAS But how can we how can we see ourselves? I mean

09:19 SATYA No, wait, I think he has a point because if you really observed yourself and how you relate to the world, you would start understanding that there is some logic to how things work.

09:30 PRAYAS What we can observe is only a reflection. We can't observe ourselves in an absolute way.

09:37 UTTAM (?) Yeah. Exactly.

09:41 UTTAM (?) I thought.

09:43 SIDDHARTH (?) Is you that people go in a situation and after they win they recover from it. And

09:52 SIDDHARTH (?) I'm not able to put up my words properly actually. You carry on.

09:56 PRAYAS (?) No, you can just try again. I mean it's fine. I mean, we're not

10:01 SIDDHARTH (?) No as you m means the people of older age they've gone through the same situation.

10:08 Yeah.

10:09 But they will not give understand the younger ones if they are in the same situation. I think they will never self observe themselves.

10:18 PRAYAS (?) Okay, so you are saying that they don't remember what they enacted.

10:24 SIDDHARTH No, they don't never I am not saying that they don't remember, they d just observe they have not that I when they were on that situation.

10:32 PRAYAS So they don't even know what they have enacted in the past.

10:38 SATYA Actually they are working on the force of habit of what they used to be and now things have changed, the logic has changed, but they haven't observed that they're how do they fit into the new narrative?

10:49 Yes.
10:50 Yeah.
10:56 PRAYAS Right. So this is keeping a track of time is
11:02 AKSHAY I think it's very
11:03 PRAYAS Yeah.
11:04 AKSHAY (?) Interesting when you have acted is after that acting you realise many times that you have acted.
11:12 SIDDHARTH But there are very means you say to an actor there are very few actors you can not everyone is an actor.
11:21 AKSHAY No, we are all actors Siddharth. We are all actors.
11:24 UTTAM And some are bad, but I think everyone is an actor.
11:27 SATYA (?) We are all actors.
11:27 SATYA (?) Are aware and some are not. I think Akshay, yeah, some are aware, some are not.
11:32 AKSHAY (?) Yeah. But we are acting all the time, that's for sure. That's something we cannot deny.
11:36 SIDDHARTH It's dependent upon awareness.
11:42 AKSHAY That's what we are trying to define.
11:46 SHOTCUTABLE (?) The dependent upon what?
11:49 MOSES SAM (?) [unclear]
11:51 SATYA Yeah, correct.
11:54 PRAYAS (?) So you are saying that the quality of acting depends on awareness.
11:59 SIDDHARTH Awareness of what?
12:02 SIDDHARTH (?) Awareness of self you can say.
12:04 UTTAM (?) Yeah. Yeah.
12:05 PRAYAS No, so you're saying awareness of self on the actor's part.
12:11 SIDDHARTH (?) No, actor's part, but if you can say on a self, on personal in life.
12:19 PRAYAS (?) No I'm not able to understand actually. Let's just go over this again. So Akshay is saying that you know some everyone's an actor, some actors are good, some are not good. And then you are saying but it depends on awareness. Now I'm not able to understand awareness whose awareness?
12:39 RAJA GOPEN Self awareness Angie. [?]
12:42 PRAYAS You know how does the quality of acting depend on self awareness?
12:52 RAJA GOPEN I'm not sure if you said
12:53 MOSES SAM The quality of acting depended on self awareness. I think he was mentioning the consciousness of acting depends on self awareness. Some people do it consciously and some people do it unconsciously. That's what he was trying to say.
13:07 PRAYAS Achha. Okay.
13:08 PRAYAS (?) Give it to you. [?]
13:09 MOSES SAM (?) Yeah.
13:10 UTTAM (?) Yeah, okay.
13:11 Makes sense, yeah.
13:15 AKSHAY I was thinking that sometimes we realise that actors better than I how do you say that? when they don't think they are better than when they think a lot. That's true. I mean s I realise I'm a filmmaker and I realise that sometimes the best actors are not the more conscious they say aware of their self and

13:40 And you know, there's more people they act, they just do and they don't think, they just do what they think and

13:48 MOSES SAM (?) So when a role or a persona is close to their real self, then it becomes more real. Right. So the quality of action is more if you get close to the

13:59 PRAYAS (?) For the real self.

14:02 SATYA (?) See then an actor will have to have multiple personalities, which are all real.

14:07 MOSES SAM Which are all real, yeah. I mean I think we all have so many personas and I think it's all real and it's all a reflection of our true self.

14:17 AKSHAY Yeah, I think one of it's very interesting that w one of the best times when we do something, like say I'm an artist and I do one of the best art is when I'm not aware of what I'm doing.

14:29 MOSES SAM Mm.

14:30 SATYA That is true. That's very true.

14:32 PRAYAS No, but I'm asking a very simple question and it's about you know how can we talk about the true self? Because if we if you figure that today we will talk about ideas that we can think about, you know, that we can deal with personally. Then the idea of the true self is again

14:56 PRAYAS (?) You know, a mythical idea that we can never reach.

15:00 SATYA Yeah, that's true too.

15:01 Yeah.

15:02 SIDDHARTH (?) No, okay. So if we don't go on the

15:05 MOSES SAM (?) [unclear]

15:07 MOSES SAM (?) Yeah, go ahead. No, go ahead, go ahead.

15:09 AKSHAY I was saying that we if we remove this idea of self but at least we can analyze the idea of awareness.

15:18 RAJA GOPEN (?) Yeah. I think awareness was a valuable thread.

15:22 MOSES SAM Okay. But I was thinking more in terms of the proximity to self. And self is not a singular thing. It could be multiplicity depends on

15:35 MOSES SAM (?) That's a good chance.

15:36 RAJA GOPEN (?) Yeah. Circumstances, okay.

15:41 SIDDHARTH (?) Sorry, Moses, can you repeat again? I missed

15:44 MOSES SAM Okay, let me try. What did I say? so I was thinking the proximity to self

15:54 It's what brings out the best in someone. Okay. Or you know what you're talking about. You know, I'm not I'm doing I'm at my best when I'm not aware of what I'm doing, right? so for me that translates into how close you are to your true self. And for me, true self is not a singular thing. It's a multiple emanation of multiple things again, and it's

16:25 PRAYAS (?) Yeah, well, it's a circumstances.

16:27 MOSES SAM And then.

16:28 UTTAM I have one thing to say here. it if oneself is not totally aware of himself the outcome need not be I mean he need not be always in his best way, right? Like sometimes when people are drunk they are not aware of their self, but what they do is like all crazy things. So you but some of the best

16:51 SATYA (?) Comes when I'm drunk.

16:53 MOSES SAM Yes. And probably this guy who is acting really crazy when he's drunk is his true self. You know, he is supposed to be that crazy guy. But then our societal norms and these principles that we or the enclosures that we put above him makes him not to be of his true self so he when he gets drunk he becomes crazy.

17:13 AKSHAY Yeah, but I think that's what Prayas was trying to say that we should not go into the debate of what is the true self, but we should come to the debate of what is the awareness.

17:23 PRAYAS No, I'm j yeah, because I'm saying that the moment you say that there is something objective

17:30 You know, you have to start talk thinking that there is something called the infinity because that's the only difference between what is there in your frame and what is there outside.

17:42 AKSHAY Yeah. And I think drunken situation is again ma maybe for some people drunk brings it to the true self but many times that true self cannot be a universal truth about that person. we you cannot say that because he was drunk he did this and that's why he's like this for his lifetime image.

18:02 SATYA (?) I'm not talking about anything.

18:04 SATYA (?) It's about losing inhibition, right? Like you have certain inhibitions which because of society or because of certain expectations which fall because of losing the inhibition.

18:16 AKSHAY Yeah, no but then we that I think that's what Moses was trying to say earlier that we cannot put one single tag to a true self and that's why there's no point debating about that true self whether ever whatever medium it appears. But I think it would be interesting that when are we aware o of what has changed in that acting behaviour.

18:43 PRAYAS (?) No, I yeah, I'm just saying that the idea of anything true, the objective is difficult to hold. because yeah, like Akshay said, it's difficult to you know, I you can say that your idea of closer.

19:05 PRAYAS (?) Oh, okay.

19:09 Yeah, I was like

19:10 PRAYAS (?) Can you repeat?

19:12 Yeah, I was just summarizing where we were at and

19:16 AKSHAY (?) Think too much.

19:19 PRAYAS Yeah, everyone could hear me. So I was just saying that you we can't model that. We can't model the true self. Yeah.

19:26 PRAYAS (?) Yeah.

19:27 MOSES SAM (?) Prayas, can we take a step back? Oh sorry, Satya, go ahead.

19:31 SATYA No, please go ahead.

19:32 MOSES SAM Okay. So can we take a step back and talk about the narrative? Because for me, narrative talks about language, you know, the way we communicate. And talking about language, you know, you must have heard about this app called Yo, Y-O? So this app recently got a funding of one point five million from some stupid angel investor, okay? And all it does is it allows you to send yo to people, that's it. Okay. But you know, as a society as a whole, I think this is a progression towards something good. Okay. So we move on from blogger to Facebook post to Twitter, you know, which restricts us to one forty characters, and now there is this yo which restricts us to two characters.

20:17 RAJA GOPEN (?) It's not nice. I mean I really like the idea.

20:20 MOSES SAM Yeah. so the a lot of problems arise because of this narrative and narrative that we try to explain to other people using language, right?

20:31 MOSES SAM (?) You're right. I mean and you're talking about the constraints of language, right?

20:35 MOSES SAM (?) Okay.

20:38 PRAYAS (?) Yeah, that's the yeah, so narrative brings us to talking about the constraints of language.

20:45 MOSES SAM Right. And I think you asked a question to Satya about, you know, how do you relate to other people, right?

20:53 MOSES SAM (?) And sorry, yeah, go ahead.

20:55 RAJA GOPEN (?) That's very it's a very confusing thing for me. Actually, I'm actually quite trapped in this, like thinking about this because what am I relating to and what is the true self? Is it this I mean I don't want to go back there, but the point is whatever I have in front of me is what I have to relate with, but I have no idea what I'm relating with. And who am I myself? Like speaking of awareness, like there for years and years I would deal with people in a particular way, but then I suddenly became aware of certain things in my own behavior and the people in front of me. Therefore, I made an adjustment. So my narrative shifted a little bit. So awareness made a lot of change.

21:35 AKSHAY I think awareness is a very interesting term. It allows us to jump between ourselves and others. We almost reach the others, almost sometimes enter the others and come back.

21:49 AKSHAY (?) And that's what I think

21:50 MOSES SAM (?) Perspective of others, right? You mean y your perspective and the perspective of others.

21:55 AKSHAY I think so. It's somewhere in between there th that grey area where you have the awareness.

22:02 SATYA And the awareness of what the other person seems to be. See, because sometimes you can see through a person. You can see this person is totally lying, I can tell. Right? So

22:14 PRAYAS (?) No, but what you're talking about actually in terms of entering somebody else's frame, are you really entering their frame or are you entering the reflection of their frame in yours?

22:27 AKSHAY (?) No, that's what I said. I think maybe we don't enter their frame, but we at least reach the surface.

22:34 PRAYAS Yeah. And I and I think that distinction is good to make because we don't really know anything about anyone and

22:43 SATYA (?) Exactly.

22:44 PRAYAS And I think what we are really doing is only, you know, we are just

22:51 We just

22:53 We are looking at the projection that they are willing to give it.

22:56 Entities that are that are vibrating because of the noise. That's it.

23:02 RAJA GOPEN (?) Because of the noise in the head.

23:05 PRAYAS No, so there is some environmental noise and as the this entity we are responding to that noise and vibrating. So I don't know if we can really think about our purpose in that sense, the purpose of what we do. Or like Satya was saying, how do we can't really get into metaphysical questions about who am I and who am I really? Because

23:33 Yeah.

23:33 That immediately takes us out of the out of the game because we start taking the game as a situation from which we can find out what it is beyond being a game.

23:47 SATYA No but you have to ask who am I, right? Like I mean for example, if I know that I am a bigot and I suddenly realize through my interaction with somebody else that this is how I'm behaving, I have examined myself, I have come a little closer to understanding that I am a bigot, right?

24:07 AKSHAY I think it's interesting that entire question of who am I is a trap. and I think what Shotcut was telling us two days back was the silence, what we had a debate about silence. Is maybe the silence of trying to silence this question who am I?

24:27 SATYA But is that a good thing? I mean, is it is it really should we silence it?

24:32 MOSES SAM (?) No, it depends, right? So you when you realize that you are or when you got closer to realising that you are a bigot, then how did it reflect on other people?

24:43 SATYA (?) That's one issue, yes. But it is also that I have made a improvement in my own relation to the world, right?

24:51 AKSHAY No, but that's precis precisely where you have I think that's precisely where you may have entered the trap more.

24:59 AKSHAY (?) Yes. That's what I

25:00 SATYA (?) No, wait a second. Suppose I am a mother-in-law that wants dowry and now I have realized that my mother-in-law did this to me so now I am doing this to the next person. Is that realization a good thing or not?

25:16 PRAYAS (?) No, that's a

25:18 MOSES SAM (?) On it in a positive way, yeah.

25:23 MOSES SAM (?) Not just realization, right?

25:25 SHOTCUTABLE (?) There's something called like you know

25:30 PRAYAS (?) Yes we can hear you now.

25:32 AKSHAY We cannot hear you too much. Can you come closer and say?

25:38 PRAYAS I'll increase your volume. Okay. Yeah.

25:44 SHOTCUTABLE Something I want to talk about the inorganic logic.

25:48 Of life you know the long nonlinear thing that Satya was talking about this finding difficulty between certain interactions where he finds herself into some kind of a difficulty and this multiple

26:05 That is where the real self lies basically in that kind of friction that happens.

26:12 PRAYAS (?) How can you model the words real self in language? Because I mean words are links, so and links are just something that exists. So at this point we're actually still struggling to figure out if like Satya was saying, that is it sometimes productive to learn and grow towards your real self because that just makes you a better person. Or is so is awareness productive sometimes? Or do we just do away and junk the idea of you know you're trying attempting to know yourself because in that chakar we just get lost. So

27:18 SHOTCUTABLE Some certain kind of a structure big breaks down. Whether it's language, whether it's a pattern of logic I've been talking about over

27:26 PRAYAS No, but what breaks down?

27:35 SHOTCUTABLE (?) The logic of

27:36 It's the trauma like where

27:41 PRAYAS No, but I don't understand the trauma of what. The trauma of what?

27:46 SHOTCUTABLE (?) Of a pressure that builds up this logic of

27:50 SHOTCUTABLE (?) The linearity of what tangent? In the sense are you talking about the effort to know yourself?

28:01 Thank you.

28:02 Like you talked about the drunkenness like you or any state of a trauma that happened.

28:09 Right.

28:10 But then suddenly you sort of do something else. Like you know, there is no linearity possible. Once that linearity is short, you're caught between the devil and the deep.

28:19 PRAYAS And that actually brings us back to the to the word that we started with and that's continuity. Because continuity is linearity in that sense. So, you know, when you can make sense of things, when you can connect the threads and make sense of things.

28:33 UTTAM (?) Continuity is linearity.

28:35 Yeah, I don't think you know.

28:36 UTTAM (?) I didn't I don't think so.

28:37 SHOTCUTABLE No.

28:38 PRAYAS No matter how nonlinear a narrative is, it's still one. You know, there are there are boundaries as to what is inside the narrative and what is outside. And if that exists, then there is a pipe.

28:53 SHOTCUTABLE The kind of a part that's us
28:58 That happens with the delirium or listening to it. Like another breakdown that happens with the structures that we're flo floating in. So that's only possibility where certain kind of a you know if you use the word tell for originality or some kind of a thing happens. Where you ooze out certain things.
29:16 AKSHAY (?) No, that's why I think it's important not to ask this question, Who am I?
29:22 RAJA GOPEN (?) So then what do you ask? What do you do then?
29:24 SATYA [unclear]
29:32 RAJA GOPEN (?) Then my conduct.
29:35 AKSHAY (?) Yeah, I would agree also. I would agree.
29:39 SHOTCUTABLE (?) No, they it is
29:44 You sort of seek certain kind of a meaning which is actually a useless thing. The meanings are useless kind of thing. No
29:54 PRAYAS It's alright it's alright to say that and it looks very cool when you say that, but the truth is that at this point when you're speaking you're trying to make meaning.
30:04 PRAYAS (?) No, I mean.
30:05 MOSES SAM That's exactly what I thought I was going to say. So what is useless useful? Is that what you're saying?
30:13 SHOTCUTABLE Logic of having a linearity and inorganic kind of a logic which is like you know
30:19 PRAYAS (?) Yeah but you want to junk that logic but you are using it yourself. That's all I'm saying.
30:24 MOSES SAM (?) I'm trying to break it down.
30:26 SHOTCUTABLE (?) No but Yeah, and trying to break it you are using it.
30:31 PRAYAS Yeah.
30:32 SHOTCUTABLE Well one has to use it to break it down. Otherwise how can I do it?
30:36 PRAYAS No, but you know, we were what we were actually perplexed with was the idea of awareness.
30:45 Right? Because that's something which still seems like we don't know what it's about. Because is awareness what is awareness?
30:56 SHOTCUTABLE (?) Some kind of curiosity, at least we'll agree on that.
30:58 RAJA GOPEN (?) [unclear]
31:00 PRAYAS Yeah, Siddharth when you when you suggested awareness, what were you pointing to?
31:06 First step should be the curiosity for the
31:08 PRAYAS (?) [unclear]
31:10 SHOTCUTABLE (?) Yeah, Siddharth is the one who introduced the word.
31:15 PRAYAS (?) Basically, the card there. [?]
31:19 SIDDHARTH (?) No, we'll just let him in here. Yeah.
31:21 Is awareness. Yeah, it does not depend on if you are curious that you are only aware. [?]
31:29 SIDDHARTH (?) It's
31:30 SHOTCUTABLE (?) Is it right or not?
31:34 SIDDHARTH It's I think it's a letter it's a
31:37 AKSHAY (?) Sh Shotcut. Listen, I think curiosity is the second word we should discuss after we have discussed awareness because that becomes a step further. So we should first know what is I agree, I'm not denying that curiosity is a is maybe a channel from where you can get awareness.

32:01 SHOTCUTABLE And all these metanaries [?], right? But the problem with curiosity is it's quite an Oedipal logic. Curiosity is Oedipal logic, that's all.

32:09 PRAYAS But are you are you saying that we are curious or are you saying we are not?

32:13 SHOTCUTABLE That's why we're having conversation here, like

32:16 SHOTCUTABLE (?) No, I'm saying are you but are you for it or against it?

32:19 SATYA (?) He's saying we are having this conversation because we are curious, is that right?

32:24 AKSHAY (?) I think it's interesting what you're bringing. Maybe we can define it like this that more curious you are, the more aware you are.

32:31 You can say.

32:32 AKSHAY (?) Well, I shouldn't be.

32:33 SHOTCUTABLE (?) I'm I am you know try trying to look at this word curiosity. For me it is nothing but

32:42 PRAYAS What do you mean by that? you know, so the Surfatial framework insists that we should talk without using hyperlinks. So you know, everything that you mean to say sh you should em embed it in what you say. And not because I don't want to go and read some books to understand that word.

33:05 MOSES SAM Like rhizomatic, which is not even a word. Anyway, rhizomatic. Rhizomatic. so curiosity is not the only way to start awareness. You know, curiosity could lead to a lot of things, could lead to inventions, could lead to discoveries. And I think sometimes anger leads to awareness, sometimes love leads to awareness. So you know it's not just curiosity.

33:30 SHOTCUTABLE (?) Okay.

33:32 Right, so Sam you go on.

33:35 MOSES SAM (?) Why? You don't want him to speak.

33:38 PRAYAS (?) So I'm just saying that I think you won that move. So you earned the right to move on, right?

33:45 AKSHAY I think Moses I would say that see, that's why I was saying that curiosity is another step beyond awareness, but we first need to understand what is awareness. Because curiosity might be a tool to reach awareness. But what is awareness?

34:01 MOSES SAM (?) No, if you say then awareness is understanding self and we are not allowed to talk about self. So, you know, we can't really

34:08 SHOTCUTABLE (?) Thanks, Locke. [?]

34:10 SHOTCUTABLE (?) I think I would have.

34:11 UTTAM (?) Is understanding anything. It need not be just about self. It can be understanding noise. It can be understanding infinity or the frame or whatever it is.

34:18 Great.

34:19 AKSHAY Yeah awareness is more about understanding the relationship.

34:24 PRAYAS Yeah, Satya, you were saying something. So please get back.

34:29 SATYA And I was saying that awareness is being silent enough to let things move about you. So you become you become aware of what are all the factors, what are the circumstances, what are the inputs and the outputs.

34:45 UTTAM (?) You say awareness is being silent?

34:48 No being silent helps one to become aware.

34:52 UTTAM (?) A bell, okay. [?]

34:53 MOSES SAM Oh, okay. So that's again a step to get aware, right? So but we are talking about what is awareness?

34:59 Yeah.

35:00 SATYA (?) Okay, yep.

35:02 SIDDHARTH I think I think awareness is understanding the moment.

35:06 MOSES SAM I think awareness is understanding whatever Shotcut is about to say or is trying to say.

35:17 PRAYAS (?) Yeah, but how can we be aware of the future?

35:22 PRAYAS (?) [unclear]

35:23 RAJA GOPEN So

35:24 PRAYAS (?) How can we be a aware of the future of the conversation, right? So I mean you are saying that awareness means to be aware of the future of the conversation. But can we be aware of the future?

35:34 MOSES SAM I think you're

35:35 I don't know.

35:36 I think awareness can only happen in the past, not even in the future.

35:39 AKSHAY It's not gonna happen to anyone.

35:40 AKSHAY (?) The present.

35:41 MOSES SAM Yes, awareness is understanding what happened in the past to realize what's happening to you in the present, not about future at all.

35:51 MOSES SAM (?) So awareness is continuity.

35:54 RAJA GOPEN (?) Yeah.

35:55 UTTAM (?) No, I think it is contemplation of continuity, like the previous step.

36:01 Right.

36:02 PRAYAS (?) But who's contemplating?

36:05 MOSES SAM (?) The present. The present.

36:07 Yeah, the present.

36:08 PRAYAS (?) What is what is contemplation? I mean I we're just bringing all these words in and we don't know I mean I'm just saying

36:15 UTTAM It's just thinking or just trying to

36:18 UTTAM (?) Say you understand.

36:22 MOSES SAM (?) I think

36:27 AKSHAY I think I think first of all what you were asking Prayas that whether you can be aware of the future. I think you can be aware of the future.

36:36 RAJA GOPEN (?) Where did you have that one?

36:38 RAJA GOPEN (?) Sorry?

36:39 SATYA (?) I said I'd I agree with that.

36:42 AKSHAY Yeah. And I think and somebody else pointed that awareness is more about being aware in the present. And I think that's a very interesting premise because being aware in the present is where you can then be aware of the past and the future. So it does allow a opening. It does allow a

37:02 AKSHAY (?) Would you say that you're being aware of the future or only making predictions?

37:08 AKSHAY (?) Sometimes you look at

37:10 SATYA Patterns, right? You become aware of patterns which repeat themselves.

37:13 Yeah.

37:14 SATYA (?) Think for you.

37:15 MOSES SAM So you look back into your past and then you look at the patterns and then you become aware of your present and then you predict the future, which is a projection.

37:25 PRAYAS (?) Yeah, it's still a probability.

37:27 It would be too much to say that you actually managed to read the pattern correctly. I mean because astrologers are essentially pattern readers and when I mean and they are not infallible, right? I mean anyone who claims to read the future is not infallible.

37:43 If you read the pattern, it's speculations.

37:46 SIDDHARTH But that's
37:47 SIDDHARTH (?) That's true for English [?] also, right? I mean that's true for science also.
37:52 PRAYAS For, yeah.
37:53 SATYA (?) For science also. I mean it's a
37:57 SATYA (?) But you cannot call it a aw awareness.
38:00 SIDDHARTH (?) At all.
38:01 AKSHAY (?) Yes, not the same.
38:02 PRAYAS Awareness, right. That's what we are getting to.
38:04 MOSES SAM Yes. Yes.
38:08 PRAYAS So Akshay, yeah, that's not awareness, but we can talk about it.
38:11 I think
38:12 MOSES SAM (?) So are we saying sh awareness is something related to the present?
38:18 MOSES SAM (?) But to be aware you should memory. Without memory you can't be aware. You can't
38:22 UTTAM (?) Awareness is very much about present. You can only be aware in the present.
38:27 AKSHAY (?) Exactly.
38:29 MOSES SAM (?) If you are aware then you are in present.
38:34 PRAYAS (?) But is awareness okay to talk about?
38:39 SIDDHARTH Yeah, it depends.
38:40 PRAYAS (?) Hello?
38:41 No, I mean can we individually experience and verify awareness or is it like another infinity?
38:51 SATYA See the problem with all these things is everything is infinite. I mean, any time you go close to something, it suddenly disappears and it blows up. This is the problem with all these words.
39:02 SATYA (?) That's why I was saying that it can only help us in this fragmentation of a self, like what this trauma happens. That's
39:07 SHOTCUTABLE Words are always useless.
39:10 SIDDHARTH Yes. No.
39:11 UTTAM Useless is also a word.
39:13 MOSES SAM Yo.
39:14 AKSHAY (?) No. So I think Prayas you should not like try you to stretch it beyond, but we can talk about the awareness in the present in a in maybe a finite way. We should try and achieve that.
39:28 SIDDHARTH (?) I suppose we should accept the limitation of it.
39:31 PRAYAS Yeah, right. So we ac we accept that what Siddharth is saying that it's that it's a paradox, right? and
39:40 PRAYAS (?) Yeah.
39:41 PRAYAS (?) We don't really we can't really be sure, but we can within our own limits
39:48 You know approximate and try to get close as close as possible to
39:54 AKSHAY (?) Yeah defined situation, circumstances. So I think it would be interesting to go further and say when are you most aware?
40:05 MOSES SAM (?) Yeah, so when are you most aware?
40:08 When I'm high.
40:11 SATYA (?) Yeah.
40:14 PRAYAS Right, so then why aren't you high all the time? Why do come down?
40:18 MOSES SAM I am high all the time.

40:21 MOSES SAM (?) On the back. [?]

40:22 PRAYAS (?) Right now.

40:24 Right now is i mean you might just have arranged that moment, but I'm s I'm asking if are you really high all the time?

40:35 MOSES SAM I am.

40:37 PRAYAS (?) All the time.

40:39 MOSES SAM (?) Yeah.

40:39 MOSES SAM (?) Yeah.

40:42 PRAYAS (?) High enough right now.

40:44 SHOTCUTABLE (?) Yeah.

40:44 SHOTCUTABLE (?) Yep.

40:46 PRAYAS So if you're high all the time how do you know there's anything called being down?

40:53 Yeah.

40:54 AKSHAY (?) I'm going to look at you.

40:59 MOSES SAM (?) No, I didn't get that joke, but I'm I will see.

41:05 SHOTCUTABLE No.

41:08 SHOTCUTABLE (?) No the okay.

41:09 AKSHAY Now you took the lead, so what do you mean by high? What are the stage or methods?

41:16 AKSHAY (?) I

41:18 MOSES SAM Yeah.

41:18 Yeah.

41:18 Get I [?]. Oh, really? We are gonna talk about that on air. Okay.

41:22 No, we can get it.

41:23 PRAYAS (?) We can we can because you know being high is another cultural point. It's another mythical point like infinity. So everyone who you know smokes, pot or you know, does any drug abuse is always talking about being high and the people who don't really know what that means.

41:46 MOSES SAM I'm not talking about that at all.

41:48 MOSES SAM (?) So how high are you high?

41:51 SHOTCUTABLE (?) I'm high talking to you people.

41:53 UTTAM Okay, high, okay, get it.

42:02 SHOTCUTABLE (?) [unclear]

42:07 PRAYAS (?) Right. it's not an abuse but I mean I've okay, so you're not talking about drugs. Okay, so that's clear.

42:13 MOSES SAM Yeah.

42:15 SHOTCUTABLE (?) You are talking about drugs, but that's fine, that's clear too.

42:19 SHOTCUTABLE (?) [unclear]

42:22 PRAYAS No, you can't abuse drugs. Drugs can abuse you, that's fine. But I'm saying so Sam, how do how do you suggest that everyone gets high and doesn't go back down? Isn't that about talking about attaining infinity and again it's about talk you know I mean I'm just saying when you create a hierarchy, when you create a separation, don't you already put a myth that's so profound into the mix that you know no one can verify it. If I can I pay you to be high and can you deliver that to me?

42:59 MOSES SAM Nope.

43:00 SHOTCUTABLE What's the need to do that?

43:02 RAJA GOPEN (?) No, I'm saying that can you order offer a service?

43:05 MOSES SAM No, it's a very objective thing. Everyone has to go through their own narrative or go through their own path to find that. So I know how to get high.

43:16 AKSHAY No I think it would be interesting Moses, if you can define what is that high. Okay.

43:22 MOSES SAM Now if I define that then I become that hole in that frame that we are talking about, you know the border of the frame, the edge of the frame.

43:29 Rest of us who are not high.

43:32 Not high exactly, yeah. But then if you follow the same route, then eventually you will reach that point, but that's not the high point for you. Right?

43:45 MOSES SAM (?) Yeah, no but I think at least even if you as an individual can define what is that high for you and maybe that's what the idea was that when are you most aware. So maybe many people are very low and that might be their moment of awareness.

44:01 Okay, when I talk about something for one hour that makes no sense, okay, that has no definitions and then we defy definitions and then we question the definition of definition. You know, these kind of things makes me high.

44:17 MOSES SAM (?) Yeah.

44:20 AKSHAY Yeah, I mean it's

44:21 SATYA It's like a very it's like a very unnatural s situation, right? I mean in the world you try talking like this to somebody, at least when I try to talk like this, they look at me very strangely. That's why I'm so happy to be here right now.

44:33 MOSES SAM See, so you're high, you didn't you didn't realise that. So now you should be aware that you're high and that's your awareness point.

44:41 MOSES SAM (?) Only the same.

44:42 SHOTCUTABLE (?) But yeah.

44:44 SATYA Yeah.

44:45 SHOTCUTABLE Only that you know, that conscious being conscious about that strangeness, this gaze shouldn't be there. That would be more wonderful thing, right?

44:54 MOSES SAM Wait, what is that?

44:55 SHOTCUTABLE I like being I mean she said she's she feels that they're strangely looking at her. You know, that feeling of looking at that gaze which it's back.

45:08 MOSES SAM (?) So that makes you high.

45:10 SHOTCUTABLE No I rid of rid of that feeling of looking back in a strange way.

45:17 PRAYAS No, but why should we get rid of it?

45:20 SHOTCUTABLE Because that can be

45:21 SATYA Not it's not a judgment on myself. I'm not feeling bad that people are looking at me strangely. I look back at them strangely. I mean, what's wrong with you? Why can't you talk like this, you know?

45:30 I am saying that will take you mu much higher up.

45:34 Yeah.

45:35 SHOTCUTABLE Once you lose that somebody is watching you and you know, sort of looking strangely at you.

45:41 SATYA No, that's not an issue for me personally. I mean I don't really care but yeah, I see what you're saying though.

45:47 SHOTCUTABLE (?) Yeah, but it can simply elevate much you know bigger higher up to you, and you can see that. Yeah.

45:54 AKSHAY (?) Yeah, but I think Moses also defined it very nice that maybe that strange look can be the high for many people.

46:01 SATYA Exactly. Exactly. Yeah, like something Okay, sorry.

46:06 PRAYAS (?) No, please continue.

46:08 SATYA No, I'm saying some of us Chayekarke [?] we do some things just for fun, right? Like sometimes I just ask strange questions just for fun.
46:18 In decent company, if you know what I mean.
46:21 SATYA (?) That's a good high.

46:22 MOSES SAM Yeah.
46:24 MOSES SAM (?) Okay.

46:25 PRAYAS No so are we all agreeing that talking about being high is fine and doesn't take us into the same territory of knowing infinity.
46:39 So because we caught over that because what Satya said earlier that everything when you approach it will at some point disappear and we don't need to worry about that and you just need to do a job and, you know, just move on. And be careful about that risk.

46:56 AKSHAY (?) Perhaps you need to you can frame it more a little bit, I think.

47:02 PRAYAS No, I'm saying that okay, so is so being high is such an individual experience that everyone can verify it and so we can talk about it. Is that what we are talking about?

47:16 AKSHAY No, I think we cannot again if we put it to individual experience we will put it on self. But I think this way of being looked at strangely can be checked by many individuals. I think I also get a bit high when people look at me strangely or they think that he's talking something out of the world and it does give a high.

47:40 PRAYAS So being high is something individually verifiable. I'm just confirming that.
47:45 PRAYAS (?) Yes.

47:46 MOSES SAM (?) I think so, yes. Yes.

47:49 PRAYAS So of all the possible words that we could have you know come to, we have come to this word high. So in the sense that is the most progressive way of talking about what you're talking about.

48:01 UTTAM Mm-

48:04 MOSES SAM That's your high point.

48:08 AKSHAY (?) Yeah, that is a high point. Yeah.

48:12 SATYA There was that whole thing about Aldous Huxley and his doors of perception, right? Like, you know, you open up all the doors and let all this point inputs come in.
48:25 That's and he did talk about it in the context of being high.

48:32 MOSES SAM (?) I'm I just

48:34 AKSHAY Sorry, Satya, can you define more?

48:36 SATYA His you know that book The Doors of Perception by Aldous Huxley?

48:41 AKSHAY No.

48:42 SATYA And you know the group the Doors, right? Like they got their name from there. But he talks about opening up doors in your mind which allow various inputs to come in and therefore your perception gets expanded.
48:58 So all this talk of being high and he talks about it in the context of a certain substance. So all of this is just reminding me of that book, that's all.

49:06 PRAYAS (?) No, so w would you say that being high is a parallel or is the same as talking of psychosis?

49:20 MOSES SAM Yeah, I don't know what happens in the
49:21 Psychotic experience.

49:25 AKSHAY I mean I don't know.

49:26 MOSES SAM (?) Parallels in the physicality of the brain, maybe there are some parallels.
49:31 I don't know though about that.

49:34 PRAYAS No, I mean being psychotic might is the idea of being psychotic is basically something outside the bounds of the psyche, right? So in a sense when you break those when you break those social norms and you know when you break those norms and you be you are doing it in a

49:59 SATYA (?) Maybe

49:59 SATYA (?) Michael. [?]

50:00 AKSHAY Is being super aware

50:03 Yeah.

50:04 SHOTCUTABLE I was thinking about that's losing the very perception of a door itself.

50:11 SHOTCUTABLE (?) Yeah. Yeah, very

50:14 AKSHAY You know because this awareness business like the you know, the kind of awareness business we're talking about, you know. Or the high up being you know on the higher plane or s something high, you know, losing that very sense of being high at the same time or the very sense of a door. Like how would that be?

50:35 MOSES SAM Then we are frameless.

50:38 SHOTCUTABLE (?) Yeah, exactly. What's wrong with that?

50:42 MOSES SAM Nothing wrong. Then we go back to what we are discussing three, four days ago.

50:48 AKSHAY Yeah. Shotcut is every day coming and trying to break the frame. So he's the

50:56 SHOTCUTABLE (?) No but breaking the frame is your frame.

50:59 AKSHAY Yeah.

51:03 PRAYAS So Shotcutable, I mean I don't really think you can actually break the frame.

51:11 SHOTCUTABLE (?) Very absurd of you. It's called pathetic fallacy what you are talking about. So but I'm seeing this, you know, opening all the doors. I mean the very perception of it, like you know. being there, like you know. So but he was talking about these doors and other things, like totally, okay.

51:33 AKSHAY No, but Shotcut it's interesting because for us this opening of the doors actually maybe you are trying to provide an interesting view, but what happened is in seven days of discussion, for us that door became the frame we had discussed few days back. So by your opening the doors we are directly imagining through our discussion that dissolving that frame. So

51:57 SATYA (?) Yeah, opening door means expanding awareness.

52:02 SHOTCUTABLE (?) But my

52:02 SHOTCUTABLE (?) The difficulty is that I don't perceive like it. There's this that the whole thing has vanished for me. Sincerely I'm telling you.

52:10 AKSHAY (?) But would you define opening that door maybe is maybe by going out of the house itself?

52:18 SHOTCUTABLE (?) No, I'm not talking about the opening the door. I am seeing losing the very sense of there being a door at all.

52:25 Okay.

52:27 AKSHAY How do you do that?

52:29 PRAYAS (?) Yeah, so I mean if you're talking about being in a boundless space

52:34 MOSES SAM It's yeah.

52:35 PRAYAS (?) So being in a boundless space

52:39 How can we personally verify that when you're saying that you're not aware of the frame? I understand you, but then do I? I mean if you want to tell me that pr that Prayas why don't you s step into boundless space, what do I do?

53:01 SHOTCUTABLE Yeah but I was Yeah, I was saying that but losing the very perception of a door itself, like or multiple doors.

53:12 AKSHAY Shotcut as your name says, give us a shortcut. How do we go there?

53:17 SHOTCUTABLE (?) No, his name is Shot.

53:20 Yeah.

53:23 SHOTCUTABLE (?) Yeah, give us a...

53:25 Shortcut to infinity like

53:27 PRAYAS No, but we can't talk about infinity because that takes us I mean, I'm just saying if you want to follow that rule, otherwise we can get back to talking about it, you know, it's not there's no problem.

53:37 SHOTCUTABLE (?) Okay, that's okay.

53:39 SHOTCUTABLE (?) We were talking about awareness.

53:41 MOSES SAM (?) Yeah.

53:42 SATYA Okay.

53:43 PRAYAS (?) But when you talked about degrees of awareness

53:48 Does it does this still hold the you know, does it still make sense? Because if there are degrees of awareness then there seems to be something to do and that something to do is about making your awareness more fine and enhancing it. And is that possible?

54:16 SATYA I mean personally for me awareness again brings me back to the frame and you know, moving from one frame is one level of awareness to the next level of awareness.

54:26 It's the same.

54:27 You know.

54:28 SHOTCUTABLE That's a problem. Either that is the reality itself, like you know, you're moving from frame to frame. That's what I say for fragmentation that happens with the self, the kind of a traumatic situation that happens. Either there is no frame at all. That is the only two conditions there.

54:43 Brings me back to what we were discussing two days ago.

54:46 Agree with

54:50 MOSES SAM Oh so moving from one frame to another, you know, we were discussing this a few days ago and we said at the edge of the frame we experience certain level of discomfort and then we come to terms with that discomfort and then we move on to the bigger frame, right? You know, I was thinking about it and the analogy the example that came to my mind was of this Jenga game, right? you know this Jenga game, right? Like you pull this small wooden chunks out of this huge

55:22 SATYA Yeah.

55:25 SATYA (?) Jenga, yeah.

55:26 MOSES SAM Okay. So I was thinking at this point where we experience this discomfort means our value system is being questioned, right? So imagine this one wooden piece that comes out, okay, and then you have the option to either push it back in so that this entire structure remains strong, or you can take it out and throw it away, right? And then eventually when you keep throwing it away at the top level it's okay. You know, this superficial, surfacial value system that doesn't really matter, but then there are this core belief system, right? And then when we touch that, then it becomes more difficult.

56:09 Right.

56:09 And I don't know what really happens, right? So if you take this last row of blocks away, then this whole system collapses. And probably that whole system collapsing could you can term it as infinity or whatever. But I don't know if it's the right way to think about it.

56:26 SATYA I would think that collapse is moving from one frame to the next.

56:32 MOSES SAM Also at each frame this entire system collapses and then you play the game again.

56:38 MOSES SAM (?) That's how I would look at it, yeah.
56:39 MOSES SAM (?) Oh.
56:41 MOSES SAM (?) Yeah, you know because
56:45 Sorry?
56:46 When you stop playing the game then.
56:49 MOSES SAM (?) It's time to go to work.
56:55 SATYA (?) No, the end of the year.
56:56 PRAYAS Wanna say?
56:58 AKSHAY (?) Then I think we reach to a g an another point we have discussed that people who touch infinity don't stop playing the game.
57:06 Right.
57:07 PRAYAS (?) Right. And I mean b what I was saying was that for someone who is bounded by a frame infinity will look like a frame.
57:19 PRAYAS (?) Yeah.
57:21 PRAYAS (?) So when we're speculating about it, we're only speculating about another frame and that's okay.
57:26 AKSHAY (?) Yeah.
57:30 PRAYAS No, I sa so I said that we can for us to imagine framelessness is also making a frame for it.
57:38 PRAYAS (?) Yeah.
57:39 SATYA Yeah.
57:39 No.
57:40 As b as I see myself, that's how I see everyone else too. It is actually a huge effort to understand that the person in front of me operates from a different value system. I feel like everybody is like me.
57:53 PRAYAS Yeah, and at a very basic level. I mean, so basically what we talked about a few days back in terms of the edge of the frame, we can go all the way up to the edge and we can even step on the edge, but we cannot step out. In that sense, because even if we are speculating or talking about what is beyond the edge, we are still inside and talking about the outside, you know, because
58:16 Yeah.
58:18 AKSHAY (?) It's nice so also, but we had discussed that awareness can lead you to the edge of somebody else, but you will not be able to enter that somebody.
58:27 PRAYAS Right. So bring us back to that the way we talked about that.
58:32 SATYA (?) Yeah. And falling off the edge is kind of like the Jenga pieces falling down.
58:40 PRAYAS Yeah, that is just I think that is about getting lost in the ho in the frame again. So if you get lost in your frame again, you might really feel that the world is a hostile space because you can't get around it. I mean you perceive it as a maze.
58:56 SATYA (?) Yeah.
58:58 AKSHAY Yeah and what I meant by the game p thing was that when you play any game, anything card game or chess or anything, i if you win it does not lose your enthusiasm. You always want to even if you lose, you want to play it again and maybe play it another way around or play the same way or something, but you keep on playing. That enthusiasm remains with you.
59:23 MOSES SAM Yeah.
59:24 UTTAM I think the I think the high that you get when you play a game is what makes you play it again.
59:30 AKSHAY Yeah. If you lose you either have the thing that you will win and if you win you still have the thing that you want to win again and you continue with the game.

59:41 SATYA But there is a third way. It is it is your nature to play the game so you play it.

59:47 AKSHAY Yeah, but that is something what we had taught that we are all actors. We have to be act.

59:53 SATYA (?) No, I don't mean actor. It's like pl it's like painting. It's like singing when nobody's listening. It's like singing to an empty room. You do it because that's who you are. That's all you can do.

01:00:08 SATYA (?) Oh, that's a robot?

01:00:10 PRAYAS (?) Shweta, we can't hear you. There's bandwidth problem.

01:00:18 PRAYAS (?) So y you can type. You can type.

01:00:22 MOSES SAM She's trying to communicate in a language that we don't understand.

01:00:26 AKSHAY Yeah.

01:00:27 MOSES SAM Maybe she's an infinity and you know. She's trying to communicate with us.

01:00:33 PRAYAS No but if I if I if I attempt to respond to you know singing with no listeners in that sense you know d playing the game being a nature.

01:00:49 PRAYAS (?) Mm-

01:00:51 PRAYAS (?) Yeah, I wouldn't say that's the same as talking about acting.

01:00:56 PRAYAS (?) Right. Yeah. Right.

01:00:58 SATYA (?) Right. Yeah.

01:01:01 AKSHAY Well what I meant by acting was that it does not need to be a fake acting or something, but since we are on a stage or any place, we have to act a persona.

01:01:14 PRAYAS Yeah, so in a very in a very theatrical sense, like yeah, the whole the entire world being a stage.

01:01:23 AKSHAY Yeah, so that's what I was meaning by saying that it is also a game because we are playing that game not just with somebody else but with ourselves also.

01:01:33 SATYA (?) Okay, that could also be.

01:01:36 AKSHAY Yeah I think many times we know that we don't want to behave like this, but we behave like that. So it's a game between ourselves and also a game with a third entity outside.

01:01:48 MOSES SAM Who defines the rules of these games?

01:01:52 MOSES SAM (?) Yeah, that can be interesting.

01:01:55 SATYA That's too broad though. I mean, like it there's too many inputs. Anything can define that.

01:02:01 Yeah.

01:02:01 The person in front of us.

01:02:04 MOSES SAM (?) Now if two person have to play a game, you know, you can't define the rule if you're gonna be part of the game, right?

01:02:11 PRAYAS You know, but the something that Uttam said and I think he has left the room now. he talked about that we play the game because we are chasing the high.

01:02:24 PRAYAS (?) That's one reason we play the game.

01:02:27 Isn't is that not the only reason?

01:02:30 SATYA No, I don't think so. I think I think some of us play because it's a compulsion. That's all we can do. We don't know what else to do.

01:02:40 SHOTCUTABLE (?) Compulsion of ourselves.

01:02:42 SATYA Mean compulsion is a negative word, but more like I

01:02:48 PRAYAS Okay.

01:02:49 SATYA (?) I eat because that's what I have to do.

01:02:54 SATYA (?) Okay.

01:02:55 MOSES SAM (?) You sing that you don't have that much of a choice. You can you cannot stop singing.

01:03:00 SATYA Something like that for some people.

01:03:03 AKSHAY (?) Yeah, I think in the sense you are you are you are one of the what do you call a ball on a billboard the sorry, billiards table and every ball is moving. So even if you if you decide not to move, something else will come and collide with you.

01:03:23 SATYA That's more external, no? That's like the whims and fancies of the wind t carrying you with it. So you don't have any control over it. But yeah, that could be external or internal, that's true.

01:03:36 SHOTCUTABLE But I don't agree with that, it's on the whims of others as well, because there's a stick on that board as well. It's some particular ball. But rest of it I do agree to some extent. Like you know

01:03:49 AKSHAY I think we are all born into some situations and there are some situations which we even if we don't want to do anything we are forced to become part of it.

01:04:02 SHOTCUTABLE Absolutely we are. Like but you know a as Satya was saying that there's a sense of being there in that very much present, like you know being aware of that. Being high on that if you use the word being high. Like you know yeah, you are there acting in a way.

01:04:20 PRAYAS Yeah, but I think if we are if you're reaching the end of this broadcast like we are now we might have to end with the question that you know, why we are playing the game. So we are all playing the game and we are playing the game because also in a way that we don't have a choice in the way so some of us are compulsively playing the game. And we don't really know why. So because not all of us are using the hype [?].

01:04:49 SHOTCUTABLE But yes, I just I only agree with the compulsion part of it. The rest is okay.

01:04:55 PRAYAS I mean s so we don't know why we are playing the game and I don't know if we want to know why also. We don't know we want we don't want to worry so much about the purpose.

01:05:06 SHOTCUTABLE But what if no what if I know I'm playing a game? What if I know? I think that's a good thing.

01:05:11 PRAYAS Awareness, that awareness of you playing the game is what we're talking about. So we're talking about is that awareness continuity, so is the only way for us to know the narrative, the story so far. Is the only way for us to know that is that you know you're following the script of the game.

01:05:41 SHOTCUTABLE Can we repeat a little bit?

01:05:44 PRAYAS So you know, awareness only allows you to get back to the storyline essentially.

01:05:53 SHOTCUTABLE Yeah, but that you are in control of the whole storyline itself. Like you can change the players in it.

01:06:00 PRAYAS (?) I don't know if we are in control.

01:06:02 MOSES SAM (?) Yeah, that's

01:06:04 SATYA I mean with awareness you do have a certain better degree of control, whether and you even if you may be aware that you're not in control. And that it is that is a kind of control on yourself.

01:06:15 SATYA (?) Yeah. Yeah.

01:06:16 SHOTCUTABLE You are driven by certain kind of forces there, but then you know where you are drifting towards and that drifting itself is an avail [?] with some awareness, like you know. Yeah. That's the point I was trying to make, like you know lose the very perception of a door, then you know where you are just there. Even if it's like drifting with a wind, but you know you're riding a wind.

01:06:39 PRAYAS I mean but Shotcutable, one of the only things we are trying to do here is break things down to be able to cast them in a set of words that we can talk about, you know. So if we if we recast the metaphor of the door and the d the fr the door frame and losing awareness of the door frame, if you recast that into the metaphor of playing a game and losing awareness or gaining awareness of the fact that you are playing a game or you're not playing a game, is I don't know, I think for me that's productive.

01:07:19 SHOTCUTABLE Yeah.

01:07:22 Yeah, okay.

01:07:27 PRAYAS (?) In a way that we can take this further tomorrow.

01:07:31 PRAYAS (?) Yeah, I think that's a possibility. I mean I

01:07:34 AKSHAY I think it's interesting that we are ending with this and it reminds me of the film of Satyajit Ray, the Shatranj Ke Khilari.

01:07:42 -huh.

01:07:43 AKSHAY (?) Yeah.

01:07:44 It's very much about this, no, that they are two individuals who have the biggest stake in the future of a place but they are only g playing a game while everything is happening around.

01:07:55 SATYA (?) Around them, yeah. Very nice.

01:07:57 SHOTCUTABLE Yeah, that's a good example.

01:08:02 PRAYAS Thank you everyone for being here and we'll stop the broadcast now.

01:08:06 MOSES SAM (?) Yeah. Thank you, thank you.

01:08:08 PRAYAS Thank you. See you again. Thanks.