

27 June 1977

READING 8

IDENTIFICATION CONTD.

In order to enjoy more experiences of 'waking up' with its accompanying sensation of liberation from the prison in which we live, we need some striking examples of the more obvious forms of 'identification' and 'inner considering'. Last week several of these came from experiences on stage – the difference between success and failure in some public performance by an actor or a singer. After a new group meeting a TV actor remarked that:

Sometimes while acting he was so immersed in the part he was playing that he was totally oblivious of anything else; while at other times he was so outside the part that he could watch himself and the reactions of the audience. He had no idea which was the better state from the acting point of view.

The answer is that neither of these in itself need spoil one's performance because in neither case is the actor troubled with his own ego. In contrast we were reminded of a TV interview last weekend with the well-known singer Janet Baker, who described the difference between:

Being '*emotionally aroused*' (which she found essential to a good performance) and being too '*emotionally involved*' which could lead to the nightmare situation where her voice would pack up completely and no sound come out.

Asked what she could do to avoid this, she replied without hesitation: 'To keep something of myself aside so that it could watch what was happening.'

The difference lies in becoming the victim of what we call 'inner considering' which is occasioned by one's attention straying away from what one has to do and turning back on to oneself.

Would other artists agree that this was always possible or necessary in every situation or only on occasions where inattention would be dangerous?

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Although the Shankaracharya finds a difficulty in making us understand the real meaning of the equivalent Sanskrit word 'Kashaya', his stories leave one in no doubt as to what he means. He says that all our lives should be lived as if we were playing a role in a drama, for only then will we be free of the bondage and the danger of disaster brought about by being captivated by one's false ego. Once, he spoke as follows:

S. The Creator created the Universe in all its different aspects and forms. He observes the Drama which he has created. All who take part in this play and know its mystery and essence are detached. They play their part and enjoy it. Those who do not know its mystery become identified with their parts and are bound by them. When they lose their identification they too can enjoy playing their part in the Grand Drama without being bound.

There was a man from the country who visited his city relatives. To entertain him, the relatives took him to the cinema. They bought expensive tickets for the back row, but their country cousin was insulted at being put at the

back. He insisted that they sit in the very front. All went well until suddenly a lion appeared on the screen and looked as if it would jump at the audience. Our friend took his stick and struck at the lion to defend himself. The screen was broken, the film stopped and the place thrown into darkness and confusion. At first no one could understand what had happened; then they realised that in the audience was a man who had never been to a cinema before and took the film to be real.

The same applies to those ignorant people who regard what goes on in the world as real and become identified and involved leading to foolish actions; when the real significance of the Grand Drama is known, these people can play their part with enjoyment and detachment from themselves.

(Record, 19 October 1965)

Please in your discussion deal with real life examples of your own and avoid words of doubtful meaning such as 'attachment' or 'detachment'. What is meant by 'external considering' is neither 'putting on an act' nor being 'detached' in the sense of being cold and unfeeling.

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This Autumn we hope to return to the study of the Law of Three which is the most proven day-to-day guide in the prevention of these obstacles for people on the Ladder of Self-fulfilment who are leading active lives. Here again the Table of Hydrogens unites the Eastern teaching of the Three Gunas with Mr. Ouspensky's Western approach through the six triads or combinations of the Three Forces.

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