# I-10.   Defining Coordinates

Real world concerns intermingled with the wishful are transferred through legends and stories. Poetry maintains intimate connection of subject-object (or observer-observed) as in dream and metaphors. Such tools help us fix the essence of being as the reference points – as in the human or devil.

There is no better place to start (A#24) than by assessing one's own place (as an entity) among the animate beoings. For such purposes we set the universe in matrices and coordinates. How do we do it? Look around. While keeping focus on the big picture, ask yourself who you are in relation to other beings. Humans interact with and depend on other beings, and like to think that we stand out. No individual or class of beings is ever truly independent. We depend on *tirikkh* - the animals, crawlers, plants, and numerous macro- and microforms. All benefit from such interdependence. Some of our interactions are more desirable than the others, so also our perceptions.
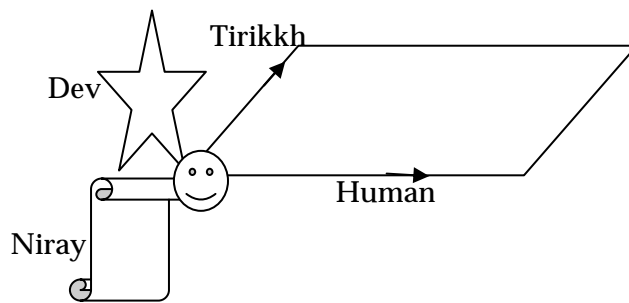
In the figure above our concerns are simplified as a three-dimensional representation in four categories of real and perceived beings. In this universe, humans share the (horizontal) plane of reality with tirikkh. Above this plane lie the hopes and concerns represented as the (celestial) dev, and below the plane

(underworld) thrive the niray beings of our concerns. If one wishes the imaginary worlds of our concerns are also cohabited by the cast of characters celebrated through literature and the arts: UFOs, aliens, Santa Claus, monsters fairies, omniscient, ghosts, and omnipotent. We often end up dealing with the "beings" that "exist" in these imaginary worlds that are real to people with such experiences.

Beings of our fears, concerns, dreams and desires do not have the same reality as humans and *tirikkh*. Now find your coordinates by locating where you stand as a being or an entity on the horizontal plane. Where would you like to be? You have rest of your life to contemplate how to get from here to there. You are likely to get there only if the desired state is on the plane of reality. You are likely to remain there only if not distracted by demons and gods. Dissection of real from the wishful is what much of the inspirational literature and arts about.

The *dev* and *niray* are represented as *a-pajjata* or incapable of an independent existence and survival, an apt description for figments of imagination. *Niray* (noun) comes from the verb *nirat* for losing control or falling down. Like the Sun and stars Dev have more wishful attributes as the celestial shining objects, including those imagined (*kalp-*) and beyond-imagination (*kalp-atit*). They represent the eternal hope for the external grace. Except for a few celestial beings, they are even less predictable and restrained than most animals. Such entities do not change their behaviors whether it is predictable or not predictable. One learns to appreciate the realities of human grasp through juxtaposition of such attributes. Such augmented and imagined devices for dealing with our concerns, juxtaposed against the attributes of reality, are remarkably powerful learning tools to consider and distinguish the real from the imagined alternatives.

There is more to this representation of the orthogonal worlds. Based on the characteristics of the *niray* and *dev*, an

effective argument can be made that these are the categories of perceived internal (below the surface, underworld) concerns (*niray*). By the same reasoning the external (celestial, alien, hope, imagination) intervention is invoked through *dev*. At times many of us seem to have such "experiences" even though these can not be shared with others. Clearly, the existence of such entities cannot be denied, at least not for the person with such experiences. Rather than taking a position on the issue, it is often prudent to examine and scrutinize the experiences.

As mentioned before, a representation does not necessarily confer reality. It is only a necessary first step towards evaluation of concerns and potential of the observed reality. Through such entities from orthogonal worlds we acknowledge, express, and represent the darker and wishful sides of the human experiences (psychosomatic and cultural), including the unusual, unpredictable, irrational, fantastic, incomprehensible and much more. This is the appeal of the virtual reality of science fiction and movies.

The four orthogonal categories permit examination of the experiences and behaviors where real can not be dissected from the virtual. Consideration and reasoning about the doubtful states (*syad nay*), including the concerns about repeated psychosomatic and chance events, is not dismissed nor denied outright. Room for doubt is necessary for further inquiry if the attributes and distinguishing features can be identified. For example, one can make a prudent choice about *dev* and *niray* because they do not have independent physical existence and they are not predictable. The psychosomatic experiences are assigned operational "existence" before they can be explored. This is how we acknowledge what we may not know, and at the same time address the concerns in individual experiences. This approach is not much different than that recognized and used by the modern psychiatrists who also do not to deny the reality of the individual

experience. However it is not valid to substitute these with the reality of others through dogma, inquisition, mental asylum, electric shock, or drug-induced vegetative states.

A reality is to be abstracted from the shadows of the implicit rather than the representation itself. An individual has to be convinced of the reality even if it involves making excursions into other worlds from where we look back on our own world. To get around the problem of myopic views, we often rely upon other views. Concerns and imagination engage us to construct a mental plan of the experiences. Clearly, it is far more preferable to explore and deal with the undesirable on the imaginary plane. Certainly we do not want the real experience of the undesirable.

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