

ACTION, REACTION, INACTION
RETURN OF BLESSED OBJECTS

GURURAJ: Why this wire is here is to twiddle your finger around it. Good. What shall we talk about this morning?

ROOPA: Would you like to talk first and return the blessed objects later?

GURURAJ: Yeh.

ROOPA: Okay. So, first the talk?

GURURAJ: Hm? Move it forward, so I can see you. That's it. I don't know who has the idea of pushing it to the back. Stupid!

[VIDEO BEGINS HERE]

BABITA: Guruji, is there any original action, or is everything a reaction to something that happened previously. And then the second question that goes along with that is, what is the relationship between action, reaction, and inaction?

GURURAJ: Beautiful. Beautiful. There's no relationship, because action, reaction, and inaction forms the part of one whole. But it goes in gradations. When there is an action there will definitely be a reaction. But to be inactive or inaction and finding the beauty of action and reaction, there lies the secret. And that's what the Gita says: to find action in inaction, and in inaction to find action. There lies the art of life.

You will be acting all the time being involved in action. But that very action could in reality be inaction. And that is where the effort disappears. So there is effortless action. When you sit down to eat your meal, your lunch or your dinner or whatever, are you conscious of the action? Are you conscious of your knife and fork? No. It becomes a spontaneous process. And you are not conscious of the knife and fork and you eating. That is inaction. Because if you were conscious of it you will not enjoy your food. So joy follows the quality of being inactive, and yet there is action in lifting up your food. So you cut whatever you're cutting and then, of course, we Americans we shift the fork from the one hand to the other to put it into the mouth but you are not truly conscious of it. Do you see the inactivity in the action? It becomes

automatic and spontaneous. You cut that morsel of food, putting in that fork and cutting it with the right hand. If you put down the knife and you shift that fork from the left hand to the right hand and put it in your mouth, and you're not conscious of it. So every action can be performed in inaction or non action. That sounds better and more understandable.

How conscious were you this morning when you brushed your teeth? You were not. It was an automatic process. It was just there and you were doing it. Were you thinking while brushing your teeth this morning that here I am brushing my teeth? No, you were not. That is non action. And in every aspect of life if there is non action, then all the actions become effortless. So by living in this way you reduce the effort of life. And effort creates anxiety. Effort creates tension. Effort creates stresses. But if everything in life is totally effortless, then there are no strains and tensions. When you take a walk down the garden here is that an effort? No. It is pleasurable and joyful. And yet, every muscle of your body is involved in that walk you are taking. So we turn effort into joy, and you are not even conscious of it. So action, reaction, and non action combines itself together in one beautiful flow of joy. And when people live in that way, in that manner, you could, as I've said many times, enjoy the joy of life. For life itself is joy. You only spoil the joy by putting effort into it, while there should be no effort. It should be just a beautiful flow.

Does the river make any effort to flow? No. It just does it. And that is the true meaning of action. And as the water in the river flows it is active. It is action, but it will not find any reaction. It will flow over the rocks, the crannies, and over the logs. But it just keeps on flowing effortlessly. And actually flowing over the logs or the rocks or whatever on the river floor it gets excited. It finds greater joy. It gives it more momentum. Otherwise it would just phfft. Just flow. Because of those logs and the rocks or what have you on the river bed, it gives it an impetus and makes the flow exciting.

And that is how life has to be lived: excitingly, without effort, without effort. And regard it all to be natural. For in the river of your life there are these rocks and these logs and whatever, but we do not find them troublesome. You can flow like the river. For the river is the same in the beginning, in the middle, and in the end. It is just water dancing around through those rocks and logs. So life is a dance. And if we can understand this principle that life is a dance, then life becomes more joyful. So, you don't mind the rocks and the logs and the blah, blahs that's there.

Can you dance without lifting up your legs or your arms or your hands or whatever? Is that an effort? No, it's a joy. And you are flowing with the music of life, doing your waltz, your fox trot, your disco, or whatever. It becomes a joy. So, you see the effort of moving around your feet or your arms or whatever is effortless. And because by taking away the effort it becomes totally joyful, where you're not even conscious of the movements you make. Because in that joy you are just flowing away. Like the river just flowing and flowing. That's the secret of life: is to make life totally effortless, actionless, and yet be involved in all the actions of life. Then you become karma free and there's no reaction.

So action and non action are the two greatest things in life, but when you create a reaction that's where the trouble begins. Come. Come, Jasuti. This old man... yeah, well, we're not going to move too far. [He dances with her] Was there any action? Was there any reaction? No! It was just a beautiful flow. Floating away, looking into her eyes and finding just the flow. [to Jasuti] (This cord is not long. I would like to take it to your chair. This cord is long enough, I think. Thank you.) Ya, that is the mastery of life. Yes, you're in action. There is a reaction and there is non action, because you have just floated away together with life itself. That's where you float away to. You float away into life itself. And that is the beauty of it all. That's the art of it all, just to be able to flow, flow, flow. Everything flows, and why don't you flow? The river flows, the ocean flows, the trees with its breeze just flows, the grass sways in its own flow, and everything else you could think of in nature. But you don't flow! That's your trouble. You do not flow with nature, when at every moment and everywhere we go, we see nothing else but a flow. But you go against the flow. That's where the problem begins. So stop it, stupid, stop it. Think that rhymes well. Good. Well, our course ends today. Am I right? Huh? And it's to say thanks to all of you. All of my family being together. Now, you be well and remember some of the words I've talked about on this short course. You can always get tapes from Terry or whatever and listen to them again. So to cut it very short, time is flying out, I would say thank you once again on the period of Thanksgiving. Thanks to the Lord. Namaste. Now, Vidya, if you're not too busy, or Roopa can help me giving out the blessed objects.

ROOPA: This is where we do an exchange of gifts. Giving gifts for the gifts we receive. We have a little gift basket, here.

[general preparations]

GURURAJ: [to Karen]: Bless you, darling. Bless you.

ROOPA: Shamiya.

GURURAJ: That's actually working! God bless you. I love you.

ROOPA: Gary.

GURURAJ: Do you want to change watches? It's a much more expensive gold watch.

GARY: Whatever. I wouldn't want to take your watch.

GURURAJ: I'm joking. Be as timeless as your watch is timeless. But don't dip it in hot water.

ROOPA: Terry and Margarete.

GURURAJ: Ah, my children. Bless you both. It was such a pleasure and a joy. Our marriage ceremony. Now, what's this Louisville thunder? Don't you produce any thunder to my daughter. She'll just kick your ass. [LAUGHTER]

ROOPA: Jagriti.

GURURAJ: Hey, Jagsi! [kissing her] God bless you.

JAGRITI: Thank you.

ROOPA: Jasuti. Jazz.

GURURAJ: Hey, Jazzy. God bless.

ROOPA: Anna.

GURURAJ: Anna. Anuji, from now on. Anuji. God bless you.

ROOPA: What's the meaning of Anuji?

GURURAJ: I'll explain it to you in private.

ROOPA: Okay. [laughter]

GURURAJ: Anu means the atom of life, of which the entirety of life is created. The very essence, in other words. And ji is an appellation of affection. So you are the essence of life. Anu: atom.

[to Sunita]: You haven't kissed me this morning. [kissing] We have a deal with her. Every time she knocks up into me we have a peck on the cheek or whatever. God bless.

ROOPA: Jammu and Amita.

GURURAJ: God bless you both.

ROOPA: Fredji.

GURURAJ: I once had a quoter. I once had a quoter. But we called him Freddyji. Oh, what a, what a wonderful coater. God bless you, son.

FRED: Thank you, Guruji.

GURURAJ: Be happy.

ROOPA: Melissa. Where's Melissa.

GURURAJ: Where do you put this on?

MELISSA: My neck. [laughter]

GURURAJ: I can make it shorter and fit it on elsewhere. [He laughs] Is that the way you do it? I don't know. Nevertheless, you got the idea. Namaste.

ROOPA: Gomila.

GURURAJ: Go. Gomila, go. My beloved, Gomi. I call her Gomi to abbreviate it. The protector of those that are needy. Gomila.

God bless you.

ROOPA: Sandhya.

GURURAJ: Sandhya the dusk of the evening and the prayer. Sandhya.

ROOPA: Pat.

GURURAJ: Pat.

ROOPA: Oop. Two... Patty. That's you, Pat. Pat Spellman. We've got two Pats.

GURURAJ: Hey Pat, you cat. What a lovable, cuddly cat. Nice, fat one, too. [laughter]

PAT: I'll get your roll, too.

GURURAJ: God bless you.

ROOPA: And now Pat [????].

PAT [?]: [inaudible], Guruji.

GURURAJ: Patty, darling.

PAT [?]: You don't want to eat it. Thank you.

GURURAJ: Love you.

PAT [?]: Thank you for your love.

GURURAJ: God bless.

ROOPA: Bob.

GURURAJ: Is his surname Bundus? We're gonna change his surname. We call it a bundle. A bundle of love. That's what you are. Thank you for everything.

ROOPA: Harry. [LAUGHTER]

HARRY: Watch it, cord.

GURURAJ: Oh, yes, this bloomin' thing. Oh, well, we're gonna take a walk around. My morning walk, you know? Thank you for everything, Harry. God bless you. And look after my daughter.

HARRY: [whispering] With pleasure.

GURURAJ: There are two ways of looking after my daughter: sometimes with a kiss and sometimes with a kick. [laughter] It's fun.

ROOPA: Babita.

GURURAJ: Oh, this old man. Babita, my baby. Hello. Morning.

BABITA: Hi.

GURURAJ: These... [sounds of keys jangling] Which one is of your car? That one? That one? Ahh, but let me show you this key.

BABITA: That's my bicycle key.

GURURAJ: No, your heart key. Thank you, darling.

ROOPA: [??????]

GURURAJ: It's working alright. Yes. What form are you in?

CHILD: Hm?

GURURAJ: What school?

CHILD: Springfield school.

GURURAJ: What form? What do you call it? Standard. Grade.

CHILD: Grade? Sixth.

GURURAJ: Sixth grade. Lovely. You know what your future is?

CHILD: What?

GURURAJ: After you finish your schooling days you will go to university, and you're going to become a great gynecologist. That's your future. Remember that. [laughter]

ROOPA: Lynn.

GURURAJ: Gynecologist. Gyne. Mind you, I should have taken up gynecology. [laughter] It would be quite fun fiddling around, you know? God bless you, dear. Love you.

ROOPA: Oh, excuse me. I'm sorry.

JOY: This is also for Denise.

ROOPA: That's for Denise.

GURURAJ: Denise, of course. Joy, you are a joy. Whoever named you, I'm sure your parents did, they did a good job. You're a joy. Bless you. Love you.

ROOPA: Jasuti.

GURURAJ: Ah, my Jasu.

ROOPA: Sutriya.

GURURAJ: Oh, Sutsiji, oh. Do you know we have early morning satsangs together, she and I? While I'm shaving she always accompanies me in the bathroom. And while I'm shaving, doing the down first and then the up, and we chattering, joking, so beautiful. She's a wonderful girl. I hope Harry's not here. But he should appreciate her more, that's for sure. That is for sure. [innocently] Oh, he's there. Oh, he... This was a secret between us and he overheard us. [laughter] Oh, thank you, dear. Thank you.

ROOPA: Priya.

GURURAJ: Oops. That could go back into the bag. Could you? Ah, yes. Love you.

ROOPA: Madhu and Ramu.

GURURAJ: Madhu and Ramu. Ah, Madhu and Ramu. I love you. God bless you, and thanks for your presence.

ROOPA: Now, we have Merrill and Tamaji.

MERRILL: Tamaji is not well right now.

GURURAJ: I know about that. She's got a bit of the flu. Yeah. I sensed it. Hand it over to you, my beloved Merrillji.

ROOPA: I think you'll recognize this.

GURURAJ: No, I don't. Don't get up. Don't get up. I'll throw it to you. This is the eternal watch. And I think I've only blessed it about a hundred times. [laughter] He always sends in his watch.

VOICE: It still works.

GURURAJ: It still works. [laughter] Because he's got a timeless watch that doesn't really tick, and yet ticking all the time. For who knows how to measure time? There's no such thing as time. In the universe you'd find at every moment great big stars a million times bigger than our little planet Earth exploding and recreating itself. Where's time? Where a whole galaxy just goes away in a second. So, it's timelessness, and yet the idea is to keep with time. Ha!

ROOPA: Roopa. [LAUGHTER] Think there's enough in here.

VOICE: A chain gang.

GURURAJ: What do you do with this?

ROOPA: I don't know.

VOICE: Beat Panu.

GURURAJ: Now, if someone accosts you, you can....

ROOPA: I keep Panuji in line.

GURURAJ: [laughter] You do? Where's Panu?

ROOPA: He had to go home early.

GURURAJ: Oh, he left? Oh, what a pity. Oh, darling. I don't know how to put it on. But you know. Thank you. Good.

VOICE: Okay.

ROOPA: There's others [inaudible].

VOICE: Maybe you could bless me instead of an object.

ROOPA: You are the object of his blessing.

VOICE: That's right. Thank you.

GURURAJ: Now, where's Vidya now?

ROOPA: I think she had to see Sister Marie Michael, or someone like that.

GURURAJ: Oh, yes, to fix up accounts and things. But she had arranged a... she needed some black and white photos.

ROOPA: Yes, Melissa is going to do that.

GURURAJ: Let's do it now and get done with it. Are you okay? Where do you want me to be? This is for newspapers and things. And black and white. You've got black and white, there?, it reproduces better in newspapers. I've got stacks of cuttings.

ROOPA: We've got one shot left. Let's make it a good one.

GURURAJ: You tell me. Where do you want me? You're the photographer not I.

MELISSA: Maybe we should do it in the chair? Or standing?

GURURAJ: How many shots have you got there?

MELISSA: One. I apologize.

GURURAJ: You've got one shot in that whole bloomin' roll? You need your bloomin' ass to be kicked. Come on, come on.

MELISSA: What? Photo or ass?

GURURAJ: [He bends over, she bends over, he spans her.] I'm very natural [posing]. [laughter] I've not been in films for 40 years for nothing.

VOICE: We've got one shot left, folks, so let's....

[finally it is shot laughter]

GURURAJ: Take your gizmo and you know where to... [laughter] [Gururaj is still posing] [laughter and comments] We're done. [applause]

VOICE: Very good.

GURURAJ: We've got to thank the ladies for doing the photography. I'm a master of the arts. When I used to produce and direct films and act in them I knew exactly what mood to draw out from the actors and actresses. Very interesting. Right. Thank you very much.

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