

## Exploring Theology Session 2 – Video 2 Transcript

0:00:00 So there we go, welcome back. This is the second video for session two, Exploring Theology, where we're looking at the question, who are we?

0:00:09 In the last video, we, um, the reflection was about, um, thinking about in terms of our identity and different ways that different people would know us and be able to identify us by, different things they'd know about us would then help say, that's who that is, who this person is, because I know that

0:00:27 blah, blah, blah, blah type of thing. And, um, all sorts of things would have come to mind. And, and, uh, then, so let's, let's take an instance.

0:00:36 So, um, one of the things that the people who, um, know me well. And, uh, also for my, uh, people I've worked with and so on and so forth will know that I worked in Japan.

0:00:48 And in Hungary, um, for a few years in my twenties. And, um, those who know me even better would know that, well, they, they know what I was doing there.

0:01:00 I was teaching English as a foreign language, um, working for the Japanese government and then working for the, uh, British council.

0:01:07 And then when I was in Hungary, um, only really my closest friends and I'm thinking of one friend in particular would know that, um, when I was, uh, working in Hungary, in western Hungary, near the border with Austria, it was the part of Hungary that you needed to have a special permit to go into when

0:01:25 , before the, uh, the Iron Curtain came down in 1989. Um, so this was a few years after that, in the mid-nineties.

0:01:34 And, uh, I was teaching the kids there. And, uh, sort of grammar school, uh, kids, well, it was called a grammar school in, in, in Hungary.

0:01:42 Uh, gymnasium. And, uh, I, uh, Wallis and Gromit had just, um, come out. And, uh, they'd shown it on, uh, TV.

0:01:52 And so I would use, um, Wallis and Gromit, um, as for when I was, uh, as part of what I was, one of the resources that I used when I was teaching.

0:02:00 These kids. Um, so, hang on, let me just, I can't, I can't resist this, so let me just show you, this is one of my favourite scenes from the, uh, The Wrong Trousers.

0:02:10 here we go, so this is when, um, Wallace and Gromit, they're chasing Feathers McGraw, and you've got the, the, one of the best chase sequences in all of film, um, on this train set that's going around Wallace's house.

0:02:22 Um, so yes, I would use this and other parts of, um, the, uh, the wrong trousers and what have you to, um, with, with, with this, with these, uh, students.

0:02:31 And it makes me laugh, because I think of all these years later that, those kids are probably now in their 40s and that kind of thing, and they, they're all gonna know about Wallace and Gromit because of when they were taught by this, this, this, this, this, um, chap from Britain who came over and was

0:02:45 , um, so on and so forth. Anyway, thinking about this, um, thinking about film, um, brings us to this, um, uh, next, uh, section.

0:02:58 so yeah, so weaving these sort of two aspects together. On the one hand, what I just did was I talked to you about, okay, there was this time when I was back in my 20s, I was living in Japan, and I went and lived in, uhm, in Hungary, I was, uh, both in Japan and Hungary, I was teaching English as a foreign

0:03:16 language, and, uhm, I was then in Hungary, I was teaching in a school, a secondary school, a gymnasium, what we might call a grammar school, and I was using Wallace and Gromit as one of the resources that I would teach the kids with.

0:03:31 Uhm, so I've taken things that have happened in my past that only, you know, people who know me now, only a few people would know that, now you know that, uhm, and I weave them together, just talking about that this happened, that happened, and I was there, and this is what I was doing, and there were

0:03:46 these kids, and, uhm, that's sort of telling a story, isn't it? I'm just in sort of a bare bones kind of thing, I was mapping it out, and, uhm, and then I was using the example of actually using a film, a short film, the Wallace and Gromit film, to teach the kids with and everything, and so I wanted

0:04:07 to bring those things those two sort of things together, uhm, thinking about taking, uhm, isolated kind of incidents, and then, that might identify us, things that might identify us, and then how we weave them together into a And one of the most, sort of, uhm, prevalent forms of story in our time is,

0:04:24 of course, is fiction. It's films, like, you know, short films like Wallace and Gromit, but obviously longer films and, uhm, the kind of thing that we go to the cinema to see, or we stream, or what have you on Netflix.

0:04:33 And so, uh, the question now that I want to explore, the exercise I want to do, because it's going to be interesting to do this and then see how this, uhm, connects.

0:04:43 Is to take, with all those kind of things that we've used to identify ourselves, is to start thinking about what happens.

0:04:49 How would we, how would we weave them together? if you were to imagine your life as a film, what would it look like?

0:04:59 I'd like you to think about this question. If you were to imagine your life as a film, what would it look like?

0:05:05 Think about it in terms of the story and, uh, being a film, what would it look like? Now, like when we did last time, uhm, when we had this kind of exercise, uhm, I'm going to start off with just for a few moments, just for you to just sort of, just like see where your, your thoughts go, and, in general

0:05:23 . And then, so, jot a few things down, depending on what you, what comes to mind. And then having done that, then I'm going to pop up and just ask a few questions as we go along, just to give you some pointers to think about this angle, that angle type of thing.

0:05:36 And, uhm, we'll do this exercise together over the, uh, the next few minutes. So, first of all, starting with this broad brush colour.

0:05:46 And a question.

0:05:49 So here you go. So if you were to imagine your life was a film, what would it look like? Take a few moments to explore this and jot a few things down in your notebook and then I'll pop up in a moment or two to ask you, uhm, some further questions to help explore this question.

0:06:07 All the while thinking about this issue of how we take our identity. Use the various things that constitute our identity and then weave them into a story.

0:06:15 I think one of the things that, uhm, needs to, you know, we have to work out when we're thinking about something like this is, what would be the key moments in the film?

0:10:54 Uhm, you may be watching this and you might be being in your teens, you might be watching this and you're in your seventies, there could be the length of film, you know, you obviously can't have a film that runs for seventy years, uhm, so, what are going to be the key moments that you're going to focus

0:11:15 on? Uhm, so, yeah, take that as, uhm, a question if you're, if you're already way ahead of this then fantastic.

0:11:23 Don't worry, but if it helps then take a moment to think through what would be the key moments in the film, if you're thinking of your life as a film.

0:16:11 it's, imagine your life is a film. You, given it's your film, story of your life, uhm, you're the key character, type of thing.

0:16:24 You're the, you're the protagonist, you're the main character. But there would be other key characters, wouldn't there? There'd be other key characters that you meet along the way, uhm, or, or who are already there.

0:16:36 From, from the beginning. And there may be other main characters, uhm, and there'd be others who might be, as it were, walk-on parts.

0:16:46 They're part of your life for a period and things, so they might have little cameos in your story. So, who, who would be the other key characters in your, in your film?

0:16:56 And, um, and that's other characters, other main characters, maybe, and others that would be walk-on parts. So, sort of, this two would be some of those key characters, other main characters, and, uh, others who would just be more walk-on parts.

0:17:13 They'd have a, a part in your story for a while, but not for very long, depending on the, the, the key moments that you've, you've chosen to focus on.

0:17:24 Take a few moments to think about that, and then, uh, I'll come back with another question. It's an interesting one, isn't it?

0:21:51 I'm finding myself, as I'm doing this, uhm, is that, uh, it, it kind of depends who the key characters and who the cam-, who are the small parts, the walk-on parts, the cameos, and so on and so forth.

0:22:02 In part, it would depend on how broad a compass the, the film is to, uhm, to, how, how much of my life the film is to cover.

0:22:10 If it's a, if it's a fairly broad film, then, you know, then it's almost as if, well, these are the key characters type of thing growing up and when I was in my twenties and my thirties and so on.

0:22:20 Uhm, but if I was to narrow down to, say, a specific year, then that changes things. So, I could talk about the one year when I was, uhm, in, working in, in Hungary.

0:22:32 Uhm, that was the year that I met, uhm, Jen, who is now my wife. And, if I was to tell the story of the year when I was in Hungary, I came back for Christmas that year and we met that Christmas.

0:22:42 Uhm, and in that story, she would just be a small cameo. But if I were to move the, as it were, the story forward a year or, or two or something, then suddenly she'd be a key character, uhm, for the years since.

0:22:56 So, it depends on which part, which key moments, if you, you you're focusing on and how you do that. Anyway, uhm, a more sort of just, uhm, a fun question, uhm, because this is, it's interesting, isn't it?

0:23:08 What this starts to draw out. Uhm, the, the next question is, uhm, as I say, a bit more fun, which actor would you like to play you?

0:23:18 Take a moment to think about that. Which, which actor do you think would be, would, would you like to say, actually, I think X-Men.

0:23:25 X or Y would be, uhm, would be very well suited to play me in the, in, in, in the movie, type of thing.

0:23:31 Just have a think, and, uh, then we'll turn to, turn, then turn to the next question. All related to this, uhm, story.

0:23:40 Uh, the story of your life as a film. Okay, we don't have to spend too much time thinking about who, uh, would like to play, uh, us in the film, as individuals, uhm, but, it's a fun, fun thing to think about.

0:24:30 Let's turn on to the next question, on this. Where would the film take place? Now, again, this is kind of tied to playing in with the idea as to where it's going to be, it's, it's just how, how much of your life is going to be encompassed by this, uh, film, but, where would the film take place?

0:24:44 Is it going to take place in one location? Or would it move around the country? Or even the world? And what would some of those locations be?

0:24:54 I mean, different films get done in different ways, sometimes they're just done in a, you know, uhm, they can just, almost like a plague.

0:25:01 A, just be limited to one room or one house or something, but other stories can be sprawling across all different locations and continents and so on, so, where would the film take place?

0:25:12 Because the film's going to have to take place somewhere, uhm, isn't it? So, depending on where and which parts of the key moments of your life that you're focusing on, that you've narrowed it down to, or maybe you're telling the whole story type of thing, uhm, that's where, where, where, where does

0:25:28 the story take place? Where does the, where's the film? What are the locations? Take a, take a few moments to think about that, and then I'll come back to you with, uh, another question to do with this, your life as a, as a story depicted in film.

0:25:42 Okay, so moving on to the next question.

0:27:12 So you, you've, you've, you've got all these key characters, you've got your locations, you've got the key events, so on and so forth, but you could tell the story in any number of ways in a sense, couldn't you?

0:27:21 So then the question comes, how would you, what kind of film would it be? What kind of film would it be?

0:27:29 This, this film of the story of your life or a particular section of your life, what kind of film would it be?

0:27:35 So, for example, it could be a, it could be a drama, it could be a serious film, and exploring the emotional depths and complexities of a certain type, phase of your life, or in general, your life in general.

0:27:51 Or, alternatively, it could be a comedy. You might choose to present your life as a comedy. Uhm, uh, you know, yeah.

0:28:04 So, take a moment with this before I, I, I turn to the, turn to the next kind of related, uhm, question.

0:28:11 What kind of, uhm, what kind of film would it be? Drama? Comedy? Rom-com? What would it be? It's interesting this, isn't it, because, uhm, how you, how, how you think about the whole of your life, uhm, there are obviously going to be moments which are full of drama, and there will have been moments of

0:29:44 high comedy, guaranteed, I'm sure, and so, how, how you shape the entire film, if, if, if it's a story of a particular moment in your life, then that could be, uhm, or a particular, you know, few months or something like that, then it could be mainly in the vein of a drama, it could be mainly in the

0:30:05 vein of a comedy, but, uhm, but as you stand back and if, the more of your life that you include in the film, then how do you start to, in this story, how do you start to shape it, and, and, and what kind of, what kind of, uhm, what kind of film is it going to be, type of thing.

0:30:22 And in part, the question here is like, where does the film end, as it were. So, so then, the question then becomes, what kind of ending, uhm, would the film have?

0:30:34 If you're making a film of your life, what kind of ending would that the film have? Uhm, so, for example, it could have a cliffhanger.

0:30:44 Uhm, points if you get this one. I have a, I have a certain generation, you'll, you'll, you'll recognize this. This is the, uh, final closing scene from The Italian Job with Michael Caine.

0:30:55 They've just done the, uh, the robbery in Turin. They've made their way out of the city, and they're going up through the Alps and they take it a little bit too quickly on one of the corners, and it is literally a cliffhanger.

0:31:06 And that's how the film ends with, uh, hang on, lads, I've got an idea. Uhm, so, is, is the story of your life going to be, is it, as you were to depict it in film, would it end as a cliffhanger?

0:31:20 Uhm, uhm, or is it one of those films where you get to the end of that particular thing and dot, dot, dot, to be continued type of thing?

0:31:29 Uhm, is, is it going to be a film that ends, uhm, that? So, uh, yeah, so what kind of ending is your film going to have?

0:31:39 Because the type of ending that your film's going to have, whether it's to be continued or it's a cliffhanger, uhm, that's, that's going to give the sort of the, the overarching sense of where the film is.

0:31:51 Ultimately, does this film have an, a happy ending? Or ultimately, is this, uh, a trauma, a tragedy where, you know, this, this, this life is, you know, this, the story of this life is, is very hard and ultimately, it, it's, it's not having a happy ending type of thing.

0:32:08 Uhm, so, the way that the film is going to end is going to be, to shape, as it were, how the film builds up to that point.

0:32:17 There might be, if it's a tragedy, then there could be moments of laughter and comedy along the way. But, ultimately, where it's ended is very, is going, is very, very serious.

0:32:27 Vice versa, it could be that, yes, it's, as a comedy, it's going to end, it's going to have a happy ending type of thing.

0:32:34 But along the ways, along the way, there are moments of high seriousness. Which, uhm, you know, which are in contrast to the overarching kind of shape of the film, of the tenor of the film.

0:32:46 So, so, yeah, uhm, have a think about what kind of ending your film, the film of your life, or the particular segment of your life, what kind of ending is it going to have?

0:32:58 Okay, and then the final, uhm, uuuh, question for this exercise is, what would the film title be?

0:34:27 What, what title might you give this film, of the story of your life? So, with, this

0:36:22 so this is probably a moment to, uhm, uh, pause the video to take, uhm, to take stock of thinking about, uhm, your life as a story depicted in film, and, uhm, and then in a moment or two, uhm, you know, stretch your legs, have a cup of tea, slice a cake, whatever it may be, and then, uh, come back.

0:36:44 and then, when you're ready, uh, resume the video, and, uh, we're going to explore some of the angles that have come from, from this.

0:36:53 So, see you in a moment.

0:36:55 so welcome back. Now, we've been thinking about, uhm, what our life would be like if we were to depict it in film as a story.

0:37:01 And so, with that in mind, then, With that in mind, uhm, then, just to mull this over from a few angles.

0:37:15 So, uhm, can we talk, so this is the question in my mind, can we talk about who we are without talking about the people we're in relationship with and the places we live?

0:37:29 Can we talk about who we are without talking about the people we're in relationship with and the places we live.

0:37:39 Now to one degree I think we can. This will be something that we'll be able to talk about when we meet together and we can discuss.

0:37:46 But in other important senses I think it's very hard, it's very hard to talk about ourselves meaningfully in the absence of talking, without talking, about people, the people that we're in relationship with.

0:38:00 And also at the same time talking about the places we live. Uhm, you know, we have these different aspects to our lives, the important people in our lives, and can we exclude those people from our stories?

0:38:19 And if we try to do that, what would the story look like? If you took all the people out of your story, what would the story look like?

0:38:26 And, and, and, and, you know. Uhm, how, likewise with, uhm, uhm, you know, if, if you were to take the locations out of your story, you know, how, in other words, how much can you strip out of the story, how many people and places can you take out, and it still be a set, a story, a film, that makes any

0:38:49 sense in terms of your identity. Uhm, where people could watch it and go like, yeah. That is, you know, that's Will, yeah, type of thing.

0:38:58 Uhm, but if I've taken all these elements out of the story, all the people that I've been, you know, if there's, if there are no other key characters that I'm in relationship with, my parents or my wife or so on, uhm, and, and I'm not, in what sense is it a film, in what sense is it a story, if the story

0:39:18 doesn't happen somewhere, the events of the story have to happen in certain places, certain locations. Uhm, I found myself jotting down, uhm, the, in terms of when



we were thinking about the locations a moment ago, I was jotting around, uhm, that I sort of had the idea that the film could take place

0:39:38 in a sequence of kitchens over the years. Uhm, uhm, uhm, you, you don't actually have to see what's happening in, where people are eating, but you just, the story would take place, you'd have a sequence of, of, of scenes, just depicting what was happening in the kitchens in different stages of my life

0:39:54 , and, and, and so on. Uhm, but it would, it would, but you still need somewhere for these stories to happen.

0:40:00 You know, so, relationship and stories, uh, the relationship is, uh, relationships and being able being in relationship with people, it's very hard to tell our stories without talking about the people that we are in relationship with, and to tell the, for there to be a film of our lives without other

0:40:15 people that we are in relationship with, would make it a, quite a strange film. Uhm, and likewise, if the film were to not, it's hard to think of what a film or a story could be like if there were no locations, uhm, if it wasn't set somewhere.

0:40:31 Even if that, where it was set didn't change for the entire duration of the film. Uhm, it would, it would need to be set somewhere.

0:40:38 Uhm, it seems integral. Uhm, but, this is something that we can explore, uhm, when we, uhm, when we meet together.

0:40:47 Anyway, so, I'm gonna carry on, uhm, exploring this with you now.

0:40:53 mean, imagine the film of your story without other people or places. What would it look like? Just take a moment to try and think what a film or a story like that would look like.

0:41:06 What would it, what would it be like?

0:41:38 interesting, isn't it? If both other people and places are, to some extent, essential to how we tell the story of who we are and how we identify ourselves, that suggests that relationships both to people and to place are essential.

0:41:59 to our identities. We can't be who we are without being in a relationship of some sort, be it relationships to people or relationships to, as it were, to locations, uhm, uhm, and, uh, specific places.

0:42:15 So, uhm, an important aspect of this to draw out is that we are both, by, as, as, as human beings, we are both, uh, uh, relational, uhm, beings, uhm, we are in relationship with other people, and also we are embodied.

0:42:32 Uhm, when we're trying to strip out the story and the location, it starts to become this kind of weird kind of thing, where it's just, as it were, a cognitive, there's

this mind existing, but it's not in relationship with anybody, and it's not in, it's not located anywhere.

0:42:47 It's kind of, it's how, how one tells that story. Uhm, whereas this being in relationship with other people, telling the story in a way which shows that, yes, these are the important people in my life, these are the things that happened, and this is where it happened, and locations and places really

0:43:04 matter there. So we're very much, not just relational beings, but we're very embodied beings. We, we are, we are human beings.

0:43:11 We're human beings, we're in our bodies, we're, we're, we're not just brains on sticks, we, we, we, where we are, uhm, what happens to us, is, is, is in our, is, is in our bodies as well as, uhm, so, both relationship and location and being embodied, uhm, are very important.

0:43:30 And, obviously, with all of these things, you see, you could have two stories, stories of, of, of, and, and, one is of one person and the other, the other person, and, and, their, their stories intermesh, one features in one's, in the other person's story and vice versa, and so, it's, the stories are

0:43:49 interconnected, and, uhm, so, it's, it's as if we're, we're, we're built to be in relationship with other people. And the world around us.

0:44:02 Now, I just used the word built, as in made. So, the question I want to take on from this is to think about to what extent do we make ourselves, to what extent do we.

0:44:23 Build ourselves, as it were. What do we, how do we make ourselves? Can we make who we are? Uhm, take a moment to think this through, uhm, I'm going to put the question up on the slide, on the slides, and then, again, as before, I'm just going to explore that with you, and, uh, and, uhm, we'll see where

0:44:43 we go. So, yes, so here's the question.

0:44:50 a moment with this question just to explore, uhm, see where you get to and then I'll be back with you in about, uhm, five minutes.

0:49:55 this question, in what ways can we make ourselves, do we make ourselves, uhm, Well, in one sense, I think we can.

0:50:04 In one sense, I think we do. Think back to the story you told, the one for your film. There were all sorts of decisions that you would have been making when we were working out which parts of your life you were going to include, and, excuse me, especially which parts of your life you would leave out

0:50:28 from the story. Uhm, as I indicated at the very beginning, I mean, if you were to, you know, if you're in, depending on how long you've lived, at any age, you know, just like, the film can't be that long.

0:50:40 So, you have too. You have decisions, you have to make choices as to what you're going to leave out. What you're going to include, what you're going to leave out.

0:50:48 Uhm, but there would be parts of the story which would be, uhm, uuuh, to, you know, used to have. Uhm, we don't have it so often nowadays because of streaming films, but, back with DVDs and things like that, at the end you would have one of the DVDs.

0:51:05 The DVD extras would be the bloopers, uh, the bits where the actors got it wrong and they made their mistakes and things like that, so, uhm, some talk about, you know, the blooper reels of our own lives, you know, the things where we, we messed up, we made mistakes, things were silly, things were funny

0:51:22 because of it, I think. There might be those, bits of those that we want to include because of the, for good comedic value, but there could be other bits we're thinking there's no way.

0:51:29 No one is ever to know that that happened, type of thing, and so you leave that out. So there can be the sort of, that more humorous aspect of things that you choose not to include because it would just be too embarrassing.

0:51:42 Uhm, but then there are the other bits that you could say, no, I'm not, I'm not going to include that, that's, that's too serious.

0:51:48 Uhm, that was too traumatic, what happened. Uhm, that's, that's not something I want to, uhm, include. That's not something I want other people to know about.

0:51:59 Uhm, uh, that's, that's private, that's just, that's just me, type of thing. Uhm, so you'd be, uhm, selective. Uhm, so, uhm, we're all, we're all going to tell edited stories, and in fact we do this all the time.

0:52:13 If you think about it, uhm, say for example you're going for a job, you will, uhm, put together a CV, or whichever kind of method it is, uhm, for doing it these days, but you will edit your story.

0:52:24 Uhm, you will not include things which are irrelevant from the perspective of your prospective employer. You will hone it, you will fashion it so that it tells a coherent story that leads them to think that, yes, you are the person for this job, type of thing.

0:52:39 Why would they consider anybody else? What have you, uhm, and we, and we do it in more, I mean, the obvious thing these days is social media, uhm, so if you're on Instagram, or you're on TikTok, or any of the platforms, uhm, Substack, whatever it may be, you are going to be telling a, presenting yourself

0:53:00 in a certain way, there are going to be certain things that you are including, and certain things that you're not including, uh, oftentimes things like Instagram are critiqued because, uhm, or criticized rather, because they, they, they, they encourage people to, uhm, give, uhm, edited highlights of

0:53:16 their lives and just, you know, just like, and then you have pushback from other, you know, uhm, other, uhm, platforms that are just like, no, this is, this is somewhere where we're going to be very honest about what's happening, where we are at this particular point in the day type of thing, take a

0:53:28 photo, type, what have you. But there's this, this, this, this, there's always this pull to really present yourself in a very flattering, positive light, uhm, what have you, uhm, you're editing, you're editing your story, you're fashioning the person that people encounter and meet.

0:53:45 And, uhm, I mean, this is one of the big things that's changed, of course, over these last however 25 years, is that it's much more difficult to relocate to somewhere and start afresh.

0:53:53 Uhm, that's something that we used to be able to do, uhm, you know, uhm, go back a, a generation or two, it's just like, up sticks from one part of the country, move to another, nobody knows you, and you can start afresh.

0:54:05 Uhm, that's harder to do nowadays because of our digital footprints that we, we leave, uhm, and, and people can just check us out, so, you know, you have to be very careful about what you, you put, uhm, uhm, I remember somebody talking about it many, many years ago, it's like, these are like digital

0:54:21 tattoos, only that they're harder to get rid of than real, real tattoos, uhm, but we're editing, we're editing, and, uhm, think of the Christmas round robin, the dreaded Christmas round robin, and you receive them and you open them and you know that you're just going to read a, not a litany, I was going

0:54:39 to say, but a, a, you know, just a, it's been the most amazing year and this has happened and that's happened and it's been fantastic and it's been wonderful and just like thinking, I know that the year that you had was more complex and things happened and not everything went right, why, why, why, in

0:54:55 fact, one friend, sorry, bit of a tangent here, not that this is a hobby horse, but a good friend, he actually sends out a round robin and his is the only one that I really bother to read because he talks about the stuff that, the stuff that's happened in the year that has been hard, that's been tough

0:55:13 , that hasn't gone well. He'll, he'll, he'll sprinkle in a little bit of stuff that's gone well as well but he, he, a key part of the round robin in the way he tells the year is the serious stuff.

0:55:24 He doesn't shy away from it and as a consequence it's just like, oh my word. It's a very, it makes for quite a performance.

0:55:30 It's a read, uhm, because he doesn't shy away from those things but in general things like round robin, old school way of doing things, social media, much more current sort of thing.

0:55:40 This is how we craft our story. This is how we leave things out. So a question for you now to think about is that with the story that you put together, the story that is going to form the basis of this film.

0:55:54 Whoever's going to play your part in the film, uhm, what bits did you leave out? Which parts of your life did you, did you decide, no, that's not going in the film?

0:56:03 with what we're thinking through as we address this question of who are we?

1:00:42 yes, in, in one sense, we can say that we, uhm, we create, we make, we build our id- our identities, we make ourselves in that sense.

1:00:52 But in another sense, obviously, uhm, we obviously can't make ourselves. We can't create ourselves.

1:01:03 uhm, we, we didn't ask to be born. I mean, at a very simple level, we don't ask to be born.

1:01:11 It just happens to us. We didn't choose our parents. We didn't choose where we were born, or when we were born, or which society we were born in.

1:01:25 All these things, we have no say in. They're totally outside of our control. They just happen to us. As one, uhm, writer puts it, we're sort of thrown into things.

1:01:37 And we find ourselves in the midst, and we go like, oh, here we are. Uhm, so that, in some very simple, uhm, kind of basic sense, uhm, we're not able to, uhm, choose.

1:01:49 Uh, create ourselves in that sense. So, let's, uhm, step back from, uh, this, where we've got to, and just summarise, and then we'll draw to this, uhm, second video for session two to a close.

1:02:01 Uhm, so, here goes. what are some of the implications of all this? Uhm, on the one hand, we recognise the importance of relationship, both to others, hence the question is, who are we?

1:02:19 Because to speak of, who am I, in isolation of other people, becomes very, very hard. Uhm, and to what degree that actually captures who we are, if we're just talking about the things which don't involve other people, and vice versa, our relationship to them, and so on.

1:02:37 So, who we are is very, uhm, you know, the importance of relationships in all of this, and the importance of the world around us, the places where we find ourselves, and, you know, our identity.

1:02:50 Our environment, everything that is around us, uhm, all that, uhm, you know, uhm, is essential to our sense of identity.

1:03:01 And so, in the most basic sense, we can't, uhm, create ourselves. Our being created is something that has happened to us, and that goes for all that is around us.

1:03:14 And all the other creatures that we are in relationship with, uhm, you know, looking out, looking at things, uhm, you know, the furniture around me, not a creature, of course, uhm, but the physical matter, it didn't just happen to be there, uhm, it's been created, yes, it's been fashioned by a craftsman

1:03:36 , and so on, but, uhm, it's it's, uh, it's, it's, it's, it didn't auto-generate itself, and in that sense, I haven't auto-generated myself either, you know, I'm, I'm, I'm the child of my parents, and, and so on, uhm, when I was born and where I was born, I didn't have any say in the matter, but in another

1:03:57 sense in our time and place, we are encouraged to create. Create our identities. This is something, uhm, especially in our time, this is something that is very key, uhm, that we are, uhm, called, uh, to do.

1:04:09 And, uhm, that so, I, I don't know, we explored a moment ago about how we might do this via social media, uhm, on, on our online presences and how we do it anyway, and we've always done it in certain ways.

1:04:25 You never meet, if you were to meet two different people from different backgrounds, so on and so forth, you would, you would explore, you would tell the story, you would explore who you were with them in the sense of you would say, tell your story, you would tell it differently, depending on who they

1:04:38 are, we don't just tell the story the same way every time. We fashion it, we shape it, we create our identities in that sense.

1:04:46 Uhm, and this act of, of, of creation, this act of creating, of, creating our identities has become very important in our time.

1:04:54 And how we tell our story matters. This is, um, become a very key thing. And, um, this is the bridge to the next video because I'm going to introduce you to somebody who has really zeroed in on this in their theological thinking, which will help us then when we start to try and build the, uh, We more

1:05:14 minute left. Bridge and bring together these questions of who is God and our focus in this session of who are we.

1:05:22 So, this is where the second video is going to come to a close. Um, take the opportunity to sort of let this, um, you know, bed down, um, percolate, um, member, the old, as I said last time, the, uh, slow cooker.

1:05:38 Rather than microwave, um, you've got hopefully about a full two, two weeks in between the tutorials for, in order for this stuff, just to just settle and for you to think it through and to explore where it takes you in your own thinking.

1:05:52 Um, so don't necessarily jump straight to the next video. If you want to take some time, that's absolutely fine. It's to be encouraged, in fact.

1:06:01 And I will give a little brief summary. with. The beginning of the third video. But there we go. Second video, that's, um, to a close now.

1:06:08 And, uh, I'll see you shortly. Bye now. No.