Excavating Texts, DAY 2

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 2 May 2015. 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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00:12 SPEAKER 1 Hello.

00:23 Hello.

00:41 PRAYAS Welcome to day two of

00:51 We're going to start from where we concluded yesterday.

00:57 PRAYAS (?) Okay.

00:58 And we had

01:03 We are actually trying to figure out what the what the rules of a language that allow us to have a specific conversation

01:17 If we want to have it with people whom we don't know very well and who whom we don't share a history with who haven't learned to understand us essentially how that might be possible. So the first question for us today is if we hold ourselves in our minds and apply ourselves to words we say.

01:39 Does it help in getting through?

01:45 SATYA If we hold ourselves in our minds and apply ourselves to words we say, does it help in getting through?

01:52 PRAYAS Yeah, so I think this links back to our Surrogate Surfaces study group in the sense so is it

02:04 Is the rac is the actor just repeating some lines or

02:13 Is the act backed up by sufficient emotion and the and we spoke about this question quite a bit, but when it's comes to language are we talking about a language that is self sufficient in terms of having a capacity to you know, communicate all it all the intent that is the desired to be communicated, or does it rely also on the delivery and

02:45 SATYA Right.

02:45 PRAYAS (?) Other f other factors, yeah.

02:50 SATYA So

02:52 Even if I mean I still I'm not able to get past the immediate environment. I might hold myself in my mind, but what comes out of the language, what comes out as language, to me seems to depend on very specifically the conditions in that moment. So whoever is in the communication space, it the those words will depend on that is what I'm stuck with.

03:28 PRAYAS So the words will depend on whom you're speaking to. that's what you're saying? Yeah.

03:33 SATYA Right. Whereas the question we are asking is there a superset of a language which can override this environment? Is I guess the way I'm understanding is the question we are asking is there rules which we can come up with which will override this environment and we are able to communicate?

04:02 PRAYAS Yeah, I mean I'm basically I think the question is basically alluding to it's putting it out there whether language in whichever form is it self sufficient?

04:14 SATYA Mm-

04:15 PRAYAS (?) Or would it also be relying on
04:20 Other aspects of how we actually deliver it in order to become something right so
04:33 Does i does language in written or spoken form depend only on the words the and the s and the construction?

04:45 SATYA Mm-

04:45 PRAYAS Of with that we undertake with those words or is it also about
04:53 How we deliver those words.

04:56 SATYA Yeah. I mean I would say definitely, yes, and the delivery and I my personal failing is I don't know if it's a failing, but I'm stuck with this thing that the delivery depends on the listener in one way. And you know, I might be

05:17 PRAYAS The reception will depend on the listener, right? I mean

05:21 SATYA Yes, but also if I'm aiming to speak if I'm trying to make myself understood to what I perceive the listener to be, I might tailor my communication accordingly.

05:35 PRAYAS Right. Sure. I mean yeah, so if we if we know if we know people, if we know how what we say is generally interpreted and made sense of by someone, then we will tailor it. Yeah, sure.

05:53 SATYA (?) But the interesting thing which you said is we are talking about conversations amongst people who don't necessarily have a history.

06:01 PRAYAS Yes, who don't have a history and so I mean and the complex I mean the difficulty is also that if we are talking about such factors that language doesn't contain within itself.

06:18 SATYA (?) Mm-

06:20 PRAYAS Then how would we hope to have such factors be governed by the rules of construction of such
06:31 You know, of such a language. So how can if how can I ever learn then? Because we are essentially try talking about a language that is encoded with such specific rules

06:46 SATYA Mm.

06:47 PRAYAS That allow personal personalization but also which allow translation.

06:53 SATYA (?) Yeah.

06:55 PRAYAS That don't you know g get into all of this individual skill which might not be governed by the I mean which might not be something specific about the language itself.

07:16 SATYA So we are speak we are talking about
07:23 A language which transcends the speaker and the listener.

07:29 PRAYAS Yeah, if that's not too much of fantasy I see.

07:38 SATYA I see that.

07:39 PRAYAS But yeah, so in this question we are actually just trying to figure if
07:49 You know, our presence itself, what we were talking about yesterday as the you know, as a surface of our you know, being that maybe people encounter very immediately. So if our presence itself and ways that it manage our presence manages to let's say even work remotely sometimes mysteriously, we don't know how it does. But then yeah, so if we hold ourselves in our minds and apply ourselves to the words, it's basically so if we are present in a more intense way.

08:32 SATYA Yeah.

08:34 PRAYAS Then does it help a more loosely constructed language you know, also to get through? So you're saying the

08:44 SATYA Sorry the self awareness drives the words that are coming.

08:51 PRAYAS Yeah, so w would that be another way of looking at this whole process that instead of just you know specifying the words and the ca and the construction w in a very in a very intricate way, is it also about

09:14 The presence that backs, you know, the that actually

09:21 PRAYAS (?) Yeah.

09:22 SATYA The way I mean, when I look at the question, it seems to be a question about authenticity.

09:29 Would you look at it like that? I mean I am I am looking at we hold ourselves in our minds, so we are very present and we are aware of what we are.

09:41 PRAYAS Yeah, just to just to loosen it a bit and to relate it to you know what I mean I've been for example doing with acting and actually learning how that works. I mean so acting in that sense is totally opposed to the idea of authenticity, right?

10:04 SATYA Correct.

10:06 PRAYAS Because you have the idea of believable the believable real.

10:14 SATYA Okay, so it's like you've been the authenticity is applied to a f a fake thing.

10:22 Like in the sense you're not presenting the true self but there is some character that is being presented.

10:28 PRAYAS Yeah, but you're but whatever you were doing is but basically how it's coming across is in a is in a very authentic way.

10:41 SATYA Correct, precisely. Yeah.

10:42 SATYA (?) It becomes it becomes impossible to distinguish.

10:46 Okay. Yeah. Okay. Yeah. Yeah. Yeah.

10:58 But I mean so w where d why did the acting come in?

11:02 PRAYAS Yeah, I mean because you were talking about how this question talks about authenticity and I mean I was just

11:16 Seeing how acting actually loosens up the whole idea of being

11:22 Authentic in a fixed way.

11:24 SATYA Hm.

11:27 So I mean again this is confusing because we can decide to play a role then and you know

11:38 PRAYAS Yeah, and it also clouds the idea of sh you know, the whole question of sharpness much more.

11:48 SATYA Mm.

11:48 PRAYAS Because then it's not any one thing.

11:53 SATYA Mm-

11:54 PRAYAS Then it's there is no reference point, there is no index. sharpness is just about something which is clear and it's not about a clarity that is

12:12 A specific clarity or absolute in any way.

12:17 Which is which is

12:22 Something that doesn't trouble me actually.

12:26 SATYA Okay. I mean coming back to the question again I'm seeing

12:36 If the words that we use are sharp enough to convey what we are seeing ourselves to be in our mind at that moment, we probably are at least able to express ourselves

12:51 But there is not a guarantee that the other person will get it. So getting through is getting through to the other people or person.

13:04 So there is

13:07 SATYA (?) Right. So

13:10 PRAYAS It's not enough. it's not enough to be present in a in a in a in a more intense or you know in a more in a more complete way.

13:26 SATYA Right.

13:27 PRAYAS We also so yeah maybe I can just keep making these posters of things are things which are at least needed but not absolutely

13:48 Not enough, right? So

13:50 SATYA Yeah.

13:51 PRAYAS We might agree that the presence might have something to do with being sharp.

13:58 SATYA (?) I agree. That part I agree, yes.

14:00 PRAYAS But it might not be enough to explain everything.

14:06 SATYA Yeah. 'Cause I'm not able to divorce the idea of communication without all the players being present. You know what I'm saying? Like just because one person is sharp doesn't mean that communication is happening. If that's the goal.

14:30 PRAYAS Right. I mean so you can communicate to imagined people you essentially imagine, right? In the sense you're right that there always needs to be a target, but then the target is not something which is which has to be necessarily established on the basis of something or I mean someone who

14:59 Whom you can actually isolate and recognize in people you know. It might actually be a imagined other whom you are talking to.

15:10 SATYA Which is actually very which is the most reasonable thing because I can only imagine what the other person even if there is a real person there, I can only imagine what they are, really. I mean I'm only seeing right, I mean I don't know what's in their head, so

15:28 PRAYAS And I mean I'm sure like when you're sitting in your room and singing a song all by yourself.

15:35 SATYA Mm-

15:36 PRAYAS You're still singing to somebody inside your head.

15:40 SATYA G yeah.

15:42 PRAYAS And that helps you get tuned to

15:46 SATYA Yeah.

15:47 PRAYAS Being heard in a specific way. And at that point it maybe doesn't matter who is actually listening to your song. I mean in the space. So sometimes I mean that happens that I mean that's I discover that I feel that I'm doing that most of the time that you know when you're when I'm writing a write for somebody

16:17 SATYA Correct, yes.

16:18 PRAYAS That the somebody that I write for doesn't really exist and when I r read out what I've written, I'm still reading to that somebody and I don't really care.

16:31 SATYA Right.

16:32 PRAYAS (?) In front of me

16:33 SATYA (?) Right. No, I mean I can see there's two things though. I mean there is singing or speaking, just for singing or speaking. That's the thing and I'm just singing. You know, it's like I'm enjoying my work and spontaneously a song comes out. That's not necessarily with a with a conscious thing. But I agree with what you're saying also, like well of awareness of you know, what I'm singing, how I'm singing, the criticality, whatever. I could see that too.

17:09 I'm writing who's the audience. I'm I mean I could be just free writing all your writing. Most often we write for an audience.

17:21 PRAYAS Yeah, so I mean the audience actually becomes unimportant in this context, right? Because the audience is imagined. So the real audience is unimportant because we're not actually trying to communicate to the real audience.

17:45 SATYA Mm. I mean we are communicating to some audience and we I mean I'm not able to know what the real audience really is because you know like imaginate I can only imagine what the other person is thinking or what they expect me to write for them. But I think that's
18:08 Digressing a little.

18:11 PRAYAS Yeah, I mean what I find useful to you know hold on to is the idea that
18:26 The audience is
18:30 Really not important because

18:35 SATYA Yeah. I get it, I get it. There's it's not going to make any difference. I whatever I do, I'm not going to know what the audience is, so I might as well just speak.

18:45 PRAYAS Yeah, and I mean and it helps to have a good listener.
18:52 In because it ha because you end up you know talking in a very practiced and specific way to a someone who knows how to listen to you, but that someone is usually inside your head.

19:11 SATYA Yeah. I mean hopefully. Yeah.
19:15 SATYA (?) At least. so
19:17 You know what I'm saying? Like even if right, hopefully like even the listener inside my head should be amenable to listening to myself. If you see what I'm saying, like I have to believe in myself that much that I have a listener that I believe in.

19:32 PRAYAS Right. So
19:37 Then I mean that
19:38 PRAYAS (?) Anyway, but that's
19:39 That puts us in a more difficult spot of then why do we actually bother to try and tell a story to anyone?
19:49 Else. I mean

19:51 SATYA I mean it's some sometimes like one of those groups it's about just having the engine that drives that impetus to
20:03 Story, so you say it. However you say it. I mean
20:09 In the form of how I'm expressing but I have a need to express so I'm expressing it.

20:20 PRAYAS Right. So you're saying that you are still doing what you need to do and
20:25 Current. [?]
20:26 The people are listening because you happen to be speaking.

20:33 SATYA (?) That's one thing, yeah. That's one way of listening happening, yeah.
20:41 People have a need to listen also. I mean not listen but hear, sort of they need something to fill the space so they will hear, you know.

20:49 PRAYAS Yeah, so they want distraction from
20:56 You know, just the pain of having to search for something

21:02 SATYA (?) Yeah. Or they mention [?] correct, yeah.
21:07 SATYA (?) It's
21:08 SATYA (?) Yeah.

21:13 PRAYAS But then if we move from the question of you know presence and the target or let's say the audience or the listener and these conversations which we have for ourselves.

21:32 SATYA Mm-

21:34 PRAYAS Th then the other question, the second question for us is how do our actions amplify the meaning of what we say and write?

21:44 SATYA Yeah.

21:46 PRAYAS (?) So what we do actually

21:50 SATYA Mm-

21:51 PRAYAS And what we get to do, right? So
21:56 Does it
22:00 Does it have to be aligned? Yeah, so do we have to be absolutely transparent in terms of what we mean to say and what we mean to what we do actually or
22:20 So is that does that mean imposing a whole military
22:26 PRAYAS (?) Yeah.
22:27 SATYA Exactly.
22:30 SATYA (?) Yeah.
22:31 PRAYAS Every time we violate that conduct it's it means that we need to feed back.
22:38 SATYA Right. Yeah. yeah. Yeah.
22:42 PRAYAS Or does or is it the other way around? We can that we can pretty much do what we want and then what we mean to say and write is that which we do.
22:54 SATYA (?) Which still there is that rule set of
22:59 Well not necessarily, but yeah. I mean the thing is the first one where transparency
23:06 SATYA (?) Yeah.
23:07 It to me it seems to be like a nature thing. I mean
23:13 You know, by nature there is a need to ad be that there is a what's the word?
23:24 What we do and what we say or what we say we will do and we do that, we think that gives credibility. And if there is a
23:35 There's i the environment demands that of you, then you do that or
23:44 I don't know, I'm not able to get away from the environment.
23:49 PRAYAS I mean I yeah, I don't really know how to think around this because what I actually practice
23:59 SATYA (?) Mm-
24:01 PRAYAS Is doesn't seem to be you know governed by this logic at all, right? So one of the most helpful things for me to experience you know was when I you know so what helped me open up as a writer was just to stop feeling guilty about anything, right?
24:28 SATYA Understand.
24:29 PRAYAS (?) So if you did this, fine. I did this.
24:33 SATYA Right.
24:34 PRAYAS (?) Didn't do this, yeah, I didn't do this. because
24:40 That just because yeah if there was anything that I was imposing on myself, I just felt unable to actually write in a I mean be free, you know, feel free on the page. So I was not able to feel free on the page if I really had something to feel bad about or
25:04 SATYA Yeah, understand. Yeah. I mean it's like s kind of authenticity of experience. It's like I haven't done this so how will I know what it is so how what gives me the right to write about it and things like that.
25:19 PRAYAS No happen
25:25 No I mean what I'm saying is a totally unrelated things even maybe. So you know if you make if you make it a point that you know I'm going to I'm going to walk in the garden every day for half an hour and you don't do it.
25:47 SATYA (?) Okay.
25:49 PRAYAS I mean it's going to be of course more it's more possible that you'll actually do it.
25:57 SATYA Mm.
25:59 PRAYAS If you if you are not weighing yourself down with lo with guilt or with anything with a
26:08 SATYA Sure. Yeah, sure.
26:09 But at the a and at the same time, if you don't do that, then

26:15 SATYA (?) You may not do it.

26:17 PRAYAS I mean I'm just saying a series of such things that you decide not to feel bad about just that just help me feel free on the page. You know?

26:31 SATYA Yeah

26:33 PRAYAS I'm actually sitting down to work.

26:36 SATYA Right.

26:37 PRAYAS What is it how is it that I choose to know myself and portray myself as in my as my voice, right? So if my voice is not beaten up

26:52 SATYA (?) Mm- mm-

26:54 PRAYAS (?) Then it actually can I can hear it. Otherwise I can't even hear my voice.

27:02 SATYA Correct. I mean again the Yeah.

27:08 PRAYAS No, you're saying something.

27:09 SATYA I mean the thing is I also feel like it depends on like some writers may write only if they have that guilt. I feel like it's a very personal thing, like

27:24 Only if I have that stone hanging over me, only if I've you know, I have drunk myself silly and I'm feeling horrible about having drunk so much. Only then the words flow out. That could be I mean

27:38 PRAYAS Yeah, I mean that must have something to do with what is what my voice sounds like, right? So if for example if I if I know myself as sounding like someone who actually cares a lot about everything, you know.

27:59 SATYA Okay.

28:00 PRAYAS And you know, is a voice that is reflecting a lot of concern.

28:07 SATYA Okay.

28:08 PRAYAS About everything then it then I can imagine that

28:14 That feeling, you know, pressure about this or that

28:20 Will actually help me write because

28:26 I mean because that pressure will show through. I mean what I'm saying is Yeah.

28:30 SATYA But you're saying but that sounds like no, I'm not even I'm not even bringing together those two things. Like

28:41 You're talking about an awareness of what is coming out. So there is a tailoring already happening of what the product will be. You're I'm expect yeah.

28:52 PRAYAS I'm saying I'm not sure if that's very if that's possible because like I'm just saying that if it helps someone to feel guilty about something and then actually get down to

29:09 SATYA Yeah.

29:10 PRAYAS Doing something, then that will show through in the in what they do.

29:18 SATYA I don't know about that, but

29:21 I don't know about that. I think that's a very personalized thing which I can't generalise that. I don't know if it will show. I feel on the other hand, the pressure may not show for some people.

29:37 I mean only then

29:40 PRAYAS (?) What is that pressure about actually? So

29:45 SATYA Pressure is only driving for the creative process. It is sorry, so there the there is the pressure is only to bring the person to start creating and it does not reflect in the product is what I'm saying.

30:01 PRAYAS But what is it to be creating? I mean for the for that person, is it something which is not is it not something that the person will do by default?

30:14 SATYA Yes. So a boss [?] yes. So they it could be that they want to do it, but they procrastinate, so the only way they can get themselves to do something is to wait for the deadline. And then

you're like and then it's like holy shit, here's a deadline. I'm having so much pressure, so I have to do this. And that's when the product comes out.

30:38 PRAYAS Right.

30:40 SATYA But I do see your point, of course, that the pressure might show up in the product as a shoddy product or whatever, just to meet the deadline. But I'm also saying that there could be a case because it's everybody's personalised, individualised way of doing things, that squeeze is needed.

30:59 PRAYAS So I would go on to equate the pressure with the whole logic of transparency in between actions and meaning of you know behind what we say and I would then equate let's say the apps you know the process where you at some level I would say trust yourself that okay I'm not doing this, so I'm not doing this, and correspondingly when I do this I am doing this, right? So I have made correlations let's say between pressure and transparency you know a desire for transparency and absence of pressure and some innate trust that exists, right?

32:03 So would you agree with that correlation?

32:10 SATYA I'm trying to think about transparency and

32:19 Yeah, I'm not able to grasp this actually.

32:25 PRAYAS So tr transparency

32:29 SATYA Yeah.

32:29 PRAYAS You know the

32:32 SATYA Presence or absence of pressure?

32:35 PRAYAS Presence of pressure. So in the sense that you act you feel that you must do something other than what you are what you happen to be doing by default.

32:48 SATYA Right.

32:50 PRAYAS Because you think you should be doing something

32:53 SATYA Correct.

32:54 PRAYAS You know, which

32:55 SATYA Correct.

32:56 PRAYAS (?) You stand for or which you

32:58 SATYA Correct.

32:59 PRAYAS You know, which is a higher version of you know or a more intensive version of your presence or something or whatever however you like to mythologize your creativity. I mean I don't know how you like but in the absence of that whole mythologizing process, you know, if you if you just say, Okay, I do this when I feel like it and when I don't feel like it I just don't do it.

33:29 SATYA Correct. And you're saying that's transparency is more possible over there?

33:35 PRAYAS Yeah, I mean in that context we there is no question of transparency. So in the sense if I if I'm on a if I th I mean that I'm correlating more with trust. So

33:47 SATYA Ah, okay.

33:49 PRAYAS So I'm not anxious about not ending up doing something. I'm not anxious about missing the bus. I'm not anxious about anything.

33:59 SATYA Right.

33:59 PRAYAS (?) Right.

34:00 SATYA Right.

34:00 PRAYAS So why I end up doing anything is not because of some pressure, some fear, some anxiety, but because oh I actually felt like doing this.

34:13 SATYA Makes sense, okay.

34:19 But then where does I can see that's trust and there is a trust of I'll do it when I feel like it.

34:27 PRAYAS Jeffy [?] I mean that also sounds like a very, you know a very adolescent kind of

34:36 SATYA Yeah, no but no but I understand what you're saying because I've also sort of experimented with it. Like right now I really just feel like hanging out on this lawn. So I'm just gonna do it, you know. I'm it's not adolescent as such, like I do understand like producing under this should or must does not necessarily seem authentic enough to me personally. So I've sort of been experimenting also with not doing because I should or I must. So I can see what you're saying. Yeah.

35:11 PRAYAS Because I mean for what I've ex what I've observed rather in how I end up producing is that it flows both ways. So sometimes there is actually a whole deluge of overproductive zeal in which you know I'm doing lots of things and I'm very charged up. And sometimes there is just dry spell. Right. You know, there are weeks and weeks of not understanding why I should do anything. So feeling a total absence of motivation.

35:48 SATYA Yeah.

35:48 PRAYAS To do anything. But I mean the only thing I'm saying is that I have I have I seem to be I mean so the f for the last few years the just accepting the dry spell for some say for something as something which is equally important as the

36:13 SATYA (?) Yeah. Yeah.

36:15 PRAYAS Zeal of the productive zeal has helped me because

36:19 SATYA Understand.

36:22 Yeah. No and I yeah, I would like to

36:25 PRAYAS I mean there are seasons. I mean you know the there's there are things happening inside the head and you can't really explain all of those things and

36:33 SATYA That yeah. I hear you. Yeah.

36:36 PRAYAS Because

36:39 SATYA Yeah, and it's almost like you do need certain seasons for the other season to have any meaning or to actually come about.

36:46 PRAYAS Yeah, I mean so in that sense s so how this question makes sense to me, how do actions amplify the meaning of what let's say I say or write is that what I seem to say or write and what I seem to work on is essentially this that you know there that there is that there is no you know higher purpose to be doing this, that which is you know writing or seeing whatever it is. And if not for the joy of doing this and you know, which can't be fabricated or coerced, right?

37:31 SATYA (?) Yeah.

37:33 PRAYAS Essentially yeah if you f if you jump into it you do, otherwise you just don't want to party. if you don't want to party.

37:43 SATYA Right. And by how do our actions amplify the meaning of what we say and write is also not acting is also an act. I mean there is a it's

37:59 Amplify the meaning of it.

38:00 PRAYAS Yeah, that's a very I mean that's a very sharp statement in the sense that you know not acting being an act

38:11 PRAYAS (?) It's a deliberate choice of sorts.

38:13 Yeah, so because then that brings in the question of timing, right? When you choose to do what you choose to do.

38:22 SATYA Right. Exactly.

38:23 PRAYAS When you choose to do nothing.

38:25 SATYA (?) Yeah.

38:27 PRAYAS (?) Also becomes a choice that

38:31 You know, you can navigate. So when do you choose to actually reach out and make friends and when you just choose to be by yourself?

38:41 SATYA Right. Right. And that ties to your what you said about feeling like it and not feeling like it, but not with a guilt sort of feeling.

38:51 SATYA (?) Yeah, I mean

38:54 PRAYAS So I mean the direction of this is actually it's oriented specif specifically in my head towards the whole question of language.

39:09 Because so what I'm saying is that the language that we use

39:18 Can't possibly be insulated from what we do. Right? So we can't appear to be very carefree and distant f from the mess of life and everything when while at the same time really making it

39:44 A very critical task for a very important task for us to

39:53 Right that you know that we are very distant from I mean so that distance has to be reflected in action. Right? So they n there can't be anything which seems to be more important than

40:11 What we are already feeling like doing in that instance.

40:19 And if there is something more important then that doesn't amplify, that doesn't actually

40:26 SATYA Mm.

40:27 PRAYAS (?) B that is not actually coherent. That is not consistent with

40:32 PRAYAS (?) Yeah, what we're saying.

40:33 The tenor of our voice or the voice? Sure.

40:37 SATYA Sure.

40:39 PRAYAS I mean which has of which has often disturbed me, you know, as a as a defining kind of concept about Indian film music.

40:51 SATYA Right.

40:52 PRAYAS I can't ever make peace with the idea that these songs are written by you know, by someone who was asked to respond to a situation in the script and somebody else made the music to you know, so basically not it's not it's not something which

41:11 SATYA Yeah.

41:12 PRAYAS It is an outbreak of you know, it's just somebody making a song because they feel like it, but it's more

41:18 SATYA Yeah, understand. Yeah. And there and that Correct. And there's go back it goes back to the first question of getting through. Now, it seems to be getting through to a large section, but it is not necessarily getting through to someone like you or that's and I feel the same way.

41:36 PRAYAS Yeah, but which I was thinking the other day that it might be something about this market. I mean about the Indian market where you know pe so people don't really enjoy music per se, but they enjoy narrativized products. Right? So

41:56 SATYA Yeah, that's right. That's right. It's like yeah. Yeah.

41:58 PRAYAS (?) Yeah, they can't deal with things in isolation.

42:02 SATYA Yes, the pure form or something. Like even within dance performances, people would rather see like a story being shown rather than, you know, like Nritta versus Nritya, like where there is a there's an abstract dance is harder for people to relate with than a more s narrativized, like you said.

42:22 PRAYAS Yeah, so like film songs being danced I mean danced to and all of that seems to have a data [?] currency.

42:36 SATYA Yeah. It's an interesting thing actually what just you said because if you look at it from outside it's like a fantasy happening but and it looks really out of place, but for the Indian market probably that fantasy process of that weaving of the fantasy within the narrative is more natural than having only a story.

43:03 SATYA (?) Yeah, because it's so strange. I mean, we just don't have any independent music.

43:08 PRAYAS (?) Yeah. Yeah.

43:09 SATYA (?) Yeah, I mean except in some pockets and whatever.

43:12 PRAYAS (?) Yeah.

43:14 Like a mask mm mask. [?]

43:16 PRAYAS (?) Yeah.

43:17 A cultural, you know segment.

43:23 SATYA Yeah. I mean I feel like it's lost. See because classical music, for example, I mean, if you look at the history as such, we it's a long discussion but it looks like there was a s you know, like ragas, for example. There are stories of musicians who are exploring a raga for two days and it's just abstract a raga.

43:44 Yeah.

43:45 There's no song, no lyric, nothing. But the people are sitting and enjoying. So it's I think also the way the audience is trained or what is giv I don't know. It's various levels, but what is being thrust upon the audience, what is expected of the audience, how the market forces are working, everything comes together. And therefore the current milieu where you have there has to be this narrative and people expect that there is a story and the song fits into the story.

44:15 And random people make it snow.

44:18 PRAYAS Yeah, because yeah, outside India in that this malady seems to affect every other media except music. So the whole malady of the art world in that sense is that there is no possibility for people to engage with the experience itself, right? So they need the persona, they need the construction, they need the valuation, they need the narrativization in the media and all of they need all of that and that's the package of that gets value in the art world. But they can't really isolate the experience in itself.

45:05 SATYA Right. Right. Or even they're afraid of isolating it because it seems like to do that takes a certain amount of effort as well as a certain amount of freeing yourself from what is expected of you.

45:24 PRAYAS Yeah, I mean it's a it's a it's a risk, right? So and the I mean the risk is the third question that we move towards, which is, you know, when we are unsteady

45:38 PRAYAS (?) And unwilling to commit to ourselves.

45:42 You know, so e exactly those moments which we are otherwise trained to feel guilty about. So that oh you're not doing what you need to do to further your progress in life and or any anything else, right? So when you're unsteady and unwilling to commit to ourselves, what is the risk? Right? So what do we

46:16 Yeah, what do oh

46:22 When we are unsteady and unwilling. Mm-

46:26 Yeah, what do we f fear when we are

46:31 You know oh

46:34 Yeah, when we feel that we yeah, ought to actually not be doing something.

46:43 SATYA Yeah. I mean there is a loss of there is definitely a loss there. And the loss to me is a loss of living almost, of experiencing. Of living fully. You know, like

47:01 I'm not in the moment. I'm thinking about the moment. I'm thinking about how I'm supposed to be in the space.

47:09 I'm not ready to lose myself.

47:15 PRAYAS Right, so you want to project and you want to project a pattern of how you would like to see yourself, let's say so you would rather be a projection than

47:29 SATYA (?) Right.

47:29 PRAYAS Make sense of what you actually are.

47:35 SATYA Yes, because sometimes I

47:38 PRAYAS (?) What are we risking? Like what is the what is it that we are moving away from? What are we afraid of? Like

47:47 SATYA To be very trivial I would say it's like a social thing. I mean it's like if I lose myself I might appear weird to my peer group or I might not fit into whatever it is I need to fit into.
48:08 SATYA (?) I mean I in a very trivial trivialized manner.
48:11 PRAYAS (?) Right. I mean that is the social perspective, right? Yeah. That is the
48:20 SATYA Yes.
48:20 PRAYAS But so is the social perspective such so is that so important for us to actually fight?
48:31 SATYA (?) Not for me personally, but I think it's important for many.
48:36 I mean I think it is to a certain extent. I mean
48:41 We're trying to what is what is it we are trying? Are we trying to it depends on what is it we are look what is it we want in that moment. Am I am I open enough? Am I brave enough to risk that to feel that exper to be in that experience in that moment?
49:03 Do I have the currency enough to be able to lose my
49:12 PRAYAS Yeah, so I mean you're saying
49:17 Like are we trying to project or are we trying to follow
49:27 What we are
49:31 By default.
49:34 Yeah.
49:35 I mean because I don't really know how this has come to be, right? So how did the social
49:47 You know, the social perspective, the you know, really occupy such a significant portion of our
49:56 SATYA Yeah.
49:57 SATYA (?) Oh for.
49:57 SATYA (?) Yeah.
49:58 PRAYAS You know, of our life, right?
50:01 SATYA Mm.
50:02 PRAYAS But I mean
50:03 PRAYAS (?) I mean I yeah.
50:05 I mean I find that I mean, I find myself busy with just trying to, you know, get by. Right.
50:14 SATYA Of course. Yeah, exactly. Exactly.
50:17 PRAYAS So how do you end up g getting so worried about anything else?
50:22 SATYA But what you just said about getting by, right? Like I mean s like worrying about s social whatever is tied to survival, right?
50:38 PRAYAS Is it? I mean
50:42 Would it yeah, survival of different ways. Yeah. So s not just maybe not just our financial or just our economic survival, but maybe you know, survival of our yeah, social I mean just
51:00 SATYA Identity then.
51:01 PRAYAS Identity or cleague [?], our culture, whatever, yeah.
51:06 SATYA (?) Yeah.
51:11 What do you think is the risk is?
51:20 PRAYAS So I think it's the risk is
51:27 You know, just it's kind of related to what we are just talking about in terms of you know, the music. the film music. Because so
51:38 You know, the risk of listening to music without being hinged which is not hinged to a narrative.
51:45 SATYA (?) Mm-
51:47 PRAYAS Is of actually acknowledging something which is outside the narrative.
51:54 SATYA Right.
51:57 SATYA (?) Right. So
51:58 SATYA (?) Right.

52:00 PRAYAS When you stop projecting a pattern of suggested behavior or anything else, you know, you w what you are risking is
52:12 Actually discovering something outside that.

52:16 SATYA Right.

52:17 PRAYAS And that's not something which we are actually very well we are prepared for. I mean either by whatever education we go through or whatever family life we might grow up in or

52:34 SATYA Correct.
52:36 So we are worried of the shift in status quo.

52:41 PRAYAS Mm-
52:44 Worried about
52:48 You know, discovering something which we do not we ca we don't know how to make sense of.

52:56 SATYA Right.

53:04 PRAYAS And that for me feels like a vulnerable vulnerability, you know, in people as such, right? Which

53:18 SATYA (?) Right. Yeah.

53:18 PRAYAS Which can be attacked.

53:20 SATYA Yeah, definitely. Definitely.

53:23 PRAYAS If you
53:27 Essentially make it a point to
53:31 PRAYAS (?) Shock and rigor [?] people.
53:35 PRAYAS (?) Then you're helping them discover something which they haven't discovered yet or

53:40 SATYA Right. Yeah.

53:41 PRAYAS Mean so I mean you could think of s some n you know, nicer ways of
53:49 Helping discover things outside that pattern, but
53:59 Yeah, I don't actually seem to be able to do that. What other ways would actually there be?

54:08 SATYA Yeah. I mean I'm coming going back to the question, I'm looking at that we are uns unwilling to commit to ourselves. What is the risk?
54:24 So we are not trusting ourselves.

54:27 PRAYAS Yeah, so that's the s the you know the flip side. So the pressure, right? So the situation when where we are
54:41 Feeling a need to pressurize ourselves into doing something. So that's not I mean that's at least opposed in terms of how we had modeled it earlier. It's opposed to the idea of trust and how we had modeled it earlier. So if we if we actually trust that oh yes I'll do what I think what I feel is necessary to be done.
55:12 If I if I trust that, if I trust my if it trusts my
55:22 Said what needs to be done

55:25 SATYA (?) Mm- mm-

55:27 PRAYAS Then I won't be anxious, right? So then I won't be afraid, I won't feel the need to impose any regimented code of conduct on myself.

55:44 SATYA (?) Mm-

55:46 PRAYAS I mean and this trust doesn't mean of having any desired set of outcomes because that would actually contradict the whole idea of trust.

55:57 SATYA Correct, that's right. Yeah.

56:00 PRAYAS But the trust would mean that whatever I end up doing

56:04 SATYA Mm-

56:05 PRAYAS Is not going to be something that will trouble me.

56:08 SATYA Correct.

56:15 PRAYAS (?) So the risk of not committing to ourself

56:33 SATYA I think we kind of talked about that, right? Like we went through the risk. Yeah.

56:37 PRAYAS Yeah.

56:45 SATYA It's interesting because the quest the th the three questions are progressive, but as far as getting through, which I felt was what the overarching goal was.

57:02 Does it does what we talked today how does that, you know, contribute towards that?

57:12 PRAYAS I mean it helped us in thinking about

57:20 Factors other than presence are also contributing to this you know this need to get through.

57:33 And we are talking about how listening happens more as an instance of listening to what we are saying because we want to say something. So in that sense these are auto productions of you know, these are auto productions. So

58:00 A conversation might not be about someone saying something to you, but it might be about you listening to what someone needs to say anyway.

58:14 SATYA Okay.

58:15 PRAYAS And sometimes those coincident acts of listening to what is being said around you

58:28 And saying what you want to say anyway because sometimes that might seem to connect and

58:35 SATYA Mm.

58:37 PRAYAS Through, right? So I'm I might actually feel that what someone is saying is being said to me.

58:45 SATYA Absolutely.

58:46 PRAYAS Because of what I

58:49 SATYA Yeah.

58:49 PRAYAS (?) What I have going on otherwise in my life.

58:53 PRAMOD (?) Absolutely.

58:57 PRAMOD (?) Which is very interesting because it's so random. It could be random.

59:06 PRAYAS Yeah, and that I mean I feel that might be the only possible explanation of

59:14 Human conversation, right?

59:16 SATYA (?) Yeah, that's true.

59:18 PRAYAS We can't really otherwise think how we manage to

59:25 PRAMOD Let me challenge that.

59:28 PRAYAS Search for people to

59:33 You know, s say something to and you know how we manage to connect otherwise.

59:40 Yeah. It's

59:42 Navigate a set of coincidences.

59:44 SATYA Absolutely, I totally and that is what is for me one of the profoundest I'm in awe of this thing that how does anybody even get through to anybody else? Like I just can't get it.

01:00:00 PRAYAS Sorry, your voice broke there a little bit.

01:00:03 SATYA I guess what I was saying was it's one of the most profound things of awe to me.

01:00:10 Yeah.

01:00:11 Where it's like how do people even talk to each other? How does anybody even get through to e anyone else?

01:00:19 PRAYAS Right. I mean I think that would explain why it's so rare actually. why we don't have a more continuous and a more widespread scope of conversation, you know, with we don't really find so many people we can actually talk to.

01:00:40 SATYA Right.

01:00:41 PRAYAS Because yeah the number of yeah, what number of people we manage to h run into otherwise so the number of accidents that can happen are just limited.

01:00:55 SATYA (?) Yeah.

01:00:57 Yep, yeah, that's true.

01:01:06 PRAYAS So I s I spoke to Sam yesterday. He said he would try and join in today, but it seems he got busy with something. He didn't end up joining. So I'll yeah, I'll check with him again if he'll join tomorrow and

01:01:22 SATYA Yeah, that'd be nice. Hopefully it's a Sunday go [?].

01:01:25 PRAYAS There have been re you know said a lot of people interested otherwise. But they don't but it becomes you know, an what becomes really difficult for it seems to be really difficult for people to make a time, you know.

01:01:41 SATYA Right.

01:01:42 PRAYAS For people to and for to just be there at a specific time

01:01:49 SATYA That is true. And it's hard to coordinate. I mean you can't really schedule.

01:01:54 PRAYAS Yeah, so that seems to be why

01:01:58 People have not been able to join us this time. So many more. But yeah, I'll s see, I'll ping Sam again, I'll see if he's going to join.

01:02:09 SATYA Yeah, that'd be nice.

01:02:11 SATYA (?) Yeah.

01:02:11 SATYA (?) It'd be good to talk to you.

01:02:12 PRAYAS Yeah. So we'll stop the broadcast for day two here and yeah I hope to speak to you again tomorrow to for the concluding session of this series of conversations and yeah.

01:02:30 PRAYAS (?) Yeah.

01:02:30 PRAYAS (?) Thanks.

01:02:31 SATYA Thanks. Bye.