Is your signal weak or strong? DAY 1

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 20 June 2015. Watch on YouTube

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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00:03 MALAVIKA Hi so we're beginning now. the hangout is now live. I'm happy to have all of you here for this first conversation about language. And I've called it is your signal weak or strong? and we'll have to see whose signals are weak and strong over the course of this conversation. so to make it easy I've just structured a few questions so that we can maybe talk about the subject with in relation to those questions. And so the first question for today is how do you communicate when you do not know a language? I think we've all been in places where

01:04 We have not known the language that another person is speaking or even when it comes to animals or other beings, we do not know how to communicate in the normal method of communication.

01:23 RAHUL Nah.

01:26 MALAVIKA Rahul, can you put your video off?

01:32 RAHUL Hello?

01:33 MALAVIKA Yeah, can you put your video off?

01:36 RAHUL Put my phone off?

01:37 MALAVIKA No, put your video off. Can you turn the video off?

01:42 RAHUL (?) Yeah Surfisha [?] you might need to use a con the

01:47 PRAYAS Control.

01:47 Control, yeah, and video.

01:51 RAHUL (?) Okay.

01:55 Right off.

02:09 PRAYAS (?) Yeah, so you want to introduce the first question.

02:13 PRAYAS (?) Yeah.

02:14 PRAYAS (?) So how do we communicate when you do not know a language?

02:18 RAHUL (?) Yes.

02:24 MALAVIKA (?) Sorry?

02:26 LINA (?) Medio fuerte [?]

02:31 I'll think about it.

02:35 MALAVIKA All right. So does anybody have thoughts on how to

02:41 PRAYAS Yeah, so I mean I don't know if someone if someone else wants to start. If someone else wants to start I would be happy to let him start, otherwise I'll just jump in.

02:52 MALAVIKA Okay. Maybe you can begin and we'll

02:56 PRAYAS (?) So you know the question is no about knowing the language.

03:02 PRAYAS (?) Yeah.

03:02 PRAYAS (?) And that's where I'm that's where I've stopped actually because do we know what it means for us to know a language? Like is knowing the syntax is knowing the construction which or need to let's say to articulate that language or is what is yeah, basically what is knowing a language?

03:39 MALAVIKA (?) Yeah, so that's what I'm trying to get at. So what do you do when you don't speak the same language with the other being that you confront? I mean many of us the fine language [?]

03:54 PRAYAS You're referring to knowing a language in the sense knowing the

04:00 MALAVIKA Exactly.

04:01 PRAYAS Vocabulary and knowing that

04:05 SATYA (?) I felt like this is Satya. I felt like Malavika was talking also in terms of talking about beings that are not human. So then it's not a case of syntax, it's also a case of communication.

04:22 You know, like it's like how

04:23 Safety. [?]

04:26 MALAVIKA (?) Say that again, Rahul.

04:28 RAHUL Malavika, I can't hear anything.

04:31 MALAVIKA (?) Oh okay. Oh are you using it from your phone? Well what could be that?

04:37 RAHUL Chris, the answer is no, it's ridiculous. [?]

04:43 MALAVIKA It could be because you're using the phone. Are you lo have you logged in through the phone?

04:49 RAHUL (?) Yeah, I log in through.

04:52 MALAVIKA Yeah, it would be better through your computer.

04:55 RAHUL (?) Okay, one second. Going there.

04:57 MALAVIKA (?) Okay. So yeah to continue well m sorry, Satya, can you continue?

05:05 SATYA (?) Yeah, actually Prayas was talking about the syntax of a language and I felt like we were not only talking about syntax, or we can think of it like that too, but isn't when we try to communicate to a non human, it's not so much about syntax. It's the language could be other types of language, such as the language of touch.

05:29 SATYA (?) Right.

05:30 SATYA (?) So does that have a syntax or is there something else before that?

05:37 MALAVIKA Don't you think that over time even that would end up having a syntax because each touch would have an association. I mean when you deal with animals that's what ends up happening, that the animal understands certain kinds of touch to mean something.

05:54 PRAYAS (?) Right. I mean when you when we try to

05:58 RAHUL It's not just about association.

06:02 LINA (?) Okay. Say that again, sorry.

06:05 RAHUL (?) Contact involves the people, it's not just your association. [?]

06:11 PRAYAS No, but when you try and educate someone else about what different

06:19 PRAYAS (?) Things the re the touch consists of, what do they mean? Then it then you do break it down into a syntax. You do try and

06:33 YOGENDRA (?) But is that

06:35 SATYA Is that the first stop? First you know, 'cause the question we have is how do you communicate when you don't know the language? So when we start off communication, do we think about syntax or is there something even before syntax?

06:48 MALAVIKA (?) No, that's precisely my point. You don't. So you forget all the syntax that you know of

06:56 PRAYAS (?) You can forget it when you know it. I mean you can in the sense, you know, when you know how to play music, you can forget trying to play each note. I mean you can just do it instead of trying to do it.

07:12 VEERANGANA I think when you talk about syntax, what you usually end up doing is attributing what you feel is that mode of communication into a language you don't know. I mean, if you look at it from w the way an animal may try to communicate with you, it will be the way it feels is the right way to communicate something to you. Say whether it's a dog barking to warn you about something. In the same way if you don't know a language, you assume that the person whom you're trying to communicate with will understand the way you are trying to communicate with them. So in a way you're also laying down your rules.

07:48 YOGENDRA (?) Yeah, I mean.

07:49 LINA (?) No

07:49 LINA (?) I think assumptions are an important thing to look at. the word assume that you used just now.

07:58 LINA (?) Yeah.

07:59 LINA (?) It's like these assumptions are what actually allow us to train. I think we are constantly doing it consciously and unconsciously. And that I think is somewhere at the basis of communication, language, syntax.

08:18 PRAYAS So you assumptions help communication, you think that?

08:26 LINA Aí, sabe? [?]

08:26 They are they are at the foundation of what we call communication as human beings. And what we understand of the com as communication between us and non humans or between two animals. That's what I'm saying. It's at the foundation.

08:44 VEERANGANA (?) And I guess that's also something which would lead to misunderstandings in the long run. Even when Exactly to people knowing a language sorry. Yeah.

08:56 VEERANGANA (?) Really just something that your job has to say. [?]

08:59 MALAVIKA (?) Yeah.

09:04 VEERANGANA One second, I'll just stop that.

09:07 VEERANGANA (?) No, it's okay.

09:08 SATYA (?) No, mine might join in any time.

09:11 Yeah.

09:12 Then that's such then that's where our question comes into play. What do we say about that?

09:18 MALAVIKA (?) Okay.

09:18 MALAVIKA (?) Wha what how do you know that the other person is going to understand what you say? You know, the assumption that your what you say will be understood is also questionable. So at that moment when you don't know it, the first time you're meeting someone, they don't know the language, you are trying to communicate that it's at one level instinctive to

09:49 MALAVIKA (?) Find some way of communicating and from there I think we formulate some sort of a language. Now that is not gonna be related to any of the structures that we are already familiar with. It may be some a new structure.

10:09 MALAVIKA (?) But while we can't.

10:10 RAHUL Ha.

10:11 RAHUL (?) See the assume that we win when we are in sting gym. [?]

10:17 LINA (?) Yeah.

10:18 RAHUL Are operating outside our culture is a very tricky assumption like I might say for example I went to Tamil Nadu this time and spent my time

10:36 YOGENDRA (?) Yes, my boss is bigger. [?]

10:40 MALAVIKA Oh we're not hearing you properly.

10:44 LINA (?) Yeah.

10:44 LINA (?) Rahul, shut down your video, maybe then it might help.

10:49 MALAVIKA You're right. You're right.

10:51 RAHUL (?) I should not be able to shut down my video I'm not getting.

10:53 MALAVIKA So there's a panel on top which has a video camera button. So you just turn it off.

11:02 PRAYAS (?) Yeah, just make it red.

11:03 MALAVIKA Make it red. I'll I'm not able to do it for you, otherwise I would have done it from here.

11:11 YOGENDRA Mm-

11:13 YOGENDRA (?) You can ignore Rahul.

11:15 MALAVIKA (?) People know.

11:17 No, we

11:20 MALAVIKA (?) Okay, just okay, try. Just go ahead.

11:23 YOGENDRA (?) Basically I think I'm trying to add a flavor here.

11:26 MALAVIKA I see.

11:29 Thanks Aditya. Was it was that Aditya or

11:35 RAHUL (?) Oh, it's Yogi.

11:36 MALAVIKA Oh hi Yogi.

11:42 LINA Hi. Hello.

11:44 PRAYAS (?) Yeah.

11:44 PRAYAS (?) Yeah, so

11:47 MALAVIKA So, Rahul, do you want to continue what you were saying?

11:54 Okay. I think we have lost him. Okay.

11:57 MALAVIKA (?) Yeah.

12:00 PRAYAS I mean I think what I heard of what Rahul was saying was that to make a claim about an instinctive communication, which is

12:11 Which is let's say outside the framework of language or you know, outside syntax at least. Could be a very tall claim.

12:23 That's where he that's where he stopped came. So

12:32 PRAYAS (?) W what is the tall claim that to have anything before syntax?

12:36 PRAYAS (?) To yeah, to be a able to be able to be instinctive, to be outside the framework of language, to

12:47 MALAVIKA No, I'm not saying it's outside the framework of language. I'm looking at what how you build a language because I'm come and to I'm coming from the point of view of being a visual artist and how as an individual I formulate a language over a certain amount of time. And that doesn't of course that it's hard to pin down all the things that come into formulating that language. But it's not

13:24 PRAYAS If one does a empirical enough research, I mean, you know, a broad enough, rigorous enough research, wouldn't one be able to catalog each and every, let's say, divergent part of your syntax and actually be able to. I mean, of course, that will only be possible after you stop painting. Because till you till you are able to extend your language, there is no pickling it. There is no trying to

14:00 You're gonna bind it down to a set of rules. one can only try to speak after the fact after the fact is over.

14:12 SATYA But we now we are talking about documenting the rules. shouldn't we be talking before even before that, which is there are no rules even yet. It's a soup. It's a soup, you're wallowing

in the soup and you're trying to swim through it and you're trying to reach out to something else that's hanging about in that soup or in another soup.

14:33 PRAYAS Yeah. So I mean I think we are speaking of these two things. One is during the act, when you are when there is some act of communication that is that is ongoing and one is after. So when it is ongoing you might be you might not be actually aware of how you are managing to communicate, but after you can pass it down to a syntax.

15:04 PRAYAS (?) Sure, yeah.

15:06 SATYA Yeah.

15:06 Oh, I don't know

15:07 MALAVIKA I have another question. maybe Markus can answer. I'm like I'm curious how what happens with programming languages. I mean if you look at it from that framework how we develop a language, and of course I do understand that there it is very functional. You want specific

15:30 MALAVIKA (?) Yeah.

15:32 Function to be performed. But it those are also expanding. I mean the amount we are able to do technologically it's those the those languages have also become rather complex. Markus what do you think?

15:54 MARKUS Not all of these have n necessarily become very complex. actually there's even new programming languages that are still being invented and they try to break it down to very basic words, a very b a very basic syntax and it just comes becomes more complex as you put additional layers on it. But it's you always try to break it down to very simple to very simple to very simple programming syn syntax. So the way you try to control things. So it's basically about logic and about making things work.

16:37 MALAVIKA Don't you think that's pretty much how we look at other languages too? I mean, we're just trying to make our communication efficient.

16:46 MALAVIKA (?) Mm.

16:47 I try to s say the things we really want to say in the best possible way.

16:54 MARKUS But ideally that's what you can always break language down to these but of course it's just easier if we ha if you have a certain vocabulary because then you don't need so many words to describe a certain thing or a certain a certain verb. Either a noun or line I mean that's if you say a noun like if you have a big vocabulary that means it just becomes easier to express yourself if the other person also shares the same vocabulary. I think that's what it boils down to in a certain way. And then it doesn't even matter whether it's about spoken language or about body language. I think that's what we were talking about initially when it came to

17:43 MALAVIKA (?) Yeah.

17:43 MARKUS Communicating with non human things.

17:46 PRAYAS Yeah, so Markus I would I've actually been curious about something for some time, which is

17:52 Yeah.

17:52 You know the way you train let's say the when you the way you make a compiler, right? So a compiler is something which is let's say makes sense of language, right? So yeah. So

18:09 The way you make a compiler isn't that about really first sweeping very broadly. So that is that so let's say each and every element of language, let's say all the text, for example, all the text is parsed and let's say tokenized. So which tokens which are predefined which are compilers pretrained to search for.

18:40 SATYA (?) Mm.

18:41 PRAYAS If when those are found when the match is happening, then those are tokenized. So

18:50 I mean the question is about if you re if you think if natural language pro natural language compilers are essentially what our minds are in the sense, you know, you can speak English

and I can understand and I can speak English and you can understand it. So in a way is what we what our minds are doing, is it is it working like a compiler of a natural language?

19:17 MARKUS Yeah, I think so. I think you can really compare it like that in a certain way. Because what a compon compiler does, it breaks down these higher languages into more basic languages and in the end it just breaks it down into a sequence of ones and zeros. So

19:39 SATYA Yeah.

19:39 Markus also used the term logic, which I think there are two things here vocabulary syntax three things maybe vocabulary syntax and logic.

19:48 MARKUS Yeah.

19:49 SATYA (?) So I think language itself is the in expressing the intention of the logic, right?

19:56 MARKUS (?) -huh.

19:58 And so.

19:59 MARKUS (?) Also

20:00 SATYA And the logic is different for each person or each being.

20:04 SATYA (?) Yeah.

20:05 MARKUS Ah, okay. Well that I think that it becomes quite tricky. But I think there's a way of breaking down logic in a very in a very mathematical way where there is no doubt about whether it's this one's logic or that one's logic. I think there should be one universal truth.

20:23 PRAYAS Program, the only the only entity whose logic a program cares for is the programmer's logic, right?

20:34 PRAYAS (?) So do what?

20:35 The one who's writing the program what the program only cares for that person's logic. Whoever's gonna be able to do that. Not necessarily.

20:46 PRAYAS (?) Not necessarily, because you're trying to communicate.

20:49 MARKUS Yeah. I th right it rather cares about its own logic that it I mean the logic that it's been created with kind of

20:59 PRAYAS Okay. So let's

21:02 MALAVIKA So yeah, my thing with the re I'm glad Satya brought up this thing of logic of each person's logic being different because that's precisely what I'm curious about when two or three different writers write about the same location, let's say you pick a city like Delhi and two different writers are going to see Delhi in completely different ways. and they or even if they are in the same building, they're going to see different things or they're gonna describe it differently.

21:34 Mm-

21:34 And th they're gonna have different vocabularies. And it just opens up other perspectives to and language I think helps in opening up those other perspectives. And

21:48 MALAVIKA (?) Sorry, I'm glad.

21:49 Yeah I'll I'll just finish up. so my question is regarding this vocabulary when we can break the existing structures to try to bring in more and that's h that's what we essentially do as creative people to try to push our language to bring in more to see if we can include other perspectives. So that's what

22:19 MARKUS Perspective is the term and not logic. I think logic is something else in that way. So it's not different people's logics. I think the peop different people have different perspectives and use different vocabularies and have different associations, but I think logic is something else. So the logic should ideally be the s the universal in this universe.

22:42 The way I look at logic

22:43 SATYA Is the construction of that person. So perspective is one thing, which is the view of that person based on how they are constructed.

22:52 Mm-

22:53 So there is so perspective is another thing that adds to the complexity.

22:57 VEERANGANA But I think this whole idea of perspective and logic would also be attributed to say field, whether it's the field of interest. So whether it's say when you're looking at a building, so whether you're if you're looking at from an architect's or an artist's point of view, or if you're looking at a city, whether it depends on what your field of interest is that you'd write about the city or look at those details. Like a musician would look at more at spaces of performance and where I mean things a related to that. Or an architect would look at more of the structure of the city itself. So all of that itself would add to this whole idea of perspective and logic of a language. I mean the same way with programming or when with music.

23:39 SATYA I want to defer there. A an architect or a musician may not only look at the structure or the spaces of performance, they may also be looking at something deeper before and then their language is limited by their sphere of exp of expression.

23:57 VEERANGANA No, that's true, of course. I mean it could also expand into other fields, but this could be a primary way of maybe looking at the way they could differ in terms of the language within these fields.

24:10 SATYA (?) Makes sense.

24:12 MALAVIKA I'm wondering if I can just move on to the other question and I'm going back to that point of efficiency I made earlier of using language to try to make our communication as efficient as possible. I'm wondering why whether we are placing a certain value or on communication in terms of what makes it better or worse, and instead should we look at it as just different ways of expressing an idea rather than something being better or worse, because the same thing can be said in different ways and it like because we're talking on about this idea of perspective, it may just throw light on a different aspect of what of the subject, which may not necessarily be better or worse.

25:09 YOGENDRA (?) How do you define better or worse?

25:12 MALAVIKA Which is my qu question too.

25:15 MARKUS Okay.

25:16 Well if you're not going to be able to do that. [?]

25:17 LINA Context of communication is basically you have a message and you want to get it across. So ideally there's no loss in f from between the sender and the and the recipient.

25:30 PRAYAS Yeah, so but there's always a loss, right?

25:33 Yeah.

25:33 So a better or worse communication would be the ratio between the signal and the and the noise.

25:42 MARKUS Yeah. yeah, that would be the c the classical way probably.

25:46 PRAYAS Exact I mean really if we don't if we don't try and interpret that then that will be a simplest way of looking at it.

25:56 PRAYAS (?) Yeah.

25:59 LINA Seemingly like the permutations and combinations are so infinite, I don't know how we can ever get a grip on this conversation.

26:11 MALAVIKA That's true. We just have to wander around and see if we can at least sharpen our understanding in some way. I don't particularly think we can get a grip. But I'm I've just been curious of about how one develops this idea of language. and sometimes I wonder whether we also get in some ways programmed by it. We just t take it for granted that this is how a certain language is and so we find a comfort zone there and I'm wondering if those comfort zones can be broken and whether there's more to discover even within the language that we know.

27:03 SATYA (?) Malavika you spoke of efficiency and I feel like if one becomes that's an interesting hook in terms of if you become aware of your own expression and you want to make it more efficient

27:15 MALAVIKA Yeah.

27:15 SATYA You want to shift it some ways, then maybe that's one tool which you can use to or one can use to examine and shape.

27:29 MALAVIKA (?) Aditya, would you like to say something?

27:39 Movie. [?]

27:41 MALAVIKA (?) Okay, I didn't know if he's there. Yogi, how about do you?

27:46 YOGENDRA I'm trying to still get a grip on it, maybe.

27:52 MALAVIKA H how do you understand it as a musician? I'm curious. Like your music has a certain language and I'm talking of musical language. And we haven't spoken of musical language so far, we've spoken about things to do with text or word or visual.

28:17 YOGENDRA (?) Mm-

28:19 So

28:20 I don't have a particular take on this. but I feel language or words are very you know, surface things. I mean, they're very much on surface, but

28:35 Right.

28:35 What is there behind our emotion? And when you talk about language, I think it has a lot to do with emotion. You can shape your words, you can just use line, but you do not need it, you know. and I think it's about how do you spread and that's where I believe when you talk about music, you cannot have words or any other art forms too in that manner, but it can still touch that particular emotion within you, which can create a new wave of thoughts within you. It can even evoke a new life within you know. And that is what you know, I mean we talk about musical language of expression. So see this is a very broad subject, to be honest with you.

29:38 MALAVIKA So where would you like to

29:41 PRAYAS Yeah, but I mean I'm assuming that we're not feeling we're not looking at any hierarchy between different media. We are only talking about degrees of sharpness, right? So I mean in words one can cloak but so can so can

30:03 PRAYAS (?) Yeah, okay.

30:04 One do it in music. So that's what pop music is about. It's just using the you know the pragmatics of music without any anything to back it up, as in the same thing that you know, Yogi were just saying with about emotion. So I'm sure there is soulless music.

30:29 SATYA (?) But it's soulful to somebody.

30:33 VEERANGANA Guys.

30:34 LINA I think one of the criteria of all this communication that we're talking about is to have a widest possible outreach for any single thing.

30:47 Right.

30:47 Yeah, we are not talking so much about communicating with oneself. We are not talking so w but though it does exist. We're not talking so much about communicating with individuals but of the possibility I think of that communication to have as broad an outreach as possible.

31:09 PRAYAS So are we talking of mass communication? Are we are we so is that the frame?

31:15 LINA No, it doesn't translate to mass communication. It translates to as wide an outreach as possible. So if who yo Yogendra was talking about music and emotion, I think he somewhere i in the consciousness of that statement it is about how much that is going to have an outreach. That language of his, how many people's emotions is it going to touch?

31:48 If Malavika is speaking about working on a language for her paintings, then again it is about an audience allowing her to communicate with them.

32:04 PRAYAS Yeah, but what are the interpretations?

32:05 PRAYAS (?) Maybe.

32:06 But w with an audience, why do we necessarily value the more over the less?

32:11 SATYA And that's where efficiency comes. That is also one way of efficient communication because you're reaching a lot of people with what you're saying. In a more form of efficiency.

32:20 MALAVIKA Are you talking of diverse Lina? in terms of maximum outreach. You're talking of diversity and not necessarily number, right? Yeah.

32:31 LINA Yes. Yes Malavika. I'm talking about diversity.

32:36 Right.

32:37 Because it's multi layered.

32:40 MALAVIKA Is one conscious of it? I don't know.

32:46 MALAVIKA (?) Is one conscious of the outreach?

32:48 PRAYAS But just to position a thought experiment quickly. If I were to just talk to one person all my life and I become very good, extremely good at talking to that one person would that be of less value than learning to talk to

33:09 Two hundred people. Well. I mean, I don't know if that is going to be possible to be something which is very well. I mean, you know, I can't get very good at that.

33:19 SATYA But I don't think there's a value associated with it. It depends on the individual.

33:24 PRAYAS That's I'm getting lost because we are talking of efficiency, we are talking of diversity. Okay.

33:32 MALAVIKA Can I can I just interrupt and allow you to be a little lost there? The Aditya is just he's not able to use his microphone. so he's typed a few questions. He said can we speak of a hypothetical situation where there is no language and whether that kind of a situation is possible?

33:57 YOGENDRA Oh can you repeat please?

33:59 MALAVIKA He's asking if we can speak of a situation hypothetically where there is no language. What do we do when there's no language? How do we communicate? Because we assume that we all are running to communicate.

34:16 YOGENDRA (?) So I think all of us must have encountered a situation where we are with a person who does not communicate English or the languages we know and we have we've had to communicate through the ways of hand movements, body language, etc.

34:33 MALAVIKA That's what we began with, yes. but I think what Aditya is trying to ask is this need to communicate, he's questioning that itself. what the and wait, he says there are situations where we do not know another person's language. That's true. Yeah.

34:54 MALAVIKA (?) With the with the brain?

34:57 LINA Yeah.

34:57 As long as the brain continues to function in the way it does, it's even it's difficult even to imagine Aditya's situation.

35:10 MALAVIKA So do you s you would you say that communication is an instinctive tendency that all humans, all beings we know have?

35:25 LINA I would assume so.

35:29 YOGENDRA (?) I think I could not get Lina's point very clearly. If Lina can elaborate on that.

35:37 MALAVIKA Yeah Aditya, we've already spoken about communication being touch or speech. It can be in any way, but we're and Krittika also says we need to define language first. yeah, we've I d I don't know if we want to actually define language and d bring it down to

35:58 PRAYAS Are we including silence in the I mean, do we consider s are we linking language to some form of articulation?

36:09 MALAVIKA Wha why shouldn't we include silence or the absence of communication as also something?

36:17 LINA Because th this is where also comes the communication with the selves.

36:23 VEERANGANA (?) Yes.

36:27 LINA (?) Which is something that's there. I mean it's continuous.

36:32 MALAVIKA (?) Yeah.

36:35 RAHUL Peace.

36:36 RAHUL (?) Hey Madison. [?]

36:38 MALAVIKA Yeah, you've managed to join for the last three minutes, but yeah. d do you wanna say continue what you said that time? You said something about being in Chennai.

36:51 RAHUL Yeah, I was just saying about syntax and communication and I felt that you know even when you think that we are being instin instinctive we are using syntaxes that we are already informed of through common sense. And I mean we know that okay, this word what is syntax? It is basically word, cause, grammar, you know. Yeah. These are things that is actually technically syntax, no? And these things we employ even in our intuitive communication, like but the syntax I employ in Tamil Nadu might not be in sync with the syntax I'm of the person I'm employing it to. But I always use the instinctive what do you call it assumption. You know, that this is the main point of syntax.

37:48 RAHUL (?) Right.

37:49 So it's not really an I mean I remember very clearly once I was travelling from Chidambaram to Madurai and I was I was in a bus with this person who was sitting next to me. He had a recom [?] in a college in Tamil Nadu somewhere and he didn't know a word of Hindi or English. I didn't know word. This is ten years ago.

38:13 Mm.

38:14 We shared five hours really together. And we c we were talking for this five hours. Okay, all this thing that what research I'm doing in Tamil Nadu, what he studied, I mean what his family structure is, everything came out in this five hour conversation that he and I had.

38:34 MALAVIKA How did you do it? I mean, did you have you ever spoken that way to anybody else?

38:40 RAHUL I have. Like this time also I had like a long one hour conversation with like a ten year old kid in a college in a school in near Chennai.

38:52 RAHUL (?) Yeah.

38:53 It's basically syntax becomes very important because it is cause and effect. I mean it's pause, cause and effect, you know?

39:04 Yeah.

39:05 And so even if you don't know the meaning of the word, the pause following it or the you know, one half clause following it.

39:15 RAHUL (?) Yeah.

39:16 That really helps with communication. I think that really helps in communication the most because intuitive communication is something that we find it very difficult to understand. Like when an artist is doing a painting

39:28 Okay.

39:28 And that's kind of intuitive or consciously intuitive but then we need interpret interpretational layers for it, you know?

39:42 VEERANGANA About the person who wants to read the language or understand the language and about how much they are willing to absorb from it?

39:50 RAHUL Yeah, and I have this fantastic anecdote, you know, like two thousand six I was in this Homework [?] Performance Art Residency where there was this s four English people in

40:05 RAHUL (?) And one guy coming first time from São Paulo, first time from some people out of China. So one guy knew nothing but Mandarin and one guy knew nothing but Portuguese.

40:19 RAHUL (?) Okay.

40:21 Nobody in the spoke to them because they didn't know English. Okay. The discussions will all happen between us speaking English speaking people, like once somebody was from Israel and somebody was from English, two people from Israel. But these two guys, this Mandarin's first ma Mandarin speaking guy and this Portuguese speaking guy were constantly talking to each other.

40:47 Okay because it's heavy.

40:48 And they developed a friendship that was and that was really weird because you know, these guys use few words of English but we kind of dismiss them, but this guy no word of either Mandarin or

41:03 Yeah.

41:03 But they look to each other the most and they use this weird things that there is this a translation dictionary called passport that communicate from one language to the other. So one hand had a mandarin copy of passport from English mandarin to English and one hand copied to English.

41:25 SATYA (?) Yeah.

41:26 RAHUL (?) Passport copies and they use photographs. Yeah. If they had to explain something to somebody would take something on the phone and show it to somebody.

41:35 MALAVIKA Yeah.

41:36 RAHUL Okay, I said this is what I'm talking about and this is what I'm talking about that.

41:42 And excellent. They'll be chatting with each other.

41:46 RAHUL (?) Right.

41:47 Communication also they will be constantly chatting with each other and that is like for me a what do you call it? Like a lesson to learn.

41:57 RAHUL (?) Yeah.

41:58 When we say language is so important to communication.

42:04 And when you see Paulo and this Chinese guy's name I've forgotten or so he or something his name is. Like best friends, you know, like how people bitch and how they talk, you know, that kind of speed of communication.

42:21 RAHUL (?) Yeah.

42:22 RAHUL (?) Like okay, I see this logic between communication just language and communication, you know?

42:29 MALAVIKA (?) Right.

42:31 RAHUL So that's pretty much what I was trying to say.

42:34 MALAVIKA I in fact Krittika seems to have written something that connects up. She says yes, I guess the minute we attempt to communicate we create a language and I think that's true. that

42:47 RAHUL (?) Yeah. Yeah, I think language is also creative. Language is something that is

42:54 RAHUL (?) Actually

42:59 MALAVIKA What was that? Language is what did you say?

43:01 RAHUL (?) Is constantly created

43:03 RAHUL (?) Yes.

43:03 RAHUL (?) How about something to speak? [?]

43:05 Yeah.

43:06 PRAYAS So Krittika is saying that in every action, in every practice you will naturally create your own system. You'll create your own you'll every action will have its have a system embedded in it. Is that

43:24 PRAYAS (?) The thing is if you want to communicate, how do you communicate without a channel?

43:29 SATYA (?) Right.

43:31 MALAVIKA Can we can we take these questions further for tomorrow because the forty minutes are up and I would really love to continue, but I think we have two more discussions coming up over the next two hours. So can I hope to see you all tomorrow as well at the same time?

43:52 All right, tomorrow.

43:53 LINA Yeah, see you tomorrow.

43:55 MALAVIKA Okay, great. And those who want to join the next session also you're most welcome. we can send you a link to join the next hangout. It starts at six. Satya is going to be hosting that.

44:07 All right.

44:08 MALAVIKA (?) Can make it

44:09 MALAVIKA (?) Okay. And it's related to the same subject that she's gonna speak more of about communication.

44:18 SATYA (?) I'll just repeat on it.

44:20 MALAVIKA Okay. All right. See you guys. Thanks for coming.

44:23 RAHUL Thank you.

44:24 RAHUL (?) Bye.