Perspective Studies, Day 5

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 5 July 2014. 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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00:00 NU PARADOX [unclear]
00:01 *[music and chimes]*
00:03 PRAYAS Yeah.
00:05 So looks like we are the only ones here today.
00:09 NU PARADOX Ah, yes We're the only anti-social people, I think. People who'd have commitments on a [unclear].
00:16 PRAYAS No we are producing content! So why should we be anti-social?
00:21 NU PARADOX Yeah. The world generates content 24 by 7. So it's, you know. Everybody's doing it.
00:28 PRAYAS No, but you know the world doesn't generate content.
00:34 NU PARADOX It does, it does. Doesn't it?
00:37 PRAYAS No, the world doesn't have a voice.
00:42 NU PARADOX Yeah, as a whole it doesn't, but..
00:46 PRAYAS So to produce content, you need a voice.
00:50 *[music]*
00:52 NU PARADOX Do [unclear]?
00:55 PRAYAS No, I mean to express, to create, you need a subjectivity, right?
01:01 NU PARADOX Yeah.
01:02 PRAYAS I mean, in the sense, a fridge can't make a poem.
01:09 NU PARADOX Fridge [unclear] is a poem.
01:12 PRAYAS The fridge is a poem?
01:16 NU PARADOX (?) It's quite possible.
01:20 PRAYAS How would you imagine—
01:21 NU PARADOX (?) So you don't need to write a poem. [unclear] have to write it for it to be—
01:25 It can be a poem.
01:30 PRAYAS Yeah, but what is your conception of a poem then?
01:38 SATYA (?) Yeah, I—
01:43 PRAYAS [unclear]
01:45 Your audio is breaking, we can't hear you.

01:47 NU PARADOX [unclear] Okay. Poems, I think they are drama.

01:53 PRAYAS Oh, poems are drama.

01:55 NU PARADOX Bubbles.

01:57 PRAYAS (?) Bubbles.

02:01 So you know, today's topic is the bitstream. What is the... what does it feel like to see? You know? And—

02:13 NU PARADOX (?) Bitstream?

02:15 PRAYAS You know, the bitstream, so it's okay that you feel something, but what do you feel?

02:26 NU PARADOX Well not everything can be expressed via words, because it's only finite and there's...

02:35 PRAYAS No, but if you feel like a poem—

02:36 NU PARADOX ...subjectivity bit of it, because you can only point in one direction, and words point at something. And the words by themselves aren't the object. So...

02:50 PRAYAS Words are anti-object.

02:53 NU PARADOX What, sir?

02:54 PRAYAS Words are anti-object.

02:56 NU PARADOX Yeah, they are, totally. I would agree.

02:59 PRAYAS Okay. Because they model objects as concepts.

03:05 NU PARADOX Right. Or probably try to define them and categorise them, make it easier to identify, recall, perhaps. Who knows?

03:16 SATYA I think words also reduce concepts.

03:20 SATYA (?) Right.

03:21 PRAYAS So by capturing a concept a word [unclear] it.

03:25 NU PARADOX (?) It's distillation.

03:31 Oh, I wouldn't necessarily call it distillation, because that would imply purifying. This— words, if anything, it dilutes rather than...

03:42 PRAYAS (?) What... what wouldn't you call it? What did you say? sorry, I missed— I couldn't hear you.

03:46 NU PARADOX (?) Distillation. I was sort of describing the process of objects being reduced to words as distillation.

03:55 PRAYAS As distillation.

03:56 NU PARADOX Right. But it wouldn't be true, because it's not purifying it, is it?

04:02 PRAYAS (?) It's abstracting it. Like yesterday, you know, we were talking about abstraction. You know, as a way for, you know, words to represent what the experience is.

04:22 NU PARADOX But we should perhaps begin with the limitations of words.

04:28 We should begin with the—

04:29 Function.

04:31 PRAYAS (?) Limited function of words. Limited—

04:35 NU PARADOX No, we— we ought to perhaps define what purpose or function does— do words serve, and the limitations of it. So once we arrive at the limitations, it would be easier to understand what they stand for and the true function.

04:56 PRAYAS So words should declare their limitations.

05:04 NU PARADOX (?) I'm not necessarily suggesting they should, but we all know that they are limited.

05:11 NU PARADOX (?) But are they self-aware? Are words aware of themselves?

05:16 I don't— sentient or anything, no. I don't think so.

05:23 They're dead.

05:28 SATYA I like how you said bubble for..

05:32 NU PARADOX (?) Drama... poems.

05:33 NU PARADOX (?) Poetry. Yeah. 'Cause poems are not necessarily linear.

05:40 Yeah, it's floating in space.

05:41 The words, like, they're floating right there. Right? Yeah. Yeah.

05:54 NU PARADOX (?) So what was today's topic or word or theme?

05:59 PRAYAS The bitstream.

06:01 NU PARADOX Bitstream.

06:03 PRAYAS The bitstream is the moment of experience being experienced. You know, so when it's actually happening, what do you feel?

06:25 SATYA (?) Are you asking me or is that an open question to everyone?

06:28 PRAYAS Yeah, I mean, that's the open question.

06:34 PRAYAS (?) You know while you're experiencing, what do you feel?

06:45 NU PARADOX It's a multitude of things. You're... you're... you're going back and forth, you're never in the moment, or... So there's a lot going on, and that is subjective also, so there's no general definition of what one feels of when one witnesses or watches a bitstream or...

07:18 SATYA One would think that people feel the experience; the experience itself is what one feels. But it seems, now that I think about it, that the experience is bigger than only what one feels.

07:38 NU PARADOX (?) Yes. Totally. Because what bubbles up to our consciousness is..

07:45 SATYA Right.

07:47 NU PARADOX ...our judgement and our limited knowledge, and our three-dimensional outlook towards what is. So there's a lot of subtraction, and there's a lot that's left out, certainly. The camera sees more than what a person would, because camera has no judgement. And we seek something...

08:08 Right.

08:10 ...right? And we tend to cut out a lot, so definitely experience is far larger than A, our intent, consciousness, or the isness, our— our isness. And yeah, it's not everything, truly.

08:30 SATYA (?) It seems like there are layers here, like the experience, the feeling of it, the consciousness of it, the words that describe it.

08:44 NU PARADOX Yes, because there is— there are a lot of parallel realities, I mean. There's everything all at once. So there are many things happening, and there are some things that we are aware of, and we sort of verbalise it, try to understand it and place it, and get oriented. I think that is the purpose, for some orientation in this yeah, in this human state that we are all in.

09:18 PRAYAS So, you are saying that at some level, we seek orientation. I mean, we search for orientation. We search for the moment where we can orient.

09:31 NU PARADOX (?) For a place, yeah. Or moment in time. You... you try to pin down ideas through words and through other things that we do, to perhaps try to understand what is. So, I don't know.

10:02 I'm sorry I haven't introduced myself. My name's Chetan and I'm based in Bangalore. Since it's my first Hangout, I witnessed the previous two without participation. It was quite engaging.

10:19 NU PARADOX (?) But you know, it's been so far in the Hangout, none of us have introduced ourselves.

10:26 PRAYAS Oh, I'm sorry. Hence we're... okay, anonymous.

10:29 PRAYAS (?) [laughing] We know each other's handles and email addresses, but you know, it's not personal.

10:36 NU PARADOX (?) Right, true.

10:38 PRAYAS (?) So, you know, I've not even bothered to ask someone what's...

10:42 NU PARADOX Yeah, I don't even see why that would be relevant. True. Correct.

10:46 SATYA Yeah, but hi Chetan. Nice to meet you.

10:47 NU PARADOX Hi, hello. Likewise.

11:02 PRAYAS So I reduced... as the statement: the holes are links.

11:15 MOSES SAM (?) Right.

11:16 PRAYAS Does it make sense?

11:19 NU PARADOX The holes are links.

11:21 PRAYAS Yeah, so you know, we were talking about yesterday how holes let us catch a glimpse of the world, but holes are also gaps from within which...

11:38 NU PARADOX Infinity.

11:39 PRAYAS ...the world sneaks in.

11:40 NU PARADOX (?) Okay, yeah.

11:42 PRAYAS So it's both ways. So in that sense, when you look at a hole, it's actually a link to the moment of reception.

11:57 NU PARADOX But I would see the hole as the other. Moment of reception is where I am right now, or my state.

12:05 PRAYAS Right.

12:06 NU PARADOX Movement... any sort of movement away from that would be sort of the other, for me. The essence would be already there. You don't have to, perhaps, move towards a hole for another dimension or something, because... So what does it link again? I'm sorry, I'm losing the track here.

12:29 SATYA Sorry, I was just saying that the hole for me was the link between the current state to the next state.

12:36 NU PARADOX (?) Yeah.

12:37 SATYA So it's like a rift that, in your current perception, that lets some new stuff in.

12:46 So that's...

12:47 SATYA (?) The future comes from the hole.

12:48 NU PARADOX ...that's the gap.

12:51 Yeah, that's interesting. The future comes from the hole.

12:58 So why a hole? Could it not be a square? Or is it because of our... the theme in the universe, every planet is round and circular and...

13:09 NU PARADOX (?) [chuckles]

13:15 SATYA Yeah, I don't know. I mean, I think we got to hole maybe... it's just a representation for me as a... like a break. So we had a discussion yesterday about the semantics of that break, I guess. But it's interesting that you see it as a square.

13:41 NU PARADOX (?) The square that I am, but no. [laughs]

13:46 [chuckles]

13:49 PRAYAS (?) So a square would be more of a... you know, imagining the world as a machine.

14:01 SATYA (?) Okay.

14:01 SATYA (?) Interesting, yeah.

14:03 PRAYAS Because the machine would punch in a square hole, but an organic universe would punch in a round hole.

14:15 NU PARADOX But are we to assume that the future comes from somewhere and the past goes somewhere? And..

14:23 PRAYAS I mean, you can look at time as a... as a passage. As a movement. A passage.

14:35 NU PARADOX Okay. So how is it that we have access to our past, but not the future?

14:43 PRAYAS So this is the present. And future will come and blow away the present into the past.

14:55 NU PARADOX But why is it that we don't have epistemological access to the future and just the past? Do you have to live it? Do you have to create your past? You can't create your future in some way, or I... do we have access to that dimension at all, or is it all chance and preparation and hope that it goes wherever you intend it to?

15:23 SATYA No, sometimes I think we don't even have access to our present.

15:27 NU PARADOX Yeah. True. Also. The whole concept of where it comes from somewhere and goes somewhere...

15:35 PRAYAS (?) No, but I was thinking that is the most... you know, most common affliction. So most people don't have access to their present... their presence.

15:49 NU PARADOX Yeah. And hence yoga and...

15:52 NU PARADOX (?) Yeah.

15:54 PRAYAS You know, so I was thinking about this, that conversation is something so valuable.

16:03 NU PARADOX Conversation?

16:04 PRAYAS A conversation is something so valuable, where if two people are really talking, they can talk about anything.

16:14 NU PARADOX But then it takes you away from the truth. I think talk doesn't help much. I think one ought to just quietly observe and try to focus, and just peel off one layer at a time. Talk distracts you, right? And...

16:33 SATYA (?) Yeah, in many ways. Like the tone of the voice, the words used, the language, the grammar.

16:50 PRAYAS So you are saying conversation is not possible.

16:53 NU PARADOX No, it is possible, but I don't know how much it helps. I mean, it is possible, we all know it's possible, we all engage in it.

17:00 PRAYAS The Platonic idea of conversation, you know, the most primary idea of conversation, is that if two people connect, then knowledge will take birth.

17:21 So you know, that's one of the reasons why the emotion of love has been given so much power in our cultural transactions, you know? It's like one of the biggest [unclear]...

17:37 NU PARADOX I beg to differ. Love is just dead and buried, I think, in current times. So I don't know, it's just a...

17:47 SATYA (?) I mean, it's dead and buried in the cultural sense, perhaps, but...

17:53 NU PARADOX But it exists, and it moves you. Yes, yeah.

17:56 Yeah.

17:57 NU PARADOX (?) Sorry.

17:58 SATYA Yeah.

18:01 NU PARADOX But in the mainstream, I don't know...

18:04 SATYA (?) Yeah, that is there. But maybe they are also struggling to find a way to express love.

18:12 NU PARADOX [chuckles] No, I'm just trying to... trying to... in terms of where... how much we value it in current times, that's all.

18:24 Okay.

18:25 We all know how powerful it is and what it can do.

18:27 PRAYAS (?) I mean, before love becomes a cultural product, it is a human product, right? We experience love, that's why love exists in culture, not the other way around.

18:39 NU PARADOX (?) [unclear] is also a human product.

18:43 PRAYAS If it's a human product, then it can't be false.

18:47 NU PARADOX No. I don't necessarily agree with that. Not all human products are truthful, like advertising, for instance.

18:56 PRAYAS No, but advertising is... you know, created by humans...

19:00 NU PARADOX (?) It's a human product! Come on, I mean, who else creates advertising?

19:04 PRAYAS (?) I mean, culture makes advertising.

19:08 SATYA (?) But if you see a colorful butterfly or like a bird of paradise, it's advertising itself.

19:16 NU PARADOX That's [unclear]ism. Call it [unclear].

19:20 NU PARADOX (?) Yeah, no, I'm kidding, yeah.

19:31 PRAYAS No, I'm distinguishing the human from the cultural, because as we spoke yesterday, the instinctive, the intuitive part of the human... the human that happens before thought. That human is different from the...

19:49 NU PARADOX (?) In sleep...

19:50 PRAYAS ...that human is different from the cultural human.

19:55 NU PARADOX (?) [unclear] self or something. We somehow compromise and sort of keep...

20:00 Certain sides of us in check because perhaps it won't be socially acceptable and there are norms to adhere to when you're in public. So, maybe, possibly. Yeah.

20:15 NU PARADOX (?) So you have a manufactured self.

20:19 AKSHAY Hello guys.

20:19 NU PARADOX (?) That's [unclear]

20:20 AKSHAY (?) Hi.

20:21 SATYA (?) Hello.

20:21 SATYA (?) Hi.

20:22 AKSHAY (?) Arre, I've been trying 15 minutes to get in.

20:27 PRAYAS Yeah, you're welcome.

20:31 AKSHAY Oh, did I start the echo?

20:35 NU PARADOX (?) No, it's— it's been there and I've been enjoying it.

20:36 PRAYAS (?) No, it's not echoing.

20:39 *[laughter]*

20:40 NU PARADOX Ah, okay.

20:40 [unclear] get an echo.

20:41 NU PARADOX (?) You know, I get to hear everything twice.

20:44 NU PARADOX (?) Ay-ay-ay.

20:46 SATYA So you get to hear your own voice—

20:50 NU PARADOX (?) And twice.

20:50 SATYA —and that's distracting when you're trying to complete a thought.

20:56 PRAYAS And you know, hearing your own voice gives you a sense of timing.

21:02 NU PARADOX (?) Yeah.

21:03 PRAYAS (?) So speak the next sentence after your echo dies out. So, you know, a pause you know, a rhythm for a pause, a beat.

21:08 PRAYAS (?) Exactly.

21:10 *[garbled audio echo and laughter]*

21:15 AKSHAY Or maybe we all should log in again?

21:19 NU PARADOX (?) Yes.

21:21 MOSES SAM (?) Yeah, I think we should do that.

21:22 PRAYAS (?) Okay. So if that's the thing, yeah. We'll all log in again.

21:26 PRAYAS (?) Okay.

21:27 NU PARADOX Okay.

21:32 PRAYAS So it seems that this broadcast has been jinxed. You know, so we were hearing an echo and then suddenly we wanted to call back in, and I pressed the stop broadcast button, and I didn't know I would be able to start it again. So the broadcast went off. And here I am, talking to myself. You know, I've never been able to really talk to myself, you know? So it's — there is a singular voice in my head. There are no multiple voices. So when I, you know, when— you know, when we have the question, what is— what does experience feel like? You— you know, it's— it's very easy for you to say, experience feels like my voice, because my voice is the only thing I feel.

23:55 Yeah, now it's live.

23:57 AKSHAY Yeah, it's live. So other people are coming?

24:01 PRAYAS Yeah, everyone's coming. I'm sorry for the— you know, so far it's been a well-managed talk show, but suddenly today it's chaotic. I've just had a very bad day and I think the— the day's not going to lose its rhythm till it's finally over.

24:17 PRAYAS (?) Yeah.

24:19 SATYA (?) Agree.

24:20 PRAYAS (?) So, you know, I had an accident today, had a small surgery to fix that. It's been just criminally wrong.

24:28 SATYA Hey, are you okay? I mean, are you okay to continue?

24:31 PRAYAS Yeah, I'm okay, but you know, I've been psyched through the operation that, you know, I wanted to be back here for the broadcast, and I was like, you know, I don't want to break the rhythm. You know, I've managed to get into this rhythm in the day that every night I broadcast—

24:49 SATYA Yeah.

24:50 AKSHAY Yeah.

24:50 PRAYAS —and you know, I meet these people and I talk to them, and that's — that's a valuable feeling.

24:56 Yeah.

24:57 AKSHAY Yeah, and we were just thanking—

24:58 PRAYAS —been enjoying it so much.

25:02 AKSHAY No, that's what we were thanking you on the other page, that I don't know Satya at all, I don't know Nu Paradox, and it's very interesting our discussions, what have been happening. Yeah. Thank you to you.

25:13 PRAYAS Yeah. So, you know, before our last broadcast ended, I was talking about when the echo was still going on, you know, I was talking about whether a conversation is still possible anymore. So, you know, Nu Paradox was saying that conversations are almost impossible now. And —

25:33 SATYA I also have this question, like, do we really talk or can we talk? Sometimes I feel myself to be very disabled, like do I even know how to talk to people? do I know how to connect? I have all these questions sometimes. I feel like conversations are definitely a— a conduit for knowledge, obviously, but they are limited, of course.

25:58 PRAYAS But do you think it's possible to connect with someone so intensely that you know, a lot of that is getting communicated is not just in the words?

26:10 SATYA It's true. I mean, there is more to having a conversation than just words, perhaps. I mean, therefore, having a face-to-face is slightly different than having an, you know, just on the phone or— or having a chat. There's different levels to it, like there's different essences that come.

26:28 PRAYAS (?) You know, but those essences are not limited by medium.

26:34 SATYA It could be.

26:35 PRAYAS (?) It's possible to have a very intense chat with someone.

26:38 SATYA (?) It's true, it's true. It is, yes, it is true. It is true. Which you may not have—

26:43 AKSHAY I think—

26:44 If you want to define it beyond conversation and words many times in very close relationships, even with friends and all you know immediately what the other person is thinking or going to do. And that is a conversation in a way.

26:59 AKSHAY (?) True.

27:03 NU PARADOX (?) Telepathy.

27:03 SATYA But then I'm also thinking about people who are— who don't know each other and have a conversation, right? I mean, like we are.

27:06 Intuition.

27:10 And yet we are able to connect to a cert— at a certain level, right? That's interesting.

27:16 Yeah, I—

27:17 PRAYAS You know, because I've always felt like forgetting that I know someone when I talk to them.

27:26 AKSHAY That can be an interesting departure point, but still as we were yesterday talking about universal attention and all that, it always works. You— if you go into that you can always connect.

27:43 PRAYAS (?) So you're saying that it's possible to connect out of culture? I mean, outside of culture it's still possible to connect?

27:51 SATYA (?) Yes, I think so.

27:53 PRAYAS (?) So, then the essential part of any relationship is that which is not in this world.

28:01 NU PARADOX (?) Yeah.

28:03 PRAYAS So, you know, the infinity in the finite is that which is interesting, otherwise the finite is, you know, boring.

28:12 SATYA Yeah, that is there. And that's what keeps us going perhaps, like searching for that, right?

28:20 AKSHAY Yeah, now it brings me to a small imagination like, I don't know whether you have — where you have these imagination of these characters who can talk to animals and plants and all, and it's kind of— there is a conversation. If there is a imagination, there is a possibility that it happens, and it happens sometimes when, like you were giving example of your dog, there is at one point you have a conversation where— where maybe it's out of culture, it's out of our known sphere of culture, but there is a conversation.

28:59 PRAYAS So you are saying that it's possible to converse?

29:03 AKSHAY Yes.

29:05 PRAYAS So Nu are you— are you okay with that thought?

29:09 NU PARADOX Yes, I think we can't essentially see ourselves separate from nature because we are nature, right?

29:18 PRAYAS Yeah.

29:19 NU PARADOX (?) And we are connected whether we like it or not, whether we try to give it words, meaning, approval, whatever. But we are connected, and there is a level of communication—

29:27 PRAYAS You know, so— like you were saying that conversations are not possible.

29:33 NU PARADOX Conversations are?

29:36 PRAYAS (?) No, you were saying that conversations are not possible.

29:39 That they are just—

29:39 NU PARADOX (?) Are totally possible, and they are happening all the time, in fact.

29:44 SATYA (?) Okay. So you are with— so you're okay.

29:47 AKSHAY In fact, in art, this is what we— we aspire to do, no? To try and put a universal conversation in a way. any piece of painting forget about it being—

29:59 You know, for—

30:00 AKSHAY (?) ...[unclear] and all. Mostly...

30:01 PRAYAS But art doesn't work.

30:03 AKSHAY Sorry?

30:05 PRAYAS (?) Art doesn't work.

30:07 AKSHAY (?) No, but it does give a conversation. I'm not saying it works or does not work, that's a different thing, but it does give a conversation.

30:14 PRAYAS No, but I'm saying that it doesn't.

30:18 No, I mean, people converse about how shitty a piece is, right? So at least it generates some—

30:22 SATYA Yeah.

30:23 SATYA (?) No, we're not talking about people conversing about art.

30:24 PRAYAS Yeah, you know, art doesn't work.

30:26 NU PARADOX (?) We're talking about art itself, whether art speaks for itself. It doesn't need people to talk about it. Art itself is speaking. The movie is speaking. The music talks for itself.

30:34 Yeah.

30:35 PRAYAS Yeah do you think that is a myth, or do you think that's true?

30:41 NU PARADOX (?) I think it's—

30:42 I totally think it's true too, yeah. I agree with—

30:46 I think it's true.

30:47 *[music playing]*

30:50 PRAYAS See, you think that art works?

30:53 NU PARADOX So we're not—I—that's—well, perhaps it does, at times it won't. There's no certainty or definitive with whether it functions properly. Who defines what—

31:05 PRAYAS But do you think—you think that there is a possibility?

31:07 NU PARADOX Who defines what it ought to work as, or—because, I don't know, that's subjective, right? I mean, what do you want work—art to do? What work do you want art—

31:18 PRAYAS No, but I'm saying that, let's say —

31:21 NU PARADOX (?) What do you want it to do?

31:23 PRAYAS Yeah, let's say there was a product in the market called a television.

31:27 NU PARADOX There already is.

31:28 PRAYAS And it was worth—yeah, I mean, I'm just saying, imagine that. So it's called kelevision [?]. You know, imagine a product called kelevision [?].

31:37 PRAYAS (?) Right.

31:38 SATYA And—

31:38 Yeah, well, that's not so hard to imagine, really.

31:41 PRAYAS No. Yeah, I'm just saying that if you imagine some product, and it's worth some X money, and if you pay it, you would expect it to work.

31:52 *[laughter]*

31:53 NU PARADOX Yeah. No. I think—

31:56 PRAYAS (?) You know, I think—

31:57 I would be very honest in my expression that I don't think art works.

32:01 SATYA You know—

32:01 What do you mean by not work? What does it mean to not work?

32:04 Yeah.

32:05 PRAYAS You know, what I mean by it doesn't work is, you know, so there is a kind of there's a hyperimage, there's a PR construct that, you know, looking at a picture on a wall, which might be a painting, is more enlightening than looking at a cluster of trees on a road. And that's not true.

32:29 AKSHAY No, that—you are going through a—

32:30 NU PARADOX (?) I agree.

32:33 AKSHAY No, you are going through a medium which you are kind of—

32:36 PRAYAS (?) No, I'm not talking about painting. I'm talking about any surface, any surface of art.

32:41 Yeah.

32:42 You know, already the—the—the hype is, the—you know, the—the idea is that if you look at this special surface of art, somehow you will see truth.

32:58 SATYA (?) No, I—

32:58 SATYA (?) No, but, you know, maybe it—it could be because if you—if you're looking at that special surface, you're putting your mind in a place where you want to examine and explore that concept of seeing something. And therefore you actually may—

33:11 PRAYAS Yeah, sure, but —

33:16 SATYA (?) I think why you are conceiv—

33:17 PRAYAS I'm just saying that everyone who's trying to make art does not succeed.

33:21 SATYA Agreed, yeah.

33:23 Well, that's a different—that's a different thing, but we were talking about whether it gives a conversation.

33:24 NU PARADOX How do you measure success? Whether you get monetary value out of it or what? I mean, satisfaction, or your wife is pleased that you created—what is it that you want art to do?

33:37 PRAYAS No, I'm just saying that you can do anything. it's just that every time you do that anything, it's not going to succeed. You can just try to make rotis, or you can do anything, you know? I'm just saying that—

33:50 SATYA Oh, okay, yeah.

33:51 NU PARADOX True, yeah.

33:52 PRAYAS (?) You won't be consistent.

33:54 NU PARADOX There's no grace without falling and all of that.

33:57 PRAYAS Yeah.

33:57 Yeah, and it's just—it's just an inherently noisy system of production, you know? I mean, sometimes you know it's there, sometimes you know it's not there, you know?

34:09 AKSHAY Yeah, but that does not mean that it does not converse. Let's come to the point. My simple point: that it converse. Whether it works, it does not work, it's a different story altogether, but it work—it converses.

34:22 NU PARADOX It speaks.

34:22 PRAYAS But the "works" is just a different word for conversing.

34:26 PRAYAS (?) Right.

34:26 PRAYAS (?) Because—

34:26 AKSHAY No. Since you had said—you had said that art does not work, but we were talking about art as conversation. We were not saying that whether it works or not.

34:35 PRAYAS Yeah, no, but "works" and "conversation" is the same—word standing in for the same thing.

34:40 AKSHAY Yeah, so I would say it works. It totally depends on how you want to see it, but it works. It provides a surface of conversation, that's for sure.

34:48 PRAYAS No, but that's what I'm saying. Not every possible artwork in the world leads to a conversation. Come on! I mean, I'm just saying—

34:55 AKSHAY That—that you are generalizing, and—

34:58 PRAYAS (?) No, I'm saying that if somebody just gets up and puts something for you to see, and —

35:06 NU PARADOX Well, Prayas—

35:06 PRAYAS (?) You know, if— yeah.

35:09 *[music playing]*

35:10 NU PARADOX It's very hard for it to not converse, because to elicit any sort of response from anybody is a conversation. Now, be it you disagreeing to the fact that it converses because you know it's not talking, it has already communicated to you that it doesn't speak. So the—

35:29 PRAYAS But how is that more than a tree?

35:32 NU PARADOX (?) Hain?

35:33 PRAYAS (?) How is that more than what a tree is conversing with me?

35:37 SATYA But why is tree not art? Why is tree not art?

35:37 NU PARADOX That's not the question. The question is whether art is communicating or not at all.

35:42 PRAYAS (?) Yeah, so that's what I'm saying. Why is nature not art?

35:44 NU PARADOX (?) Not whether a tree does it better or art does it better.

35:46 PRAYAS That's actually what I'm talking about.

35:47 AKSHAY Please don't—Prayas, don't go back into art history, we will have to start from Duchamp putting the urinal. Come on, you can put a tree also and it will converse. It's not like that. It's—

35:57 PRAYAS (?) No, I'm not saying—I'm not saying that—

35:59 The primary—

36:00 —once you make something a fetish object, after that it performs. I'm talking about before.

36:06 AKSHAY Yeah, so it talks. See, the first thing when anything—any artist like puts up as an artwork is because he already had a conversation with that surface. So there is a conversation. It's not that he—

36:19 PRAYAS But that's [unclear]—just because he says it does, doesn't mean it's true.

36:25 AKSHAY No, it does. It—it is providing a surface to talk, whether it—whether, like, what—there, if I don't—

36:33 PRAYAS You know, maine—maine apne—maine apne, you know, maine agar apne ghar ke bistar ki chadar latka di, you know, so this is art, if I say that I'm just, you know, this is a special surface. What would make it special?

36:47 AKSHAY Well, that's where exactly the conversation will lie, no?

36:50 SATYA Right, I agree. It is—I mean, it could be an art piece, I could very well see that. I mean, just the act of making roti, like you said, that is a performance art for me sometimes, right?

36:59 SATYA (?) Yeah. Yeah.

37:01 PRAYAS I mean, actually, we are talking about two things here.

37:02 PRAYAS (?) Even the shape of the roti can be—

37:06 No I think we're talking about art as a universal and art as a specific at the same time.

37:07 Sure, we're—

37:14 AKSHAY See, art—art is universal. Again, we started with conversation, so when conversation is universal, art is also universal.

37:24 NU PARADOX (?) Well, nature is art, yeah, really, because we get most designs from nature. Nature—there's already enough art in nature.

37:31 PRAYAS No, I'm saying that we cannot—I'm just saying a very small point. I'm just saying that we can't use the word "art" as a qualification and as an identifier at the same time.

37:44 AKSHAY I think you're mixing things. What does it mean by qualification and identifier?

37:47 AKSHAY (?) Qualifying?

37:48 PRAYAS Like, a qualifier means that, "Oh, this surface is special." You know? This is a very special thing. Now, you know, the special—the sentiment of it being a special thing is a qualifying sentiment.

38:02 Yeah.

38:05 Yeah.

38:06 NU PARADOX That's how human beings are, you know. We are self-aware. So wherever there's human intervention, you think it's special and it's more than nature, and you give it more importance and—

38:16 PRAYAS But that is just a pure idea, that is an earnest idea of art. I'm just saying how could it be so simple, like, really?

38:24 AKSHAY But it is that simple, Prayas.

38:27 PRAYAS No, I can't be sincere.

38:30 AKSHAY (?) But I'm being very sincere. It is a conversation. It's a universal conversation.

38:34 PRAYAS No, I'm just saying, is it okay to be sincere?

38:38 NU PARADOX (?) Why not?

38:40 AKSHAY Why not? But—I think when the—when you first put the artwork out is you are being sincere in that—that moment.

38:49 *[music playing]*

38:53 NU PARADOX Because words can be deceiving, right? We all know that. We can cover ourselves up with words—appropriate, socially acceptable words to please—

39:03 AKSHAY Even beyond anything, this entire our four people's conversation can be art. It's simple as that. Like, it is art for me.

39:13 *[music playing]*

39:19 NU PARADOX So why are we trying to take down art here, Prayas, if I can—

39:23 AKSHAY Yeah.

39:24 NU PARADOX —understand?

39:27 PRAYAS No, I'm just saying that, you know, we were talking about the quality of experience. We were talking about what does experience feel like.

39:34 NU PARADOX (?) Yes. Yes, and words are limited, and what else do we need to convey that we feel—

39:39 PRAYAS Yeah. So you know, so I mean I was talking about conversations. I had— I was—you know, we were—we were all talking about and reached this point in a conversation about conversations.

39:52 Right.

39:53 And you said that conversations are not possible. And then, you know, we came back to the thing that they are possible.

40:00 But then Akshay said that art is... generates conversation, and that's where we got stuck, because I don't think that art always creates a conversation.

40:11 AKSHAY Nah, I think you are...

40:12 PRAYAS (?) I just think that it's not always. I'm not saying that it never [unclear].

40:14 NU PARADOX No, you just slipped in the word "always" now.

40:17 Yeah.

40:18 SATYA But what if we go back to conversation itself?

40:19 AKSHAY (?) You are...

40:21 SATYA What if we go back to conversation itself, whether they are possible or not? I don't know if we want to go there, because for me, I feel like everything is perceptions. Like everyone is generating a perception and the conversation is at a meta level, like is it really possible to talk from the source to the source? And then we talked about how, yes, we do have a sort of universal language sometimes which goes beyond words.

40:50 NU PARADOX Yes. And words limit us. We even think in words, so our thought process is limited by our vocabulary to begin with. And then you only speak one language, there would be so many other ways to express oneself. So it's very limited. So even thinking is limited through words. So I think experientially we ought to evolve ourselves rather than...

41:14 AKSHAY But conversation is un-... Conversation is unlimited. We can have unlimited conversation.

41:21 NU PARADOX Do you see the futility of it though? Even if it's unlimited.

41:26 NU PARADOX (?) Yeah.

41:27 PRAYAS No, but what I was trying to get at was that, you know, is it really possible to have intense... intense conversations anymore? You know, is it possible to be so present in a conversation that you are in performance, you know, you're in performance mode? So, you know, it's—can conversation time be performance mode?

41:51 NU PARADOX I think one ought to live one's life as if it's performance mode all the time, because otherwise you're just...

41:57 PRAYAS Yeah, but is it possible?

41:58 NU PARADOX ...[unclear] it.

41:59 NU PARADOX (?) It is possible.

42:00 SATYA (?) I think...

42:01 But how?

42:01 But here's the thing, especially nowadays—you just said Nu Paradox, about performance mode—it looks like especially nowadays everything is in performance mode, and we seem to be losing...

42:10 NU PARADOX Yeah. Yeah.

42:12 SATYA ...we're losing the essence of what it means to express oneself without being afraid.

42:18 NU PARADOX Of not being accepted. Yes.

42:20 SATYA Exactly. Or you're not in a specific shape, or you're not saying the right lingo, or you're not...

42:25 NU PARADOX Correct. You're not up to it.

42:28 SATYA You're not hip enough.

42:29 NU PARADOX You're not hip enough, yeah.

42:32 NU PARADOX (?) Yeah, so that brings us...

42:33 PRAYAS No, but does that affect you? That..

42:35 NU PARADOX (?) ...to that current...

42:36 PRAYAS ...that self-consciousness, does that affect you?

42:40 NU PARADOX (?) I think it does.

42:41 SATYA Everybody!

42:42 SATYA (?) Yeah.

42:43 NU PARADOX Oh, everybody I mean... probably, yeah, most I would think, yes.

42:48 NU PARADOX (?) And I think it's sad also.

42:48 NU PARADOX (?) You know, but...

42:55 Would we be freer if we weren't self-aware?

42:59 NU PARADOX (?) Would we?

43:00 PRAYAS (?) To a certain...

43:00 NU PARADOX Rhetorical question.

43:03 SATYA I think yes. If we were not self-aware, we would be like the dogs or what...

43:08 SATYA (?) The animals, yeah.

43:09 Yeah.

43:12 AKSHAY But that we cannot say that dogs are not self-aware.

43:16 NU PARADOX (?) Self-aware, exactly. I was just going to say probably they are self-aware.

43:19 SATYA Fine, I mean, wrong example.

43:20 NU PARADOX We have no way of gauging whether they're intelligent enough. Obviously they are, I mean they've survived, so they are. But we have no way, mechanism...

43:29 SATYA But they don't have that filter na, they don't have that filter of "Am I advertising myself?" or "I made this piece of art and I should talk about it in every conversation that I have." They wouldn't do that.

43:40 NU PARADOX Oh, there's good advertising in nature, especially when it comes to procreation and finding the right mate.

43:46 AKSHAY (?) No, yeah, not just procreation, there is always advertising in the natural...

43:51 NU PARADOX Nature, yeah, there is, there is, totally. Seen enough wildlife documentaries to know this.

43:56 NU PARADOX (?) Right, yeah, like the...

43:58 AKSHAY It's not taken over by a capitalist format, but it is there, like...

44:02 NU PARADOX (?) It's there. That theme is there, even in nature.

44:05 AKSHAY Yeah. All the flowers, all the fruits, they always advertise...

44:09 AKSHAY (?) Colours and feathers, yeah. Fur.

44:13 PRAYAS (?) But, you know, that—the language of that advertising is not cultural.

44:19 NU PARADOX That's culture also.

44:20 AKSHAY That's—we are def-...

44:21 NU PARADOX Culture's not limited...

44:22 AKSHAY We are defining...

44:23 NU PARADOX ...society or our ideas and our [unclear]...

44:26 PRAYAS No, but would you call it culture or would you call it universal attention?

44:31 Hello?

44:32 SATYA It could be culture in the sense that there is a self-selection within nature which causes certain things to be selected. If that's—even culture is self-selecting like that.

44:46 Yeah.

44:47 AKSHAY I would call natural conversation still cultural conversation. How can we define? Two individuals talking to each other is a cultured conversation. Two dogs talking to each other is a cultured conversation.

45:02 PRAYAS But you know, yesterday we were talking about how the experience before thought happens is...

45:10 SATYA Yeah.

45:11 PRAYAS ...universal attention, right?

45:13 And we were talking about how the experience before thought happens is what would be the experience of animals.

45:22 AKSHAY Yeah, so that would be... we can only connect it through the universal attention to them, but among themselves they must be having a cultured conversation.

45:32 PRAYAS (?) How do you know?
45:34 No, that's precisely...
45:35 SATYA I mean, if a dog barks in a particular way, then that is construed in a particular way by another dog, so that might be their culture.
45:43 SATYA (?) Yeah.
45:44 They may have a learned behaviour of, you know, barking in a particular way for something.
45:49 AKSHAY (?) Yeah.
45:51 NU PARADOX (?) I don't know if language is culture. Are we equating language with culture here? Because...
45:56 SATYA Language is a symbol for culture. Language is a symbol for culture, in my opinion. Like I even sometimes when I—I like to look at languages, different languages, and I feel like the way certain languages are structured seem to reflect how their culture is.
46:13 SATYA (?) Yes. Yeah, it's an indicator. Definitely.
46:17 It's just one aspect of culture.
46:18 NU PARADOX (?) Language itself is not culture. It's an indicator of...
46:22 NU PARADOX (?) It's a, yeah.
46:23 AKSHAY (?) Yeah, that's what I also said, that language is a—one element of culture, but it is not culture.
46:29 AKSHAY (?) Yeah.
46:30 NU PARADOX Right.
46:33 PRAYAS No, but.. you know, that's a simple thought.
46:40 NU PARADOX So...
46:41 PRAYAS (?) Like, you know, music is not—music is not language. And..
46:47 AKSHAY Music is language.
46:49 NU PARADOX Totally. Mathematical, maybe.
46:54 PRAYAS (?) Yeah, but mathematical music is not beautiful music.
46:57 SATYA It's not?
47:00 SATYA (?) Is it?
47:01 AKSHAY Prayas, you cannot say that. Music has its own script, music has its own grammar, music has its own alphabets. Come on.
47:12 PRAYAS No, I'm saying that something can be called a language when a construction manual exists.
47:18 AKSHAY Why? It does not need to be...
47:20 AKSHAY (?) But it's there na for music?
47:21 SATYA (?) No... Sorry.
47:23 PRAYAS Like music is a—is a form of creation which is—I mean, I think any expressive art, it doesn't have a manual of construction.
47:36 NU PARADOX (?) It can and it cannot, but...
47:41 SATYA So here's the thing, if I go to—today I was out and there was this Bulgarian group performing, and they are from some small village, and you just—I just know what they're saying even though I don't know what they're saying, you know what I'm saying? Like they...
47:55 NU PARADOX Yeah, somehow you can—yeah, true. I identify with what you're saying.
47:59 It's a...
48:00 SATYA (?) It's something deeper. It's like emotional almost. So I actually feel like music is a separate language in its own. It has not been studied particularly...
48:08 PRAYAS (?) Codified. It has not been codified.

48:10 SATYA Yeah, correct. Correct, yeah. But I feel that. I feel like there's something deeper which has not been expressed by our researchers yet.

48:19 PRAYAS Right. So, but then do you think we live in a world which prioritises spoken language, as in through alphabets and words and...

48:28 SATYA Yeah.

48:29 AKSHAY Yes.

48:31 SATYA Yes, I agree with that, yes.

48:35 AKSHAY (?) I feel like...

48:36 PRAYAS And so that—that brings us back to conversations, because what I was going on to say was you know, that it's possible sometimes to talk to people and to have the intensity which is the same as the intensity of content creation. You know, so when you're doing your stuff, when you have that intensity, the same intensity you can have in a conversation sometimes.

49:05 SATYA (?) I, yeah, I could see that, yeah.

49:07 PRAYAS And that means that conversation time is available for content creation.

49:14 PRAYAS (?) Yeah.

49:16 And if it's available, it would mean that every opportunity—every opportunity not to use it for—for content creation is a waste.

49:26 SATYA (?) That depends though, because you may or may not be motivated or you may—may not want to create content at a given time.

49:34 PRAYAS Yeah, but imagine, you know, if we don't have the on and off state.

49:41 NU PARADOX (?) Yeah.

49:43 PRAYAS You know, if we just reflect on the statement that production is continuous.

49:49 PRAYAS (?) Okay.

49:51 Then so you know, if it's continuous, it's not effort—it's effortless. There's no effort.

49:59 SATYA (?) Right.

50:01 PRAYAS (?) So if there is no effort, then there is no question of feeling like it.

50:06 SATYA Right, that's right. That's, yeah, the flow state. Yeah.

50:09 PRAYAS So if you're in permanent flow, if you're in flow all the time

50:14 SATYA Yeah.

50:15 PRAYAS (?) Then what do you care if it's content or not? I mean, you don't care about anything then.

50:21 SATYA You— that's right, yeah.

50:24 PRAYAS So I'm just saying that like for me it felt like a loss that we have all these windows for content creation and we don't use them.

50:36 SATYA But it's too much stuff, no? I mean, if it all— See, first of all, if you don't— if you're in flow and you don't care, it doesn't matter. It's not a waste anymore.

50:46 PRAYAS No, I'm saying that when you think of like we got talking about conversations because one of the reasons was that you know you said that— I mean, many of you said that the self-consciousness in a in a social sense is— is affecting you. It affects you.

51:10 Yeah.

51:10 But you know, when— when you're in when you're doing content creation, it doesn't affect you anymore. That is the only time it doesn't affect you anymore.

51:20 SATYA Correct.

51:22 PRAYAS (?) So if all the time was content creation mode

51:27 SATYA Yeah.

51:28 PRAYAS Then it would not affect us at all. You know, the— the self-consciousness, it would dis-appear.

51:34 PRAYAS (?) Yeah.

51:35 So there would be a very— I mean, I'm just bringing this in as, you know, Surfatial has a manifesto which is, you know, like, you know, a lot of text. But one of the things that, you know, there's a text about self-validation.

51:52 SATYA Right.

51:54 PRAYAS You know, so unless you allow yourself to be— unless you allow yourself to be, the— the environment is going to tell you what you are— what you can be.

52:08 *[guitar music]*

52:11 SATYA Unless you allow yourself to be, the environment— If you don't allow yourself to be, then the environment will define you? Is that what you're saying?

52:20 PRAYAS Yeah. So in that sense, you know, the— self-validation is essentially, I would say, the— the principal pillar of, you know, just you know, constructing experience. Because

52:34 SATYA Yeah.

52:35 PRAYAS When you say that, you know, that I'm speaking and I don't care if anyone is listening

52:43 SATYA Right. Right.

52:46 PRAYAS So, you know, then— then everything disappears: all the fear, all the self— self-visibility, that, you know, you're looking at yourself looking back, you know?

52:56 Yeah.

52:57 PRAYAS (?) The self-consciousness is gone. So—

52:59 Yeah, that I—

53:00 I mean, I was just bringing it in here to say that I think conversations as windows of content creation is a— is an exciting possibility, and that's what I strive to do in every conversation that I try to have, be it on Facebook or statuses or, you know, just person to person, you know, face to face, all of that. it seems freakish to people, but, you know, I— I don't allow any time for small talk.

53:32 SATYA Right. I see what you're saying.

53:36 PRAYAS So I'm not saying that I'm succeeding or anything like that, you know. So sometimes you just feel incapable of responding, you know, it's just— you're just numb.

53:47 AKSHAY (?) So are you putting this entire thing into, like, today's topic where you say, no, "what does seeing feel like"? Is it what you're defining, that we have to be always—

53:54 PRAYAS Yeah. So, I mean— You know, so basically what happened is when we all got stuck offline, right? We were not in the same Hangout room. At that point I thought, you know, it's over for the day, I don't think, you know, it's going to work out, and, you know, it was just my narrative of the day, it's just a jinxed day, you know. So in my head, "Oh, you know, this could go wrong, and this did," you know, it's just— it just makes sense. At that point I started talking to myself.

54:24 NU PARADOX (?) [chuckles]

54:25 SATYA (?) Okay.

54:26 PRAYAS You know, I started— I started broadcasting and I was talking to myself. And at that point, one of the things that I said was you know, that really that mirror, that being able to talk to yourself

54:39 AKSHAY Mhm.

54:39 PRAYAS Is a— is a space that's rarely available to you.

54:45 AKSHAY Why?

54:48 PRAYAS (?) I don't know, it's just it's just the reason—

54:50 SATYA I think a lot of us are very self-conscious also to do that.

54:54 PRAYAS Yeah, it's just it's just not something we are we can do easily.

55:00 AKSHAY I don't think so. We are always talking to ourselves.

55:04 NU PARADOX Yeah, we're thinking, and that's self-conversation, isn't it? I mean, what else is it?

55:07 SATYA (?) But to consciously talk to yourself doesn't happen always.

55:12 SATYA (?) Thinking is —

55:12 SATYA (?) [unclear]

55:13 NU PARADOX (?) Speaking aloud.

55:14 PRAYAS (?) Yeah, me, thinking is headfulness, yeah, I don't know. It's not getting lost. It's thinking, it's like—

55:20 NU PARADOX (?) No, speaking aloud.

55:22 AKSHAY (?) I think you are always doing that.

55:24 [laughs]

55:25 NU PARADOX (?) Speaking aloud?

55:27 AKSHAY (?) Yeah, well, not— I'm not putting it on you, but I'm just putting as a person, we are always thinking aloud.

55:33 NU PARADOX Yeah, we— we share our thoughts constantly, right? Because that's our gauge, I mean.

55:38 PRAYAS Yeah, but that's— that's— that's reaching back to ourselves through the social, you know, it's — that's a— that's an echo.

55:47 NU PARADOX Because we are not alone. I mean, there is a lot more going on than what goes in our head. So it's good to—

55:53 PRAYAS Yeah, but that's what I was talking about.

55:54 NU PARADOX (?) —get feedback from people, right? I mean.

55:56 PRAYAS If you consider self-validation, then what does it matter? You know? I'm— I'm— I'm never going to be able to do what I can do now—

56:04 PRAYAS (?) [unclear] What does it matter? I mean, why validate yourself to you? I mean—

56:10 NU PARADOX (?) Yeah.

56:11 AKSHAY No I'm just— I'm saying that—

56:12 NU PARADOX What does it—

56:14 PRAYAS Yeah, exactly. So I'm just explaining that— I mean, I'm just expressing that. Sorry.

56:20 AKSHAY No, are you trying to say that—

56:21 PRAYAS I'm saying that in every mo—

56:23 AKSHAY Yeah. Sorry.

56:27 PRAYAS No, I was just saying that in every moment you can do something or you can't. You know, there— it's an open possibility.

56:36 Yeah, no, but see, the— the— Okay.

56:37 AKSHAY (?) And if you— You know, if you don't allow yourself—

56:44 SATYA I'm sorry, what occurred to me right now is if you do not express without caring, then you do not get a chance to go down to your core.

56:57 PRAYAS (?) Yeah, [unclear] communication to your core.

56:57 PRAYAS (?) So you mean it's a— forgetting to care?

57:02 SATYA No. See, we talked about self-validation, right? Like, if—

57:05 PRAYAS Yeah.

57:06 SATYA (?) You talked about talking when nobody's listening.

57:10 PRAYAS Yeah.

57:11 SATYA We all talk— I mean, a lot of us talk because we want somebody to listen, and we only talk when somebody's listening. But when we do that, we have these frames and we have these

filters through which we talk. So maybe we don't al— maybe we don't express our core. But if we talk, even if nobody's listening, we may be free enough to express what's in the core.

57:34 PRAYAS (?) Yeah, so that's— I mean, that's what I'm in a way, I'm trying to say that. So, and that core is infinity, right?

57:42 SATYA Exactly.

57:43 PRAYAS I mean, we spoke about that in the beginning of the conversation, that, you know, what's interesting about people is the— is infinity, right? In sense

57:50 SATYA Right.

57:51 PRAYAS The finite is boring.

57:54 SATYA (?) Right.

57:56 PRAYAS (?) So you know— so we kind of come back to that.

58:03 AKSHAY Yeah.

58:17 So what are the ways of seeing?

58:20 NU PARADOX How do we leverage infinity?

58:27 SATYA Leverage?

58:28 SATYA (?) How do we leverage infinity?

58:30 NU PARADOX I mean, yeah, great, it's there. So what do we do about this? I mean, how do we use it to our benefit?

58:36 PRAYAS How do we use it to our benefit?

58:39 SATYA Yeah.

58:39 We can make a Bollywood movie.

58:42 PRAYAS Yeah, we could start a petrol pump.

58:44 NU PARADOX [laughs]

58:47 SATYA (?) You know, sell it. If you have it, you sell it.

58:50 NU PARADOX But that's still finite. Petrol only goes so far, right? It can't go on forever. That's not quite infinite.

58:56 PRAYAS (?) Yeah, so you— you make it finite to sell it.

58:58 NU PARADOX So it'd be a wrong choice to go for petrol or movies, because sooner or later it's bound to stop. You'll run out of resources.

59:09 SATYA No, I was being facetious actually, by thinking that's what modern-day capitalism is about, right? Like, it seems to be infinite.

59:15 NU PARADOX Yeah, that's [unclear] do that.

59:18 SATYA (?) They go from that premise.

59:22 PRAYAS No, but yeah, it's — it's like I don't know what — so it's like what do we do with anything? So, you know, it's like your question, "what's the advantage of having access to infinity?"

59:30 NU PARADOX Yeah.

59:33 PRAYAS Is something that—

59:34 NU PARADOX Great.

59:35 PRAYAS (?) I don't understand.

59:41 NU PARADOX What do you not understand? That how—

59:45 PRAYAS I mean, how to benefit from infinity.

59:46 NU PARADOX (?) —infinity can be useful to us? Right.

59:50 PRAYAS Yeah.

59:51 NU PARADOX Well, that is the question, so—

59:52 PRAYAS (?) Because—

59:53 NU PARADOX I haven't underst— understood that part either, hence I ask. [chuckles]

59:57 PRAYAS Yeah. I mean, if you— for you to project—

01:00:00 A value system on infinity itself is not possible.

01:00:04 PRAYAS (?) .. yeah.

01:00:08 NU PARADOX Now, getting something off of it wouldn't necessarily mean benefiting from it, or.. What do we do with it is the question.

01:00:19 PRAYAS I mean, it's doing something with us.

01:00:23 NU PARADOX What is it that it's doing with us? Even that would be a good peek, actually, into what's going on.

01:00:28 NU PARADOX (?) Just wasting time.

01:00:30 Time pass.

01:00:31 Time pass.

01:00:32 PRAYAS I mean as— I mean the world as we know it might just be somebody's idea of wasting time.

01:00:38 NU PARADOX Yeah, it's— it looks like [unclear] out of everything that we come across. That's what it seems to be.

01:00:48 PRAYAS ? I didn't— I didn't get you.

01:00:57 PRAYAS (?) Yeah, sorry, I didn't get you. I— I think I missed—

01:01:00 NU PARADOX That we consume and we defecate, that seems to be our ultimate purpose in lives I think. I mean, that's what's going on everywhere, I mean, if you look around.

01:01:10 *[ambient music]*

01:01:13 It's the [unclear] denominator, isn't it?

01:01:17 PRAYAS No, I don't see a defecation, I see a struggle everywhere.

01:01:23 Yeah, because it's not as simple as just consumption.

01:01:24 NU PARADOX Yeah, you have to struggle to get to it. Yeah. Yeah, struggle. Struggle for sure.

01:01:32 PRAYAS No, I mean, what you're saying is that you have to— you have to struggle to get power.

01:01:39 NU PARADOX Talking about power. Just about—

01:01:42 AKSHAY Power in what sort?

01:01:44 PRAYAS Being — being able to shit is power.

01:01:53 AKSHAY You mean shitting on somebody else.

01:01:56 PRAYAS Yeah, I mean, I'm just saying, who gets to shit?

01:02:01 It depends—

01:02:01 That ability to— that ability to transmit without receiving.

01:02:07 PRAYAS (?) Yeah.

01:02:09 SATYA (?) It's power.

01:02:11 AKSHAY No, man, you cannot shit without— without eating, no?

01:02:15 AKSHAY (?) Correct.

01:02:17 PRAYAS (?) Yeah, but eating is, like you eat something else and you shit something else.

01:02:21 AKSHAY Yeah no, you don't shit something else. It is part of something you have taken and part you have rejected, so it is not something else.

01:02:28 PRAYAS It's a different surface.

01:02:31 SATYA But it's kind of like the person at the top is the one who doesn't eat as everyone else does, right, underneath him or her?

01:02:40 *[ambient music]*

01:02:43 AKSHAY I didn't get you, Satya.

01:02:45 SATYA I guess, I'm— I've lost my train of thought, but it's kind of like, you— yes, you do have to consume to produce

01:02:53 AKSHAY Yeah.

01:02:53 SATYA But the people at the bottom tend to be consuming what's coming from the production above them. But the one right at the top isn't necess— is eating whatever they want to eat. They are not forced to eat what somebody else is producing.

01:03:10 AKSHAY No, we don't know whether it's a pyramid. You are imagining a pyramid.

01:03:13 SATYA Yeah. I mean, talking of power, it seems like a pyramid to me.

01:03:18 AKSHAY (?) Yeah, that's what I asked him, what— what sort of power are you mentioning? Because if it's a pyramidal power, then maybe, but then nobody is at the top as such.

01:03:28 PRAYAS You don't think a hierarchy exists?

01:03:31 AKSHAY No, it does exist

01:03:32 [unclear] hierarchy.

01:03:33 AKSHAY (?) But only as our conscious— there is— there is— on the top there is no hierarchy. I— I don't know, I'm— I'm always imagining everything as a loop. So for me it's not a pyramidal peak power.

01:03:49 *[ambient music]*

01:03:54 NU PARADOX The pyramid is imagined.

01:03:58 Yeah.

01:03:59 NU PARADOX (?) Like [unclear] president. He's on top—

01:04:06 I mean, it depends. You're seeing—

01:04:07 Satya is saying—

01:04:08 Only if you know someone.

01:04:12 PRAYAS I think Satya would be better to define what was she saying, that who is at the top.

01:04:18 SATYA (?) You know, the thing about producing and— eating and producing shit, I mean, I'm— I am associating that with power. And power in that sense to me is a person who does not have to eat a lot of shit is powerful, relative to other people who have to eat a lot of shit of other people.

01:04:39 SATYA (?) [unclear]

01:04:40 PRAYAS Right.

01:04:41 NU PARADOX (?) [unclear]

01:04:43 SATYA (?) This is totally relative, no?

01:04:45 NU PARADOX [unclear] Totally relative, and whether you're an [unclear]—

01:04:47 AKSHAY (?) You know, there are many instances, no, where you hear in very famous restaurants where like only rich and trendy people go and all that kind of thing, and the waiters take out their grudge by puking in their food.

01:05:03 NU PARADOX Right. So who's heard the Bob Dylan song, "You Gotta Serve Somebody"? You know, it explains this concept quite well.

01:05:08 Yeah.

01:05:12 AKSHAY Yeah, so I think man, if we go in the physical world we cannot say that somebody is at the top. There— I think it's not a pyramidical— pyramid hierarchy in that way.

01:05:21 Right.

01:05:23 PRAYAS No, but even if— even if it's a loop—

01:05:24 SATYA (?) Because then you have to define what shit is, really. What is shit? Yeah, I see what you're saying about being not pyramid.

01:05:33 PRAYAS No, but I'm saying, even if it's a loop at the time when the loop is going up, it's going up. At the time when it's going down, it's going down. Loop is not— doesn't mean that it doesn't have any orientation. It doesn't have any layering.

01:05:53 AKSHAY (?) But that totally depends on how we define that orientation, no? At— at— at—

01:05:58 PRAYAS You're saying there is no— there is no absolute system of power that we live in society?

01:06:04 AKSHAY (?) No, there is, but that is a different power. I don't think so that is a power we are talking about. We are talking power about eating and shitting. That— there is a— that is a built — built power, what we have.

01:06:20 AKSHAY (?) But I don't—

01:06:20 AKSHAY (?) A built notion of power.

01:06:21 NU PARADOX (?) It's there. It's built, but it's there.

01:06:24 It's just overplayed, I think. There's a whole spectrum of emotions that one is capable of feeling, and one we will feel regardless of what situation you are in, you know, fortunate, unfortunate, powerful, not powerful. You will go through that whole band, you feel each and every emotion that a human is capable of.

01:06:46 AKSHAY (?) So [unclear]—

01:06:48 In fact, I would say, if you are talking about the society's power, people who go on the top are the people who eat most of the shit.

01:06:56 SATYA (?) Yeah.

01:06:58 You don't just—

01:06:59 So that's like an inverted pyramid, right? I mean, the pyramids exist even within loops. It depends on which vantage point you're looking from and what that shit is.

01:07:08 AKSHAY Yeah.

01:07:08 Yeah. the— the— the politician or businessman or anybody, they don't just become on the top, as we are imagining the societal thing, but they eat a lot of shit, no?

01:07:23 SATYA Yeah, okay.

01:07:26 SATYA (?) No, but it's— the—

01:07:27 NU PARADOX But I think—

01:07:28 PRAYAS Shit is just about—

01:07:28 NU PARADOX Eating shit is a prerequisite to power.

01:07:32 AKSHAY Sorry, Nu?

01:07:33 NU PARADOX Eating shit is a prerequisite to power, then.

01:07:37 AKSHAY (?) Yeah, we can call it like that, yes.

01:07:41 PRAYAS So if you just eat a lot of your own shit, you just become powerful.

01:07:45 PRAYAS (?) Self-validation.

01:07:45 AKSHAY For your own self. Yeah, self-validation.

01:07:48 AKSHAY (?) That's the loop complete. Nice one.

01:07:50 AKSHAY (?) Yeah. For— for— for yourself, you become powerful, yeah, why not?

01:07:56 PRAYAS (?) I think that's the—

01:07:56 PRAYAS (?) Yeah, so I mean, that's basically what I was saying.

01:08:00 Nice.

01:08:01 AKSHAY Yeah, that's the hitch, no, when we have a conversation with people whom we don't like and we say we don't want their shit. So, basically we are eating our own shit in that conversation.

01:08:12 PRAYAS Yeah, I'm saying that if you're that— that mysterious service provider whom no one knows, but, you know, you go every morning at 5:30 to every flat in your— your community, your area, and you just deliver your own shit, you know, to everyone, and it's totally uncalled for. It's spam.

01:08:39 AKSHAY Yeah. So?

01:08:42 PRAYAS (?) So I think spam is the only way to communicate anymore.

01:08:47 PRAYAS (?) Spam is the only truth.
01:08:48 It's the— it's— yeah, it's the only way to break through.
01:08:54 SATYA (?) I mean, that is one of nature's fundamental methods.
01:08:59 PRAYAS (?) How?
01:09:01 SATYA Even in nature, for— you know, if you look at something to survive, if there is a gazillion of that produced—
01:09:09 PRAYAS Yeah.
01:09:10 SATYA —some will survive.
01:09:13 So—
01:09:14 AKSHAY Yeah, man, in the sense— in the sense, the—
01:09:15 PRAYAS (?) So infinity is spam.
01:09:17 AKSHAY The entire process of pollinating is spam, no?
01:09:20 SATYA Exactly.
01:09:22 PRAYAS (?) No, but then would you say that infinity exists in spam? Only.
01:09:29 AKSHAY If life exists— life exists in the spam, man, in that pollinating process.
01:09:33 NU PARADOX (?) Spam is infinity.
01:09:35 Yeah, so that is—
01:09:35 SATYA Yeah, spam is infinity.
01:09:38 PRAYAS Okay, so that— that would be a better way of putting it. Spam is infinity.
01:09:45 *[ambient music]*
01:09:47 So how that takes us back to our question for the day is the bitstream is spam.
01:09:57 SATYA The bit— right. The bits are spam.
01:10:00 It's a stream of—
01:10:01 PRAYAS You know, yeah, so the— the experience, the experience of being, the, you know, the feeling of experience is spam. What does experience feel like? It feels like spam.
01:10:18 Yeah.
01:10:19 PRAYAS (?) Yeah. I think it's — the world exists on a spam.
01:10:25 And also [unclear]
01:10:26 Why do we follow so many social protocols?
01:10:31 NU PARADOX Because we are gregarious in nature. We like to feel accepted.
01:10:37 PRAYAS No, so you are saying that we like social protocols.
01:10:41 AKSHAY No, I think why we do like that, it's also—
01:10:43 AKSHAY (?) Do we [unclear]
01:10:46 —it's also because a lot of spam is random in nature, you know. If you are comparing it to what we get through internet and all, it's random in nature. Most of it—
01:10:56 Not—
01:10:57 —by our experience now we know that it is crookery or phishing or something like this, so we — we avoid it, but that's a different alteration of the natural spam. The natural spam can be positive in many cases.
01:11:15 SATYA But actually, even the spammers, the ones who spam, they spam because they are getting something out of it. They— there is actually a percentage of people who are subscribing to the spam and buying stuff, so...
01:11:26 SATYA (?) Yeah, it's an industry.
01:11:28 PRAYAS (?) Yeah.
01:11:29 SATYA Yeah.
01:11:30 PRAYAS But also hidden in that in that corrupted spamming space is the one in a million or one in a thousand creator who is actually spamming his stories or poems or, you know, stuff

that actually means something. Is not just trying to make money. So I mean, what I'm saying is that if spam is infinity, then the only possibility for infinity to exist in our culture would be in spam.

01:12:04 AKSHAY (?) Yeah, I— I think I would agree.

01:12:06 PRAYAS So that means if any content, any given content is not self-validated, it would stand a better chance of being low quality than if it is self-validated.

01:12:18 AKSHAY Sorry?

01:12:20 PRAYAS You know, so I mean I'm saying that any— any cultural product that you consume, like be it a book or a piece of music or a, you know, visual art or anything, you can— if you're asking that— if you just ask one question to the person who made it: "Are you self-validated?" You know, I'm not saying that in so many words, you can just, you know, construct it yourself.

01:12:46 NU PARADOX I think that—

01:12:47 PRAYAS And if that—

01:12:50 NU PARADOX Sorry Prayas, go on.

01:12:52 PRAYAS No, it's fine. I mean you can interrupt me, of course.

01:12:58 NU PARADOX No, I was just saying that it's a rhetorical question. We are always self-validated. We are happy, at least the way we look at it. Aren't we, or are you not?

01:13:13 PRAYAS No, but I'm not sure. I'm not sure if everyone is self-validated—

01:13:18 It's not—

01:13:18 —as a base state.

01:13:19 SATYA I don't think everyone is. Yeah, I don't think everyone is, and the self-doubt is a very present thing for most people.

01:13:26 PRAYAS Yeah. And I mean like Nu, you commented today on a Facebook post of mine, you said that, " what is this obsession with doing?"

01:13:38 Yeah.

01:13:39 Something like that, you know?

01:13:40 PRAYAS (?) Right.

01:13:41 PRAYAS (?) And I said that doing is automatic. You know? So I mean what I'm saying is that if— if there's anything that I think is worth doing, it would be getting self-validated.

01:13:56 NU PARADOX I think I questioned the intent of doing, yeah. Intent matters a lot, I mean, rather than just the act itself. I think intent, to me, would mean, I mean, much more than the act itself, because it defines the action. So doing it by itself, I don't know if it's— I don't know what to make of that.

01:14:18 SATYA (?) Doing would be spam.

01:14:22 Yeah.

01:14:23 SATYA (?) Yeah, totally.

01:14:24 PRAYAS (?) So spam— spam produces self-validation.

01:14:31 NU PARADOX It could.

01:14:32 NU PARADOX (?) Yes. Yes, yeah.

01:14:34 PRAYAS So spammers are self-validated.

01:14:38 SATYA (?) I think they very much are. They are very happy doing what they're doing.

01:14:43 AKSHAY Yeah, so I mean so we got— we got [unclear] out of three.

01:14:45 NU PARADOX Self-validated. Occupation work, that's the norm. Everyone's following. [unclear]

01:14:55 PRAYAS What's the norm?

01:14:56 NU PARADOX (?) Having an occupation is self-validating. So okay, who are you and what do you do is the next question. So first, who are you—

01:15:05 PRAYAS Yeah, but no one really cares about that anymore.

01:15:08 NU PARADOX (?) Why do people ask if they don't care? I mean, they do, I mean, if you...

01:15:13 PRAYAS (?) They ask because they don't care.

01:15:16 AKSHAY (?) No—

01:15:16 AKSHAY (?) That makes sense. No, it makes sense. Completely.

01:15:19 Even that question is kind of trying to self-validate in comparison to somebody else.

01:15:24 SATYA It is true. It's very true. Yeah, that's true.

01:15:27 SATYA (?) Correct.

01:15:28 NU PARADOX (?) Many times people ask "What do you do?" is to self-validate.

01:15:31 AKSHAY Correct.

01:15:32 Yeah.

01:15:32 Yes.

01:15:33 SATYA And if you don't have a nice label to give them back, then...

01:15:37 SATYA (?) Then the hierarchy is formed, right then and there.

01:15:39 PRAYAS (?) That sense of self-validation is in a social sense.

01:15:44 SATYA Yeah, that's true.

01:15:45 PRAYAS (?) Yeah, in a social setting.

01:15:46 I'm not saying if you— I'm not sure if you're talking about the same thing.

01:15:51 AKSHAY No, we are putting it to the second entity, but even that second entity is trying to self-validate by asking this question.

01:15:58 PRAYAS No, but you can't use the same words. It's not the same thing.

01:16:04 SATYA (?) But for some people self-valid— no, self-validation through the other, that's not self-validation.

01:16:12 PRAYAS Yeah, it would be still third-party validation. As far as you are concerned—

01:16:17 NU PARADOX Proxy validation.

01:16:18 PRAYAS —anyone else that comes into the picture is third party.

01:16:21 PRAYAS (?) Yeah.

01:16:23 AKSHAY (?) Yeah, no, I'm not saying that it's not third party. That's what I'm saying, that it's an entity, but it's also a form of self-validation.

01:16:30 AKSHAY (?) Surrogacy.

01:16:31 PRAYAS No, it's not. I mean, I'm just saying that you should choose different words, I mean, I'm just saying. It's okay, I mean, we can also share words, I mean I'm not like— I'm not saying that you have to use different words.

01:16:43 PRAYAS (?) It's just validation.

01:16:46 PRAYAS (?) Yeah.

01:16:48 PRAYAS (?) Okay, it's better.

01:16:50 NU PARADOX Requires, yeah, no external confirmation or sanction from the other. So essentially—

01:16:56 PRAYAS Yeah.

01:16:57 NU PARADOX —one ought to be passing the judgment and [unclear] at the same time.

01:17:03 PRAYAS (?) Because self— we can say that self-validation is infinity, we can say that because when you self-validate, you say that you refuse to judge.

01:17:18 I think self-validation—

01:17:19 Yeah.

01:17:20 And judgment is what makes infinity finite.

01:17:24 NU PARADOX (?) I'm sorry, how did we arrive at "self-validation is infinity"?

01:17:29 PRAYAS No, I'm— I— I— I'm just saying that if you say that self-validation is infinity, it would be because you refuse to judge. So you know basically, you're just saying that, "I don't care who I am, I am who I am."
01:17:45 I am, yeah.
01:17:46 PRAYAS (?) Yeah.
01:17:47 PRAYAS (?) Now deal with me, you know. I'm not sorry for being who I am.
01:17:51 PRAYAS (?) Why should one be, right? I mean...
01:17:53 NU PARADOX No, most of us are.
01:17:54 PRAYAS Exactly. Yeah, and that's the— that's the truth.
01:17:58 AKSHAY No, but you are only looking at the— you are only looking at the minus of self-validation. Many times self-validation is also about like, you know...
01:18:07 NU PARADOX (?) We haven't gone to the narcissist side of it, yeah.
01:18:09 AKSHAY ...being happy.
01:18:10 AKSHAY (?) Or overly happy.
01:18:13 PRAYAS No, but megalomania is part of—
01:18:15 AKSHAY [unclear], yeah.
01:18:18 NU PARADOX But there are two poles, so both exist. Somebody feels sorry, somebody feels extremely super confident.
01:18:28 PRAYAS No, but I'm— I— I would— I would— I would think, I'm not sure of this, but I would think that megalomania is part of self-validation.
01:18:41 SATYA (?) It could be a negative outcome of not having self-validation.
01:18:46 PRAYAS Yeah. So it's— it's closer— it's close to it, but it's not it.
01:18:52 SATYA Yeah, it's like a— again, a surrogate, it's like—
01:18:55 PRAYAS Yeah.
01:18:57 SATYA —fake validation.
01:18:58 PRAYAS Yeah, I mean true self-validation would never be megalomaniac.
01:19:04 PRAYAS (?) That's what I would think, yeah.
01:19:05 SATYA (?) Yeah.
01:19:13 PRAYAS And if we— if we at all accept that statement that self-validation is infinity, that doesn't— that doesn't help us in talking about it any easier. I mean self-validation is again something that is— that is— that is not a method.
01:19:35 You know, you can't teach it.
01:19:38 SATYA But you do have to talk about it to tell somebody that it exists.
01:19:45 PRAYAS Yeah.
01:19:45 SATYA And so they have to find it for themselves.
01:19:48 PRAYAS Yeah, but if— if you, if yourself— if your self already exists...
01:19:53 SATYA Yeah.
01:19:54 PRAYAS ...then it already wants to be. So why do you need to be told—
01:20:00 But that it exists.
01:20:01 SATYA No, a lot of us don't know that. I think a lot of people are culturally bound in so many ways that even though their self exists, they have to discover for themselves that it exists.
01:20:15 PRAYAS They have to be— they have to be reminded.
01:20:18 SATYA Yeah, sort of, yeah.
01:20:21 Yeah, correct, yeah.
01:20:22 *[music and dog barking]*
01:20:27 NU PARADOX I think again doing is self-validation. Action—

01:20:36 Self-validation happen, I think, because otherwise you'd assume too many things then. Because you have to find out yourself, so you can't take somebody else's word for it, or even your own word for it. You have to prove it to yourself through doing, an action—

01:20:57 SATYA That's true.

01:20:59 NU PARADOX (?) [unclear]

01:21:01 SATYA (?) But sometimes people do for a different reason.

01:21:06 PRAYAS (?) Yeah. Their motivation is not—

01:21:08 NU PARADOX Intent, yeah.

01:21:09 PRAYAS —just to do it.

01:21:10 Intent.

01:21:10 They have an intent. So I would say that having an intent is not— is a sign that it's not a doing out of— doing as spam.

01:21:20 NU PARADOX Right. Yeah, [unclear].

01:21:23 SATYA (?) Hey folks, I'm really sorry, I gotta cut out at this point.

01:21:27 SATYA (?) Yeah. Yeah.

01:21:28 SATYA (?) But it was nice talking to you all.

01:21:30 SATYA (?) Yeah.

01:21:31 PRAYAS (?) Yeah, I—

01:21:31 PRAYAS (?) Sorry— we ran late today. I'm sorry for the whole mix-up in the beginning.

01:21:32 AKSHAY Prayas, I also—

01:21:37 SATYA (?) No, not at all. it was very interesting conversation. I'm sorry to have to cut it here for me. So, you can continue.

01:21:43 PRAYAS Bye.

01:21:43 Okay, bye.

01:21:44 *[music]*

01:21:46 AKSHAY Prayas, I also need to go. So...

01:21:49 PRAYAS Okay, bye.

01:21:50 AKSHAY Yeah. Ciao, see you.

01:21:53 Bye.

01:21:53 Bye.

01:21:55 PRAYAS Are you here Nu, or do you have to go?

01:21:59 NU PARADOX No, I don't have to go.

01:22:01 PRAYAS So it's a broadcast in which we— both of us are talking, suddenly.

01:22:06 NU PARADOX Yeah.

01:22:08 So yeah, I was saying you don't have to— at which point two people exited, is because you don't have to just follow. You have to have your own intent. It has to be gauged as to why you want to act in a manner that you want to act in.

01:22:26 *[music]*

01:22:28 PRAYAS Right, but I— I mean, I think it was also the point that having an intent is a sign that it's not coming from a self-validated space.

01:22:45 *[music and dog barking]*

01:22:50 You know, in the sense, if you know why you're doing what you're doing, then you don't really know why.

01:22:58 *[music]*

01:23:01 NU PARADOX No, you may only know one facet of it. I mean, there could be several facets to a particular action, seen in different perspectives. So you are aware of one, perhaps two, but—

01:23:14 PRAYAS And you think that thing that you know is important.

01:23:19 NU PARADOX Yeah, it certainly gives you direction, if anything.
01:23:27 *[music]*
01:23:30 PRAYAS No, but why is— why— why would you say that existence of that intent is important for it to be self-validated?
01:23:42 NU PARADOX Sorry?
01:23:43 PRAYAS Why would you say that the existence of that intent is important for it being self-validated?
01:23:52 NU PARADOX No, [unclear] it merely defines your action and there's a certain result that you expect out of it, out of the action and the choices you make.
01:24:06 PRAYAS No, but intents might be deluded, right? They might not be— what you— what you what you think is the reason why you're doing something might not be the real reason for doing it.
01:24:18 *[music]*
01:24:22 It might be a fiction.
01:24:25 NU PARADOX Yeah, most of it is, for people. We make our own fictions.
01:24:31 PRAYAS So how can you think that fiction is self-validated? or would you say that?
01:24:39 NU PARADOX As— as per the definition a third party cannot possibly critique somebody else's self-validation because he cannot.
01:24:49 PRAYAS Right.
01:24:50 NU PARADOX Right? Self-validation, you are only answerable to yourself, and—
01:24:54 PRAYAS Right.
01:24:54 NU PARADOX —your judgment is the only judgment that counts.
01:24:57 PRAYAS Right.
01:24:58 NU PARADOX So [unclear] doesn't need—
01:25:04 PRAYAS I didn't get that.
01:25:06 NU PARADOX It doesn't—
01:25:08 PRAYAS If it doesn't?
01:25:09 NU PARADOX [unclear] itself.
01:25:13 PRAYAS Sorry, it was breaking.
01:25:14 NU PARADOX [unclear] not [unclear]
01:25:16 Sorry?
01:25:17 PRAYAS No, your voice was breaking.
01:25:21 NU PARADOX [unclear] breaking or tweaked with the settings, as such. All I was saying is that by going by the definition of self-validation, a third person cannot critique somebody else's self-validation 'cause by going by the definition itself, it's self-validation; the person has to do it himself.
01:25:41 PRAYAS Right.
01:25:42 NU PARADOX His opinion counts, and that's the only one which does count.
01:25:47 PRAYAS Right.
01:25:49 NU PARADOX So I— I don't see why we would try to critique self-validation from an objective perspective.
01:25:56 PRAYAS Right.
01:25:57 NU PARADOX Not kind of possible to do.
01:26:00 PRAYAS No, you're right. You are turning it around.
01:26:04 *[music]*
01:26:07 So you are saying that the idea of self-validation should also be applicable on self.

01:26:12 NU PARADOX Yeah, it should end with the self. And any objective understanding of self-validation would be a fallacy.

01:26:22 PRAYAS Right. Any definition of it would be— would not be possible.

01:26:27 NU PARADOX It wouldn't be accurate, to say the least.

01:26:31 PRAYAS Any defini— all— all definitions would be accurate.

01:26:34 NU PARADOX Sorry? Yeah, I don't—

01:26:36 PRAYAS All definitions would be accurate.

01:26:37 NU PARADOX All defini— it would be applicable to the self, and self only.

01:26:42 PRAYAS Only. Yeah. Yeah.

01:26:46 So that means everything is okay.

01:26:49 NU PARADOX Well, certainly.

01:26:50 *[laughter and music]*

01:26:54 PRAYAS Everything is okay if it's okay for you.

01:26:58 NU PARADOX No. That's megalomaniacal. it's okay for me.

01:27:07 PRAYAS If it's okay for you, it's okay.

01:27:10 NU PARADOX It's okay for me, yeah. It should end with me, basically.

01:27:14 PRAYAS If it's okay for you, it's okay for me.

01:27:18 NU PARADOX No. You cannot define what's okay for others, basically.

01:27:23 PRAYAS If it's okay for me, it's okay for you.

01:27:27 NU PARADOX Doesn't necessarily mean so.

01:27:29 PRAYAS So what do you mean?

01:27:31 NU PARADOX I mean it ends with the self. So...

01:27:35 PRAYAS There is no question of being okay.

01:27:39 NU PARADOX Yeah, there is a question of being okay, hence the question of self-validation. But validation happens with the self, within the self. It doesn't go beyond the self, to the other. So other has absolutely no effect on self-validation. Although, the way we are leading our lives these days, with the multiple brands and the choice of perfume, beer, car, kind of house you want to live in, these are all choices— I don't know whether it's for self-validation or validation from society, which is the other. So I don't know what dictates action here, then. And self-validation, rather than validation from society, or something. Do you see what I—

01:28:33 PRAYAS Right. I mean, I wouldn't be able to look at them in the same frame. You know, the— the—

01:28:38 NU PARADOX Correct.

01:28:39 PRAYAS —the external act for— which is as a— as an act of self-validation, and the internal act. I would not be able to see them in the same frame.

01:28:46 NU PARADOX Yeah, they're two different things, but what's happening more or less is the latter.

01:28:51 PRAYAS Yeah.

01:28:52 NU PARADOX Or the former, whichever you said. I mean, the other we are trying to please rather—

01:28:56 PRAYAS Yeah.

01:28:57 NU PARADOX —than ourselves, because we'd all be rambling madmen on the streets if we were self-validated.

01:29:07 PRAYAS Right. would you be okay with stopping here for today?

01:29:13 NU PARADOX Yeah.

01:29:13 PRAYAS And did— I hope you had a good time, and hope you join us again...

01:29:18 NU PARADOX Tomorrow or something.

01:29:20 PRAYAS Yeah, whenever— if it's good for you, if you have time. I keep spamming you—

01:29:25 NU PARADOX There is—

01:29:26 PRAYAS —you know, but you know, it's like why not?

01:29:30 NU PARADOX No, you don't, actually. Yeah, exactly, why not? I mean—

01:29:36 Day six.

01:29:38 PRAYAS Yeah, day six. Okay, bye.

01:29:41 NU PARADOX Bye-bye.

01:29:43 *[music]*