Perspective Studies, Day 9

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 25 July 2015. Watch on YouTube

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I made this transcript by machine from the recording and corrected it against the recording's description and my own records. I have not checked the words by ear. I checked a sample of the speaker names by ear, and corrected those I heard differently. [?] marks a word still in doubt and [unclear] a passage that could not be made out. A speaker is named only where the broadcast's screen or the recording's own words say who is speaking. Fillers such as "uh" and "um" are left out. Times are from the start of the recording.

In this broadcast the screen did not show who was speaking. A name marked BY VOICE was matched by machine against the voices in the broadcasts where the screen did show names. Tried on those broadcasts, where the screen gives the answer, it was right in nine speaking turns out of ten.

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00:00 PARVEZ ...he failed to think. Now what is that failure of thinking? I mean, I don't know how would one fail to think because even committing suicide is an act, is a thought. So it's— is it really a failure or because again, if you look at the semantics, this is a term we have created: what is failure, what is success, what should be thinking, what should not be thinking.

00:23 SPEAKER 1 Okay.

00:24 PARVEZ But [unclear] all thought, as long as you're alive and your mind is working, you are thinking. There are thoughts of all sorts. Even if it is, let's say, somebody thinks that he is in a vacuum and doesn't think anything, even that is a thought. You know, even the negation of a thought becomes a thought.

00:41 SPEAKER 1 Right.

00:43 PARVEZ The only thing I am wondering now is that if a person who commits suicide to, let's say, get out of the game, is he sure that he is getting out of the game or not, is the other interesting thing. Because nobody knows what— what is the game beyond that.

00:59 PRAYAS Yeah. But let's say we don't even go into that. What I'm saying is, if we just examine that moment—

01:07 PARVEZ Yeah.

01:08 PRAYAS —you know, where you suddenly become aware of this, of the fact that you're playing a game that you don't even know why you're playing, which is, you know, what Satya you suggested yesterday. And—

01:21 SATYA Yeah.

01:23 PRAYAS —you become aware of this moment, and then what do you do? We just come back to that thought and stay with that thought, right?

01:33 SPEAKER 1 Okay. If it was me, I would try to stop the game, because if I don't know why I'm doing it, the first thing which comes to mind: why am I doing it? I would rather stop it.

01:44 SATYA The question has to occur to you, why am I doing this?

01:49 PRAYAS Yeah. So what would occur to you when you— I mean, we don't even know, but we're speculating.

01:55 SPEAKER 1 Yeah.

01:56 PRAYAS We don't— we don't have any way of knowing until we come up— we are up against the same thought.

02:03 SPEAKER 1 Mm.

02:07 PARVEZ It's also the issue like that awareness that we are playing a game which is beyond our control, even that, how does it prevent one from, or how does it make one go out of it, is the— is the issue which I think you're trying to raise, which is interesting in itself, that what do we do even if we get aware that this is somebody else's game, we are playing it? What do we do? And that's—

02:31 PRAYAS But this—

02:33 PARVEZ Sorry, yeah.

02:34 SPEAKER 2 Is the game necessarily out of our control? I think that's a very interesting thing. I would think about, if I were confronted with this situation, realizing that I'm a part of the game, how can I control that game and manipulate it myself to make it mine?

02:53 SATYA I mean, we have lots of systems today itself, right? Like capitalism or, you know, corporate America, whatever it is, where we are part of something, but because we are of a certain race or gender or whatever, we don't exactly have the same kind of control. We may not have any control. What do we do then?

03:12 SPEAKER 2 But is that— that— that not also a decision as well, to say we don't have any control? Is it not kind of leaning back and not taking responsibility?

03:25 SATYA So you're saying even that is a choice?

03:28 SPEAKER 2 Yes.

03:29 SATYA Yeah. I'd agree with that, yeah.

03:32 PARVEZ You see, if we— if we limit it to, let's say, things which are, so to say, within the life frame, then it becomes like you are aware and then you're making a choice. And the choice in that case can be an action or can be no action. And the action could be something as simple as knowing more about it or just talking about whatever it may be, or, you know, whatever way one wants to engage in. It can be an engagement or it can be just to turn away. Within the framework of life, that is still possible. But I think the larger question is that beyond that, if life itself is a game that we are playing and it's a compulsive game because we don't know how to get out of it, then what do we do with this awareness, if we believe that this is a game?

04:20 SATYA Right, I think that's something which a lot of us think about.

04:24 PARVEZ Yes.

04:26 SATYA Yeah. Because that is really bigger than us, and it's the red pill and the blue pill situation.

04:34 PARVEZ But then—

04:35 PRAYAS Right. It's exactly that kind of situation that, you know, if you— if you could find the answer to this riddle, would you try?

04:43 SATYA Yeah.

04:44 PARVEZ Isn't the whole— what the whole civilization is about, Prayas, that there is a constant sense of, whether we call it development or whatever, and whether we take it in a completely different direction, but the whole idea that human— at least the human race, we can talk about others as well— is evolving towards, you know, discovering and unfolding and trying to figure out where is it, where does it end somewhere or does it not?

05:11 SATYA But that's not everybody who does it, right? Like it's a percentage of the population that does it, but others may not choose to do that.

05:22 PARVEZ Right, you're right. And that's an interesting thing which probably happens because we feel we are so controlled by things. And because of that, probably that sense of compulsion that we feel about life and that it belongs to somebody else who's controlling it, we even start accepting norms and givens. I mean, life is a given, no? You don't choose how to come alive. It's

a given. And that given, I think, leads to so many other givens being accepted by us and, you know, the way the society then functions.

05:57 PRAYAS No, but let's say we don't try to close this question, right? So we're not trying to actually close this question quickly, right? So we just— if we just want to stay with this for some time because it's, you know, a tricky question.

06:14 PARVEZ Yeah.

06:15 PRAYAS Because, and it's also strangely linked to the topic of the day, which is almost a first for us. So what do we do with this, I mean, this moment? In this moment, Sam, what would you do?

06:33 MOSES SAM Yeah. I mean, you guys continue, I'm just listening. Give me two minutes, I'm just wrapping up. Yeah.

06:39 PRAYAS Okay.

06:43 SATYA So the question was, what do we do with—

06:48 SPEAKER 1 When you know that you are part of the game and you can't do anything about it.

06:53 PRAYAS Yeah. No, when you know that you're part of a game that—

06:57 SPEAKER 1 -huh.

06:59 PRAYAS —you know that you're playing in a compulsive way, so in a way— in a sense you don't even know why you're playing it—

07:07 SPEAKER 1 -huh.

07:08 PRAYAS —then what would you do with that? With that, yeah.

07:16 PARVEZ Another question that comes to me: what are you in that game? I mean, that's also a good question, whether you are something being moved or you have the power to move yourself.

07:29 SPEAKER 1 Yeah, that is very interesting. Yeah.

07:33 SATYA And we had a discussion about power some time ago, and we thought that in different frameworks, in different circumstances, some people move and others get moved, whereas if you shift the frames again, those same people who were the movers are now becoming the moved.

07:54 PARVEZ Yes.

07:56 PRAYAS Yeah, so in the sense, you know, power being a construct that's a spiral which is, you know, like an optical illusion, like, you know, it doesn't stop but it seems to stop.

08:13 But like you were saying, Parvez, that thinking of playing a game which you're playing compulsively, the dangerous part of the thought is what you're actually fearing for the first time is that there might not be any free will.

08:35 PARVEZ Right.

08:36 SPEAKER 1 Okay, but let me ask— oh, sorry. Sorry, please go on.

08:39 PRAYAS No, please continue. I was just, yeah.

08:42 SPEAKER 1 No, I was just trying to think is there pain while you're playing the game? Are there any feelings? Do you feel anything?

08:53 PRAYAS Are you playing the game?

08:57 SPEAKER 1 I think so.

08:59 PRAYAS So if you're playing the game, you already know.

09:02 MOSES SAM No, I think it's the— it's the metric to define whether this game is being compulsively or not. So if you feel that you're being forced and if you don't get what you want, then I think it's a compulsive game. Otherwise you're voluntarily doing it, you're willingly doing it. So your perception about the game—

09:26 SPEAKER 1 Okay.

09:27 MOSES SAM —defines how well you're gonna enjoy the game. So actually if you're enjoying the game, then it's not compulsive.

09:34 PRAYAS Yeah, if there's any emotion which you remember—

09:38 SPEAKER 1 -huh.

09:39 PRAYAS —so compulsion is like a blackout, right?

09:43 MOSES SAM Correct.

09:44 SPEAKER 1 Right.

09:45 PRAYAS So it's a— it's a feeling that you want to go into a room—

09:51 SPEAKER 1 Mm-

09:52 PRAYAS —and then when you enter that room you don't remember anything, right? So your free will disappears.

09:58 SPEAKER 1 Right.

10:03 SATYA BY VOICE But you might have a compulsion to enjoy what you're doing.

10:13 SPEAKER 2 And this entire talk of the game reminds me yesterday thinking Brazilian players thinking what were they doing.

10:20 *[laughter]*

10:23 SPEAKER 3 So you're saying that was a compulsive game. Like they didn't really want to enter that game because, you know, Neymar was out and the captain was out.

10:32 SPEAKER 2 Yeah, you don't have a choice, no? And you cannot cry over Neymar or anybody. Life is always a challenge and—

10:39 SPEAKER 3 Exactly.

10:40 SPEAKER 2 —you failed in that challenge.

10:44 DAVID The difference being that there you have a limited time framework which is already imposed.

10:51 I think...

10:52 SPEAKER 3 So at least they knew [unclear] game or not.

10:54 DAVID ...about the game we're talking about.

10:56 SPEAKER 4 Right. So David, what do you think about this question?

11:02 DAVID Well, I'm just interested in the, in the aspect of compulsion and how can you, how can you turn it around. I think knowledge will immediately imply some sort of agency. So once you're aware of it, you're an actor who can choose to act or not to act, but who's not passive in it anymore, right? Which changes your whole outlook and which, well, according perhaps to my beliefs, I guess, brings full responsibility for the game back to yourself.

11:46 SPEAKER 5 But how would you know if you are, like, you are controlling the game or you're being controlled? How would you know?

11:53 SPEAKER 4 Yeah, in a compulsion, you don't really have a choice, right? So when you are, when you are being compulsive, you don't have a choice enough to want to be, to be able to stop.

12:07 SPEAKER 5 Right.

12:09 PARVEZ I have a slight clarification here to ask. Are we talking about compulsion—I mean, firstly, is this question in itself right, that there is a compulsion to play the game? And secondly, are we referring to living life the way we are living as the game, or of being born as a game? Because the two of them probably lead us to different...

12:38 SPEAKER 3 Right. I think it depends on the boundary. So if you're talking about the real world and some people choose to, you know, play the game and some... let's say yogis. Oh yeah, let's say yogis. They don't want to participate in the game, so they seclude themselves away from the real world and then they live in their own space, right? So the bound... then it's a matter of

choice and it depends on the boundary. Then... but you're right, you know, we're talking about two different things when we say compulsion and compulsive.

13:11 PARVEZ Yeah. I mean compulsion is if we consider being born in life or in the, in the world, then that straight away goes beyond and the only way to get out of the, of being [unclear] becomes—I come back to that—is death or suicide. That I want to stop and I do that and use that as an agency: "Okay, here I am, whoever you are, I'm out of it." But then because I don't know how to go beyond that. And otherwise, if we're talking about being fitted in the society or the world and then the games that go on, challenging, then—and also the whole idea like connecting with today's topic about this whole notion of meaning—

13:56 —then straight away it goes to that theory of absurdism, to always find meaning and seeking and believing that there is a universal truth and, you know, continuously chasing the, what to say, continuously chasing an ephemeral or a nebulous notion of creating meanings and thinking that we are getting beyond, getting beyond and learning more and more. While at the same time, if we bring it down to a narrower frame, I sometimes feel that with whatever we're doing, the so-called development in terms of thought or whatever, we are probably dissociating more and more from what is there, to the world and to the meaning of life perhaps.

14:44 SATYA BY VOICE You know, I just wanted to raise something which I read today very coincidentally. It is something that Albert Einstein said, that we cannot know the meaning of life because we did not create it. I just want to throw this there.

14:58 PARVEZ Right. And that's exactly where...

15:02 SPEAKER 3 No, that's... sorry. So if that's the case, you know, when you give birth to a child, you created that life. And then does that mean you understand the meaning of the child's life?

15:13 SATYA BY VOICE But you didn't create that life. I mean, you don't know where it came from, right? I mean, I guess it's more at a metaphysical level, that creation of life. That's how I read it.

15:24 SATYA BY VOICE But you're right, I mean that's something to think about too, like if you give birth, you did sort of create something that's out of your hand.

15:34 PARVEZ But it's not really that we're creating life.

15:37 SPEAKER 1 Yeah.

15:37 PARVEZ It is we are becoming a medium...

15:39 SPEAKER 1 Yeah.

15:39 PARVEZ ...of that creation. Why, are we creating...

15:43 PRAYAS BY VOICE No, but in a, in a popular way, in a, in a generally acceptable common way...

15:49 PARVEZ Yeah.

15:50 PRAYAS BY VOICE ...children are created at the moment of birth. You know, so...

15:56 SPEAKER 3 At the moment of birth or at the moment of conception?

16:00 SPEAKER 4 Conception.

16:01 SPEAKER 1 Actually, the moment of the glint in the eye, right?

16:05 PRAYAS BY VOICE I think till it's, till it's in conception, till it's inside the mother, there's still an idea that the child is a notion. And when the child becomes a body, so when the child is born—

16:18 SPEAKER 3 Mhm.

16:19 PRAYAS BY VOICE —it confirms its presence, you know. So it validates the rumors.

16:25 SPEAKER 6 But [unclear] Hello?

16:28 SPEAKER 4 Yeah, we can hear you.

16:30 SPEAKER 6 Okay, great. Finally I'm able to talk!

16:33 *[laughter]*

16:34 I was wondering...

16:35 SPEAKER 4 Welcome!

16:36 SPEAKER 3 You still sound like an unborn child, though.

16:39 SPEAKER 4 Welcome to the world!

16:40 SPEAKER 6 I am!

16:43 Okay I just wanted to know if a child while it's inside the mother, does it have a sense of awareness?

16:53 PARVEZ So, sorry, what did you say? Can you please repeat it?

16:56 SPEAKER 3 If the child inside the mother has awareness.

17:01 PARVEZ Who has awareness, the mother?

17:03 SPEAKER 1 The baby.

17:04 SPEAKER 6 The child, when it's inside...

17:05 SPEAKER 4 The fetus.

17:06 SPEAKER 6 Yeah, the fetus.

17:07 PARVEZ Achha, the fetus.

17:09 SPEAKER 3 I think— yeah, Parvez, go on.

17:12 PARVEZ No, please go ahead.

17:13 SPEAKER 3 Okay. I think children are the most aware human— living organisms on earth, and then they— we don't understand their language, you know, when they cry, you know, we are like, you know, "What the fuck, tell me what you want," right? And then so these children, or the, these, this child then dumbs down to our level and then they try to communicate in a way that we want them to communicate. So at that point in time, they're coming down from their awareness to our level.

17:48 PARVEZ Yes.

17:50 SPEAKER 6 Yeah.

17:51 SPEAKER 4 That's a very wonderful thought.

17:55 SATYA BY VOICE Yeah, it's like they are not limited like we are limited by our cultures and our languages and our—

18:00 SPEAKER 4 Right, socializations.

18:01 SATYA BY VOICE —socializations.

18:03 SPEAKER 3 I mean, have you ever tried, you know, okay, try this experiment, it's really bad, but then you should try it. So to a child, you say, you know, your words should say "come", your gesture should show...

18:14 SPEAKER 6 [unclear] right now but...

18:20 SPEAKER 3 Sorry?

18:23 SPEAKER 6 Yeah.

18:24 MOSES SAM BY VOICE What is that? Okay, so to a child, right, just say "come", okay, but then you do a gesture that means "go away", and then figure out what this child does. It's a very interesting...

18:38 SPEAKER 1 That's interesting, yeah.

18:40 SPEAKER 5 Actually, I did a similar thing, like for my younger brother, he's my cousin. When he was small, what we used to do is like we used to have these plastic rings, and since he's like a child, like three years old or four years old, like he got like a new golden ring for his birthday, and then we were like, "Yours is just gold and ours is plastic," so we just whatever added this hype to the plastic, and then he's like, "No, I don't want this gold ring, I want the plastic ring." So it's interesting to see how they just whatever easily, whatever, they don't go with the words, they just go with the gestures and expressions.

19:20 SPEAKER 3 Yes, exactly.

19:23 SPEAKER 5 Yeah.

19:24 SPEAKER 4 Okay, Sam, did you manage to record the stream?

19:29 MOSES SAM The stream? No boss, I don't have speakers [unclear].

19:32 SPEAKER 1 I have a recording going actually.

19:35 SPEAKER 4 Oh, you know, so are you able to record both sides of the conversation?

19:40 SATYA BY VOICE I believe so. Whatever is coming out of my speaker, I think, is going into this.

19:43 SPEAKER 4 Oh, that's wonderful. Because we are stuck off air today.

19:47 SPEAKER 3 Yeah.

19:49 PRAYAS BY VOICE I mean, we just, we're just, I mean, there is no "Start Broadcast" button for me, so it's great that you have a recording going. I'll talk to you later how to get it from you.

19:58 SPEAKER 1 Okay.

19:59 SPEAKER 4 Yeah, let's...

20:00 SPEAKER 1 ...just continue, yeah. Okay.

20:02 SPEAKER 2 Yeah.

20:07 SPEAKER 1 Oh, so Sam, do you — do you want to just stitch together that conversation that we were having and—

20:14 MOSES SAM Yeah. So I was going to say that almost all the time the child goes by what it sees and what it perceives, okay? So it could be the emotion in your voice, you know, like what she was saying, "Oh, I got plastic, you know, it's more valuable," and all. So it—it perceives these two things. And so building up on that, what Shotcutable was saying, you know, two days ago, that we should talk about how does this enlightened person's fart smells, you know. I think we should be talking about what the enlightened person can see, which is what we were trying to convince him to talk about, right? But then he was like, no, why do we—why are we talking about vision? And I mean, at that point I didn't have this thought process where, you know, like almost everything that a child sees or whatever we see we perceive more through vision. So we should talk about what we see and what we don't see.

21:17 SPEAKER 3 Can I add something?

21:19 MOSES SAM Yes, ma'am.

21:19 SPEAKER 1 Yes, sure.

21:25 Please add.

21:26 SPEAKER 3 Okay.

21:27 MOSES SAM [unclear]

21:28 *[laughter]*

21:31 SPEAKER 1 Yeah, please continue. Yeah. are you just able to speak? it—we'll figure out if we can hear you.

21:41 SPEAKER 3 So right now when I'm talking, there is like a huge data of my concept of self. And probably that's—that's where I'm acting out of. But the child is just, you know, there is no big data which is [unclear] in his mind about what he is, what [unclear] and all that. So he's free of all these biases and limitations. So, you know, his awareness is greater. He has a broader kind of vision.

22:11 UTTAM BY VOICE Or maybe can we say that the child doesn't have any prejudices or he doesn't have a perspective? Can we say that?

22:19 PARVEZ Also I think, can I add here, that it's not so much about awareness versus [unclear]. What are we talking about? Because knowledge, if we define and we have a certain meaning to that, so probably we believe—and that's where the whole idea that a child is inferior comes from—that we have more knowledge. But awareness-wise, I think we, as we grow up, our senses start to dull. And we start training them to get tuned in a certain way. And therefore—

and that's where I personally believe and perceive that—that the adult is a more what say, spurious version of a, of a human being. And therefore probably the sensibilities also go down. Whereas in a child, the—the awareness is probably sharper [unclear] reason.

23:10 PRAYAS BY VOICE No, but, you know, but I mean, irrespective of the difference in the, you know, experience of the child and of the adult, you know—

23:19 PRAYAS BY VOICE Right.

23:19 PRAYAS BY VOICE — I'm saying if you go back to the compulsion which you were—you were wondering if that's the right question, in the sense if it's the—if it's the right word.

23:32 PARVEZ Yeah, I think—

23:33 SPEAKER 1 You know, because—

23:34 PARVEZ —yeah.

23:35 SPEAKER 1 Yeah.

23:36 DAVID Yeah, I was wonder—wondering about the term of compulsion as well.

23:40 SPEAKER 1 Yeah.

23:41 DAVID Be—because the compulsion necessarily implies that we have a known alternative framework within which we can operate, right? But if we only have game and we don't know anything else—anything else is unknown—does that really qualify as an alternative? And does that therefore mean that we are in that game out of compulsion, or are we just there because of ignorance of alternatives?

24:12 SPEAKER 4 Okay.

24:14 PRAYAS BY VOICE So I—you are saying whether ignorance and compulsion are different.

24:25 DAVID Yes.

24:29 SPEAKER 2 Yeah, you—

24:29 SPEAKER 1 No, I will still hold on to compulsion as a different word from ignorance because—

24:37 MOSES SAM No, I don't—I don't—I don't think he meant that. He said compulsion we arrive at compulsion because of ignorance.

24:49 SPEAKER 4 Yeah.

24:50 DAVID No, I'm just—I'm—I'm just questioning the validity of the term compulsion over here. what—perhaps to put it more simply is: if—if we use compulsion, it means that we're doing something despite knowing of an alternative, right?

25:09 SPEAKER 2 Yeah. Yeah, that's true.

25:10 DAVID But in this game we're talking about, do we have certainty about any alternative? Or is there just the known world, which is the game, and then nothingness, which we don't know anything about?

25:23 PARVEZ Yeah.

25:25 SPEAKER 3 Yeah.

25:27 PARVEZ Yeah, I—I think that's interesting because that's what I've been dwelling upon, that this whole notion of compulsion, whether that itself is the right question or not. —

25:37 PRAYAS BY VOICE No, but compulsion is something that we know the existence of, regardless of whether we can arrive at the meaning of the word or not, right? So we observe and experience compulsion regularly, right?

25:51 SATYA BY VOICE So it's like we are compelled to drink because I'm an addict. I know, I'm aware that this is a problem, but I'm com—compelled to drink. But the other thing which I think David was saying was: to play the game, I don't know what the—I'm not aware of what the options are. I don't know what it is like—

26:10 DAVID Yeah.

26:10 SATYA BY VOICE —to be without it.

26:13 SPEAKER 3 But I think you are aware of what the options are.

26:17 SATYA BY VOICE Which—the only option I know is of dying or cryogenic freezing or something like that.

26:24 SPEAKER 3 But like an alcoholic does have an option of maybe going to a rehab—

26:31 SATYA BY VOICE Right, no. Alcoholism is one thing, but living life is another thing.

26:42 SPEAKER 5 [unclear] we are aware of some possibility [unclear].

26:47 SPEAKER 1 Your voice is you know, I don't know, it's there's a lot of noise. Please, can you please try again?

26:58 SPEAKER 5 Hello? Can you hear me?

27:00 SPEAKER 1 No. there's noise. It's okay. you can—you can type.

27:05 SPEAKER 6 You can type, yeah.

27:06 SPEAKER 5 Okay.

27:08 MOSES SAM [unclear]

27:13 SPEAKER 6 I think again giving the reference from yesterday's game I think it's interesting what David and Parvez are thinking about. I think in the game you also had the referee.

27:29 PARVEZ Sorry, what did you say? That we also have a...?

27:33 SPEAKER 6 Referee.

27:34 PARVEZ Referee, yeah.

27:36 SPEAKER 6 Yeah, so that role is also interesting in a way to look at. Because he is also part of the game, he is also maybe playing comp—

27:45 SPEAKER 1 You know, but— but not all games have a referee.

27:48 SPEAKER 2 I mean, who's the referee for the game of life, right?

27:53 AKSHAY BY VOICE No all games do go by a reference of a rule in a way. So how do you twist that rule or how do you do that role of referee in a way? You get?

28:05 DAVID But is there really a rule? That's the other question.

28:10 PARVEZ Yeah.

28:10 DAVID Or are we just imagining those rules and making up those rules ourselves?

28:15 PARVEZ Right.

28:15 DAVID And imagining there to be a referee who is distributing things, who's controlling the game and shedding responsibility by imagining this person we project —

28:28 AKSHAY BY VOICE I think, David, it is very interesting what you are bringing into. I think there is a— in the game itself the game what we are playing, what we are calling, is actually the game not with anybody else, it's between the referee and us.

28:44 SPEAKER 2 So the game itself, the game itself is the referee.

28:48 SPEAKER 6 In a sense, yeah —

28:52 SPEAKER 4 This brings me to the point that does the game really exist or we are thinking that it is a game?

28:58 PARVEZ Exactly. I mean, now the questions that come into play are even more interesting, that one is whether there is a game at all; two, whether if there is a game, are there any rules, or it is just a self-indulgent game—

29:10 SPEAKER 1 Yeah, I—I would say that the rule set, the rule set is a referee.

29:15 PARVEZ Yeah, but—

29:16 MOSES SAM BY VOICE No, I don't think so. So what—what's the role of a referee in a game? He wants to keep—he wants to ensure that all the players play the game properly, right? And then he wants to keep the game on.

29:29 SPEAKER 2 So—

29:30 SPEAKER 1 That's what the rules do.

29:30 SPEAKER 2 —so exactly, playing properly is rules.

29:33 MOSES SAM No, if that's the case, then you think of governments. You know, these guys do the same thing, right?

29:40 PARVEZ But—

29:41 SPEAKER 1 [unclear] Or ideologies.

29:43 SATYA BY VOICE So the rule set is what is governing the game, and whoever is enforcing the rule set is the referee. So in this case it is culture which could be the referee, it could be our own mind which could be the referee. Our value systems.

29:57 PARVEZ Even—even beyond, I mean, is it...

30:00 Self-indulgent game, because it's possible that we're just imagining a game, and this is a...

30:04 SPEAKER 1 Right.

30:05 PARVEZ ...self-indulgent exercise of feeling that there is a game, and at times we're feeling compelled to play it or not, and is there a referee or not so we can fight against, or are we constantly challenging ourselves with assumptions and meanings that we try to create?

30:12 SPEAKER 7 Yeah.

30:22 SPEAKER 1 But that's again is a game. I think Parvez is pushing in the interesting direction, and I think it is a... it can be a self-indulgent game. It can be.

30:32 PRAYAS I would still hold on to the word compulsion. Sorry.

30:37 SPEAKER 2 You're compelled to hold on to that.

30:39 PRAYAS I think, yeah, it's a compulsion.

30:42 SPEAKER 1 You are playing the referee, huh?

30:44 *[laughter]*

30:46 PRAYAS I'm just saying we experience and know compulsions on a regular basis, right? There's so many things that each of us does that we don't know why we do them.

31:01 PARVEZ But I think Prayas, that when you're asking this question now, you're bringing it into the realm of the little things or the way we act, and then it comes into the domain of society. Then it's a different game we're talking about. So again I'm reminding that I think we seem to be jumping this border between the unknown so-called game in which we are born, or this game which is happening within the society during our lifetime, the little things, the...

31:29 PRAYAS BY VOICE Right. I'm referring to the... to experience, before experience becomes labelled and, you know clinically assessed, right? So I'm not talking of the compulsion of the clinical diagnosis. I'm talking of the compulsion of experience.

31:46 PARVEZ Compul... can you further elaborate on that?

31:50 PRAYAS So you know, what psychiatry, psychiatric thought calls compulsion and the clinical diagnosis, and what people actually experience as compulsiveness are two different things, right?

32:03 PARVEZ Right. Yeah.

32:05 PRAYAS So, and that is a... that is not fiction, that people experience compulsions. It might be fiction that you know, making it a clinical disease might be wrong.

32:16 PARVEZ Yes. No, I completely agree on that. So I am not even referring to the psychiatry bit. That's all questionable and you've very rightly put it, that compulsion or being compelled to do certain things in life is one thing, and another might be fiction, which is true. So I am referring to this one, the one in life. Right?

32:37 PRAYAS Right.

32:38 PARVEZ And if we're talking about the compulsions that we experience in our life as we live along, as we go along, then there, I think that's... that becomes a completely different question, and it comes into literally almost the physical realm of things which we feel and sense and, you know, through our senses and then react to it and feel compelled by it. So previously I think we were dwelling on the other side of the border and going into the ephemeral and all.

33:12 PRAYAS BY VOICE Right, because I think when Satya you brought it in, that Einstein said that you can know only what you create...

33:20 SATYA Yeah.

33:21 PRAYAS ... I mean, I'm saying that it was definitely on the you know, different direction. But if you look at what creation is, and it is a kind of compulsion, then it was not so different maybe, right?

33:39 PARVEZ Mhm.

33:40 PRAYAS So if you know what you create, which means that you only know what you're feeling compelled by, right? And then we have the same... we have the same question.

33:53 PARVEZ No, sorry, you were saying that if we create then we know why we are being compelled? I couldn't get it, sorry.

34:00 PRAYAS I mean, if you know only what you create...

34:03 PARVEZ Yeah.

34:03 PRAYAS ...so, and to be creative is to be compulsive, then if you know only what you're compulsive about...

34:13 PARVEZ No.

34:15 SATYA BY VOICE But do you even know still what you created? See, I may be compelled to do, to create a painting, but how it came to be, I don't know. I really don't know all of it.

34:29 PRAYAS So that's exactly like our initial question, that so we are playing a game which we don't know anything about, right?

34:38 SPEAKER 7 -huh.

34:39 PRAYAS So you make a... make a song, you make some... make a concept, and...

34:44 SPEAKER 7 Mhm.

34:45 PRAYAS ...you don't know, you know, what this thing is, but you allow yourself to do it.

34:51 SPEAKER 7 Right.

34:53 PRAYAS So it's like playing a game that you feel that you're playing compulsively. It's the same thing.

35:02 SPEAKER 7 You're just doing it because you're compelled to do it.

35:05 PRAYAS Yeah. So if you allow yourself to be creative every day, you are doing the same thing, right?

35:12 SPEAKER 7 Yeah.

35:15 PRAYAS So, Parvez, you're not sure if being creative is a game?

35:19 PARVEZ No, I mean, sorry, I wrote that in response to Vishnu, what he wrote, what we were talking about life cycle. But here again, I am... if we're... are we pushing ourselves to create something, or are we being pushed to create something? Like the example which Shweta [?] gave for a painting. You know?

35:42 SATYA BY VOICE It's both, right?

35:45 PARVEZ Sorry?

35:46 SATYA BY VOICE I'm sorry, it could be both. Or either.

35:50 AKSHAY BY VOICE I think it's interesting what Parvez is putting up. I think, Parvez, I'm more inclined that we are pushed to do something.

36:01 PRAYAS Yeah, otherwise it would be so simple to fabricate creation, right?

36:07 SATYA BY VOICE No, but you just said that we could take up a practice of producing something every day.

36:14 SPEAKER 1 Yeah, but that again, you have a push from somewhere to do it.

36:19 SATYA BY VOICE So you're saying there is a compulsion to create.

36:23 SPEAKER 1 Yeah, I think there is a push somewhere which always exists, which makes us do things.

36:26 SPEAKER 7 Yeah, okay.

36:29 PRAYAS BY VOICE I mean, it might...

36:29 PRAYAS BY VOICE I agree with that because I mean, I don't see any high point of being an artist, and I don't know why would someone consciously do this if it were not to be a compulsion.

36:44 SPEAKER 3 Everyone creates, or is it limited to just creative people?

36:49 SPEAKER 1 [unclear], everyone creates. Everyone creates.

36:51 SPEAKER 2 Yeah, some people create bullshit, that's it.

36:53 SPEAKER 3 And others... and others create havoc.

36:57 PARVEZ See, if I...

36:58 PRAYAS BY VOICE Yeah, but if you don't go into the qualitative analysis of it, right, we're just talking about... we're just talking about are you creating? Now, after that, I don't care about what you're creating is good or not, right? So that's your problem, that's your business.

37:13 SATYA BY VOICE I mean, some people are compelled to create for some reasons. Like some may be creating, compelled to create because they want to show off to their friends or something. Even that's a compulsion.

37:23 SPEAKER 3 Mhm. Yeah.

37:24 SPEAKER 1 Yeah.

37:26 PRAYAS BY VOICE But when an art... an artist, in the sense someone who's doing creation in a formal way and almost on a day-to-day basis, an artist won't survive the showing-off business, right? So, I mean, how many years can you show off for? You can show off for one year, you can show off for two years, but then you have to get down to business, right? You have to stop showing off at some point.

37:51 SPEAKER 7 Or do something else.

37:52 SPEAKER 3 What if the compulsion is so strong that you can do it for years?

37:57 PARVEZ Can I... can I take it to another example on this the whole idea of creation? That one, I think one of the sentences in between was that everybody is creates, which is true. And then the word "artist" itself becomes meaningless for me, and I often question that whole word: who is an artist and why? That's just a label. It's like so-and-so is a doctor, so-and-so is an engineer, these are all labels. So if we get out...

38:14 SPEAKER 7 Yeah.

38:23 PRAYAS No, but it's not a... it's not a label like a doctor or an engineer, because the minimum qualification is not generally accepted, right?

38:30 PARVEZ -huh.

38:31 PRAYAS So even going to an art school, like doing your MBBS, is not going to make you an artist by default.

38:40 SATYA BY VOICE Or not having a degree does not say that you're not an artist.

38:44 PRAYAS Exactly.

38:45 PARVEZ Exactly. But that unfortunately does not apply to the others, which are more constructed institutions, but I challenge even that. I mean, why can't another person be a doctor if somebody wants to? So...

38:56 SPEAKER 1 Yeah, I will...

38:57 SPEAKER 7 Yeah.

38:58 PARVEZ ...and...

38:59 AKSHAY BY VOICE I think what Parvez is saying is interesting, let him finish. I think it's interesting what he's saying, these are just labels, so we have to look beyond. So Parvez, can you continue?

39:07 PARVEZ Yeah, so my main point is that I was just thinking why does a bird create... create a nest? And or any primitive thing, or a bacteria, let's say, why does a bacteria exist in a colony? Why do they start creating a colony? That's all creation, and which is created by them. It's not a creation from beyond. What is that push? Is that creativity, is that something, or is that necessity of life?

39:33 SPEAKER 7 Yeah.

39:33 PARVEZ From where it probably originates, the whole idea of creating and, you know...

39:34 SPEAKER 7 Yeah.

39:37 Yeah.

39:38 SPEAKER 1 Right.

39:39 SATYA BY VOICE I mean, for me everything boils down to—

39:40 PRAYAS No, but [unclear]

39:41 SATYA BY VOICE —I'm sorry—everything boils down to survival again, doesn't it? I mean, the bacteria is doing it because it has to survive. It's the compulsion of life to carry itself on.

39:52 SPEAKER 2 Survival and procreation, yeah.

39:54 PRAYAS Yeah, I mean, so I was thanks for bringing compulsion back. So I was saying that if you look at...

40:00 PRAYAS BY VOICE If we look at creation in the same way as we looked at compulsion, so in the sense that the experience of comp- of creation is true it's not debatable. the clinical diagnosis of creation might not be in agreement. Might be a myth, right?

40:17 SPEAKER 2 Yeah.

40:18 SPEAKER 1 So if we do that, then we can, we know that we have a very basic narrative of creativity which is beyond the labels. You know, we know that there is some notion of an artist which is which the label of it can't even touch.

40:35 SPEAKER 2 Precisely.

40:37 PRAYAS BY VOICE So if we go to that notion of the artist, then what do we have? So then can we read the earlier reference with creation in a different way?

40:51 SPEAKER 2 Yeah. I mean, I think that's where I was trying to come to, that creation was the necessity of survival for all beings. Whatever they were creating, be it digging, you know, holes by the rats or moles or, you know, building up of a honeycomb by the bees or whatever. And man took it to different levels and kept believing that he can do so much more and then got twisted somewhere along the lines of development or whatever that word means. And therefore the question whether it's a push or is it a how to say, it is that we push that creation.

41:28 SPEAKER 1 Is it a performance or is it an accident?

41:31 PARVEZ BY VOICE Exactly. So I think it's not—the accident was being born, and then the performance began because one needed to survive.

41:39 SATYA Right.

41:40 SPEAKER 2 And that's where your also becomes the origin of playing the game, if we come to that again.

41:46 SPEAKER 1 Creation and playing a game being so similar. Right. Please continue.

41:52 SPEAKER 2 Yeah, that's it. That's what I was...

41:54 SPEAKER 1 Satya, you were saying something.

41:56 SATYA BY VOICE I was just going to say the word survival. I mean, surviving while playing the game is one thing, but survival of life is another thing. You see, there's a different compulsion in the two of them.

42:09 SPEAKER 2 How would that be?

42:11 SATYA BY VOICE So, you know, surviving as being part of a game of society or whatever, that's one thing, whereas the compulsion of life to perpetuate itself is a different survival.

42:26 SPEAKER 2 Right.

42:26 DAVID But are they really that different, those two different games?

42:31 SATYA They're not—you're right. They're not nec-

42:33 DAVID Or is one just merely a subset of another?

42:36 SATYA Yeah. Agreed. Yeah.

42:37 DAVID Let's say like the different societal subsets which are all subsets of that life game.

42:45 SATYA Right, yeah.

42:48 SPEAKER 3 So maybe it's interesting to put like this, that performance is a subset of accident.

42:54 SATYA BY VOICE Yeah. Yeah, I didn't ask to be born, I am here now, what am I going to do with my time? So I got to perform.

43:02 SPEAKER 4 So let's create.

43:05 SPEAKER 1 So I perform to survive the accident.

43:08 SATYA [laughing]

43:09 SPEAKER 3 Yeah.

43:11 SPEAKER 2 Yeah.

43:13 PRAYAS BY VOICE So that I may be able to die a good death. Once I've already been hit by a car, let me perform the trauma of an accident victim.

43:24 SPEAKER 4 Wow.

43:25 *[laughing]*

43:29 That makes everything look so...

43:31 SATYA Dramatic.

43:33 SPEAKER 4 So little.

43:38 SPEAKER 2 I think the performance happens much before that, and then so there are two kinds of performances. One which we think—I mean, I'm just thinking aloud—one I think which we think we are giving meaning to, and therefore it becomes a performance without us thinking it's a performance, and we are finding meaning of it. And the other is this accident which you just talked about, a car hitting, and then the performance [unclear] so, you know, just trying to survive out of that.

44:07 PRAYAS BY VOICE Right, so then we can very simply ask the question that if at any moment we are only encountering these two kinds of performance, is it fair to seek a meaning in this performance? And so is the question you know, what does it mean, is it—is that even fair?

44:29 SPEAKER 4 I think it's fair.

44:30 SPEAKER 6 I think meaning...

44:35 SPEAKER 1 David, you were saying something.

44:37 DAVID Yeah, I would see meaning much rather as the rules.

44:42 SPEAKER 1 As the?

44:44 DAVID As the rules you create for the game.

44:46 SPEAKER 1 Right.

44:48 SPEAKER 5 Or maybe I'll take meaning as the goal and not the rules. That's what you try to achieve, right? You try to find meaning in everything.

44:59 SATYA I think rules come out of the meaning.

45:02 SPEAKER 2 Yeah. It's very right. The moment you try to create meaning, we are looking for, you know, rules and dimensions to fix that meaning within.

45:12 SPEAKER 5 Yeah.

45:12 SPEAKER 2 And communicate it.

45:15 AKSHAY BY VOICE But I think meaning is—what is interesting is it can be, I don't know, it is both the rule and the medium, both together, you know. Because you find one meaning and then you again start finding some other meaning.

45:32 SPEAKER 6 Yeah, then goal also makes sense, right?

45:35 SATYA Goal and meaning are the same, no?

45:37 SPEAKER 5 Yeah.

45:38 SPEAKER 1 I mean, goal is an eventual, is an eventual entity, so it's a, it's a almost like a final meaning.

45:46 SPEAKER 6 You start playing the game again, right?

45:49 SPEAKER 5 No.

45:50 SPEAKER 6 Right, you score one goal...

45:51 SPEAKER 1 Makes it go on.

45:53 SPEAKER 5 Yeah, I think there can be multiple goals, right? I'm not talking about the ultimate...

45:57 SPEAKER 1 Yeah, right.

46:00 So coming to the time of this broadcast when we have to, you know, search for a way to quickly find something to end conclude with, so that, you know, we have some thread to that goes on tomorrow. At this point we are we are, you know, I think we have opened many threads but not managed to, managed to close them.

46:25 SPEAKER 2 Yeah.

46:26 SPEAKER 1 So we have we have the game which is still open. We have compulsion that's open. We have meaning we, that's open.

46:36 SPEAKER 2 Right.

46:37 SPEAKER 1 What else do we have?

46:40 SPEAKER 4 Performance.

46:42 SPEAKER 1 Performance is open.

46:44 SPEAKER 5 Accident.

46:45 SPEAKER 6 Creation.

46:46 PRAYAS BY VOICE Creation is open, right. So we have all these things that are open and I think the best we can do is just make this laundry list and just have the list tomorrow because...

47:00 SPEAKER 6 Let's try to put all these things together. So like you said, you know, creation is the accident and then we start performing, trying to find—no, go on—trying to find the meaning of the game.

47:12 SPEAKER 5 Of the compulsive game. You compulsively try to find the meaning of this game.

47:16 SPEAKER 3 Oh, that's interesting. We try to find the meaning of the accident.

47:20 SPEAKER 5 Yeah.

47:22 SPEAKER 1 That actually makes sense.

47:24 SPEAKER 5 Yeah.

47:29 SPEAKER 1 Right. The meaning in the, in the compulsive game is a temporary meaning. You know, it's not the—it's not like infinity, it's not like having access to, you know, the impossible, right? So it's not something like that. So I think it's tangible, you know, we...

47:52 SPEAKER 2 This reminds me of a small incident. I can I, can I narrate it quickly?

47:58 SPEAKER 1 Yeah, please.

48:00 SPEAKER 2 Many years ago I met Aleida Guevara, who's the daughter of Che Guevara, and I was interviewing her in Delhi.

48:06 SATYA Wow.

48:07 SPEAKER 2 Yeah, so I asked her a question at the end of the interview. The last question was, I said how does it feel to be the daughter of the famous Che? And I was very excited; this was six, seven, or maybe ten years ago. And she smiled and she said, well, it was just a genetic accident. It could have happened to anybody.

48:28 SPEAKER 1 Right.

48:28 SATYA Yeah.

48:30 SPEAKER 2 So, anyway, yeah.

48:32 PRAYAS BY VOICE Which is the, which is like the meaning of the accident you know, it's.. But then again we can't really look at that genetic accident as a compulsive game, like, right? So...

48:45 AKSHAY BY VOICE Yeah, but apart from genetic accident, I think most of the time we also land up asking ourselves that why was I born like this? And that's a big question, always asking about the accident.

48:58 SPEAKER 1 But compulsion has nothing to do with the, with birth, the idea of birth, right? So...

49:04 DAVID Well, I—can I just perhaps share a little thought with you? I just sat there [unclear] for the past five minutes, which I don't know whether we really talked about that yesterday, but if I'm not mistaken, you were talking about continuity yesterday.

49:19 SPEAKER 1 Right.

49:20 DAVID Or we're supposed to. And I feel that continuity is very much the missing link between many of the things we're talking about. Because what is compulsion? Compulsion is an attempt to create continuity, right? You... compulsion cannot exist without a past, without a certain repetition or reference to some past event. The same goes for meaning of that game. It also only works with continuity. Even if you, if you use disruption as a force of continuity that would work as well. So..

50:00 Yeah, I think it would be very interesting to discuss all those kind of chapters we've opened up with regards to continuity and how the notion of time or the notion of continuity affects them.

50:16 SPEAKER 1 Yeah. And continuity didn't take us anywhere at all yesterday, right? So we got talking about this game that we were playing and I mean which— so we had the game we had the compulsive game even yesterday, right? So we haven't managed to make anything of it. But we didn't go anywhere with the continuity yesterday.

50:43 DAVID Well what, no, what I'm saying like continuity as an idea is like perhaps not the most underlying of all our compulsions. The kind of stone at base of everything is the need to create continuity.

50:59 SPEAKER 2 So it's like the narrative. Like we all have narratives and we act based on that narrative. They comp- compel us.

51:07 DAVID Yeah, even our performance is the need to extend something into the future, to make that bridge between past and future to create that kind of continuity. Like all kind of creation is to project into the future, to continue.

51:23 SPEAKER 2 Right.

51:24 SPEAKER 1 But that is that continuity, that is that creation of that continuity, is that fiction or is that absolute?

51:35 DAVID Well, it, I think it is fiction which you try to render reality, right? It, you possess it in a fictional state and project it upon the void of the future trying to make it become something real perhaps.

52:00 SPEAKER 3 I think that's also the sense of knowledge. I mean you cannot have just a moment. It has to be a continuity, otherwise [unclear] a thought, even a thought cannot exist, you know, unless it is [unclear].

52:15 DAVID Abso- absolutely. That's for example why I was thinking when we're talking about the example of children or small children, I was wondering, can you even claim that they're part of that game? Because I'm not sure whether there's this sense of continuity of space, of past and future, which is very much essential to even be part of that game. Because if everything is just an isolated inc- incident, it doesn't have, it's not connected to a, to a narrative.

52:50 SPEAKER 4 That's very interesting David because I, it just reminded me Milan Kundera's that book where he differentiate between human and animal time and says animal time is a cyclic time. Every day they get up and believe that it's a new day, and they start the entire day with the same ritual, same exercise and end up with it. And maybe we always imagine it as a continuous linear time.

53:21 SPEAKER 1 But how do we know what their time is like?

53:25 DAVID We don't.

53:26 SPEAKER 1 Yeah.

53:27 DAVID I think even the cyclic, it might be an imposition of ourselves. What if there were like timelessness? Can we actually fathom that? Can we imagine that?

53:38 SPEAKER 4 Yeah, ma- I think what you were giving example of a child, I think it's interesting because we cannot imagine how do they see a day, or even their life in a way. That's a timelessness in a way what you're describing.

53:54 SPEAKER 1 No, but I mean I see I understand David to be saying that making continuity is a kind of compulsion, that you know that is, that if we wouldn't have, we would actually stop playing the game. Because if you, if you don't make sense of the moment connected to the next moment and becoming time, if you don't make sense of it, you would just try to exit time which is death, right? So—

54:23 SPEAKER 3 Exactly.

54:24 SPEAKER 1 You wouldn't play the game if you didn't try to make meaning of it, which is compulsive.

54:30 DAVID Yeah.

54:31 SPEAKER 2 All right. Especially those of us who are scattered in our professions or in our art or whatever. We're like desperately trying to make sense of what am I doing with my time? It's kind of resonating with me.

54:46 SPEAKER 1 Right, and it's a good place to stop because we have something for tomorrow and we can go on.

54:53 DAVID Yeah.

54:54 MOSES SAM Hey, one second. Last question, last question. So I always think what am I [unclear]

55:00 Am I audible?

55:02 SPEAKER 2 Yeah.

55:02 SPEAKER 1 Yeah.

55:03 MOSES SAM Yeah, okay. I always think what am I doing with my life, not time.

55:08 SPEAKER 2 Both, I mean.

55:09 MOSES SAM So is time equivalent to life?

55:12 SPEAKER 4 Yes.

55:13 SPEAKER 3 Well, life or the—

55:14 SPEAKER 5 It's part of... It's part of.. But I think time is one parameter in which we measure life. One of the parameters.

55:24 SPEAKER 1 Yeah, but if your time, if your time is over, you die.

55:28 SPEAKER 5 Right. I think it's like a [unclear] factor.

55:34 SPEAKER 2 Different people see time differently. For them it's like five months or ten years, but for others it is like, what am I doing with my current state of life?

55:51 DAVID But it, but it's still always thought of as a continuum.

55:54 SPEAKER 2 Agreed, yeah.

55:54 DAVID Yes. It's always thought of as like a past reference which you carry into the future. Like the lapse of it, like how it progresses could be felt slower or faster, but it still has these two kind of vector directions. One is going back and one is going forward.

56:14 SPEAKER 1 Yeah, and that's life. So I mean I think Sam, for the purposes of this question, I think time and life is the same thing.

56:22 SPEAKER 2 Yeah.

56:27 SPEAKER 3 Time and life is the same thing. That is interesting to think of.

56:31 SPEAKER 1 Yeah.

56:32 SPEAKER 5 Yeah.

56:33 SPEAKER 3 I think life is a function of time. I won't say they're the same things.

56:37 SPEAKER 5 Yeah. That was I said, yeah. Life can be a function—

56:40 SPEAKER 1 When you, when you feel compelled to create continuity out of experiencing time, you create your life.

56:48 SPEAKER 2 You create your story, your narrative.

56:51 SPEAKER 3 Yeah, narrative. Narrative—

56:53 SPEAKER 1 That narrative is life, right? So—

56:55 SPEAKER 3 Yeah. Narrative is the meaning. That is the meaning.

56:58 *[coughing and laughter]*

57:00 SPEAKER 2 Yeah, that's right. I mean at the end of, at the end of my time, will I have something to show for it is a preoccupation with many. What's the story of my life?

57:10 SPEAKER 1 So we, but we really don't know what life is then.

57:15 MOSES SAM We also don't know what time is.

57:17 SPEAKER 1 Okay. So that's okay. So that's something for us to do tomorrow and it's okay to have stretched 16 minutes beyond our time today, but we can just stop here and meet again tomorrow at 9 p.m. Indian time and thanks everyone for being here.

57:37 SPEAKER 3 All right, thank you. Good night.

57:38 SPEAKER 2 Thanks, bye.

57:39 SPEAKER 5 [unclear] talking of the time, yeah.