

TRANSCRIPT WITH COMMENTARY
Amber G.: A college senior
and
DES practice for a graduate student

Amber Interview 7

Below in black is a word-for-word transcript of the May 26 introductory interview with Amber that is available on YouTube <https://youtu.be/mjEk8Zsa1Os>.

In green are comments about and explanations of the Descriptive Experience Sampling process.

This interview serves as practice for a DES graduate student, Cody Kaneshiro. A masterclass conversation can be found at <https://youtu.be/uO2rg9QMKx4>

If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

CK = Cody Kaneshiro

Amber = Amber G.

0:00 RTH: Okay, this is Amber number 7 beeps from yesterday.

0:04 Amber: Mm hmm.

0:05 RTH: I'm ready if everybody else is ready.

0:08 CK: I'm ready.

0:09 Amber: Okay.

0:09 RTH: Go for it. 7.1.

SAMPLE 7.1 DISCUSSION STARTS HERE

0:11 Amber: Okay. Okay. So beep 1, I had pressed on a link and the, I was just like looking at my phone, I pressed the link and the, um, the next page was loading. So, at the moment of the beep, I was seeing a, just my phone screen. I was just seeing the screen and it was black and it was the blue line, there was a blue line going like [gestures horizontally with her finger]. And it was about half way, um, to indicate that the page was loading. So that's just kind of what I was seeing. That's all I have.

0:43 RTH: And is there anything in your experience other than I'm seeing the black screen with the blue line?

0:48 Amber: No, not that I could pick out. [RTH: Okay.] Or anything that stood out other than those other than me just looking at that.

0:55 RTH: And are you looking in particular at this, I'm seeing the black of the screen or the blue of the line or the geometry of the line or I'm just taking in what's there to, what's there to be seen?

1:06 Amber: I'm just taking in what's there to be seen. [interrupts herself] Well, I did notice that the blue line was like halfway through the screen, but that's about it.

1:14 RTH: So the blue line is the progress bar?

1:17 Amber: Yeah.

1:17 RTH: And so you're noticing that it's sort of halfway, halfway there?

1:22 Amber: Yeah, it was like, at that moment, it was perfectly halfway in the middle of the screen. Like the screen was like this, it was like there and it was.

1:30 RTH: And, and at the moment of the beep, are you noticing the perfect-halfway-ness of it, or are you just now, now you're saying, well, it was perfect, it was exactly halfway?

1:41 Amber: I was noticing, yeah, that it was halfway. That it was like, yeah, perf, the perfect halfway.

1:51 RTH: So I'm, I'm, [Amber: That makes sense?] I think I understand that, but I wanna make sure. So [Amber: Okay.] are, are you noticing the exactly-half-way-ness of it?

2:00 Amber: Yes.

2:01 RTH: So it's not just, I'm seeing the progress bar and it has indicated to me that I'm about halfway done loading. It's: I'm seeing the halfway, I'm seeing the progress bar I know it's halfway done loading, *and* I'm noticing that it's exactly halfway?

2:01 Russ comments: Some have wondered why I call phenomena *inner* experience, when we are equally interested in outer experience (such as seeing the blue line). First, there is no good name for the phenomena of interest. Second, we need some kind of adjective modifying *experience* to differentiate phenomena from global impressions in such usages as "the *experience* of being in college." Third (and this sample is a good example), outer experience such as seeing a blue line has an innerly created quality to it. The external blue line does not of itself present the exactly-half-way-ness; that is Amber's personal ("inner") way of seeing the blue line.

That does *not* imply that Amber has a separate line-fraction-observing experience: from Amber's point of view, the line does present itself in its exactly-half-way-ness. But that is an aspect of Amber's way of seeing, not an intrinsic characteristic of the line in itself.

2:16 Amber: Yeah.

2:22 RTH: Okay. And I think I'm good about that. Cody, you got questions about that?

2:27 CK: Yeah. Um, Amber, in terms of the actual, just like of the seeing. [Amber: Mm hmm.] I didn't, I wanted to confirm, I didn't catch this. Was the screen black or white? Or like what, what exactly were you seeing? [Amber: Oh.] I understand the progress bar is blue, that's, that's at the top of the page, I'm assuming, right?

2:41 Amber: Yes. Yes. Um, yeah, the entire screen was black other than the bar.

2:41 Russ comments: I am a bit concerned about the 2:27 question because it asks about the physical universe rather than about Amber's experience.

2:47 CK: Okay. Yeah, okay.

2:51 RTH: Okay. Cody do you want number 2?

2:52 CK: Then I'm good. Yep. Alright, beep 2.

SAMPLE 7.2 DISCUSSION STARTS HERE

2:55 Amber: Okay, so beep 2. Um, I was closing tabs on the computer and I was in my email, like my inbox. And, um, I noticed there was like the first email was like new, so it was all bold. So at the moment, the beep I was physically seeing the arrow of the mouse go from like diagonally down from like left to right, to like click on it. So I was seeing the arrow go like diagonally downwards. I don't know if that is a good description, but [CK: Yeah, so.] that's what I was just seeing that.

3:37 CK: And is that *seeing*, is this a seeing of, is this sort of like the first beep where we just talked about where, you know, I'm seeing this thing going on on the computer and I'm specifically sort of looking at the mouse? Or am I just sort of seeing what's happening? That was like, the mouse is moving, but I'm just sort of seeing I'm, this is just a general seeing without any specific focus?

4:02 Amber: Yeah. I think the difference between this one and the last one is that I was seeing it in motion. The other one was like stopped. This one was a moving. I mean, I guess, yeah, I was seeing what was going on, but I, in my experience it was moving rather than the other one. It had, it was stopped, if that makes sense.

4:21 CK: So this thing is just, I'm seeing my mouse move. My, I guess it's actually more my, um, cursor, right? [Amber: Yeah.] Like moving...

4:21 Russ comments: Cody is correct to notice the distinction between the word "mouse" and the word "cursor." However, he treats it an imprecision of vocabulary (she means cursor, not mouse) rather than recognizing that it might be an imprecision of description (she means to describe a movement of the mouse rather than a seeing of the cursor). The general rule is that *DES is not about the words*, so his assumption is risky.

4:30 Amber: ...The arrow...

4:30 CK: ...top left to bottom right?

4:33 Amber: Well, not all the way, but it was like, not all the way across, but it was like, that was the direction it was going in.

4:39 CK: Okay.

4:40 Amber: Yeah.

4:42 CK: Is, and so is it like three inches? Two? I mean, I mean, I'm trying to get a, like, is this like going a third way, way across the screen, halfway across the screen?

4:42 Russ comments: I am a bit concerned about the 4:42 question because it asks about the physical universe rather than about Amber's experience.

4:51 Amber: Oh, it was, it was a very short distance. [CK: Okay.] So when the beep had gone off, yeah, it was just kind of, I was just about finishing the motion.

4:51 Russ comments: This comment is similar to the comment at 4:21. "I was just about finishing the motion" is not what you would say if you were describing simply seeing the cursor move. Is this just a casual description (she is describing the causation behind the seeing) or does it suggest that her description so far has been imprecise (her experience was of moving of the mouse rather than of seeing the cursor). We still don't know, but now we have two shreds of evidence that suggests the experience of moving.

5:01 CK: Okay. And, and is there anything more to say about that? I know in reality, you're moving the mouse towards your you're in your e, email inbox, but I take you to be saying at this moment, this is just totally on seeing the moving mouse, right? Nothing about where you're going to or anything like that.

5:01 Russ comments: CK takes the *seeing* tack without giving the alternative a good look.

5:21 Amber: No. Yeah, yeah. The rest, it was all context, yeah. There was nothing, um, yeah. In, in that moment, no, nothing else about that.

5:32 CK: Anything else in your experience?

5:35 Amber: Nope.

5:38 CK: Okay. Dr. Hurlburt?

5:41 RTH: So I have a couple of questions. So is this, is, is this experience of moving the mouse to the tab or is this experience of watching the pointer move across the screen?

5:56 Amber: Moving the mouse to the, wherever it was going, the email or whatever.

5:59 RTH: So this is not primarily a visual experience, this is a motor task that I'm, I'm engaged in?

6:08 Amber: Yes.

- 6:10 RTH: Okay. And the fact that it's moving diagonal, there's nothing about the diagonalness that is of interest to you, except that that's the trajectory that the pointer happens to be going on its way to get to the tab?
- 6:24 Amber: Yeah. I, I wouldn't say it was particularly focused on that, but I was seeing it go in that direction. In my experience..
- 6:39 RTH: Okay. So at the moment of this beep it's fair to say, I guess, and this is a question (all, all of my comments are questions, I guess), but that I'm, I'm in the act of heading to the tab of my inbox?
- 6:58 Amber: Or like, it was like an email actually. So it was like, I don't know if, if the email was like that, then it was like. I don't know if that makes sense.
- 7:07 RTH: I'm heading, I'm heading for the e, for the email? [Amber: Yeah.] And that, and that's basically it. There's no, I'm, I'm, I'm, I'm not making anything out of this other than I want to get to my email and this, this is what's happening on my way there.
- 7:25 Amber: Yeah.

7:25 Russ comments: RTH has arrived at a very different take on Amber's experience (this is primarily a moving toward) than did CK (this is primarily a seeing of the cursor). Which of those views is of higher fidelity? I don't think we can be confident. The water was muddled. Had we asked a 5:41 kind of question back at 4:21, then we might be able to be more confident.

- 7:26 RTH: Okay. I'm good. Number 3.

SAMPLE 7.3 DISCUSSION STARTS HERE

- 7:32 Amber: Okay. So beep number 3 I was reading something and my eyes had kind of darted to the words. Like I was like, not just focused on reading, I was kind of getting distracted. But at the moment, the beep, my eyes had darted towards like back to the page and I had read the words, "few white lies." And, um...
- 7:58 RTH: I couldn't, I didn't understand "a few white lies"? A few?
- 8:00 Amber: It was just "few white lies" like three words it wasn't like a, yeah. I just had gotten those three words in that, in that moment. And yeah, I had just read those words. And there wasn't like, there wasn't any sound involved in this processing, but yeah, that one was, I just had read it.
- 8:27 RTH: So in your *description*, there's the movement of the eyes and the reading of the words. Are both of those in your experience, at the same time?
- 8:36 Amber: Yeah. Yeah. Um, because that was par, I didn't even read, like, I, I hadn't even read like the beginning of the sentence, because I had looked back. It was like, I almost, um, I like

looked back to what I was reading and I almost like captured just those words, cuz that was what my eyes hit, and I just kind of almost just...

8:58 RTH: So you, so you hadn't, you hadn't yet sort of integrated into the reading aspect of it. So.

9:05 Amber: Wait, sorry. Could you say that again?

9:08 RTH: Well, it sounded like you were going back to read the sentence again, but instead of reading the sentence again, you just get these three words and you haven't yet made the sentence out of it?

9:16 Amber: Yes. Yeah. Like I had just, it was like the middle of the sentence. I had almost just like, if I were to like describe this, I guess figuratively. It was almost as if I was reaching out and I just, the only thing I was able to grab [make a grabbing or scooping motion with her hand] were those three words.

9:28 RTH: Scooped up three words?

9:29 Amber: Yeah. I was only able to scoop up three words, yeah.

9:32 RTH: Okay. And, and, and in this scooping up of the words, how do, how do, how do those words come to you? Do you *see* them? Do you *say* them?

9:43 Amber: I saw them for sure. I was like physically seeing them. And then I read them. But.

9:50 RTH: And that's the experience that I'm trying to get at. What do you mean, [Amber: Yeah.] what, what does it mean to read those three words?

9:57 Amber: Um, like I almost feel like when I read, I have like something in my mind reading it, but I don't know. Like, I don't know how to describe that.

10:10 RTH: So I, there there's no voice involved and no speaking involved, is that correct?

10:15 Amber: Yes. No, I wouldn't call it that.

10:18 RTH: So it's not like I'm, I, my eyes have darted back and now I am *saying* "few white lies", [Amber: Mm hmm] it's not like that?

10:26 Amber: No.

10:27 RTH: And yet there's something about the reading that I'm reading those exact words, those particular words?

10:33 Amber: Yeah. Like it almost feels like, I mean, I just, I guess another figurative description, but it's almost as if somebody's in my mind and is something is like dictating the words almost like I, cuz I'm reading them. I don't know if that makes sense.

10:51 RTH: I don't know either. [Amber laughs] So, so by dictating that makes it seem like an *auditory* phenomenon?

10:58 Amber: Yeah.

10:59 RTH: And I'm, do you, do you mean that? Or, or, or does it just mean that you're somehow getting this word and then this word and then this word, some focusing, focus-y deal with no audition? [pause] Well, lemme, let me ask a, let me ask one, a preliminary question for that. [Amber: Okay.] So when we're, we're talking about these three words, [Amber: Yes.] do these three words come at you at a unit "few white lies" or is it one after another "few white lies"?

11:30 Amber: They come at me in like a unit.

11:39 RTH: [coughs] And, [pause] and so there's something that brings these words, some experientially, these words appear for you, appear to. [Amber: Mm hmm.] And, and does this seem like I'm *visually* seeing these words? Like I'm, I'm discerning these three words out of the, out of the whole sentence? Or, or does it seem like the, visually the whole thing is not particularly interesting to me or blurry to me or whatever and, and somehow this process of scooping has the part, part of my mind is somehow presenting these three words to me?

12:23 Amber: Mm. Um, that's interesting. Okay. So I wouldn't say, like, I think, I, I don't wanna say it was like fixated on these three words. It was almost like where my eyes were pointed were at, where those three words were like in the universe. And because it, I had kind of come back to it, that's all I had read. Like that was, my focus was there. [RTH: Okay.] And that's it.

13:03 RTH: So that is a, these are hard things to describe [Amber: Yeah.] maybe impossible things to describe. So I, I still, I, so I'm rec, I'm understanding you to be saying, I'm seeing these three words?

13:16 Amber: Mm hmm. I read them.

13:18 RTH: But I'm also understanding you to be saying it's not *just* that I'm seeing these three words, it's that there's something experiential about having picked up these three words?

13:28 Amber: Yeah. Yes.

13:33 RTH: And do the words, are these words meaningful to you? Do you know what a white lie is at this particular moment? I mean, obviously, you know, what a white lie is, but, [Amber: Yeah.] but have you, have you started to make sense of this? Or is this, is this a, a word-as-word rather than word-as-meaningful-semantic-unit?

13:51 Amber: No, they were just words as words. There weren't, there wasn't anything about them.

13:58 RTH: So I haven't started to put them together into the sentence, [Amber: Mm mmm, no.] I don't whether this is the subject or the sentence or the direct object or whatever and I'm, I'm?

14:07 Amber: No, no.

14:09 RTH: I haven't started to parse the sentence?

14:11 Amber: Yeah, no, I hadn't really done anything, I guess, in terms of meaning or in terms of even what the sentence was saying. It was just those, it was just words.

14:25 RTH: And are they words or are they even less semantic than that? Are they?

14:32 Amber: Meaning like?

14:34 RTH: Well, I see black on white or something?

14:38 Amber: Oh! No they were words. Like I had read them. I had just read the words and um, yeah.

14:46 RTH: So this is experie, this is experientially is picking up *words*, not picking up *visual units*?

14:53 Amber: No, yeah.

14:58 RTH: Okay. Then I think I'm good. Cody, you got a?

15:02 CK: No, I don't think I have anything more to add.

15:04 Amber: Okay.

15:05 RTH: It's a challenge, these things are a challenge.

15:08 Amber: This one was a different one, um, from like the others.

15:12 CK: Yup. Yeah, okay. Beep 4.

SAMPLE 7.4 DISCUSSION STARTS HERE

15:14 Amber: Okay, beep four. Um, okay, I was saying the word "alternate" or yeah, "an alternate." And I was feeling like stressed, and I would say this stress is present to me in a form of almost like tightening or holding my breath. And, um, I would, I also wrote down that I could also consider it, I guess, frustration, but I maybe that's me being too specific. But, um, yeah, I, I, um, yeah, I said that, that feeling was present to me in almost like tightening, almost like holding my breath. That's kind of the main [inaudible].

15:56 CK: When you say almost is that to say, do you feel like a physical tightening holding of your breath? Like, is this like a physical sort of feeling or is it, is that sort of metaphorical?

- 15:56 Russ comments: Is this a good question? The general DES principle is that if the response leads to a differentiation of phenomenon, then the question is a good one...
- 16:09 Amber: The holding my breath part was a little more metaphorical, but the tightening is I would, I would physically say I felt like tight or rigid, but yeah.
- 16:09 Russ comments: ... so Yes, 15:56 is a good question. It helped Amber distinguish between a physical and a metaphorical meaning.
- 16:20 CK: Everywhere, like your whole body? Or...?
- 16:25 Amber: Umm. More kind of like in my, like, um, like my chest. That's why I think I, I kind of went to the breathing cuz it was kind of, it almost felt like, like where, where you breathe. [laughs] It felt like that's where it felt, I felt it.
- 16:41 CK: Okay. [Amber: Mm hmm.] Um, and I took you to be saying, this is not a, I'm feeling tightness in my chest per se. This is more I'm feeling stressed, which I just so happened, which is going along with this chest tightness thing, but it's, the emphasis is more I'm, I'm, I'm stressed.
- 17:09 Amber: Yeah. Like I guess I, that's just kind of how I would describe what was, what, how I would like describe in general, like what I was feeling in the moment and it. And it did accompany that physical, um, that physical feeling. I don't know.
- 17:28 CK: So is that to say, is it, is this mostly I'm feeling I'm feeling this like tightness in my chest, which I know to be stress? [Amber: Mm hmm.] Or is it that there's something more beyond it where, y'know, obviously like if I have to put it into words, I'm feeling stress, if I put into words, there's, you know, there is this chest-tightness thing, but there's also, y'know, some, that's not really the main focus here. My main point is that I'm, I'm somehow feeling stressed.
- 17:54 Amber: Yes. I'm somehow feeling stressed and it's accompanied by the physical feeling.
- 17:59 CK: Okay.
- 18:00 Amber: Yeah.
- 18:02 CK: And is there anything more to say about how that stress is present to you?
- 18:08 Amber: I, I just said it was present to me in that, um, physical feeling like it wasn't, I wouldn't call it. It wasn't a mental thing. It wasn't a, like a, I don't know, like a shaking thing. Like that's how it was present to me, it was *that* feeling, that tightness or what, whatever, however.
- 18:31 CK: Okay. And I'm unsure about whether this was at the moment of the beep or not, which is why I wanna ask this. But earlier at the start, you said I, you were saying the word "alternate" [Amber: Mm hmm.] right? [Amber: Mm hmm] Is that directly present to you at the moment of the beep?

18:47 Amber: Yeah, like my, my, my, it was very, I would say that one was very low on the level of presence, but it was like there because like I had just, I had just said it like out loud and, um, yeah, that, but that was, I think, low, like that was almost like an automatic kind of thing, but it was still present to me. Um, just not as much as the, the feelings and the physical tightness and all of that stuff.

19:19 CK: And like so much lower it's like, you know, 1-99 or 80-20 or something else?

19:27 Amber: I would consider the word to be like 5%, somewhere between 5 and 10%.

19:37 CK: So still a little bit there, but not, not like you said, not nearly as much as the stress, the chest tightness?

19:42 Amber: Yeah. Yes, yes.

19:44 CK: Okay. And you said you had *just* said the word "alternate" right? [Amber: Yeah.] But somehow that's still present to you?

19:51 Amber: Yeah. Yeah. Um, it, it was like, I had just *finished* that word or yeah, I was, I had just finished saying it. And, um, yeah.

20:05 CK: So is that, is this an auditory sort of thing? Like I'm continuing to hear *alternate* or somehow alter, you know, like I'm, um, I'm curious as to how that was present to you?

20:16 Amber: Mm hmm, um, okay. Um, I, I had heard myself say it. Like I had just finished hearing myself saying it, but it was still kind of like, I was kind of, I don't know, I don't wanna say I was thinking about it cuz I wasn't really quote "thinking" about it, but it was like in my cognitive and experiential realm, that word cuz I, I had just said it.

20:55 CK: And by hearing, is that a, well, how am I trying to like, is that a, is the hearing like an actual like as if I'm hearing a tape recorder playing like out in the real world or is this like innerly, I'm hearing myself, you know, [Amber: I would say like a...] obviously right the sound waves of my voice have traveled already, right. I've finished saying this word, but y'know, somehow it, this I'm, this is still like an auditory sort of thing *or* something else too?

20:55 Russ comments: I worry about CK's 20:55 question about *hearing*. Amber had not merely said *hearing*; she had said *hearing myself say*, which has two verbs (hear and say), not just one...

21:22 Amber: I would, yeah, it was like the tape recorder. I, I heard it, I heard it as if it was being played back to me.

21:22 Russ comments: ...so my confidence in Amber's response is reduced. If CK had said at 20:55 something like "Is your experience of hearing or saying or both or neither?", and Amber had replied exactly as she did at 21:22, then I think there would be warrant to credit her description. As it is, there is some warrant but not as much.

21:32 CK: Okay. So my understanding at this moment is there's sort of two things going on in my experience. [Amber: Mm hmm.] Of mostly, right, mostly my experience is of feeling stressed and by that meaning a tightness in my chest [Amber: Mm hmm.], right? That's most of it. And the other part of this is a hearing of a word that I had just said, right, or a hearing of *alternate*?

22:00 Amber: Yes. Yeah.

22:04 CK: Dr. Hurlburt, you have questions?

22:07 RTH: So is "alternate" a one word deal or, or is this in the middle of a sentence?

22:13 Amber: Um, I don't know, but that's what I caught in my experience. I was, I was saying the word "alternate." I, I could have been saying a sentence. I'm not sure. But that's what I was going on about.

22:30 RTH: So is, does that mean that you've forgotten what, now, now the next day, you've forgotten what was happening? Or at the moment, even at the moment, it wasn't, it wasn't clear whether there was anything going on beyond "alternate"?

22:46 Amber: Um, there were, there were other things going on, but specifically what I was *saying*, like the other words involved. So if I said "I have an alternate," *I have an* was just, I wasn't thinking about that. I was thinking about "alternate." And I had just finished saying "alternate."

23:02 RTH: So all it wasn't in the, if, if we were there watching, we would have seen you to say the whole sentence?

23:11 Amber: Or other words. Yeah. Mm-hmm.

23:16 RTH: But your experience was of just the *one word*. Is that right?

23:19 Amber: Yes. Yes, yes.

23:24 RTH: So what, what do, what do we think the whole sentence was? I have, I have?

23:27 Amber: Oh, I don't know. I don't know what the whole sentence was. I, I don't know what the whole sentence was.

23:33 RTH: But it was something like "I have an alternate...."

23:36 Amber: Yeah. Whatever it was like, I, I wasn't just saying the one word. I was saying a sentence.

23:42 RTH: And was, was "alternate" the last word in that sentence? Or would it have, would it have gone on: "I have an alternate plan of attack" or something?

23:50 Amber: I'm not sure, actually.

23:57 RTH: So we're only down in the five percent-ish range, so it's, so it's hard, so it's hard to know. But, but what I'm trying to get at is whether the, whether your experience at this moment really is of one word, [Amber: Mm hmm.] or whether, because the beep happened at this particular moment, then I am zeroing in on this word?

24:18 Amber: I see. No, I know, I know, uh, for a fact, in my experience, like I was experiencing myself saying that word. But in terms of everything else, I was kind of like when, when, um, I, I picked that out for, in the moment, like that was what I was experiencing. Just saying the word, *that word* specifically in terms of an entire sentence or in terms of, uh, like anything else. And that was, yeah, like just that, cuz it was just a little bit there along with the feeling.

24:57 RTH: So I grasped myself, I apprehend myself as saying the word "alternate," [Amber: Mm hmm.] *not* as saying "I have an alternate" <beep>.

25:11 Amber: Yes. Yes.

25:17 RTH: So the experiential unit is the *word*, not the *sentence that happens to be interrupted by the, by the beep*?

25:25 Amber: Yes. [RTH: Okay.] Yeah, not the sentence. Yeah.

25:25 Russ comments: RTH has made this distinction, and then made it again, and then made it again, all with the same result: Amber says her experience is of the word, not the semantic unit that includes the word. RTH has been persistent because many linguists think that such experiences are not possible in adults.

25:30 RTH: And then I guess I wanted to make sure, I think I understood what your, what your description of the other main aspect of this was. But [Amber: Uh huh.] what, what I've understood is that I'm feeling stress, and the main aspect of this stress is a tightness in my chest? [Amber: Mm hmm.] As, and that would be distinct from, I feel a tightness in my chest, and now when you guys tell me, you need to, I need to tell you about this tightness in my chest, it feels like, well, I, I was stressed?

26:02 Amber: No. Yeah, it was that first point that you had made.

26:05 RTH: So this is an, an emotional experience, [Amber: Mm hmm.] the experience of stress, rather than a physical experience that has emotional consequences?

26:15 Amber: Yeah. Yeah, and, and that emotional experience was present in a form of the physical or the phys, yeah, in that physical form.

26:26 RTH: Okay. Then I think I'm good. On to number 5.

26:31 CK: Same here.

26:31 Amber: Number 5?

26:31 RTH: Yup.

SAMPLE 7.5 DISCUSSION STARTS HERE

26:31 Amber: Okay. Um, so I was like [laughs] I even wrote, I was rubbing my eye. [laughs] I was, (I even wrote "I was rubbing my eye"). I was physically rubbing my eye. That happened at the moment of the beep. But I was also *talking about* a road that is always closed here [she is Zooming from Hawaii] or yeah, a highway that's always closed. And I was *seeing* [gestures toward her eyes] visually like the tunnels, cuz it's a, so it's like a highway and it goes, uh, through the mountains. So there are these two tunnels. So I was seeing the two tunnels. I was almost like seeing it. I don't know why I was seeing it like this kind of crazy. It was almost like if this were the scene [holds left hand in front of her], I was like seeing it from like back here [holds right hand behind hand to the side of her right ear]. And I was, this is like my visualization. I was visualizing the two tunnels and the tunnels are carved into the mountain. So the mountain is all green and it has all trees and leaves and plants or whatnot. So I'm seeing the roads lead up to these tunnels and all the green around the tunnels. Cuz it's in the mountain. Yeah. [RTH: So I...] And I was physically rubbing my eye. [laughs]

27:40 RTH: And, and are you experientially more into the rubbing of your eyes or the seeing of the tunnels?

27:46 Amber: The seeing of the tunnels.

27:47 RTH: And you're saying aloud, you're saying to somebody, something "that road is always closed."

27:54 Amber: Yeah. That was kind of, yeah, that that's context more than like in my experience. I have no idea what I was saying, but um...

28:04 RTH: So in the physical world you are speaking, but in the experiential world, you're not really paying attention to what you're saying, is that right?

28:09 Amber: Yeah. Yeah.

28:12 RTH: Okay. And, and so the we're talking about two tunnels is, does "two tunnels" mean one it's, it's really one hole through the mountain, but it has a tunnel for the right lane and the tunnel for the coming back lane? Or is it?

28:31 Amber: Yes.

28:33 RTH: So it's really sort of one tunnel system with two, two tubes in it? [Amber: Um] As opposed to a tunnel here and then the road goes down for a while and then another tunnel later on?

28:42 Amber: Oh, I understand. No, it's two tunnels side by side, and it's just the opening.

28:48 RTH: Okay.

28:48 Amber: Yeah. So, and I understand that to be tunnels.

28:51 RTH: So I see the, the tunnel holes in the mountain of the, and I see them and the mountain is green and the tunnel holes. And do you see the road as well?

29:04 Amber: Yes. [RTH: And] But not like clearly, like the, the details of the road are not clear cuz of, from whatever perspective, I decided to visualize this whole situation.

29:14 RTH: And this vision and this in, by your gesture, it seems like you're, you're up above the tunnel. Are you looking down?

29:22 Amber: Um, I'm looking at it like diagonally, like I'm not, [laughs] like, is (this this sounds weird) I'm not standing on the ground almost. Like this perspective is taking place like over the edge of the, cuz the way this road is, it's like the road is like this and it's on top of a mountain. So there's nothing here [gestures like a cliff or precipice], it's just nothing. So I'm almost like seeing it from if I were to be, I don't know, like, like in Minecraft you can like float. So I was like imagining it, like I'm standing on nothing and looking at it like that, like a drone or something.

29:57 RTH: So you have a, you have a perspective on this that is not possible to maintain except by a drone or something, and [Amber: (laughs) Yeah.] The drone could, drone's eye view of the?

30:06 Amber: Yeah. By unrealistic or third party means, yes.

30:10 RTH: Okay. And, and other than the perspective, does this seem like a sort of a realistic seeing? I, I see the tunnels the way they are and the mountains the way they are, the roadway it is?

30:20 Amber: Yeah.

30:23 RTH: And are, is there traffic involved, cars or whatever?

30:27 Amber: No, there are no, no nothing. They're just the tunnels.

30:31 RTH: And is this seeing clear?

30:33 Amber: Yes.

30:34 RTH: Crystal clear?

30:36 Amber: Yes.

30:36 RTH: As, as clear or more clear as in real life?

30:40 Amber: Yes.

30:41 RTH: Mm hmm. And, and is there a frame involved? Or is ... What, what are the edges of this look like? If, [Amber: Um.] maybe you just didn't pay attention to the edges?

30:56 Amber: Yeah. I, I didn't really pay attention to the edges per se, but, uh, the details outside of the like tunnel and the immediate road, it's not like, y'know, in like your whole visual field, like in a physical visual field, it doesn't really *end*. Like, yeah. This one, it just kind of was like, I wasn't paying attention or didn't really have any distinct aspect to anything outside of the like tunnels in the mountain and like the, the road kind of like.

31:25 RTH: So the tunnel on the mountain and the beginning of the road are clear, and everything is indeterminately present, not present or clear or not clear? I'm not paying attention to it, so I don't really know.

31:37 Amber: Yeah. Yeah.

31:38 RTH: Okay. And the, and the rubbing of my eyes that is taking place in, in the real world? [Amber: Yeah.] And is... [Amber: Bu, no, sorry, go ahead.] Do you experience that at all? Or is it excuse me?

31:51 Amber: Yeah, I was gonna say it's really, uh, similar to the previous beep when I was saying "alternate." Like it was something happening in the physical world and because it was just kind of like a very small component of the whole thing, but it was still in my experience cuz it was what was going on.

32:08 RTH: But down in the 5 or 10 or 15 or whatever?

32:10 Amber: Yeah, like in the very low region, um.

32:13 RTH: Okay.

32:13 Amber: Yeah.

32:18 RTH: So the talking is happening in the real world as well?

32:22 Amber: Mm hmm.

32:22 RTH: But that's down even lower than that, down at zero?

32:26 Amber: Yeah. I, I even wrote in my notes, I wrote "physical speaking, not directly in experience."

32:31 RTH: I didn't understand physical?

32:32 Amber: Oh. I wrote, I, I wrote in my notes that, uh, my "physical speaking was not directly in experience." [RTH: Okay.] So, yeah.

32:39 RTH: So I'm talking out loud. [Amber: Mm hmm.] But the word, the words are coming out, and the words are coming out of me. [Amber: Mm hmm.] But I don't, I'm not paying any

attention to them at all. They're happening. I'm making them, obviously. My neurons, my body, whatever, is doing it.

32:53 Amber: Yeah. Yeah.

32:59 RTH: Okay. And even less so than my eyes, which are, which I'm also doing...

33:03 Amber: Yeah.

33:07 RTH: Then I think I'm good.

33:10 CK: I just had a couple of questions about the seeing. [Amber: Mm hmm.] So, uh, Amber, when you're saying you're seeing, you're seeing the mountains, is that, are you seeing the, the tops of the mountains too? Or is this just seeing the, like the area sort of immediately sort of around the, the tunnel entrance?

33:29 Amber: Right. The area around the tunnel entrance. There is no top, there was no end. Um [CK: Okay.] it was on with, yeah. It's almost like if you had it and you just cut holes in it

33:38 CK: Yeah. Okay. Okay. Um, that was the main thing that I wanted to. Oh, and I guess, and the road, right? You said like the I'm, I'm taking to be talking about the H-3, right? [Cody is also from Hawaii]

33:51 Amber: Um, it's the Pali.

33:52 CK: The Pali? Okay. So, okay, okay. That, that, that changes. Okay, so the road itself is not, when you say it's not clear, it's it is there, right? Like it's not like I'm just seeing the entrances and that's it, [Amber: Yeah.] but just not, that's not necessarily the thing that's most clear?

34:07 Amber: Yeah. Like I, well, when I guess when I say "it's not clear," I would say like, I don't see the black of the asphalt, I don't see the lines, I don't see anything like that. It's just that I can see like constructively, if I was looking at it from the side, I can see the road.

34:25 CK: Okay. [Amber: Yeah.] Okay. Then I, then I'm also good.

34:32 RTH: Your number 6.

SAMPLE 7.6 DISCUSSION STARTS HERE

34:36 Amber: Okay, number 6. Okay. Um, so I was watching Jimmy Kimmel, [laughs] *Jimmy Kimmel Live*. And...

34:44 RTH: This, this is your, your word Cody, your beep.

34:47 Amber: Yeah, okay. So I was watching that and then I was watching physically the person he was interviewing. So like on those kind of shows, like kind of like cuts to different angles. So the angle I was looking at was the person who was talking. So it was just kind of him.

Jimmy Kimmel was not on the screen, it was just the person he was interviewing. And, um, he was talking about the new *Top Gun* movie. And, um, he was talking about how like, and so at the moment, the beep, as I was seeing this person, he was talking about how Tom Cruise can hold his breath for 8 minutes and 40 seconds. So that was like my experience. And I was kind of, I was thinking about Tom Cruise holding his breath 8 minutes and 40 seconds.

35:42 CK: And so at the moment of the beep, is this mostly I'm, I'm a watching TV experience. I'm watching the interview go on? Or is this, uh, I'm you said, I was thinking about Tom Cruise holding his breath? And it could be both of those, neither of those, but...

36:00 Amber: I was seeing the person. [CK: Okay.] And he had just said about Tom Cruise can hold his breath for 8 minutes and 40 seconds. And then I was kind of thinking about that. Like just, I don't know, that was like, *there*. Like, that was, that idea was *stuck* in my brain.

36:17 CK: And so both of those simultaneously, right. It's not like I'm watching TV and that's context and that was before the, the beep went off?

36:23 Amber: Oh no, yeah. I was, yeah that's part of the experience, yeah.

36:27 CK: Okay. Um, equally present too, like both of these are sort of equally there, 50-50 or...?

36:34 Amber: Yeah.

36:36 CK: Okay. So let's maybe start with the, the thinking or the Tom Cruise holding his breath, the idea you said, right? [Amber: Mm hmm.] How was that present to you?

36:47 Amber: I, it was just, like, [pause] Tom Cruise could hold his breath for 8 minutes and 40 seconds. So it was that specific statement and idea that Tom Cruise can hold his breath for *that* long. And, um, yeah. And like, I guess, I don't, I don't know how else to describe that other than the time.

37:12 CK: And is that, and is that like spoken, heard, [Amber: Oh.] seen?

37:20 Amber: Um, oh, I don't, it, it was just almost like a cognitive thing. Like I was just kind of thinking about it, like, I guess the *idea* of that, cuz that's a long time! [laughs] So I guess the idea of how long that is to be holding your breath.

37:40 CK: And is it, is that to say it's more that like my reaction to that idea, like at the moment of the beep I'm sort of like going, *wow! That's a, it's a long time?*

37:48 Amber: Yeah, kinda like...

37:49 CK: Specifically like, like, wow, y'know, Tom Cruise can hold his breath for 8 minutes and 30 seconds or?

37:53 Amber: Yeah. It was kind of more like, like *what!?! Like he can hold his breath for 8 minutes and 40 seconds!?! Like actually? Like, it was more of like, I don't wanna call it confusion, but it was kind of almost like surprise, I guess, that that was even possible.*

38:08 CK: So, so at the moment of the beep, I'm... my experience of sort of reacting to this, the, this idea that Tom, this statement that Tom Cruise can hold his breath for a long time. And it's specifically, specifically 8 minutes and 30 seconds, but like it's me sort of reacting to?

38:25 Amber: Yes. And there's something about it being *Tom Cruise*, that's part of this whole situation. Like it's not a Guinness world record holder. It's not like a, like a swimmer. It's *Tom Cruise*, an actor. Something about it being him. [laughs]

38:44 CK: And I take you, you saying this is sort of a, or, uh, lemme, I wanna ask this, I wanna clarify this. When you say that this is sort of a, you know, you're reacting to this idea, is that like a cognitive-y sort of reaction? Like I'm sort of thinking about this or is this, is there an emotion behind it, like I'm surprised or?

39:03 Amber: No, it was more cognitive. It was it, well, not more, it *was* cognitive. I don't know why I said that, but yeah, it was cognitive.

39:17 CK: Okay. So I take you to be saying that this is a, this is a me, Amber, sort of cognitively thinking about, or just in some way, cognitively sort of reacting to the idea that Tom Cruise can hold his breath for 8 minutes and 30 seconds?

39:36 Amber: Yes. It's actually four, 8 minutes and 40 seconds. [CK: 40 seconds, okay.] I don't know if that messes anything up, but yeah, that, it was that long, [laughs] yeah, I just.

39:43 CK: I just, and is it those specific? It, it, and I just wanna clarify, is it like that specific length of time that's surprising? or is this just like, well, Tom Cruise can hold his breath for a long time?

39:51 Amber: It's both the fact that it's the time, that, *that* duration of time, and the fact that it's Tom Cruise.

39:59 CK: Okay. Okay.

40:00 Amber: Like, yeah. Like *him* being able to do *that* skill for *that* long. Yeah.

40:08 CK: Dr. Hurlburt, do you have questions about that, this specific part of it?

40:11 RTH: I do. So, so we've used a number of different words for this, and I haven't been able to figure it out.

40:19 Amber: Okay.

40:20 RTH: So is this like an analytical, cold, cognitive process? Like this is Tom Cruise, that's an actor and that's a long time 8 minutes, 40 minutes, 40 seconds? That kind of, uh, fact-oriented consideration? Or is this a *Wow?!? Surprise!* reactionary thing?

40:50 Amber: Yeah. Um, I wouldn't describe it as surprised. But I'm sure I *was* surprised, but I, I wouldn't describe it that way. Um, but I would describe it as a reaction.

41:05 RTH: You would?

41:06 Amber: Yes. I would describe it as a reaction, I guess. I, yes, because that was what was said. That was what I watched and what I heard and what I saw and all that physical stuff. And then I was like, kind of thinking about it. And I was like, like, almost like, that's like What?!? That's kind of ridiculous! But I wouldn't describe that as a feeling or an affective.

41:28 RTH: So there's something remarkable about this.

41:30 Amber: Yes.

41:32 RTH: Which is not just coldly, Tom Cruise is an actor, 8 minutes and 40 seconds is a long time. There's something, this is a remarkable, in your experience, this is, there's something remarkable about that?

41:48 Amber: Yeah. Like that's, yeah. That's almost like that's kind of crazy, that like an actor and it was also because the point that they were making, like this isn't, this is more context, but the point that they were making was that he had trained himself to do that. (Whether that's true or not, I have no idea, but like, that was the claim.) It was that he had trained himself to hold his breath for that long. So that's why I thought it was like, that's kind of crazy, like I didn't know you could do things like that. [laughs]

42:19 RTH: So "that's kind of crazy" [Amber: Or yeah.] sounds, sounds more, sounds less cognitive and more in the emotional reaction [inaudible]

42:33 Amber: Yeah. I don't know. I, I don't really, I don't wanna say it was emotional because there wasn't an emotion, but like, I mean I know in experience, there's no rules. But I wouldn't say that it was, there was an emotion. But I would say it was a reaction. Whether, I mean, and yeah, and it was something about the fact that it was Tom Cruise and he could hold his breath that long. Like that was the reaction to that.

43:01 RTH: So I guess what I, I'm reacting to, when you talk about it, you light up and you smile and you got a lot of energy [Amber: Yeah, yeah.] *Oh! That's Tom Cruise! Yeah that's.* [Amber: (laughs) Yeah.] And so that, that seems like it's substantially more than a cognitive / analytical kind of a thing?

43:17 Amber: Okay, yeah.

43:18 RTH: But maybe that's just the context of you're talking about with *us* and at the *moment*...?

43:23 Amber: Yeah, yeah. Experientially, I wouldn't call it like that. I wouldn't, I wouldn't, that's not the experience like, it's like experientially.

43:23 Russ comments: I think this exchange gives some warrant to credit the fidelity of Amber's descriptions. RTH has leaned on her pretty hard (at 43:01) in the this-is-an-emotional-experience direction, but Amber has held her ground: this is more analytic than emotional.

43:33 RTH: So at the, lemme, so at, is it, is this right: at the, at the moment of the, so the, the fact of the matter is that Amber would say in general, that's a remarkable thing that Tom Cruise this actor can strain himself and what if that's a Whoa! What's, what's that about?!? [Amber: Yeah.] But at the moment I wasn't feeling at that. At the moment I was more in the analytic...

43:53 Amber: Yeah. And I was, [RTH: ...Tom Cruise significance?] yeah. And I was just very fixated on the fact that it was Tom Cruise, it was 8 minutes and 40 seconds. Like those are the big ideas there. [RTH: Okay.] Yeah.

44:12 RTH: Okay. I think I'm good then.

44:14 CK: Okay. Okay. And then Amber, there's the other part of this, which was right. Like the, um, watching TV, watching the actor being interviewed. [Amber: Mm hmm.] Um, how is that present to you? Is this, is this just like a watching TV sort of thing, or is there?

44:29 Amber: Yeah, just physically seeing the guy there. [CK: Okay.] It was, that one was a, yeah. The Tom Cruise whole situation. That whole thing was a lot greater. So he wasn't, I would say that there he was, uh, his presence. I don't know how presence, but my seeing of him was kind of indeterminate because this idea of the, the breathing and all that stuff like that was going on. And it was kind of almost like taking my attention away from seeing this person.

44:59 CK: So when you say indeterminate, is that like a literal, like I'm seeing a fuzzy TV? Or is that more just I'm I'm seeing it, but that's just, it's sort of in the weeds, like, like the, like how the, um, rubbing my eye or the, y'know, the, um, saying or hearing "alternate" was sort of just there, but just [Amber: Right.] mildly so?

45:21 Amber: Right, I'm seeing it. But, um, the features of the person are, and the feature of the person are like *there*, but like the *specifics* are not really in my experience, yeah.

45:40 CK: So is it fair to say I'm, at this beep I'm mostly thinking, or I'm mostly cognitively reacting to this fact about Tom Cruise holding his breath; and simultaneously I'm sort of being carried along by TV. Like I'm watching TV, I'm watching it, you know, it's, I am watching TV that's there, but I'm just not super particularly zoned in any part or [Amber: Yeah.] thi, is that true?

46:06 Amber: Yeah.

46:06 CK: Okay.

46:06 Amber: Yeah.

46:09 RTH: And is that to say that, that this being carried along by the TV is, is mostly sort of background? It's true and a matter of fact, I'm being carried along by the TV. But mostly I am into the Tom Cruise?

46:25 Amber: At this moment. Yes. I would say that being carried along was more of a fact of the universe kind of thing.

46:30 RTH: Mm hmm. So, as I recall at the beginning, we, we said this was 50-50, but now we're changing our mind to being just?

46:30 Russ comments: RTH refers to the discussion around 36:27.

46:37 Amber: Yeah, I, yeah. Well, I mean the, the seeing was, I, I would say the seeing was pretty.... I think 50-50 is a very determinant amount. But like the seeing was pretty strong as well. But the, but the, but *what* I was seeing was not exactly correct. I, I don't, y'know, it wasn't exactly, it was, it wasn't *what* was being like, what was actually there. I feel like it was just kind of like a indeterminate kind of thing.

47:09 RTH: So now I guess I'm trying to figure out. Well, so is the, is the *seeing* as more or less as present as the thinking about Tom Cruise and his breath?

47:25 Amber: The seeing the seeing itself is not more or less present. It's *what I'm seeing* that's making it feel like, I don't know, like it wasn't that strong, like what I was seeing. Because I think if I like, well, I mean, can, can I bracket this thought that I'm having? So if I'm, if I'm, if seeing something is with 100% in my focus, like in beep 1, and even in beep 2, it was the seeing of the screen. And then seeing the, the, the, the cursor, the arrow, whatever, like those things were very clear. And the, the, everything about it was very clear to me. This one, it was like the seeing was *present quite a bit*, but *what I was seeing* was not exactly super clear and strong, like those two.

48:17 RTH: So I'm *definitely* experiencing myself as *seeing* [Amber: Mm hmm.] even though I *don't* particularly make out what I'm seeing?

48:28 Amber: Yes. Other than the fact that the actor is sitting there. Like I'm saying like his, like his features and what he was wearing, that wasn't exactly clear to me or anything like that.

48:39 RTH: And so it's, it, it, it would *not* be fair to say the TV has gone on my eyes are aimed at the TV, but really at this particular moment, I am almost entirely involved with the Tom Cruise idea.

48:53 Amber: Yeah. Like it would be, yeah. It's not, yeah, that's not it, that's not correct. [RTH: Okay.] I think we've had beeps like that in the past, but this one isn't that.

49:06 RTH: And so I've, I, I am still experiencing the process of seeing, [Amber: Yes.] even though I am not particularly experiencing what I'm seeing?

49:06 Russ comments: "I am still experiencing the process of seeing" is not correct—that makes it seem like a meta-awareness (experiencing the thought-process itself). It would have been better if RTH had said, instead, "I am still seeing."

49:19 Amber: Yes. Not clearly or definitively. Yeah.

49:29 CK: And so it's not even really fair to say I'm seeing a blurry image, right. It's like, I'm, I'm seeing, but just kind of...?

49:36 RTH: Oh, I don't, I, I don't know if I would describe it as blurry. I know I've described things as blurry before this one is just a little bit different, cuz this one feels, this one feels a little more determinant than blurry, because I can pick out what's going on in my seeing, but it wasn't clear like, like the, the, like just, I'm just seeing like the features of the person and the clothes, like it, like those colors were there (like if I had to just sketch it or something), but in terms of like being specific about it no.

50:17 RTH: So I *can* see the details, but I'm *not* seeing the details? Is that right?

50:21 Amber: Yesss. Like I'm not seeing like the specific details, but I'm seeing, like.

50:28 RTH: So blurry, blurriness would be a specific detail. [Amber: Yeah.] And I'm not seeing blurriness?

50:34 Amber: No. [RTH: But there are...] I'm seeing indeterminant, I would call indeterminant.

50:37 RTH: I'm indeterminately seeing. [Amber: (laughs) Yeah.] And that is *not gone* from my experience that is present to me? [Amber: Yes.] Fairly strongly, I'm gathering? [Amber: Yes.] That I am seeing?

50:51 Amber: Mm hmm.,

50:54 RTH: And so it's not like it's, that's just part of the background. It's the, it's that, that is part of my foreground along with this analytical reaction of Tom Cruise?

51:05 Amber: Yes. Yes. Yes.

51:11 RTH: Okay. Then I think I'm good.

51:14 CK: Yup, same here.

51:14 Amber: Okay.

51:17 RTH: So that's six. [Amber: Yeah.] Are, are we gonna do this again? I'm, I'm thinking we probably should be wrapping this thing up here relatively soon, but I'm, I'm also, I'm open to doing it another time or two.

51:30 Amber: Yeah. I don't mind. Yeah. I think I had some pretty interesting and different ones.
[laughs] this time around.

51:39 RTH: Well, I, I think we've had some, there are some things that are, that are interesting, like the last beep, I think that that's, to try to tease these things apart.

51:51 Amber: Uh huh. Is there, I'm just curious, is there anything more to say about those things? Even, even like number 3, cuz that one was a different one too. [Sample 7.3 is the "few white lies" reading.] I don't think I've had, well, maybe I have, I don't know, but I don't feel like I've described anything that like that before. 3 and 6 were the interesting ones, in my opinion. I don't know about you guys, but I thought 3 and 6 were, 3 and 6 were standouts to me, today.

52:23 RTH: I thought, I think 3 and 6 were interesting. I agree with that.

52:26 Amber: Okay.

52:26 CK: Mm hmm.

52:28 RTH: Whe, whether they're *more* interesting, that would, that would require my being able to remember the other beeps, and I'd have to go back and look at them.

52:35 Amber: Right, right, right, right.

52:39 RTH: Alright, well let's, let's plan on doing it again.