

TRANSCRIPT WITH COMMENTARY
Gabriel H.: A college senior interested in philosophy
Gabriel Interview 7

Below in black is a word-for-word transcript of the January 18 interview with Gabriel that is available on YouTube at <https://youtu.be/a05t7j1tDWY>. In green are comments about and explanations of the Descriptive Experience Sampling process. In brown are conversations about the Descriptive Experience Sampling process that took place during the interview. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

AG = Amber Goto

Gabriel = Gabriel H.

0:00 RTH: So this is gonna be day...?

0:02 AG: Seven.

0:02 RTH: Seven for Gabriel. [AG: Mm-hmm.] And I appreciate moving it from the earlier to the later.

0:09 Gabriel: [Nods] No worries.

0:10 RTH: Turned out to be a good idea.

0:13 AG: Um, he said he had something. So before we get started...

0:17 Gabriel: Oh yeah. [Picks up beeper] I don't know if, I just had a quick question. I don't know if I did something wrong or something, but I turned this on at one point, and when I put it in my ear, I heard like, uh, multiple tones, like a, like a little tune. I don't know what that was, but just in case it's noteworthy.

0:32 RTH: So the, the, the beeper communicates to the outside world.... When you first turn it on, if you hold down the button while you turn it on, hold down the white button *while* you turn it on, it plays a little song. [Gabriel: Oh, okay.] And that song goes [singing] *da da da da da da da* which says to *me*, who knows what all those mea, all those things mean, it means that this is a random beeper set on an average of 30 minutes between beeps.

0:57 Gabriel: Oh, I see. Okay.

0:59 RTH: And there's a, so there's a bank of switches in there, dip switches. [Gabriel: Mm.] And I can s, I can *change*, which would make it fixed intervals and different length of intervals and stuff like that.

1:10 Gabriel: Oh, really? Okay.

1:11 RTH: But, but so that I don't have to take it apart and look at the *switches*, I programmed it so that it plays that little song.

1:16 Gabriel: I see. Very nice.

1:18 RTH: Which means something *to me*, but doesn't mean anything to you.

1:20 Gabriel: Okay. Out of curiosity, you said it has dip switches. Was this like originally made out of like a garage door opener? Because it kind of, it, it has a similar form factor and like plastic and everything.

1:32 RTH: And the answer is *no*. [Gabriel: No? Okay.] But it does, you're right, it does have a similar form factor, and it does resemble on the inside, uh, a garage door opener: [Gabriel: Okay.] there's a printed circuit board and the, and the dip switches on it that you can, [Gabriel: So just a coincidence.] set the, set the code. But that, well, it's not coincidence. It's, it's because convenient things... y'know, it's a convenient, it's a convenient size [Gabriel: Yeah, I suppose so. Okay.] garage door opener, old, older garage door openers, and the, and this machine, they, they have the same, the same whatever you would call it, the, the same *constraints* on them. You want to be, be able to put it in your pocket and carry it around. [Gabriel: Okay. Got it.] Stuff like that. So it ends up being that size.

2:17 Gabriel: All right, that makes sense.

2:19 AG: So that wouldn't have affected any of the samples, right? [RTH: No.] Okay. Just checking.

2:23 RTH: You can always, whenever you turn it off a, can turn it back on again, if you hold that button down, if you want to hear that song, hold the white button down while you're turning it on and it plays [Gabriel: Nods.] that song.

2:31 AG: Okay. I'm just, I'll make a note.

2:32 RTH: And then when you un, when you un-hold it, then you're back to, back to normal. [Gabriel: Okay.]

2:39 AG: Okay. Sounds good. And, um, so any more questions?

2:41 Gabriel: Nope. That was the only question I had about the beeper.

2:43 AG: Okay, great. Um, so when did you wear the beeper?

2:46 Gabriel: I wore the beeper, uh, it was this morning. This morning, and a little bit in class.

2:53 AG: Was there a break between... like, you collected four and then you took [Gabriel: Uh...] two off and did two or...?

- 2:59 Gabriel: Let's see. So yeah, I, I had it on in the morning before I took a shower. I took it off when I took the shower. And then I put it back on, uh, while I was walking to class, and then there was no more break.
- 3:10 AG: Okay. And how many did you collect before?
- 3:13 Gabriel: Uh, I collected, I collected one, and then I, then five after.
- 3:16 AG: Okay. [Pauses to write] And if there was no other questions or problems, then let's get started. Beep 1.
- 3:26 Gabriel: Okay.
- 3:27 RTH: And are you asking first or am I?
- 3:28 AG: Um, I think you should go first.
- 03:39 RTH: Alright.
- 3:30 Gabriel: Beep 1 I [inaudible].
- 3:31 RTH: And what date, what date did we decide this was? The 6th?
- 3:34 AG: Seventh.

SAMPLE 7.1 DISCUSSION STARTS HERE

- 3:36 Gabriel: Okay. So beep 1. Uh, should I go over it? [RTH: Yeah.] [AG: Go ahead.] Okay. So beep 1, I was playing, uh, a game of chess in the morning. And, um, in, in the moment, uh, at the moment preceding the beep, I had felt annoyance that, uh, I had let my com, opponent capture my bishop. And, uh, also I was confused at, as to how, or maybe in slight disbelief, as to how it was hanging, like how I left it available for capture. Eh, uh, that was occurring while I was searching for a fork between his bishop and his queen that I could use my knight for. So I, I could attack both pieces at once. Uh, and, uh, there was a sort of satisfaction, uh, at simply sort of the visual experience of imagining this, uh, this fork because it, what the fork looks like is kind of two Ls that are connected to each other and they reach pretty far apart. And for some reason there was a, a satisfaction, almost like it was *pretty* or something like that, in, in just the imagined, um, reach of the knight.
- 5:07 RTH: And are those all, all in your experience?
- 5:10 Gabriel: I think, I do think so. I think those, as far as I can tell, they were all in my experience.
- 5:14 RTH: Okay. And, and by the all: annoyance / confusion / disbelief, [Gabriel: Mm-hmm.] searching, and visual satisfaction?

- 5:24 Gabriel: Yes. I would say the annoyance, uh, and, uh, disbelief were pretty much the same thing, though. I would tie them together.
- 5:35 RTH: Okay. [Gabriel: Mm-hmm.] And, and does it make sense to say together those are 33—33—33 or 90—5—5 or...?
- 5:44 Gabriel: So there's the, uh, annoyance, confusion, disbelief. Um, I would say the searching and satisfaction were, uh, were like 50, uh, together, and the, uh, annoyance and confusion and, uh, disbelief was also 50%.
- 6:07 RTH: So like 50—25—25 or something like that?
- 6:10 Gabriel: Yes.
- 6:11 RTH: Alright. So there's a feeling of 50ish, th, there's feelings of annoyance / confusion / disbelief, or something like that. [Gabriel: Mm-hmm.] And that's all one thing? Or separate things related to each other? Or that question's hard to answer?
- 6:28 AG: Or to put that feeling into, to describe it to us, you're just using these three words?
- 6:33 Gabriel: Um, let me think about that. So [pause] I think the, uh, disbelief is part of what *led to* the annoyance. Uh, [pause] uh, no, yeah. The, the, the, it wasn't, yeah, it's part of what led to the, uh, uh, well, I don't know if it led to the annoyance, uh, but the annoyance was its own thing. Um, the disbelief was closely tied to the annoyance, but I still think it was somewhat separate. Uh, so does that answer the question?
- 7:20 RTH: Well, what I'm really trying to get at is how you experience those kinds of, those things. [Gabriel: Okay.] I'm not, I'm not so interested in whether they're separate kind of deals. I ask that question as sort of a way into the, the experience.
- 7:31 Gabriel: Okay, got it. So the annoyance, um, [pause] it, it w, it was probably, it was just like a dissatisfaction with, uh, uh, the feeling that I had probably made a mistake that lost the game. So I, that, that wasn't, I wasn't thinking about the fact that I had probably lost the game, but it was what the annoyance sort of *was*, it was that, uh, I, I can't really explain exactly how I felt the annoyance. I think, um, that, that's too h, too difficult to explain. It might be, uh, something I can't really communicate fully with words, if that makes sense.
- 8:18 RTH: Well, I'm, I have no doubt that you can't communicate it *fully*. The, the question is, can we, can we find *anything* more to say about it, which maybe not. So let me ask you a couple of questions about it. So was this a, uh, would you say bodily thing or a mental thing, or neither one, or both or...?
- 8:33 Gabriel: I don't think it was a bodily. [shakes head] There, I don't think it was a bodily annoyance. [RTH: Okay.] So it'd be mental then.
- 8:38 RTH: And that, that, and that is what I mean by *mental*, what I mean by mental is *clearly ongoing*, but not in my body.

8:45 Gabriel: Right. Okay.

8:46 RTH: We'll call that *mental* [Gabriel: Mm-hmm.] unless you got a better word. I'm happy for a better word.

8:49 Gabriel: Okay. *Mental* makes sense to me.

8:50 RTH: Okay. So some kind of a ongoing feeling that doesn't manifest itself in my body, that I know of. (It probably is in my body somewhere, but like [Gabriel: Mm-hmm.] a whole lot of other things are in my body. I'm not paying attention to it.) [Gabriel: Right] Okay. And, *and* I gathered from what you said, this was *not* a, like an *analytical* thing. It's, it's not like I was trying to figure out what steps led me to this, [Gabriel: Mm-hmm.] but it was more like a, just an *oh shit*.

9:19 Gabriel: Yeah, exactly. It was an emotional reaction. That's what I would say, but...

9:23 RTH: Okay. [Short pause] And part of that annoyance is dissatisfaction. And by dissatisfaction you being like mad at yourself, dissatisfied yourself?

9:34 Gabriel: Yeah. Mad, mad-at-myself would be a good way of putting it. Um, the disbelief was a, was, was, uh, kind of related to the mad-at-myself as well.

9:46 RTH: Okay. *How could I have done that?*

9:47 Gabriel: Yeah. Or did I *really* do that? Is there something here that I'm missing? That kind of thing. [RTH: Okay.] So.

9:53 RTH: But I'm gathering, it's not in words how could I [Gabriel: Right. It's not in words.] [inaudible] "how could I miss it?" And not even cognitively spelled out, and yet felt?

10:02 Gabriel: Yes.

10:04 RTH: *How could I*, [Gabriel: Mm-hmm.] *how could I have been so stupid as to*

10:06 Gabriel: Yeah, something like that.

10:07 RTH: Something like that. [Gabriel: Mm-hmm.] Okay. And those are, in some ways it seems sort of separable, I guess. The annoyance is its own thing. But in some ways it seems like there's annoyance which blends into dissatisfaction, which blends into how-stupid-I-could-be or whatever and... Is that right?

10:27 Gabriel: Yeah, I think so. I can't really say that they're all their own thing because they're like deeply sort of tied together. [RTH: Okay.] Um, and I don't think any one of them would necessarily make sense without their presence of the others. So...

10:43 RTH: So I don't have any theories about how things get connected.

10:47 Gabriel: Okay.

10:47 RTH: So it, it really is just what your experience is. And I'm gathering your experience is: you could say in one way of looking at it, I'm annoyed in another, I'm dissatisfied in another, I'm confused. Another way I'm disbelieved. And those are sort of different aspects of looking into something which may have several different emphases or whatever, [Gabriel: Mm-hmm.] depending on how you look. But, but we're *for sure* not gonna say this, this one *and* this one separately, *and* this one separately, *and* that one separately.

11:17 Gabriel: Yeah. I, let me think about it just to make sure. [pause] Yes. Yeah that's what I would say. I feel like those are as, all aspects of one thing.

11:33 RTH: Mm-hmm. [pause] [to Amber] Any more questions about that? [AG: (Shakes head)] And then there is, you're searching for a fork, [Gabriel: Mm-hmm.] *and* you're visually appreciating a fork. And those two things seem like different things. Is that right?

11:54 Gabriel: Um, the appreciation is *definitely* a different thing. Um, and I, I would actually say I was searching for a fork, but in that moment, I wasn't experiencing it as searching. I was just experiencing it as looking at a square that I could move my knight. And then having this visual highlight, which I've explained before of, of uh, of the path that the knight could take to, uh, these two different squares.

12:28 RTH: And so does that seem like sort of one experience, then? I'm, you could say, I'm searching for a fork and you could say I'm visually appreciating it?

12:37 Gabriel: Um, I would say so. I, I like, I, I actually wouldn't say that. I *was* searching for it, but it wasn't, I don't think the search was part of my experience. Um, I would say that what was, I would say that there are, there were two things. I was *seeing* the, this visual highlight, and I was separately thinking, oh, that that's kind of nice, or that's kind of cool.

13:07 RTH: Okay. So let's start with the seeing portion. [Gabriel: Mm-hmm.] So I see highlighted squares [Gabriel: Mm-hmm.] And that is the sort of L-shaped, L-shaped [Gabriel: Mm-hmm.] kind of, kind of a deal. Is that right? [Gabriel: Yes.] And, and in what way are they highlighted? What are you seeing?



13:25 Gabriel: Um, I'm seeing them, uh, I'm seeing the, they, they sort of, uh, appear more clear than the rest of the squares. The rest of the squares are slightly fuzzier. These squares are clearer, and it's kind of like they have a, uh, it's kind of like they're raised up more than the other ones.

13:50 RTH: Okay. And does that seem like I'm looking at my phone and on my phone are these raised up squares? Or does it seem like I'm looking at my phone and *I'm* raising up these squares?

14:03 Gabriel: Okay. Well, uh, I would say that, um, I would say that it's not that there's an image of the raised-up squares somewhere in the back of my head. It does look like the squares are raised up on my phone. Um, but I don't, I don't know if in that moment I was experiencing them as squares that I'm raising up myself. I might've, uh, but at this I can't, I'm not sure right now.

14:36 RTH: [Phone alarm goes off] Sorry. [Turns off phone alarm] [Gabriel: No worries.] So the, the, so what I understood you to say is I see on my phone raised-up squares, [Gabriel: Nods.] and the fact of the universe is I have raised them up.

14:52 Gabriel: Mm-hmm.

14:55 RTH: And whether that is some inkling of that is in my experience or not, I'm not too sure about.

15:01 Gabriel: Yeah. I'm not too sure because I, I know sometimes it is when I'm doing this. [RTH: Okay.] But I don't know if it was in that moment.

15:07 RTH: Okay. And, and the squares of that are raised up are, are the, are the squares that the over which the knight would go? Is that right? [Gabriel: Yeah, so,] Cuz the, cuz the squares over which the knight would go don't really matter in chess.

15:22 Gabriel: Right, exactly.

15:23 RTH: But they're raised up anyway.

15:24 Gabriel: They're raised up anyway.

15:25 RTH: Okay. And that's what's sort of cool is the, this pattern of...

15:29 Gabriel: Yeah.

15:31 RTH:of raised-up squares.

15:32 Gabriel: Mm-hmm.

15:33 RTH: As if the knight were to travel on the paper or on the board? [Gabriel: Right. Exactly.] Which it doesn't really have to do, but...

15:39 Gabriel: Mm-hmm. [Pause]

15:45 RTH: *And* I am somehow appreciating the coolness of this pattern?

15:53 Gabriel: Mm-hmm.

15:54 RTH: And, and how does that present itself to you?

15:57 Gabriel: That presents itself as, um. [pause] Hmm. [pause] I don't know how it presents itself. Um, when I, uh, I feel like, I feel like if I tried to dissect it, let, I would say...

16:45 RTH: [pause] So...

16:47 Gabriel: What was that?

16:47 RTH: Shall I make it a multiple choice [Gabriel: Okay, yes.] test here? So does it seem like you are *analyzing* it? That this is a *cognitive, analytical* kind of thing? Or does this seem like it is in the *visual* realm of it, I'm noticing it's cool?

17:07 Gabriel: Um...

17:08 RTH: So does it seem more *analytic* or more *appreciative* without an analytic-ness to it?

17:16 Gabriel: I would say, uh, more appreciative. Uh, and it's kind of like, it's more, it's, yeah, I would say it, it's like I *discovered* something that was already there. Um, so in that sense, I would say it was like appreciating something. And it's not, not an analysis, it's discovery.

17:37 RTH: Mm-hmm. [pause] And, and what is discovered, I'm gathering, is something like the visual appeal of it. It's the *look* of it [Gabriel: Yes.] rather than the, say, the mathematical of four by comparison to three, or whatever it turns out to be.

18:02 Gabriel: Yes. It's the, it's the *look* of it.

18:06 RTH: Mm-hmm. [To AG] And I think I'm good.

18:13 AG: [Inaudible]

18:18 RTH: Yeah.

18:18 AG: Okay. Beep 2.

SAMPLE 7.2 DISCUSSION STARTS HERE

18:19 Gabriel: Okay. Alright. Beep 2. I wrote that one down on this one. [Pulls out object off-screen] So this is where, um, this is where I was starting to do things, uh, after I had my shower. So this was actually in class here. [pause] So, uh, in this case, what was in my experience at the moment of the beep were the words, um, in my internal, uh, voice, and uh, spoken, uh, "with," uh, the words "with phenomena." And, uh, that, that was because I had just written that down in a notebook. So that was my internal voice, uh, *speaking* them. And, um, also there was the voice of my professor in the background. Um, uh, and it was a, what, what exactly he was saying was not in my experience at that moment, but the voice of the professor wa, uh, *was in* my experience, just not the content of what he was saying.

19:25 AG: Okay. And I'm taking you're saying there's kind of two things going on here? Yes?

19:31 Gabriel: Oh!

19:32 AG: Or, or is there more [inaudible]?

19:33 Gabriel: There's actually, there *is* more. I forgot that I wrote down more. [AG: Okay.] Um, there was also a visual wi, uh, a part of this experience, which was an imagined, uh, in, in my head, not in the real-world visual. And it was a, um, oh, actually no, this one didn't have a visual. This one was, I'm sorry, I was reading it wrong. Uh, scratch the visual part. My bad. Uh, there was sort of a mushy feeling, uh, of solv, generally solving, uh, an idea, solving a problem, uh, that, that what I was writing was solving a problem. Um, and it was sort of, uh, combined with a bit of an excitement.

20:25 AG: Okay. So which of these characteristics is the most salient to you? Or is, are they all the same, or...?

20:33 Gabriel: Okay. The, uh, the words were the most salient. The, the feeling of solving the problem would've, would be, uh, tied with the voice of the professor.

20:46 AG: And, okay. So if we're putting numbers to these things [Gabriel: Mm-hmm.] what would you say?

20:53 Gabriel: I would say, uh, 66% would be the voice, uh, the words "with phenomena." And then the professor, uh, uh, and the feeling of solving a problem combined would be 33%. 66—33.

21:12 AG: Okay. And then you mentioned this excitement [Gabriel: Mm-hmm.] is that like the remaining 1%? Is that tied in with the...?

21:19 Gabriel: Oh, um, [AG: Or is that-?] the, the excitement is, um, [AG: Context?] the excitement is, uh, it is part of the feeling of solving the problem. [AG: Okay.] So I guess, I guess 66.6 repeating and 33.3 repeating. [Laughs]

21:34 AG: Yeah, yeah, right. So, [Gabriel: Right.] but those things are kind of tied together [Gabriel: Yes.] within this 33? [Gabriel: Mm-hmm.] Okay. [Writes in notepad] Just make sure I got that right. Okay. So let's start with the, "with phenomena." [Gabriel: Mm-hmm.] Uh, tell me more about that.

21:51 Gabriel: Okay. So that's, uh, I, I've just, I like explained this voice before, so it's sort of, uh, I had just written it and, and because I had written it, I was reading it in my head. And, um, there was like this sort of, uh, non-human voice that's still my voice, uh, that sort of doesn't have much tonal quality at all. It's kind of airy. But it's, I don't, even though that is the case, I just experience it as, y'know, my voice. I'm not focusing on the fact that it sounds that way, but [AG: Mm-hmm.] um, that is, uh, that's what the, that's how the words sounded.

22:34 AG: So is this a *speaking* thing or a *hearing* thing?

22:38 Gabriel: It's a speaking thing. [AG: Speaking thing.] I do think it, it is like an act. I'm producing the words.

22:42 AG: Okay. And, um, you're saying, this is *my* voice, but, and these are the qualities of it, right? It's not... I'm, I'm experiencing this as *my voice*, even if in reality it doesn't, like if I were to record this voice...?

22:57 Gabriel: Yeah... I'm experiencing it as my, uh, as my internal voice, my

23:01 AG: My Internal voice? Okay.

23:02 Gabriel: Now I wouldn't say I'm experiencing it as my actual speaking voice, though.

23:06 AG: Okay. But it's still like *mine*. It's not somebody else. [Gabriel: Yes.] Okay. [Pause] And is there any kind of...?

23:16 RTH: Before we leave that, so does it seem like your inner voice, or does it seem like, does it seem like my *inner* voice, or does it seem like *my voice*, and the fact of the matter is it's inner, but [AG: Mm.] when I'm speaking, it just seems like my voice?

23:29 Gabriel: Okay. Um, so it doesn't seem like the voice, my *speaking* voice. It's like, it's kind of like it is, yeah. I, I don't think of it as my *inner* voice. I think of it as *my voice*.

23:43 RTH: That's what I wanted to know.

22:43 AG: Okay.

23:43 Gabriel: But, okay. [AG: Yeah.] It's still not...

23:47 AG: But as a fact of the universe, it's said, I'm not saying it out loud.

23:50 Gabriel: Yeah, that's true. But I also do it, I, it is like a, a separate experience from my speaking voice, which is also my voice. But it's like, like having two different cars, you, you'll still say, 'it's my car,' but you don't experience it as the same car. Does that make sense? [RTH: Yep.]

24:09 AG: Okay. Yeah, it does.

24:11 RTH: So it's my voice; and my voice when it's inner sounds like this, and my voice when it's outer sounds like that?

24:16 Gabriel: Right.

24:17 AG: Mm-hmm. [RTH: Okay.] Okay. [inaudible] Okay and then, uh, is there any kind of inflection, any kind of emphasis? [Gabriel shakes head] Any, any just [Gabriel: No.] there?

24:31 Gabriel: No, just the words.

24:34 AG: Okay. And, um... is there anything more to be said about that?

24:41 Gabriel: Mm...

24:41 AG: In terms of experience?

24:45 Gabriel: Uh, well, I guess I, I know we talked a lot about whether, uh, words like come one at a time or [AG: Mm-hmm.] these chunks, but, um, I guess, uh, again, in this circumstance, in my experience it just felt like two, there were only two words. [AG: Mm-hmm.] And it does it, I still do feel as though (and I'm trying to get to the bottom of it more), but I still do feel as though each word individually was in my experience, uh, maybe as a, as a byproduct of, um, writing them down. And, um, because of that, I experienced them individually as the things I was typing in this, in this circumstance. Um, and also as like the, the meaning of the chunk, uh, "with phenomena." So I, I feel as though I experienced both of those two things.

24:45 Russ comments: This is an example of the iterative process at work. On previous sampling days (see the day-6 comment at 45:54), we have wondered whether words were present as sentences or as chunks of words—as a continuous stream or as saltative chunks. Now the work that we did there is starting to pay off: Gabriel, prepared by the practice of day 6, is ready to consider that distinction on his own, immediately after new beeps that provide new perspectives.

Note that DES often finds experiences that seem to be contradictory (here: one at a time and both simultaneously).

25:50 AG: So are you experiencing, okay, wait, I don't know if I understood that. [Gabriel: Mm-hmm.] [Laugh]. Um, so are you experiencing "with" [pause] "phenomena" or are you experiencing "with phenomena"? [RTH: Or both?] [Gabriel: I-] Or both.

26:02 Gabriel: I think both.

26:03 AG: At the same...? Okay.

26:04 Gabriel: I think so.

26:14 RTH: [pause] And can I ask ab, some questions about that too? [AG: Mm-hmm.] So the, so you had written these words down, and was it just these words, or was that part of a longer sentence?

26:25 Gabriel: It was part of a, like a paragraph.

26:28 RTH: Okay. So you've written down sort of an extended thing. [Gabriel: Yes.] And "with phenomena" is in the middle of that? Or is in the...?

26:35 Gabriel: Uh, at the point of the beep, "with phenomena" was, were the last two things I had written.

- 26:42 RTH: Okay. And, and you said, or maybe I didn't have it right, that this, that you were somehow reading what you had written? I had written, and now I'm reading it. Is it-?
- 26:54 Gabriel: Um, well, that's a good question. Um, I suppose maybe *reading* isn't the best word for it, because I guess I, I was writing it, but, but the words were still, I was still hearing the words as if I was reading it, but it was just write, Yeah. I, I guess I wasn't *reading* it. I was *writing* it.
- 27:19 RTH: So it *isn't* that I *have written* it and now I am *speaking* it. It's that I'm *speaking it as I write it*?
- 27:28 Gabriel: Yes. [RTH: Okay.]
- 27:32 AG: And is the writing part of your experience? Or is that just a, more of like a, I was in fact writing, but really in my experience, I'm speaking?
- 27:40 Gabriel: I think it was, I was, I was in fact writing. [AG: Okay.] Uh, that was like a fact, but it wasn't in my experience. [AG: Okay.]
- 27:48 RTH: And in the *real* world, you can probably speak faster than you write. [Gabriel: (Nods)] That doesn't mean that it's in, in your experiential world. So what I would like to know is, does it ex, does your rhythm of speaking, whatever those words were now, I can't remember.
- 28:02 AG: Oh, "with phenomena."
- 28:03 RTH: "With phenomena," does it seem like that's spoken at sort of "with phenomena," or does it seem like it's [in a labored manner, so as to indicate speaking while writing] "with phenomena"?
- 28:12 Gabriel: Um, in my experience, it was a normal speech. [RTH: Okay.] And I think as a matter of fact, uh, as a matter of fact, I had, uh, actually said them in my head and was in the process of writing them. So I had already finished saying "phenomena" in my head, uh, by the time I was like still writing "with."
- 28:37 RTH: Okay.
- 28:38 Gabriel: But I don't, I, I don't think that necessarily, that's not part of my experience.
- 28:40 RTH: That's not part of your [AG: Mm-hmm.] experience. [Gabriel: Yeah.] But your, your experience is of a normal, of a normally spoken "with phenomena" [Gabriel: (Nods) Mm-hmm.] and, and how that actually matches up with what's coming out of the pen or pencil or whatever [Gabriel: Mm-hmm.] we don't really know?
- 28:56 Gabriel: Right.
- 28:57 RTH: And that's fine if we had i.... [AG: Mm-hmm.] [pause] I'm interested in your experience.

29:02 Gabriel: Okay. Got it. And, uh, it did, the, the beep did interrupt the sentence, by the way. So, um, I stopped writing at the moment of the beep so that I could like immediately go to write this down, uh, which may or may not be noteworthy, but...

29:21 RTH: Okay.

29:23 AG: [To RTH] Anything else?

29:23 RTH: I'm happy with that.

29:24 AG: Okay. Me too. [Gabriel: Okay.] Um, okay. And then this, the rest of this, there's kind of a lot going on here. So, uh, could you tell me more about the second part with the, you said professor's voice, [Gabriel: Mm-hmm.] uh, solving the problem, mushy feeling, excitement?

29:39 Gabriel: Okay. So you,, would you like me to talk about the professor's voice then?

29:41 AG: Sure. Let's talk there.

29:43 Gabriel: Uh, that was just, uh, there was just the, the knowledge that my professor was talking and like, the tone of his voice was there, which was sort of, uh, a lower pitched, um, voice. And it was the voice of a professor, but, uh, what he was saying wasn't there. It was just sort of the voice of the professor is in my experience, and that's about it.

30:06 AG: And would you say that it's, I'm hearing... you s, I'm hearing *my* professor, I'm hearing a voice I understand to be the professor?

30:15 Gabriel: Mm-hmm. I would say I was, I'm hearing, uh, I, I'm hearing a *new* professor because, uh, this is like, this was the first day of class, so...

30:26 AG: Okay. And then, uh, you said this lower tone. [Gabriel: Mm-hmm.] Is that part of your experience? Or is that, as I'm describing what the voice sounded like?

30:34 Gabriel: That's as I'm describing it.

30:35 AG: Okay. [Gabriel: Mm-hmm.] And, uh, just to make sure I understand you correctly, you're saying, I'm just hearing this voice; I'm not really processing any of the words, but I'm, I'm *somehow* hearing, in my experience, I'm somehow hearing [Gabriel: Mm-hmm.] the voice of professor. Okay. [Gabriel: Yeah.] And then, um, you had mentioned earlier it was in the background? I don't know if that's relevant. [Gabriel: Right.] And what do you mean by background?

30:58 Gabriel: I, okay. That's probably not too relevant. [AG: Okay.] Um, yeah, that wasn't the, the, 'in the background' wasn't part of my experience.

31:06 AG: Okay. So as far as experience goes, I'm, I'm hearing my new professor [Gabriel: Mm-hmm.] talking?

31:14 Gabriel: Yes. [AG: Okay.] And I would say, uh, when I hear his voice, I also, like, there's a sense of the personality of, or at least what I *feel* is his personality. When I, when I say this is the voice of the new professor, it's the voice, It's, this is the voice of the new professor *with* this personality. And, uh, I can't describe the personality, uh, because I didn't write it down. Uh, but maybe if I, uh, had, if I had thought about it, I probably sh, I would've written down more about what his personality was at, I *felt* his personality was like. But I, I can't right, right now because I don't remember it.

31:55 AG: And is that to say, like... actually, I don't wanna ask that. [To RTH] [Inaudible] if you have anything else...?

32:07 RTH: I do. So at at one point you said, I *know* my per my professor is speaking, and the rest of the conversation has been about, I *hear* my professor speaking.

32:17 Gabriel: Mm-hmm.

32:18 RTH: Is it more a cognitive *I know, as a matter of fact, my professor is speaking?* Or is it more an auditory phenomenon: *I hear this deep voice?*

32:28 Gabriel: I think it was, uh, there *was* a cognitive aspect to it, uh, but it was, it was also hearing, so there was, there was the cognitive aspect. Of I know he's speaking, and I would, I would say, um, the *I know he's speaking* uh, came in, also in the form of, um, now that I think about it, it came in the form of, uh, I should probably, uh, finish this and listen to what he's saying.

32:59 RTH: So now the question is, is that present at the moment of the beep, or does that sort of come as we talk about it, emergent?

32:59 Russ comments: This question is more iteratively aimed at the future than descriptively aimed at the past. RTH thinks that it is impossible to tease these strands apart for the present sample—there has been far too much opportunity for confabulation here—we have been talking about this sample for half an hour! But we can raise the stakes about this kind of distinction for future sampling days.

33:07 Gabriel: I think I, um, yeah, that's a hard one for me. Um...

33:17 RTH: And I'm not trying to talk you out of it. I just [Gabriel: Mm-hmm.] I just don't want, what I, what I *don't* want us to do is to, is to get into the habit of making up things. 'Well, the context [Gabriel: (Nods)] dictates that I should probably have been getting back to listening to what was going on here.'

33:30 Gabriel: Right, yeah.

33:30 RTH: 'Therefore, I [AG: Mm-hmm.] must have been thinking about that at the time.' I don't want us to do that. I'm happy, I'm, if, if you were thinking that at the moment of the beep, I'm happy to hear about that. But, [Gabriel: Uh...] and, *and, and* I would also say that this process is not perfect. [Gabriel: Mm-hmm. (Nods)] We're, we are trying to

get in the ballpark of what your experience is. And, and we're going to, we're gonna fall short of the, perfection.

33:53 Gabriel: Okay, Okay. I think I figured it out. The answer to your question. Um, uh, I *don't* actually think it was in my experience, uh, the, the, um, uh, the, I think I should get back to it. I, I got a little, I, I think, uh, a little later after the beep, I did feel that way, which is, and now I was getting confused for a moment with that future time. Uh, but I actually, I *don't* think that was part of my experience. So maybe, maybe, maybe *knowing he's speaking* wasn't part of my experience, and it was just hearing him. Um, although, uh, I'm not sure i, if I understand there to be a difference between those two necessarily, like I would say, but I would, it's probably more accurate to say hearing.

33:53 Russ comments: I don't think Gabriel is now in a position to know whether *I should listen to my professor* was in his experience, or whether the *knowing he's speaking* is part of his experience. So we will conclude that we don't know about either of those aspects.

But that he is skeptical about his own prior claims is (a) good and (b) a sign that the iterative process is working.

Note that we did *not* try to talk Gabriel into or out of either of those positions. Instead, we expressed genuine interest and communicated that we'd like to get it right.

34:54 RTH: [pause] So what I've got about this aspect, and it's only a sixth of your experience or something like this, so we don't want to get too carried away with it..

35:02 AG: It's a portion of a sixth.

35:04 RTH: It's a portion of a third.

35:05 AG: Oh, yeah. A portion of a third. Yeah, that's right.

35:08 RTH: The, is that I'm, I'm hearing this deep, deepy, deepy voice that has some personality to it, or that the person who's speaking it has some personality and that, and all that stuff is somehow present to me *without being analyzed*. It's not like I'm saying, 'oh, this guy is a nerd,' or whatever [Gabriel: Mm-hmm.] it's just the, somehow the personality is...

35:38 Gabriel: It's like inherent to the voice.

35:40 RTH: Right. And, and is it inherent to the voice in the same way as saying that the voice is a deep voice? So I, I'm, I am somehow hearing, uh, deep and per, personal voice, and I'm not paying attention to what he's saying at this particular moment?

36:07 Gabriel: Um hmm. I don't know if it's, uh, in, inherent to the voice in the same way as the lower pitch of the voice is. Um, it, it's also possible that the, the personality is like, uh, a feeling that I, I... It is possible that I experienced the personality as a feeling that the

voice brings about, um, as opposed to an aspect of the voice, um [RTH: Okay. That's fair.] like an auditory aspect of the voice, but I'm not sure.

36:54 RTH: But either way, I'm, it's not a cognitive analytical thing. [Gabriel: It's not, no.] On neither, on neither, on neither side of this issue. It's *not* like I'm thinking, *well, that's a deep voice*. And it's *not* like I'm thinking, well, *this, that's a nerdy personality here*.

37:07 Gabriel: Yeah. I'm not, it's not a cognitive or analytical thing.

37:09 RTH: Okay. And if we, whether we want to separate out the auditory experience from a maybe an emotional-affective experience or whatever, [Gabriel: Mm-hmm.] we're not too sure about that?

37:21 Gabriel: Right.

37:22 RTH: Fair enough.

37:22 Russ comments: This highlights an important aspect of the iterative process. We have made a distinction (between an aspect of the voice and a feeling in parallel to the voice). We don't know whether that distinction important—future sampling may shed some light on that. The iterative process is both blind to and focused on the future: it is blind to the future in the sense that we have no idea of what the future may bring; it is focused on the future in the sense that we are trying to ready ourselves to be better able to make distinctions in the future if the occasion arises.

37:24 AG: Okay. And then the mushy feeling, excitement?

37:28 Gabriel: Yes. So this is, um, uh, yeah, there was a, just a feeling of general, there's a, just a sort of the, a feeling that I was solving a problem. Um, and, uh, uh, yes. (I, I'm trying to think about how that manifests itself.) Um, okay. It manifests itself as, um... [pause] Hmm. Well, I, I think part of it is it manifests itself as, uh, the feeling that I'm about to, uh, confuse some philosophers. I was thinking that at the time, I, that was like, part of the feeling, um, and combined with a, uh, I guess, a worry that they weren't gonna understand the idea.

37:28 Russ comments: As it seems to me, Gabriel here is telling us about a private, sensitive, perhaps embarrassing aspect of his experience (the evidence of that sensitivity is in his facial expression and vocal qualities). I may, of course, be mistaken about that—I am no mind reader. But it does speak to an important criticism that is sometimes leveled against DES—that DES produces a biased sample because people will avoid telling about private or embarrassing moments. This sample illustrates that that view is mistaken. I think people *want* to tell the truth about their experiences *if* they think the listener deserves to hear it (where by *deserves* I mean that the listener has indicated the necessary skill and willingness to hear).

39:08 AG: And this is all part of the solving problem [Gabriel: Mm-hmm.] situation? Okay.

- 39:15 Gabriel: And, uh, also another part of it is that the solving the problem, feeling that I'm solving a problem is sort of, um, I guess, I don't know if the, I guess the best way to put it would be like, uh, a feeling of like ambition or like desire for success or something like that. Um, and I guess... Well, I don't, maybe I, I don't know if that's a good way of putting it. I, it's like an excitement for a possibility that it's, it's an excitement for the possibility that I solve the problem.
- 39:56 AG: And is this excitement different, separate from the excitement that you had described earlier? Or...?
- 40:02 Gabriel: No, this is the, it's the same excitement.
- 40:04 AG: This is just all part of, so when I talk about the feeling [Gabriel: Mm-hmm.] of solving a problem, this is kind of what's going on. Is that...?
- 40:11 Gabriel: Yes, that's [AG: Okay.] what, this is what the feeling, the feeling of solving the problem is this, uh, feeling of excitement. That, uh, excitement at the *possibility* that I'm solving a problem. I think. So probably that's a, a more accurate way of putting it. And I wouldn't say a feeling of solving a problem. [AG: Okay.] I would say it's the feeling of excitement at the prospect. [pause]
- 40:46 AG: [To RTH] You have anything?
- 40:47 RTH: And so it's possible that this is gonna confound some philosophers, and you wonder whether I'm the right, whether it's whether I'm gonna be successful about that. [Gabriel: Mm-hmm.] Is that stuff thematically present to you, or is that stuff sort of, I'm trying to put into words the feeling, and the feeling is, well, that this is the prospect of it and it's sort of in that general genre? And I don't want us to think we have to be too specific about it, [AG: Hmm.] because this is only a sixth of your, [Gabriel: Mm-hmm.] one beep [Gabriel: Right.] [inaudible].
- 41:16 AG: Might even be less or less. [RTH: Or less.] Yeah.
- 41:19 Gabriel: Um, could you explain a little further the distinction between thematic or the other option? So what would *thematic* mean?
- 41:33 RTH: So, so you've, you said it, it could confuse some philosophers. [Gabriel: Mm-hmm.] You said maybe it'll be successful. Maybe there's ambition involved. What *thematic* would mean is *I am in some way specifically aimed at the confusion about philosophers*. That's the, that's a thema, a theme that's going through here. *I might confuse some philosophers*. [Gabriel: Mm-hmm.] Whether you, whether that was spelled out in words or not, doesn't matter to me. But, but that somehow I'm focusing on the *philosopher confusion* aspect. And another theme might be I'm focusing on, well, *they won't understand* worry. That would be another theme. And I'm, *I want to be successful here*. That could be another thing. And I'm *am, ambitious about all, all these kinds of things*. That could be another theme. [Gabriel: Mm-hmm.] Or it could be, well, *I feel excitement*. And I've gotta tell these guys what excitement is *like*, and it

has, well, it's got this: I might confound these professors and philosophers and whatever.

42:43 Gabriel: Okay. I think I see, I understand now. Um, I think, uh, okay. I would say that the confounding philosophers and, um, worry that they won't understand. I would say that that is, uh, *not* excitement. I would, I would however say that it is *one thing*. I, I, it's not part of the excitement. The excitement is the prospect of solving the problem. Uh, but the, this, uh, may, so if I did say, if I said that this was part of the excitement, I, that was a, I misspoke. The, um, the, there's, there's, I got the, the disproving or confounding philosophers and everything like that. That's a different thing entirely, but it is still one thing. Um, and I, so I would say, uh, it-, it's one thing maybe, uh, the one thing is, uh, uh, a worry, I guess ju, I would say maybe it's just like unease. That one thing is just some unease. And if I were to describe the components of the unease, those would be the components.

43:55 RTH: And so is *unease*, uh, replacement for the word excitement?

44:00 Gabriel: No. There's excitement *and* unease.

44:02 RTH: Okay. So excitement is, I'm gonna solve the problem. All right? [Gabriel: Mm-hmm.] The prospect of solving [Gabriel: Right.] the problem, that's excitement. [Gabriel: Mm-hmm.] And then there's unease about, well, then I would've to explain and they might not get it, and...

44:13 Gabriel: Right. Exactly. [RTH: Okay.]

44:15 AG: And that's all part of this one situation? Or these two separate things [Gabriel: Which?] completely? [Gabriel: Which things?] That, this, this, Um, [Gabriel: The unease?] this generally solving a problem, [Gabriel: Mm-hmm.] feeling. Is that all, is this unease and excitement all part of that? Or are these two just completely separate deals having to do with solving the problem? Is, so it's like the, is the, so, let me rephrase that. So is the solving the problem more context and these are the feelings that are coming with that? Or is it, or all these feelings all tied together in this one deal?

44:52 Gabriel: I would say, um, [AG: Or could be something else.] they're not, I would say they're not completely tied together. [AG: Okay.] I would say the unease is actually a byproduct of... So there's the excitement of, and, uh, of the prospect of solving a problem. And then as a consequence of that *idea* of solving the problem, there's the unease.

45:17 AG: Got it. Okay.

45:19 Gabriel: And they're both present at the moment of the beep? [Gabriel: Yes.] [AG: Mm-hmm.]

45:31 AG: [To RTH] Um, were you good?

45:31 RTH: And I'm good.

45:32 AG: And, um, is there a separate excitement that was mentioned in our, in the initial thing? Or is this part of, is this excitement here with the problem, is that all?

45:44 Gabriel: There's only one excitement.

45:46 AG: Okay. Okay. Okay. Okay. Then I'm good.

45:51 RTH: Me too, number 3.

SAMPLE 7.3 DISCUSSION STARTS HERE

45:52 Gabriel: Okay. Number 3. Um, the words, uh, "the body" were in my experience, and, um, uh, and it was internal speaking. I had, for context, I was reading them on a, on a paper, but that wasn't in my experience. Uh, it was just the words "the body." And, um, there was also a visual aspect of this, which was, um, a sort of, a collage. It was sort of like a visual collage, imagined. So internal, not, not something I'm actually looking at in the real world, um, of... There was like a rectangle in the top left of this sort of green and orange ferns. Um, and there was, um, a black box, a, a black box or like a black rectangle in the top right, which was experienced as, uh, like somebody's internal, uh, it was, it was experienced as like the display of somebody's internal states. So like the Cartesian Theater or something like that. And, um, there was, in the *bottom* right, a rectangle, and, uh, somebody's head was there. Uh, and I could like, sort of see, it was like the, it was like an arti, it was like an artistic, like, version of someone's head where you can, it's like the outline you can sort of see inside of it. Um, kind of like clipart almost. But it was colorful. Uh, so th, that was in the visual.

48:04 [continues] I, I don't know what was in the bottom left. Maybe there wasn't anything. And this was all connected to, uh... This was all, uh, so this was all connected to the words that I had read. Uh, and it was, this was sort of what I was imagining there, was sort of my like, sort of visual experience of the, um, the *idea of phenomena* where you have like this collage of a lot of different things, which was the ferns and everything. The, that's the *phenomena*. The black box is the person's internal states. And then the person's head below that, that represented the body. And I was thinking about how all of those things are connected to the body. (Um, was there anything else?) [looks at notes] Oh, and the *person*, it was a specific person in a, in a sense it was, uh, in that it wasn't somebody I *knew*, but it was like, this isn't just the general *concept* of a person. This is like a fictional person I'm imagining. Uh, and that's that, that, that covers it.

49:30 RTH: So I'm saying "the body" and I'm seeing this visual collage? [Gabriel: Mm-hmm.] And do those seem like e, equally present to me, or one more than the other?

49:40 Gabriel: Um, I would say [pause]...

49:44 RTH: Or maybe it doesn't matter? Doesn't make sense to ask?

49:48 Gabriel: Uh... [pause] I'd say they're probably equal, um, if not the same thing in a sense.

49:59 RTH: Okay. And well, let's start with the bi, the inner speaking, cuz that's probably gonna be easier. The, so how does that present itself to you?

50:08 Gabriel: Uh, that presents itself to me as I described before with the, the last thing that I, I had said that it's the, it's, it's *my* voice. Um, but it, it's my internal, it's my *internal voice*, but it's just my voice.

50:24 RTH: Your mechanical, whatever [Gabriel: Right.] computer, computer breathy voice or whatever?

50:28 Gabriel: Yeah. Breathy voice. Uh, exactly. And, uh, it's, but it's just my voice that I'm experiencing it as.

50:34 RTH: Mm-hmm. And, and in the, the previous beep, when you, we had this beep with this voice, you were reading something. Is there anything reading involved in *this*?

50:46 Gabriel: Yeah, I was, I was reading the words, um, "the body" that I, that was written down.

50:53 AG: But that's a fact of the universe, right? That's not part of your experience.

40:55 Gabriel: Oh, yeah. It's a fact of the universe. It wasn't part of my experience. [AG: Okay.]

51:04 RTH: Anything more to be said about that? [AG: Shakes head.] And then there's the picture. And so this, I *see* a fern-y thing with three boxes in the corners, [Gabriel: Mm-hmm.] and then maybe a space for another box that you're not sure what's there. [AG: Mm-hmm.] [Gabriel: Right.] And, and is, is, is this seeing in a clear? You, is this a clear, clearly seen thing?

51:32 Gabriel: Um, it's not an unclear, I mean, okay. So, eh, we discussed this before. If I were to objectively say whether or not it was clear, I would say it's, it wasn't clear. In my experience I wasn't, I wasn't thinking about it as unclear. I wasn't thinking about it as clear, either, though. So...

51:49 RTH: Okay. Fair enough. So I'm seeing ferns [Gabriel: Mm-hmm.] and the ferns are yellow and green is that-?

51:56 Gabriel: Uh, [AG: Green and orange.] Green and orange.

51:57 RTH: Green and orange. Green and orange.

51:59 Gabriel: And it was a dark green.

52:01 RTH: And so very, a quite specific green and a quite specific orange. Dark green and whatever orange? [Gabriel: Right.] And, and by ferns, in my head, ferns are branchy and kinds of stuff. Is that, is that what we're talking about?

52:17 Gabriel: Um, it's, I'm just, I don't actually, I don't know if they are technically *ferns*. I just see like a bunch of leaves that, uh, in my mind are, I feel like they're soft [RTH: Okay.] to the touch. Um, and they're, they're *all* over the place. Uh [inaudible]-

52:35 RTH: And hundreds, hundreds of leaves or..?

52:36 Gabriel: Yeah. Well, yeah, hundreds. And, um, uh, it's two-dimensional as well. So this isn't a three-dimensional depiction of ferns, it's two-dimensional. And they're, they're all connected on, they're connected on branches, but the branches are not like woody. They're, they're kind of like stems, basically. Like green stems.

52:57 RTH: And, uh, and the green and orange, is it, this leaf is green, that leaf is orange, this leaf is green, this leaf is green, that leaf is orange? Or is it that, that-?

53:07 Gabriel: Yes.

53:13 RTH: So I, I see a quite specified visual display of what, (whether they're fern or not, doesn't matter) but, but have soft orange-ish leaves and green leaves connected together on stems. [Gabriel: Mm-hmm.] [pause] And, in the... am I, am I looking, so there, there are the four corners of this thing. Is, is, are some of these corners more prominent than others? Or...?

53:40 Gabriel: Yes. The, this, the fern one was much bigger than the other ones.

53:46 RTH: So is, so is it the fern in a box or is the fern behind all these boxes?

53:52 Gabriel: The, uh, so when I say *box*, to be clear, I mean just like a rectangle. [RTH: Okay.] And, uh, so the rectangle is like, each rectangle is like a picture. So it's not 'in the box' or 'in the rectangle.' It's just like, like a picture of some ferns. Um, so I w, it is, it *is* the rectangle.

54:18 RTH: So the ferns are not over this whole thing. The ferns are just in one rectangle of it?

54:25 Gabriel: Yes.

54:25 RTH: Uh huh. And, and is there anything else in that rectangle?

54:31 Gabriel: No, except maybe there's a black background. So like b, behind the ferns, where, where there aren't, where you don't see any other ferns or anything like that, it's black.

54:44 RTH: So my, my overall visual experience is of [gestures to four imaginary corners] a box up here, a box up here, a box up, down here?

54:52 Gabriel: Yeah, Yeah. So, a box, yeah.

54:59 RTH: And I asked this before, but I don't remember the answer. Is one of these boxes more prominent than the other?

55:06 Gabriel: More what?

55:06 RTH: Prominent to you or [inaudible]-?

55:09 Gabriel: At, at the moment of the beep? So do you mean by in size or in experience? Like how much, how, what percent of the experience it is?

55:21 RTH: More the latter...

55:22 Gabriel: Okay.

55:23 RTH: What I want to know is I'm, I'm, I'm looking at particularly this box and I know these other two are there, but I'm not really as focused on them. *Or* I'm seeing all three of 'em at the same time, either-

55:32 Gabriel: Okay. I, I *am* seeing them all three at the same time, but I definitely am more focused on the ferns.

55:39 RTH: Okay. And the ferns were the upper right box?

55:45 Gabriel: The upper *left*.

55:46 RTH: Upper left.

55:46 AG: Mm-hmm.

55:51 RTH: And did you say that I understand the ferns are the phenomena? That's-?

56:00 Gabriel: Yes.

56:02 RTH: So I'm thinking about phenomena, and the ferns are the visualization of that? [Gabriel: Mm-hmm.] Visual representation, presentation? [Gabriel: Mm-hmm.] Okay. [pause] And then the other two boxes, one is a head, and the other I forget.

56:28 AG: Uh, [Gabriel: It was just a-] internal state?

56:30 Gabriel: Yeah, the other, the, uh, okay, so the top, uh, the top right [AG: Mm-hmm.] was just a black rectangle. [AG: Mm-hmm.]

56:41 RTH: And, and are these, so we've got three rectangles going on here. [Gabriel: Mm-hmm.] Are they all the same size?

56:47 Gabriel: No, the fern rectangle is bigger. [RTH: A lot bigger?] Uh, yes. [RTH: Huge di-] It's probably like four ti, or four times bigger than the other two rectangles, which are the same size.

- 56:58 RTH: And by four times bigger, do you mean each side of this rectangle? So it'll be some, something like that?
- 57:05 Gabriel: Uh, yes. And the other two rectangle, so that one is a rectangle, the fern one is a rectangle, the other two are squares. So, uh, I was saying rectangle, I think technically a square is a rectangle, but it's more specific to say that they're squares. [RTH: (Removes sheet from notepad and begins drawing.)]
- 57:18 AG: So the, you're saying the ferns, they're all squares? Or the ferns is not a square and the bottom two are squares?
- 57:24 Gabriel: The ferns is a rectangle. [AG: Okay.] [RTH: (Holds up drawing that the video quality won't resolve.)] The other two, [Notices RTH's drawing] uh, yes, it's like that, but they're connected to each other.
- 57:31 AG: I see, okay.
- 57:32 Gabriel: Would you like me to draw it? [RTH: Yeah.] Okay.
- 57:35 RTH: You can draw it on my paper if you want [Slides notepad to Gabriel].
- 57:37 Gabriel: Okay. Thank you. [Clicks pen.]
- 57:41 RTH: Cross that one out there.
- 57:42 Gabriel: Okay. [Begins drawing.] It's like this, uh, [Slides notepad back to RTH] the black, but I mean, it's slightly different. [RTH: Holds up notepad to AG and then to the camera.]
- 58:11 RTH: Okay. So the upper left hand is the, this is the ferns. [Gabriel: Mm-hmm.] And then the upper right hand is plain [AG: The black, yeah.] and the bottom is the [AG: It's of a head.] head [Gabriel: Mm-hmm.] And is the head going at me or to, to the side?
- 58:25 Gabriel: It's going, it's like a profile view.
- 58:27 RTH: Looking into the box or looking, away? Looking into the ferns or away?
- 58:30 Gabriel: Uh, it's looking into the ferns, like in the direction of the ferns.
- 58:34 AG: So to the left?
- 58:35 Gabriel: It's, yeah, it's looking to the left, right. [AG: Mm-hmm.]
- 58:40 RTH: Okay. And the black box, is that solid black?



58:43 Gabriel: Yes.

58:44 RTH: And is there an outline to that, or is it just solid black?

58:46 Gabriel: It's just solid black.

58:48 RTH: Okay. And the, then there, is there an outline around the head?

58:53 Gabriel: I don't know. I don't, not that I know, I don't know. There might have been, I don't know.

58:58 RTH: Okay. And, and the ferns [Inaudible] outline around the fern?

59:01 Gabriel: No, I don't think so. The, uh, the head by the way, is like the NPR logo. That's kind of like the head. You, uh, wait, is it the n is it NPR that I'm thinking of? Or is that an eye? I might be wrong about the logo, but...

59:15 AG: But it's like representative of some kind of head [inaudible]?

59:18 Gabriel: Yeah, it's a very simple like line drawing, [AG: Okay.] but-

59:21 AG: And is, and, and is this head, like, if this is like the, this is my, I'm, I'm seeing that logo, whatever it may be, or is this someone's head specifically? My head?

59:34 Gabriel: This is a person's head. [AG: Okay.]

59:37 RTH: A specific person's head? But, but you don't know who it is?

59:39 Gabriel: A, a specific fictional person's head. In other words, like, this isn't a head that's symbolic of *everyone's* head. This is a head that, em, I'm, I'm kind of like imagining *a person*, uh, and this is that person's head.

59:54 RTH: And does this person have any particular characteristics other than just a person?

59:58 Gabriel: Um...

59:58 RTH: Male, female, old, young?

1:00:01 Gabriel: The person is...

1:00:02 RTH: Philosopher, not a philosopher?

1:00:05 Gabriel: Uh, I think the per, the person is, um, sort of an everyman. Uh, I don't know if they're a male or a female, but they're just sort of, um... but they are philosophical. I wouldn't say they're a philosopher though.

1:00:27 RTH: [AG: Like-] So philosophy-inclined everyman?

1:00:30 Gabriel: Right. Because they're thinking, I'm thinking about them, Before this, I was thinking about them thinking about phenomena, so.

1:00:37 RTH: Okay. [pause]

1:00:43 Gabriel: And then there was one other detail which I forgot to mention. Uh, the, the background of this entire thing is sort of a, um, uh, reflective red.

1:00:43 Gabriel comments: I had specifically said "maybe there's a black background," at 54:31. This raises my suspicions that the red background was something I inadvertently made up, because it seems unlikely that I not only missed something as bold as a reflective red backdrop, but actually recalled a *black backdrop* until this moment. This is especially true because this moment, 1:00:43, comes after I had already been thinking about this sample for at least 14 minutes (I started reporting the beep roughly 45 minutes into this interview).

1:00:43 Russ comments: I entirely agree that the longer we talk about a sample, the more likely that a newly reported detail is confabulation. However, I would note that the 54:31 reference to the *black* background is specifically about the *fern portion*, whereas the 1:00:43 reference to the *red* background is about the *entire thing*. I don't see those as contradictory, so they don't raise any special suspicions for me. The general DES principle is to be iteratively skeptical. We can file this away as: *reflective red background? Maybe!* We will be sensitized to noticing such things in the future if they occur.

1:00:58 RTH: And by background of, of this entire thing. Do you mean like my whole visual field is reflective red and I don't see the edges, it just disappears out there? [Gabriel: Mm-hmm.] or does it seem like there's a rectangle of red around it?

1:01:09 Gabriel: It just disappears out there somewhere. And then this, this thing is on this, these, this set of rectangles, this collage, is on top of it.

1:01:20 RTH: And by reflective red, like a stop-sign red? Or like a neon-sign red?

1:01:27 Gabriel: Um...

1:01:29 RTH: Like this red? [Slides notepad with a red binding towards Gabriel]

1:01:32 Gabriel: So it's, it's like, um, let me think about it. Y'know how, do y'know how, like if you're looking at two colors at once and they're like a square, they're both a square, and you cross your eyes, so that one is over the other? It sort of flickers between them, um, the two colors. And it almost creates a, a different color that is sort of its own unique color that you've never really seen before. It's kind of like that, where it's red, um, but there's some sort of like, really, it's really hard to explain, shimmer to it. Shimmer or flicker.

1:02:19 RTH: And that's what you meant by *reflective*? [Gabriel: Mm-hmm.] Okay. [Pauses] And, and does it seem like a color, like a color that you've never seen before? Or does it seem like it's, it's a normal color, but it's flickering?

1:02:47 Gabriel: Um, okay. So if we took away the, the flickering aspect, it would be a color that I've seen before. It, it would be like a, it'd be like pretty close to, uh, a stop-sign red, but it, it does, it does tend towards pink at the top. It is a bit of a gradient.

1:03:05 RTH: Okay. [Pauses] So the ferns you understand to be the phenomena [Gabriel: Mm-hmm.] And the black is...?

1:03:17 Gabriel: Uh, it's just, the black is the per, a person's mind. So it's like, um, it's kind of like the screen. Like if you attach, if you had a screen connected to what their experience was, their visual experience or what, what have you, you, you'd be projected onto the screen. So that's sort of, it's like the screen of their phenomena, everything that they're experiencing. Um, it's black at that moment, not because the person isn't experiencing anything. It's just like, maybe it, I don't know, hasn't been turned on or something like that.

1:03:51 RTH: Mm-hmm. And the everyman is the guy who would do this, who would think this?

1:03:57 Gabriel: The everyman is the, the person who has, uh, who's gonna be connected to that screen [pause] or who is connected to the screen in some way, and who is experiencing those phenomena. [pause while RTH and AG make notes.]

1:04:30 RTH: And at one time in this conversation, if I understood correctly, you said that the head was the body?

1:04:37 Gabriel: Yes. The head is, the head is the *person*, but it's also repre, it just, it represents the person's *body* because those other two things are their mind. Uh, and in this ca, (or at least parts of their mind) in this case, the head is my, my experience of the person because I'm *not* the person, uh, and my experience of that, the person is their body.

1:05:05 RTH: Okay. [To AG] Then I think I'm good.

1:05:09 AG: I think I'm good as well.

1:05:11 RTH: And we have passed an hour, I think. Have we now?

1:05:15 AG: Yeah.

1:05:15 RTH: Should we keep on going, or should we say this is good?

1:05:20 Gabriel: I can continue. If, uh, if you would like to,

1:05:23 AG: [To RTH] Up to you.

1:05:26 RTH: I'd say let's do one more.

1:05:27 Gabriel: Okay.

1:05:29 AG: Beep four.

SAMPLE 7.4 DISCUSSION STARTS HERE

1:05:30 Gabriel: Okay. Beep four. Um, so... [Pauses to look at notes] Okay. Okay. This, uh, in my experience were the words "Oh, no" in, in an internal voice. I was not reading in this case. I was, uh, internally speaking, and I was, in my mind, I was speaking it to my girlfriend, uh, and I was saying it in like a slightly playful tone. Um, additionally at this moment, uh, I was looking at my phone screen and in my experience was a notification that was on the screen. It was an email notification, and, uh, there was annoyance over the notification, which was associated with a, an online guitar course that I no longer use.

1:06:34 AG: Okay. And, uh, which of these is most salient?

1:06:38 Gabriel: Uh, "Oh, no" Would be most salient.

1:06:39 AG: Okay. Um, nu, uh, numbers?

1:06:44 Gabriel: Oh, right. Um, [pause] probably 60%.

1:06:53 AG: Okay. And then y-

1:06:55 Gabriel: And I mean, I mean, "Oh, no-" 60% is "Oh, no-" Saying, "Oh, no" uh, in my head to my, to my girlfriend.

1:07:03 AG: Yes. And then the, so then the rest would be...?

1:07:06 Gabriel: 40%

1:07:08 AG: The whole thing? Or they separate?

1:07:10 Gabriel: Um, the whole thing.

1:07:12 AG: Okay. Okay. So let's start with the "Oh, no." [Gabriel: Mm-hmm.] Um, is this, this is an inner speaking? Or hearing?

1:07:20 Gabriel: Inner speaking.

1:07:21 AG: Okay. And you said it was in your voice as if saying it to somebody else, [Gabriel: Mm-hmm.] right? And that's all part of your experience? [Gabriel: Mm-hmm.] Okay. And is this voice the same inner voice that...

1:07:34 RTH: [interrupts] Tell us, tell us about this particular [AG: Yeah.] inner voice.

1:07:34 Russ comments: RTH interrupts AG because she has started to ask a Yes/No question about the voice, rather than ask for a description of the voice. Suppose she finishes her question (probably something like “the same inner voice that is the computer, breathless voice”). If Gabriel says *Yes*, that would discourage him from providing any details that might make this occurrence somewhat different from his other inner-voice examples. If he says *No*, then he would be encouraged to describe the current voice from the perspective of how is this different from something else, rather than about the voice as it actually is in itself. Neither of those options is good, so RTH interrupts her.

1:07:37 Gabriel: Um, it’s the, I mean, so if I were.... Do you want me to describe it through my experience of it? [AG: Yeah.] Okay. Um, in this case, I’m experiencing it as, uh, the voice of my s-uh, my voice, I guess. Uh hmm.

1:08:05 RTH: So by my question, I didn’t mean to imply that it was different or the same from your previous voice, [AG: Hmm.] is what, what that was comment was really meant for Amber [AG: Yeah.] that we should let him say it. Let him describe this voice rather than say, ‘well, was this like that?’ Because if he says ‘yes,’ [AG: Yeah.] then you haven’t learned anything. [AG: Yeah.] And if he says, ‘no,’ you haven’t learned anything either. [Gabriel: Hmm.] But if he tells you what the *voice* was, then we can decide whether that was the same or different.

1:08:27 Gabriel: Okay. Um... [pause] I don’t...

1:08:34 RTH: But I, but I don’t want us to get lost into, uh, sort of a meta-analysis of what the voice was.

1:08:44 Gabriel: Okay.

1:08:45 AG: Or even the assumption that it has to be different.

1:08:47 Gabriel: Yeah. Okay.

1:08:48 AG: Or is different, or is the same, or whatever.

1:08:51 Gabriel: Yeah. Okay. Um, I don’t know what it was in this case. All I know is that, uh, I mean I, all I know is that I was experiencing it as my voice. [AG: Okay.] I don’t know which of my voices I was experiencing it as. [AG: Okay.] Okay.

1:09:09 AG: Um, okay.

1:09:11 RTH: And do you gather that that’s because you’ve forgotten? Or that at the time that it wasn’t clearly differentiated in the two ways, two ways that we’ve talked about it so far?

1:09:11 Russ comments: Or because AG’s question at 1:07:34 and the subsequent discussion it spawned interfered with the recollection? The two ways were discussed starting at 21:51 today and in previous interviews.

1:09:23 Gabriel: Uh, I, that, I was trying to figure that out. I don't know if it's because I've forgotten or if it's just because it wasn't clearly differentiated [RTH: Okay.] at the time.

1:09:32 RTH: And, and I'm happy with that. I'm, I, I don't mean that in, by any means as a criticism. [Gabriel: Mm-hmm.] But what it does is it opens the possibility that there is a third way of experiencing an inner voice [Gabriel: Mm-hmm.] or experiencing my voice. So far we've got two ways. I got my outer voice and my inner voice, but maybe there's some differentiated way that... Or maybe not, maybe we just forgot. It's...

1:09:32 Russ comments: The solution here is the iterative process. We have now sensitized ourselves to a new possibility, and subsequent sampling may, or may not, give us some insight into that.

1:09:57 Gabriel: Right.

1:09:59 RTH: It's a possibility. But sooner or later we might find out something. [Pause]

1:10:06 AG: Yeah. Or the inner voice that speaks to my girlfriend or whatever. [Gabriel: Right, yeah.] The inner voice that's talks to my [Gabriel: Mm-hmm.] mom. I don't know. Something like that.

1:10:13 Gabriel: Yeah, maybe.

1:10:13 RTH: Or s, or speaks to *someone*, [AG: Yeah. Yeah.] not necessarily the girlfriend.

1:10:16 Gabriel: Mm-hmm, yeah.

1:10:17 AG: Okay. Um, so yeah, this portion of speaking to my girlfriend, is there anything more to say about that or...?

1:10:24 Gabriel: Um, no, I don't think so. That's, uh, I mean, it was in a, it was in a, uh, a playful tone. [AG: Right.] So that's, that's the only other thing.

1:10:35 AG: And by playful tone, can you tell me more about [Inaudible]?

1:10:38 Gabriel: Uh, it, it's sort of sarcastic. Uh, it's a sar, a sort of sarcastic, wait! Wait, am I getting, I think I'm thinking about that wrong. I'm getting confused with another thing. Um [pause] yeah, uh, it's not sarcastic. Sarcastic was the wrong word. [AG: Okay.] Um, it's a playful tone. It, it is just not, not, not a very serious sounding "Oh, no." It's more like, um, y'know, clearly lighthearted.

1:11:12 RTH: [In imitation of a lighthearted manner] Oh, no!

1:11:13 Gabriel: Yeah, exactly.

1:11:16 RTH: And do y'know what this is about?

1:11:18 Gabriel: Yes. Well, it, at the moment of the beep, um, yes. And by, and this is not an "Oh, no," as in, "oh no, I can't believe this happened." [AG: Mm-hmm.] It is an, "Oh, no," as in Oh, Oh, no, you are wrong. Like, this is a contradiction of a statement that, that she had said that I had previously read on my phone. But in the moment of the beep, I, I was not experiencing what, uh, what she had said. I, I am experiencing "Oh, no." And the meaning of "Oh, no," as contradicting something she had said, but what she had said was not there.

1:12:01 AG: So this is no doubt a response to what, in the real world, I guess it's fact of the universe, this is a response to whatever you had read on your phone or a message or whatever. [Gabriel: Mm-hmm. Yes.] But that's not part of my experience. My experience is, "Oh no." And that's not serious lighthearted tone as if I'm speaking-?

1:12:15 Gabriel: Yes, exactly.

1:12:19 RTH: And by contradicted, contradict, do you mean, *I'm going to tell her that what she has said isn't right?* [Gabriel: Yes.] Okay.

1:12:36 AG: Yeah. Is there anything more to say about that?

1:12:38 Gabriel: Um, no.

1:12:40 AG: Okay. Sounds good. [To RTH] You good?

1:12:46 RTH: No, I think I'm good about that.

1:12:47 AG: Okay. And then this email annoyance, uh, uh, tell me more about that.

1:12:53 Gabriel: Okay. So this was, um, in my visual experience was a email notification [AG: Mm-hmm.] um, combined with, uh, an, an annoyance over the notification.

1:13:09 AG: Okay. [Gabriel: The...] And then, oh, sorry.

1:13:11 Gabriel: Uh, the annoyance, this is for context, the annoyance stems from the fact that I kept getting it, keep getting the notification, even though I don't want it. That wasn't in my experience. Um, but the annoyance *was* in my experience, and, uh, at the same time in my experience was sort of this general association, uh, or this general idea that this was a notification from an online guitar course that I don't use.

1:13:35 AG: So, is that, that guitar course, is that part of the experience, or is that just...?

1:13:40 Gabriel: Yes, that is part of the experience. The, the fact that this notification is from a guitar course that I don't use.

1:13:47 AG: Specifically that I don't use? [Gabriel: Yes.] Okay, Okay. And then, um, this, you said "in my visual field." So I'm seeing this? [Gabriel: Mm-hmm.] Is this a physical seeing? I'm-, this is really what's happening [Gabriel: Yes.] and I'm seeing it? Okay.

1:14:03 Gabriel: And, and it *is* my experience, the visual of the notification.

1:14:07 AG: And then earlier you had said this email notification on my phone, is there, is my, is the email notification on my phone? Is *my phone* part of the seeing? Or is it just the email notification?

1:14:17 Gabriel: Um, I think it's, uh, I think it's just the, well, uh, I don't know if the phone is in the seeing, but it is a notification that's *on* my phone. [AG: Okay.] In, in my, and I'm experiencing it as a notification that's on my phone.

1:14:36 AG: Okay. So, like, my eyeballs are pointed at my phone, but [Gabriel: Mm-hmm.] I'm not really paying attention to the phone-ness of the [Gabriel: Right] experience, it's just the email notification. [Gabriel: Mm-hmm.] Okay.

1:14:49 RTH: And I'm, I'm a little lost in terms of the context: what, what is context and what's experience. So I'm seen a notification, am I somehow in that moment recognizing this as being from the guitar course that I don't use anymore?

1:15:08 Gabriel: Uh, yes.

1:15:10 RTH: So I see the notification from the guitar course?

1:15:13 Gabriel: That I don't use anymore.

1:15:14 RTH: That I don't use anymore. And that's, that's the visual experience.

1:15:18 Gabriel: Mm-hmm.

1:15:21 RTH: And *then* I feel annoyance?

1:15:25 Gabriel: Yes.

1:15:25 RTH: And how do you, well [To AG] your turn.

1:15:28 Gabriel: The annoyance is also specifically an annoyance with the teacher of the course.

1:15:35 AG: And that's part of the experience, [Gabriel: Yes.] the teacher? [Gabriel: Mm-hmm.] And is there anything more to be said about that?

1:15:46 Gabriel: Um, no, I don't think so, [AG: Great.] unless you have any questions.

1:15:52 AG: And well, how there's annoyance. How's that present? Other than being associated with the teacher?

1:16:01 Gabriel: I don't know. I don't know how it's present. Uh, it might just be annoyance, like, y'know, like some sort of, uh, y'know, some sort of feeling that I can't any, any further explain. I would say it's mental. Um, and I'm *tempted* to say that annoyance is, is often also experienced for me (and may have been in this case) as a focus, as like increasing

my awareness of unpleasant physical feelings, like being hungry. But I don't know if I'm just saying that now. Um, so it, it might be worth scratching that, but I'm tempted to say that.

1:16:51 RTH: Well, that, that is the kind of reason, one of the reasons why we have to do this multiple times [Gabriel: Mm-hmm.] so that we can leave that as being, 'well, maybe annoyance has to do with, uh, heightened awareness of hunger' or whatever. [Gabriel: Mm-hmm.] Maybe not, we're not sure about that. [Gabriel: Okay.]

1:16:51 Russ comments: RTH is describing the iterative process.

1:17:06 RTH: But I'm gathering that *if* this is bodily, it's a *diffuse* bodily rather than a hunger bodily.

1:17:16 Gabriel: Right. It would be like multiple things. Like, I'm hungry, my, my fingers are cold, or something like that all at once. Yeah.

1:17:24 RTH: Okay. And the annoyance is, it's not just annoyance, it's annoyance at my teacher?

1:17:32 Gabriel: Mm-hmm. [AG: Mm-hmm.] Well, it, it's not annoyance at *my teacher*. It's annoyance at *a teacher* in this, in this circumstance.

1:17:40 RTH: At a teacher or *the* teacher?

1:17:41 Gabriel: At, uh, at, uh, the, the teacher of that course. Yeah.

1:17:51 RTH: So *this specific teacher*?

1:17:53 Gabriel: Yes.

1:17:53 RTH: I'm not, annoyed at guitar teachers in general. I'm annoyed at this particular guitar teacher [Gabriel: Mm-hmm.] who should have recognized that I quit and he didn't [inaudible].

1:18:02 Gabriel: Right.

1:18:05 RTH: And is the teacher a person? [Gabriel: Mm-hmm.] So it's not just an online presence or something like that?

1:18:11 Gabriel: Right. Yeah, it is, it is a person. Mm-hmm. I mean, it's a, it's a person, um, I guess I, I'm not, now, I'm not sure what you mean, now that I think about it. You say, is it a, is it a person? Not just what, what, what would it mean if it was just an online presence?

1:18:33 RTH: Well, I would get, I, I would say most on most online guitar things are recordings that some guy made, and you can learn to play this song or those fingers or whatever. *Or* they're, there, (and, and, and there there's a guy that's demonstrating it, but that guy's on tape [Gabriel: Mm-hmm.] and I've never really met him. He doesn't know me from Adam. I don't know him except through his recordings.)

1:19:02 Gabriel: Okay.

1:19:03 RTH: Or I have, I could have signed up for a series of actual lessons where I'm gonna play by [Gabriel: Oh okay.] the camera aimed at me, and he's gonna say, 'no, you're holding your hand wrong,' or whatever. [Gabriel: Okay.] And, and then, then it would be a particular, a particular live person [Gabriel: Okay.] that I've interacted with.

1:19:22 Gabriel: I see what you mean. In that case, uh, if, I experienced it as an online, an online individual. As an online, uh, personality, I guess.

1:19:30 RTH: Type A, type A kind of-

1:19:32 Gabriel: Yes.

1:19:42 RTH: I think I'm good.

1:19:42 AG: I think I'm good too.

1:19:45 RTH: And I think we probably gotta quit [Gabriel: All right.] 20 minutes past, past time. We gonna do this again? I'm thinking it'd be a good idea.

1:19:51 Gabriel: Okay. I'd be happy to.

1:19:52 [They compare calendars]

DISCUSSION AFTER SAMPLING STARTS HERE

1:21:35 RTH: So last time you said, we had a, we had a conversation about, about what was in experience and what was not, I guess. [Gabriel: Mm-hmm.] And you asked to, "would I send you the video?" Did you look at the video?

1:21:53 Gabriel: I did.

1:21:55 RTH: So I looked at the video too. And, and, and in this project, as I think you, you know, I, we, I, we make transcripts. Have you looked at any of the transcripts that are online? So I've got this, [Gabriel: Oh-] there a bunch of-

1:22:09 Gabriel: No, I don't know about that. Where would I look at the, uh, the transcripts?

1:22:14 RTH: So if you go to, if you Google me, and on the left side, there's, there's a, a link that'll say something like 'online descriptive experience sampling...'

1:22:25 AG: 'With an', something with [RTH: With-] 'annotated transcripts.' [RTH: With annotated...] um, [Gabriel: Oh, really?] If you have time to stick around, we can pull it up on my computer, I can show you what's going on.

1:22:25 Russ comments: The link is actually [Complete DES interviews with annotated transcripts](#).

1:22:30 Gabriel: Oh, yeah, I definitely have time for that.

1:22:31 AG: Yeah. No problem. I...

1:22:35 RTH: And, and, and the, the, so the background for that is: some number of years ago, there was a kerfuffle, been several internet kerfuffles in which I've been sort of a player, or recipient, or whatever. People say that *Hurlburt says that inner speech doesn't exist. People, some people don't have inner speech. And that's not possible! Everybody's got inner speech all the time!* And so I, and *how could, how could Hurlburt think something like that, that's, that's gotta be really stupid or something!* That's sort of the flavor of the, of the internet kerfuffle.

1:@3:12 [continues] And so it, it occurred to me that, well, maybe I should put some DES interviews on the web. [Gabriel: Okay.] And so what, what.. So, so in the middle of that kerfuffle a student came to me and said, (not one of my students, but somebody who was referred) came to me and said, "I'm interested in this kind of stuff, and my teacher said I should come and talk to *you*." And I said, "well, how...." She, she said, "I've got inner, inner speech all the time." And I said, "well, maybe you do, maybe you don't. I don't know whether you do or not. Some people don't. And, uh, why don't, why don't we let you wear the beeper and we'll put this on the web and we'll unfold it as it goes, rather than waiting till the end and my saying something about it, yes, she had, or no, she hadn't. We'll put the whole set of interviews on the whole, on the web." [Gabriel: Hmm.] And, and that was in part, in large part, I guess, because there is in the, in the world of psychology, uh, interest in what are called pre-registered studies. Y'know what a pre-registered study is? [Gabriel: Mm-hmm.] Well, this would be sort of my, my version of a pre-registered study. So in, so the reason that you do a pre-registered study is so that you can't cherry pick the results. [Gabriel: Mm-hmm.] And so if I, if I say along the line, "this is, this is what happened in (Lena was her name's), first interview, and this is what my reaction to it was." And then we have her second interview and I do the same thing. And that would be sort like a [preregistered study]. So we *did that*, and we put that, we put that all online. So there's like 10 hours worth of interviewing with Lena, w, with transcripts and, and my comments in the transcripts about what I [Gabriel: Okay.] thought. And *then*, then the guy who actually started this particular version of the kerfuffle got involved. And so we did the same thing with *him*. And then we did the same thing with another half a dozen people out there. So on this website, there's, there's a half a dozen full-on inter, set of set of interviews [Gabriel: Okay.] For transcripts. And, and they're, and they're, they're usef, from my point of view, they're useful in a, in a, for a variety of different reasons. One is, everybody thinks that their experience is exactly the same as, everybody thinks the whole world is just like them, which is not true. And, but, but how do you tell somebody, "well, y'know, the world isn't like you"? Well, so one, one reason why I do this is that it gives you a chance to see. It gives, and anybody who's interested, a chance to see what these interviews are like with, with person A and person B and person C and person D and person E, *and they're not the same*. [Gabriel: Mm-hmm.] And it gives me the opp, the opportunity to say, uh, about a particular set of interviews, "well, this is what I think is interesting here. And this is, y'know, if you're trying to learn something about DES, this is why I said that. And if you're trying to learn something about whatever, this is why she said that, and this is what I thought"

and, and, y'know, gives, gives me a chance to write whatever commentary I might, I might want to write.

1:26:18 [continues] So you asked for the transcript, you asked for the videotape, and I *made* a transcript with my comments about [Gabriel: Okay.] about that. And I, the transcripts take some time. It's, it's, it's not a trivial task [Gabriel: Mm-hmm.] to make a fairly good transcript and write comments about it. So, but I, but I've done it. I think now I, for you, I think I've maybe done two interviews where I've written a transcript. [Gabriel: Okay.] Maybe just one.

1:26:46 Gabriel: Okay. Yeah. I'd be happy to read through those.

1:26:51 RTH: So I, I finished the, I finished the one about, so the, the conversation was after beep 6.5, I think. [Gabriel: Uh] So I [inaudible] [Gabriel: What do you mean?]

1:26:04 AG: Oh, on day six, beep five.

1:27:05 RTH: The fifth beep on the sixth, sixth sampling day.

1:27:06 Gabriel: Oh! [AG: Yeah.] Okay. Okay. That makes sense. I was like, 'oh I didn't know we had half beeps.'

1:27:09 RTH: So I think I, think I transcribed, I think I transcribed the fifth beep on the sixth sampling day, which was the last beep from, [Gabriel: Okay.] from last time. And, and wrote some commentaries about it. And I thought those comments, I thought you would find those comment, commentaries interesting. And I *didn't* send 'em to you. [Gabriel: Okay.] And the, and, and the *reason* I didn't send 'em to you is that I, I didn't want them to screw up *this* particular [Gabriel: Right.] sampling meeting [AG: Mm-hmm.]. [pause] And so I'm, I'm still sort of mixed as to whether I should send 'em to you or not, or, I'm, I'm trying to be sort of candid about the whole DES thing. I'm trying, I try to be candid with people [Gabriel: Mm-hmm.] about what's going on. So I've written, I've written these transcripts and, and the, the transcripts for me is, it's something like putting money into the bank. And I don't know how I'm gonna take that money out of the bank.

1:28:07 [continues] But, but there's, y'know, there's the, the interest of what the, the particular philosophical bent that you've got and how that plays out on the, [Gabriel: Mm-hmm.] on the, on the interviews. And, and, and I think I said in the interview that I'm *interested* in that, that's, I'm, I'm trying *to figure that out*. [Gabriel: Mm-hmm.] I'm trying to figure out... I'm, my, I have, I have a stronger, you might say, a stronger presence in the philosophy world than I do in the psychology world. [Gabriel: Hmm.] And I don't know why that is. I didn't set out to, [AG: (laughs)] I didn't set out to have it be that way, but that's, that is the way it is. And I've written a book with a philosopher and that is sort of, of interest to people. And sort of like this last weekend, this last week, there's a *New Yorker* article about that book.

1:28:59 Gabriel: Oh what, what's the book?

1:29:01 RTH: It's called *Exploring Inner Experience* question mark. [Gabriel: Okay.] *Proponent Meets Skeptic*. [Gabriel: Okay.] And I'm the proponent and Eric Schwitzgebel (I don't know

whether that means, that name means anything to you), but he's a noted [AG: (laughs)] philosophical skeptic about inner experience.

1:29:19 Gabriel: Okay.

1:29:22 AG: There's a, uh, I don't know if he has access to those articles where you guys kind of go back and forth about it. Does he have access to that? Cuz I know I have those, but I don't know if he has access to that. That might be interesting for, well, I don't know if that would, I don't think I would mess this up, but for him to read? I know I have a couple of them.

1:29:22 Russ comments: There is a lot of information about DES, including all the Hurlburt & Schwitzgebel articles, on my website: <https://hurlburt.faculty.unlv.edu/>

1:29:43 RTH: So Eric Schwitzgebel and I interviewed, a co, co, co-interviewed a woman named, that we call Melanie. And the book that was the subject of the *New Yorker* article of this last week was about, was a discussion that Eric and I had about what t, what to make sense of that. So we had an interview like this and Melanie said that, and Melanie said this and whatever. And so "What do you think about what she said, Eric?" and, "No, that's not what I think." And so we have that kind of a discussion, and that's in the, that's what that book is about.

1:30:19 Gabriel: Okay. I see. Well, I, uh, I'd be very interested to read that and also read the transcripts, but I'm perfectly willing to not do any of that if, if, uh, you prefer I don't for the sake of further beeps and everything like that.

1:30:41 RTH: So what... I don't, I don't *know* what the best way to do (anything, actually) but I'm, I'm genuinely interested in what philosopher types have to say about the work that I do because they're, they're interested in it. They criticize it from the, from the point of view that they criticize it, most of which doesn't seem very reasonable to me or whatever. And, and, and, and, and so, so I don't, I don't, I don't know whether it'd be a good idea for me to send it to you. I'm, I'm obviously tha, I'm, I'm enough interested in sending it to you that we're having the conversation, cuz I just could have kept it myself [Gabriel: (Laughs)] and not told you and then, then I, I could have made the decision. So by telling you about it, I'm putting it out on the table for us to decide whether we should, what, what we should do about it. And I'm, I guess I'm, if you wanna see it, I'm happy to send it to you.

1:31:55 AG: Should he look at the one with your comments? Cuz like when I did my sampling, you withheld the comments. You let me see the transcript, but you didn't let me see the comments. I'm just asking.

1:32:05 RTH: That was you. [AG: Yeah, I'm just asking.] And this is him. [AG: (Laughs)] And then the, and the, and the, and the issue is different here, [AG: Yeah.] because the I, I would, the, the comments, the comments are, are what I are basically what, what occurs to me to say about, about this situation. [Gabriel: Mm-hmm.] And, and I'm, I'm thinking it would probably be of value to, to let you see it *if you want to see it*.

1:32:42 Gabriel: Okay.

1:32:43 RTH: And if it fucks up this, these [AG: Situation.] conversations, well, so, so be it, y'know. [Gabriel: Hmm.] But I think it also might *enlighten* these conversations and, and that would be good too. And, [Gabriel: Okay.] [pause]

1:33:04 Gabriel: I personally, uh, I don't, I don't feel like it, it could do any... I, I personally don't feel like it would do anything except maybe, uh, help me dissect things and have a clearer view on them. Um, I think that would be the, that could be the only effect. Like maybe I could think through things clearer if I, if I read through them. But I don't think that it would make it, I, I doubt it would make it *harder* for me. And I would, I would be interested, I would definitely be very interested to see it.

1:33:39 RTH: So, so I finished the transcript, I would say Friday, maybe [Gabriel: Mm-hmm.] Friday night, Saturday or something like that. I can't remember, a couple days ago. What day's today? [AG: Uh, Wednesday.] Today's Wednesday, maybe Monday. I don't know. A couple days ago I finished this transcript and I wrote you an email saying, 'here's the transcript.' Then I didn't send it. And the, and the reason that I didn't send it was I didn't want, I didn't want to get into a philosophical discussion about it. [Gabriel: Mm-hmm.] And I was afraid that if I had sent it to you, then we would get lost in, "well, y'know, you just use this word and whatever, what does that mean?" And we'd have to get that, we'd go down that path and we'd never get back to this path. But, but now my reaction to *today's* sampling is, "well, Gabriel seems to have a pretty clear idea of what *was* in experience and what *wasn't* in experience. And that was what was sort of at stake in that." How, how, how do y'know what's in experience was what the, [Gabriel: Okay.] what, what we were trying to figure out, [Gabriel: Right. Mm-hmm.] And, and it seems to me that that what we're talking about today, there wasn't too much doubt about what was in experience and what wasn't in experience. There were these words, there was that annoyance, there was some question about how annoyance is experienced or whatever, but there wasn't much question about *whether* it was experienced, [Gabriel: Mm-hmm.] it seems.

1:35:06 Gabriel: Um, what I would say is, uh, I don't have, okay, so what would I say? [pause] Um, I would say that, uh, I don't have as much doubt as to *if* there's something in my, if there was something in my experience and I know what, and I can know what it is, what thing I should be looking at, if that makes sense. So...

1:35:35 RTH: I'm not sure, say that again?

1:35:44 Gabriel: [pause] I would, I would say, I, I would say that I still am unsure if I I'm right about these things, but I, if, if, if it's possible for me to be right about these things, I'm confident that I've done it, I've reported them correctly, if that makes sense. Like, um, if it's possible for me to be right, I think I am, in other words.

1:35:44 Russ comments: That's a pretty clear articulation about what I also think about DES and pristine inner experience. If it's possible to get a fairly high-fidelity glimpse of pristine inner experience, then I think DES is as good a method as I've seen to accomplish that.

- 1:36:20 RTH: So let's, uh, so let's aim that at the, the fern / head / [Gabriel: Mm-hmm.] black screen picture. So is what you're saying now, "maybe I didn't have a fern square picture and that was, that was not, that was *possibly* not in my experience at the moment of the beep. But if it wasn't, but if it *was* in my experience, this is what it looked like"?
- 1:36:49 Gabriel: Yeah. Oh yeah. That's what I would say. Um, if it *was* in my experience, that's what it looked like. Um, if I can't, so I guess it's, if I *can* be right about what's in my experience, then that was it, in other words.
- 1:37:06 RTH: Okay. And... [long pause] I don't think I can figure out what that means. 'If I can...' So it might be that I have no experience? Or it might be that I got some other experience?
- 1:37:06 Russ comments: What Gabriel has said seems pretty clear. Perhaps RTH is tired after an hour and a half of interviewing.
- 1:37:54 Gabriel: It might be that, I guess, um...
- 1:38:00 RTH: It's possible that I was imagining Marilyn Monroe with her dress up around her and singing happy birthday or whatever? [Gabriel: I..] That's possible.
- 1:38:08 Gabriel: Uh, okay. That's not really what I mean. I would say it might be that there were different things, it might be, Okay. Well, um, [pause] it might be that, uh, it might be that I'm only retrospectively figuring, determining which things that I was imagining and which things that I was physically looking at were in my experience. But if I'm not doing that retrospectively, *assu*, if I assume that it's not just a retrospective sort of rewrite, then I'm confident.
- 1:38:56 RTH: And so does that mean that at the moment of, at the moment of this particular beep, I was sort of *for sure* thinking about phenomenon, but I can't be a hundred percent sure that the way that I was thinking about that at that particular moment was this visualization that involved three rectangles?
- 1:39:23 Gabriel: Yes. I would say that, essentially that's the, the case. And I'm sure there are also gonna be like beeps in the future (if we continue) where there will be things where it feels like it was in my experience, but I'm also not sure it was like, uh, as well. So I, I think there'll still be uncertainties.
- 1:39:47 RTH: So I, I, I think it is *always* uncertain. [Gabriel: Mm-hmm.] I think, I think nobody ever knows for sure whether what was in my experience was *actually in* my experience—ongoing at the moment of the beep—or whether the beep caused me to manufacture an experience that *one aspect of that* was to make it *seem* like it was ongoing at the moment of the beep. [Gabriel: Mm-hmm.] I think that's not possible to [Gabriel: Right.] to discriminate between. And, and so I'm, the way I deal with that is I say, "well, let's talk about it as if it was going, ongoing at the moment of the beep, but we're going to, we're gonna recognize that maybe it's not." And sooner or later there may, there may very well be a means to sort that through, but we don't have it yet. [Gabriel: Mm-hmm.] Some portable fMRI, or whatever, that allows you to determine

whether there were three rectangles or not and, in your visual experience. [Gabriel: Right.] That's, y'know, that's in the realm of possibility...

1:40:54 Gabriel: Okay.

1:40:55 RTH: ...but it doesn't exist yet.

1:40:59 Gabriel: Yeah. Okay. So I guess, yeah. So my doubt just comes, okay. My doubt come the, the, the my uncertainties that I think cause problems sometimes, uh, in these beeps when I'm reporting on them and like difficulties, my, my uncertainties come from, I don't know how I would know what was in my experience in a, in the past. Because of that, I'm not sure if I'm making *inferences* about what was in my experience or if somehow I am directly aware of what *was* in my experience. And because of that, I'm also not sure what sources of information to exclude as reasons to think something was in my experience. [pause] But I *do* feel as if I've narrowed it down.

1:41:57 RTH: So I, I think maybe there's some comments about the past and the, and, in what I'm gonna send you [Gabriel: Mm-hmm.] But I, I think the past... I think the past is a quite messy thing, actually, because I think there is, there is short term memory, which is pretty detailed for a second or two, and then there's longer term memory and psychologists divide 'em up into several cla, classifications or whatever, which are probably not really true. But, but, but what, what, what the, the object of the beeper is to get as close to short-term memory as you can. And short-term memory is constantly being updated. Y'know, this, this, my short-term memory at this moment is being updated by my short-term memory at the next moment, by the next moment, at the next moment. And, and those things are smeared over each other. So I don't think there is a clear dividing line. I, I don't think there's a clear experiential dividing line between what's at the moment and what's just passed.

1:43:18 Gabriel: Okay. I would agree that there's not a clear experiential dividing line.

1:43:28 RTH: There is a clear physical dividing line, *maybe*. I'm not even sure about that. I don't know anything about that, but it's not, it's the experiential dividing line that I'm interested in. [Gabriel: Okay.] And it's, and *that* is not so clearly divided up into present and past.

1:43:51 Gabriel: Okay. Out, okay.

1:43:56 RTH: So I gotta get up down, down the road here. So I will send both of you the transcript for [AG: Number 7? Number 6] [AG: 6] 6.5. [AG: 6, Okay.] I haven't trans, I didn't translate the whole deal. I just did the last beep [Gabriel: Mm-hmm.] [AG: Okay.] And, and I want you to accept that as being, *this is what I wrote when I wrote it, and I might not think that, if I want, I haven't revised it or whatever*. So this is *not* the truth with a capital *T*. [Gabriel: Okay.] And it's not even what I think with a capital *I*. [Gabriel: Okay.] It's what I thought [AG: When I wrote it?] when I wrote it [AG: (laughs)] And it's, it's even less than that. [AG: Yeah.] It's, it's, it's, it's what occurred to me to write, and I haven't gone back and revised and whatever. So there's no doubt, mistakes and, and things, and I hope you won't hold me to, to that. It's a, so I would like to offer it in

the way that it was created in that you might find it interesting, you might not. And you can read it or not read it. Or trash it or whatever. And, and then next time I think we should do another sampling day. We should, we just decided we're going to meet Wednesday. We should, we should wear the beeper and, and do it. [Gabriel: Okay.] And *then* we should decide whether we want to talk about anything that's in what I wrote or not.

1:43:56 Russ comments: The transcript RTH sent (or a slightly revised version thereof) is sample 6.5 in the Interview 6 [Transcript with commentary](#).

1:45:22 AG: Oh, I understand. Okay. Sorry. Yeah.

1:45:25 RTH: We can, here's the deal. We can always come back to what I wrote. That's, [Gabriel: Mm-hmm.] that's, that's *there* and it'll, it'll, it'll stay there. Individual beeps, they come and go and, y'know, you have your, you have the opportunity to wear the beeper and, and not...

1:45:44 Gabriel: Okay.

1:45:45 RTH: *And* I would, I would say also part of my, part of my motivation for A. writing a transcript; B. telling you about the transcript; C. telling you about why I have written transcripts in the past, is I would like you to start the process of thinking about, *well, would it be an interesting idea, good idea for Gabriel to be part of that set of transcripts?*

1:46:12 Gabriel: Okay.

1:46:13 RTH: And, and you should feel no obligation to that. [Gabriel: Mm-hmm.] And, and you shouldn't decide that until we're a done deal.

1:46:25 Gabriel: Okay.

1:46:26 RTH: And you should feel free to talk to whomever it is that you talk to about these things and, and whether it would be a good idea or a bad idea or whatever. Well, you're gonna get a chance to see what it would look like [Gabriel: Mm-hmm.] And then if, and then if we were ever to decide, "well maybe we should, we should go in that step," then what I would do is I would, I would, we would make the entire set. And then you would look at that and you'd say, "oh geez, I forgot that's what happened. I don't want, I don't wanna have anything to do with that" or 'yes' or 'no' or something. [Gabriel: Mm-hmm.] So I want you to *be* and *feel* like you are a totally free agent about that. [Gabriel: Okay.] And not that I'm springing something on you and saying, "oh, now that I've got that far, y'know, now I gotta go through with it." Or something like that. [Gabriel: Okay.] That's not true. I'm, I will be totally happy to have written the transcript, make the comments of the transcript and you say, and you, and for you *to say*, "well, all, that's all well and good, you do *not* have my permission to show that to anyone," in which case I won't show that to anyone. [Gabriel: Mm-hmm.] The thought process will have gone on, obviously—you can't, nothing you can do about that. But whether I tie that particularly to *this* particular Gabriel at *that* particular time, that's a different deal. [Gabriel: Okay.] And, uh, [pauses] and, and we should

enter into that as, as free agents. [Gabriel: Mm-hmm.] And / might decide too after I, after I review it, I say I, I changed my mind. / don't, I don't wanna have, I don't wanna put that on there. [Gabriel: Mm-hmm.] So, and Amber should have the right too. So we all have 51% of the vote in the, [Gabriel: Okay.] whether anything ever shows up on the [pause] on the web.

1:48:15 Gabriel: Okay. Got it. Alright, well, I'll, I'll, uh, look forward to reading through the, the transcript. [RTH: All right.]

1:48:22 AG: Yeah, thank you.

1:48:24 RTH: I will, I will send it and uh, [Gabriel: Alright. Thank you so much.] And sooner or later I'll be interested in what you have to say about it then. [Gabriel: Okay.] And that can be, uh, I'm, y'know, you're motivated to respond in some way that will be okay with me as well. [Gabriel: Mm-hmm. All right, sounds good.] There's no rules [Gabriel: Okay.] other than treating each other fairly.

1:48:49 Gabriel: Sounds good. Thank you very much.

1:48:51 AG: Thank you.