

Kerry 5.
Kerry Interview 5

Below in black is a word-for-word transcript of the July 19 interview with Kerry that is available on YouTube at <https://youtu.be/m1hhzxJ9sBo>. In brown are conversations about the Descriptive Experience Sampling process that took place during the interview. In green are Russ's comments, and in blue are Julian's comments about and explanations of the Descriptive Experience Sampling process inserted after the interview. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

JBK = Julian Bass-Krueger

Kerry = Kerry U.

0:00 Kerry: Cool.

0:00 RTH: So this is, this is day five if I've got my count correct. Is that right?

0:07 Kerry: It sounds right.

0:08 JBK: That's what mine says too. Yeah.

0:10 RTH: Okay.

SAMPLE 5.1 DISCUSSION STARTS HERE

0:12 Kerry: Um, so I did the beeps a little bit later cuz I was traveling yesterday. Um, so I started at 7:46 PM was the first beep. Um, and [laughs] and the first one, um, I was responding to a question that my sister asked. So out loud I said "yogurt?" but in my head I was like visualizing a tub of Fage Greek yogurt. [JBK: Um-hmm.] Um like the, yeah, the large tub, not just like a, a little one. And it was just the yogurt, like, it wasn't like a full scene. Um, but basically my sister had asked me, is there a reason why the yogurt is out? I couldn't see the yogurt on the counter, so I didn't know what she was talking about. So I was like visualizing it in my, in my brain. No audio.

1:08 JBK: So you're visualizing the yogurt. And it's Fage Greek yogurt. [Kerry: Yep.] And it's just the yogurt? Does that mean...?

1:20 Kerry: Just the yogurt.

1:21 JBK: What, what does that mean? There's nothing, there's nothing around it? Or there's white around it? Or black or something else?

1:28 Kerry: Nothing around it. [JBK: (inaudible)] And, um, I was kind of like, yes, staring off towards the counter. Um, but yeah, it was *just* the tub of yogurt.

1:47 JBK: Mm-hmm. Tub of yogurt. Is there...? So how does that, this look?

1:47 Russ comments: To my ear, that presumes that there is an image that is innerly seen, which is not true (or if it is true, it would have to be established).

1:55 RTH: So the question that you wanna be asking there, I think, is what do you, what do you see?

1:58 JBK: Yeah, what do you see?

2:00 Kerry: What I see is, um, I would say, a less, lesser detailed visual, um, than usual. It's, um, literally just the tub. So there's no like, frame around it. There's no blurry edges, like the edge of a scene like I normally have. Um, but it's not on the counter, even though I'm staring at the counter. It's more like, I guess floating. Um, because I was—yeah, I don't really know why, but anyway, it was floating. Um, and it's detailed *enough* in the sense that it's the white, it's like the classic white tub with the blue logo and like hints of a little bit of color that I would recognize as the brand, but it's not detailed enough where I can *read* what's on the, um, actual tub or anything. But I just recognize the branding based on the, like, breakdown of like where the logo is theoretically sitting. The, the navy blue color that sits behind the Fage text with I think a little bit of red. So based on that, I register it as that brand of yogurt, but I can't quite see a lot of detail. Um and it's not a scene.

2:00 Russ comments: To my ear, the second half of this is Kerry voicing a common presupposition that she is seeing an image. She is noticing that the image is unclear, so she is justifying how she recognizes that the brand in the image is Fage. That is backwards, I think. She said, clearly and without equivocation, in the first salvo that she was innerly seeing (albeit not clearly) a tub of Fage yogurt. The innerly seeing Fage yogurt is the experience; there is no need to figure out from the image what the seeing is.

Julian comments: I think you're right but I still have a different takeaway from this. It's true as you say that Kerry doesn't see the blurry yoghurt and then separately from this glean that it's Fage brand. It's true as you say that she just sees a tub of Fage yogurt.

So Kerry may be separating out image and interpretation of this image. Or she might be describing why her seeing registers as Fage yoghurt even if the details aren't clear.

Kerry puts in just enough detail to see the yoghurt as Fage brand. In her description she emphasizes, "it's detailed *enough*" and that the bits of color she puts in are enough to recognize the brand. So even if the yoghurt isn't entirely clear, it's detailed enough to be recognizable.

My takeaway is that Kerry seems to notice this. She notices her inner seeing isn't completely clear. She also realizes it's clear *enough* to clearly register as Fage yoghurt. She is trying to explain this to us. This explanation involves some separation of image/interpretation or some confusion of experience with behind-the-scenes processing. Still, she's on to something.

Russ comments: RE “Kerry puts in just enough detail to see the yoghurt as Fage brand”

I think your comment falls into the same natural-attitude presupposition as did (I think) Kerry, and it is backwards in the same way. Kerry did *not* “put in just enough detail to see ... Fage”; that presumes (as in the natural-attitude) that at the outset she creates an image, and then she sees the image, and then she interprets what she sees as being Fage. I think that is not true, or if it is true, it would have to be demonstrated. I think she innerly sees Fage at the outset; her seeing is unelaborated or undetailed, but that has nothing to do with her ability to recognize it as Fage.

3:19 JBK: Okay. Are you particularly drawn to anything, the blueness of the blue, the redness of the red? Or is that just all part of the yogurt?

3:19 Russ comments: I don’t see the warrant for that question. I take it as a *is this sensory awareness?* Question. But she said “hints of color” and “I think a little bit of red” which doesn’t suggest sensory awareness to my ear.

3:32 Kerry: Um, it’s not, I don’t feel like I’m drawn to it. It’s just how I identify the brand. Like, um, from memory there’s sort of an oval, a horizontal oval that’s blue with a hint of red outline and then the Fage text in the middle. Um, and so I could see mainly the oval with the colors and that’s how I like recalled what brand I was visualizing. Um, but it’s not like, I’m not like, y’know, drawn to it in the sense that it’s beautiful. It’s just kind of how I was identifying, um, what I was theoretically looking for in my mind.

4:18 JBK: Is at this very moment, the brand part, part, like the Fage-ness of the yogurt part of it? Or is it more just afterwards you can recognize it as Fage and then describe that? Or is that, um, at this moment part of your experience?

4:18 Russ comments:
RE “Or is it more just afterwards you can recognize it as Fage and then describe that?”
To my ear, this question comes from the presupposition that Kerry is seeing an image.

4:37 Kerry: I think, I don’t know if this has anything to do with it, but basically like my sister was asking like where the, or why the yogurt was out. I couldn’t see the yogurt, so it was almost as though I was like trying to like see what, what she was seeing. And I knew from previous moments, like opening the fridge that we had Fage so like, I think it was more like, it, it wasn’t necessarily that the brand was like calling out to me or anything, it was just kind of, I was trying to like piece it together, like where, where it was and recognizing it based off of small visual cues.

5:16 JBK: Okay. Um, and you, you said that yogurt was floating? [Kerry: Yeah.] Is that, do you mean it’s like literally you can see a floating kind of above the countertop, or is that a way to describe that it’s in, it’s not related to the scene around, or would you... What you mean by floating?

5:36 Kerry: Yeah, I was just trying to make it clear that it wasn’t that I was visualizing it within my surroundings. So it wasn’t sitting on the countertop. It was more like I kind of looked

off in the distance, um, and was visualizing it. So it was kind of like that overlay that I was talking about previously where [JBK: Mm-hmm.] it's just kind of in the middle of my vision, not, not within the context of the scene. So not visualized on sitting on top of the counter, which is where it would be if it was a physical yogurt. Um, it was more I just looking

6:10 JBK: And it's not within the

6:12 Kerry: Yeah.

6:13 JBK: Okay. So it's not in the context of what you're physically, [Kerry: Yes.] your, what your eyes are aiming towards. [Kerry: Yeah.] Um, and you're saying out loud "yogurt." Is that a fact to the nature, like we talked about, y'know, you're sitting in a chair, but before I called your attention to it, you might not have noticed that sensation even though you're doing it skillfully.

6:41 Kerry: Yeah. To be honest, I actually don't know if it was myse—. I, I don't know if it was me that said "yogurt?" as a question or my brother. Cuz we were both kind of like questioning it. Um, so I was, I would say in terms of like my general focus, um, like the visual and then, yeah, saying out loud *I think* would be, I guess secondary. Um, yeah, I think I said it out loud. [laughs], um

7:09 JBK: You, oh, you were, you were saying, I, *I think*, cuz at first I wrote down that you were saying yogurt. Did I mix that up?

7:15 Kerry: Yes. Yogurt? question mark. Um, but I'm saying now, but I *think* I was saying that out loud, but I'm not like a hundred percent sure if I was saying it out loud.

7:27 JBK: Oh, okay. Okay. Um, and your eyes are physically pointed at the countertop. Was that at this moment,

7:40 Kerry: Kind of... Yes. Physically in that direction, but not looking down at the counter, I was kind of looking un, I guess physically the whole [JBK: Mm-hmm.] room was in my line of vision. I wasn't looking down at the counter.

7:54 JBK: And at, at the moment, is that before the footlights of your consciousness, as we say? Or is it more like background, like how your, your socks might be on your feet right now, but you're not, y'know, the, the feeling of socks on your feet isn't always directly present to you?

8:14 Kerry: I would say, uh, more secondary. Um, like I wasn't, I was looking that direction physically cuz my head was facing that way, but I wasn't really actually looking for the yogurt, [laughs] if that makes sense. Like I wasn't physically looking for it. [JBK: Okay.] Um, I just happen to be facing that way.

8:38 JBK: So it's more about, um, mostly about the, the mental image of the Fage yogurt. Y'know, there's red and blue, there's, there's kind of the Fage logo and branding, but it's not detailed enough to read any words. [Kerry: Mm-hmm.] Um, there's nothing

around this yogurt, just the yogurt. And it's not kind of like, you don't see it over, over the countertop or kind of in that scene. It's kind of its own thing.

9:12 Kerry: Yes.

9:13 JBK: Um, is, is there anything else at this moment?

9:20 Kerry: Not in that moment. There was no, I didn't have any, um, auditory thoughts. It was just the visual.

9:29 JBK: Okay. Russ, do you have any questions?

9:33 RTH: I'm good.

9:35 JBK: Okay. [Kerry: Cool.]

9:37 RTH: Number 2?

SAMPLE 5.2 DISCUSSION STARTS HERE

9:38 Kerry: Number 2, um, was at 8:11 PM. Um, I was saying out loud the word "caramel," [laughs] um, referring to my mom's hair color. And, uh, *this* visual was not very detailed, but, um, I kind of had this like, scene in my head of like caramel hair in a hairdresser, in a, yeah, in a hairdresser's chair, I guess. Um, the face of the person is unclear. I honestly don't know who I was imagining. Um, the hair color was first and foremost, so like a reddish caramel tint, and it was like long and straight hair. Um, and then I *knew* it was in a hairdressing situation, but the whole background was very blurry, but it was a scene, I guess. But the hair was more first and foremost. Um, and again, I was physically saying the word "caramel" out loud, but I was not saying anything in my mind.

10:47 RTH: And, and is the seeing of the, the imaginary seeing more prominent, less prominent, equally prominent than the saying "caramel"?

10:58 Kerry: I would say, uh, *caramel* was more pro—, like saying "caramel" out loud was more prominent. Um, this scene was very, like, from my perspective, not detailed, and I was more focused—I, I felt more present in this moment. Um,

11:15 RTH: So the question isn't so much about the detail, but the question about how present it is to you. So it could be a very non-detailed image, but very present to you.

11:15 Russ comments: RTH's warrant for asking this question is that Kerry's 10:58 turn could be taken as suggesting that the out-loud "caramel" was more prominent *because* the scene was not detailed. So (a) RTH's turn is iterative training; and (b) the results of this iterative training should not be taken as evidence about sample 5.2. Iterative training is about *future* days.

11:25 Kerry: Mm-hmm, I, I felt,

11:29 RTH: I'm not talking,

11:31 Kerry: Oh, sorry. You go.

11:34 RTH: I'm not trying to talk you into or out of anything. I'd just like to know whether the [Kerry: M-hmm.] saying out whether this is more about saying "caramel" to your mother or about seeing this granted-not-differentiated image.

11:48 Kerry: Yeah. Um, I was actually saying ca-, the word "caramel" out loud, like with my brother, we both went like "caramel," [gives a light and high inflection] like kinda like saying it almost. And so I felt more present in that because it was like also with him. So that word felt more dominant in my experience. Um, and I did have this visual in the background, but in terms of, I don't know if focus is the right term, but that auditory, physically saying "caramel" felt more dominant in my experience or my focus.

11:48 Russ comments: I take this as believable description given that it goes uphill against RTH's 11:15 iterative comment.

12:24 RTH: And is that, is that more about the saying of the word "caramel," or is it more about the, the brother duet that you've got going, saying it together? [Kerry laughs] Is this about the word or about the interpersonal nature of it? Or,

12:40 Kerry: Uh, probably more the interpersonal nature of it. Like, I have kind of a funny relationship with my brother, and so yeah, I, I don't know. I would just say I was kind of like trying to like chime along with him.

13:00 RTH: So this is about speaking with your brother, interacting with your brother in the playful or whatever way that you usually do, [Kerry: Mm-hmm] more than the word that, so you could have been saying "marshmallow" or "Cadillac" or whatever, whatever that word was wasn't that important? It was, it was more the,

13:22 Kerry: Yeah, I was trying to like match him almost. He's very theatrical. [laughs]. Um,

13:22 Julian comments: Kerry mentions "trying to like match him" here and at 12:40 she also mentioned "trying to like chime along". Is *trying* part of the experience here? Or is it more context? So is this an effortful playing along or no?

It's hard to say for sure. Kerry's first descriptions seemed more effortless/playful. Her smiles and laughs make the experience seem easygoing. After 12:40 her description makes it seem more effortful. She brings up the "funny relationship" with her brother. But does bringing up this backstory and context somehow seep into her descriptions?

I think being able to untangle this is beyond our abilities here. Russ, you mentioned that you're still trying to figure out if the speaking is experiential here. And maybe in such cases it's better to err on the side of leaving out what could very well be just context.

Russ comments: My sensibilities say that entertaining the possibility that Kerry is experientially *trying* is entirely on the wrong track. Yes, she introduces the word “trying” (at 12:40), but your quotation (“trying to like chime along”) is taken out of a highly subjunctified context: the whole context is “Like, I have kind of a funny relationship with my brother, and so yeah, I, I don’t know. I would just say I was kind of like trying to like chime along with him”; these are subjunctifiers: (1) “Like,” (2) “kind of,” (3) “relationship with my brother” (because it is explanation not description), (4) “and so” (because it is causation not description), (5) “yeah”, (6) “I, I”, (7) “I don’t know”, (8) “I would say”, (9) “just”, (10) “kind of”, (11) “like”. One might quibble with one or a few, but that is a highly subjunctified warning that “trying” should not be taken as straightforward description.

In short, with 11ish don’t-take-this-too-seriously warnings about effortful “trying,” in stark contrast with the light-hearted and behaviorally / affectively consistent description of the playfulness of the original account, I can’t see any reason to wonder whether Kerry meant something specific about “trying.” That’s too much about the words in my view.

- 13:29 RTH: Okay. And is he present or [Kerry: Yes,] in the room there with you?
- 13:34 Kerry: physically present, yeah.
- 13:36 RTH: Okay. [pause] Okay. So I, I, I guess the picture that, the picture that I have is that you and your brother are having some kind of a synchronized interaction that happens to be the word “caramel.” Is that? [Kerry: Yeah.] Is that right?
- 14:02 Kerry: Yeah. Okay.
- 14:04 RTH: And anything, anything more to say about that?
- 14:08 Kerry: Um, I mean, my mom was present, so my brother was to my right physically and my mom was to my left physically. Um, and yeah, I guess not much more to add other than that they were both physically present. But I was looking at my brother as I said the word “caramel”.
- 14:28 RTH: And your mom experie, is your mom experientially present? Or, or is this, as far as your experience is concerned, more a dyad between you and your brother rather than a triad between you and your brother and your mother?
- 14:42 Kerry: Hmm. Um, I would say she was experiment– experientially present because how the interaction went was I was looking at her hair, but then looked at my brother and said “Caramel.” [laughs]. Um, and so it was, I felt like most of my body language was going left, but I was looking right [demonstrates] at my brother. So it felt like they were both experientially part of that moment and my mom was looking at both of us.
- 15:12 RTH: Okay. So in some way you’re reacting to the color of your mom’s hair and playfully saying “caramel” with your brother?
- 15:24 Kerry: Yes.

15:25 RTH: And that's the sort of a social instant or whatever?

15:30 Kerry: Yes.

15:34 RTH: Okay. Then I'm ready to turn to the visualization portion, but Julian, you got any questions about that?

15:41 JBK: Nope.

15:44 RTH: All right. Then at the moment, at this moment, I also see a scene in a beauty shop, but mostly I'm looking at caramel hair of someone. Is that right?

15:56 Kerry: Yes. It's not, I, uh, I say scene because that's kind of the word that I've been using most often, but it almost felt more like a *collage* in that it disproportionately focused on the hair and then like a side element of the bottom left corner of the chair. And then I like loosely knew that there were, y'know, um, hairdresser lighting and kind of the mirrors in the background, but it wasn't, it didn't feel realistic, I guess. It almost felt dis-, like the sizing of things were a little bit disproportionate, um, compared to what it would actually look like in reality.

16:52 RTH: So let me see. Lemme say what I've got so far and see whether this is right. I'm, I see hair, I see caramel hair. That's the clearest portion of what I see. [Kerry: Yes.] And around that, I see the things that you might find in a, in a, in a beauty shop, but that's, but I'm not really focused on that. I see a piece of the chair and a piece of the lighting and whatever, but mostly I'm into, into the hair.

17:18 Kerry: Yes.

17:21 RTH: And you, [clears throat] excuse me, you used the word collage, which sometimes means I'm using, I'm getting a piece of this and a piece of that and a piece of that. I'm tape pasting them together. Is that what you meant, or did you mean by collage more: I'm just focused on the hair and the rest of that stuff is a little bit there, but not very present.

17:39 Kerry: Um, I would say [hesitantly] maybe the latter. It, it, the scene would make sense. Like if, if this was a real scene and I was actually in a hairdresser and a hairdresser happened to hold hair right in front of me proportionately, and like, um, I guess distance wise, the size of everything would make sense. So it wasn't, I wouldn't say it's a collage in the sense that it's almost, um... uh, it's, I wouldn't say it's a collage in the sense that it's disproportionate in, in like the crazy sizes of things. Like it makes sense as a scene, but it, because I was so focused on the hair, um, the other stuff is just not as, uh,

18:35 RTH: So that makes it seem like it's sort of an... makes it seem like it's sort of an unusual perspective on the, if [Kerry: Yes.] if in reality, but [Kerry: Yeah.] we don't really care about what's, what's happening in reality. What, what we've got is hair that's front

and center and it's mostly the hair. There's, there's a face involved, but, but I don't see the face clearly. Is that, is that what, is that right?

18:59 Kerry: Yeah, I, yeah,

19:00 RTH: Or I don't see the face at all?

19:03 Kerry: I, it was like kind of as though someone was pulling someone's hair, so it was like a side profile, but the hair was *very* dominant, so I, I really would not be able to pick the person out of a lineup or I don't know if I recognized them or if I imagined them before or whatever. So with the face was not straight on and it was not detailed. Um, whereas hai— the like literal strands of hair were like in focus,

19:36 RTH: So am I seeing hair from the front or from the side or from the back, or doesn't that matter? It's just hair.

19:45 Kerry: Um, it's technically from kind of like a front angle as though someone has, is sitting in a chair and a hairdresser is like holding it up for me. Um, but [RTH: Okay.] the angle I don't think was really like, it was more about the detail of the hair, like the color and the, I could see the individual strands and how they were highlighted in a specific way. Um, is almost like the biggest, most dominant part of the visual was the detail of the hair [gesticulates indicating something right in front of her]. And the color.

20:27 RTH: Okay. And this, and is it, and is it mostly about the color or is the, is the individual strands,

20:35 Kerry: Um,

20:35 RTH: the center of your attention just as much?

20:39 Kerry: I would say 50-50 in terms of texture versus color. Um, obviously color— I was saying the word "caramel." So visually I was thinking about the color, the hair color, caramel. But also it was, I think I was thinking about like how that would be highlighted and, and, um, yeah, the *texture* of the hair as well was very present. [RTH: Okay.] It was pin-straight hair, um, almost looked kind of dry cuz it was just like very fine.

21:18 RTH: So what I'm gathering is that I've got a quite detailed visual seeing of caramel-colored hair, and the rest of what I'm seeing is patchy or not, not particularly important to me. It's the hair. This is about the hair. [Kerry: Yes, definitely.] And it's hair in, there's, there's enough, there's enough seeing that I can say that this is hair in a beauty salon. [Kerry: Mm-hmm.] But other than that, that's, that's minor stuff. This is a seeing caramel-colored detailed-texturally hair.

21:58 Kelly: Yes.

22:03 RTH: Then I think I'm good.

22:06 JBK: Is it a specific part of someone's hair? Like bangs or back of the head or something?

- 22:11 Kerry: It was like a, a front chunk of long hair that was kind of brought forward.
- 22:18 JBK: Okay. Um, and I was a bit confused about perspective because of, maybe at one point I thought it was side and then another front, or is it front-side? Or like, or is it that perspective doesn't matter so much, it's more about the hair?
- 22:42 Kerry: Um yeah, I mean, I, in this one I would say perspective doesn't really matter that much, cuz it kind of just felt more focused on the strands of hair right in front of me. Um, but I guess theoretically, um, the whoever was sitting in the chair was facing, angled towards my left and there I kind of had like a front side profile of the left side of their head, but the hair was kind of like in front of me.
- 23:15 JBK: Okay. I'm, I'm good on this one, then.
- 23:21 RTH: I have one more question about it. And that is, you, you said a couple of times that it's like bringing the hair forwards to you. Is that, is the *bringing forwards* part of this experience or is it just that the hair is there as if somebody had brought it forward?
- 23:38 Kerry: Yeah, there was no, um, there's no movement. Sorry, I keep doing that gesture, so it implies movement. There's no movement. It just was very close. The vision of the hair was very close to me in a way that would not be [laughs] natural, I guess, um, like if I were to actually walk into a salon and see someone.
- 23:57 RTH: Okay. Then I think I'm good. And I, I had a question of from the previous beep, how does one spell the brand of this yogurt?
- 24:07 Kerry: Oh, um, it's F-A-G-E, but it's pronounced Fi-ay, I think.
- 24:15 RTH: And how's it spelled again?
- 24:17 Kerry: F-A-G-E.
- 24:21 RTH: Okay. Okay, then I'm ready for number 3.
- 24:27 JBK: Number 3.

SAMPLE 5.3 DISCUSSION STARTS HERE

- 24:28 Kerry: Okay. Uh, I missed a couple beeps because my family was arriving and it got, uh, chaotic, so I briefly took it out. But beep 3 was at 10:08 PM. Um, and I was actually, (this is kind of weird) but I was replaying a voice note that I had recorded for a friend earlier in that day in my mind. So, um, I was saying a line; basically she was asking me for branding advice, and the line that I had said in the voice note physically earlier in the day was "Coke is an established brand." Um, and so I, I think the beep went off when I was saying "established," but I was saying in my mind, my words that I had physically said about six hours earlier, um, in a voice note, text message to a friend about [laughs] branding and marketing [laughs], which is very weird. [Okay.] There

was no visual component. It was just, um, my voice and it was in the same sort of, it was, I mean, as similar as I could get to the tone and the pacing that I had used physically earlier in the day. So it was almost like I was listening to the voice-note again, but I wasn't, it was just in my mind.

25:56 JBK: Um, and you said that the actual voice recording, you said "Coke is an established brand?" Yes. At this moment, is it that verbatim or is it maybe a little bit different?

25:56 Russ comments: I don't see the warrant for that question. She had said unequivocally what the words were.

26:09 Kerry: No, it was that verbatim. Um, [JBK: Okay.] because I was, yeah, I don't know if this is important. I was trying to remember what I had actually said to her, and so I was like replaying it, sort of. Um, and that's, those are the words that I had used.

26:28 JBK: Okay. And in terms of pitch, tone, vocal qualities: how is, is that there? Or,

26:38 Kerry: Um, yeah, all of it. Uh, I was kind of sayi— I had, I was kind of almost, um, thinking out loud, but also, um, like kind of giving her a lecture. And so I was, I was saying like, yeah, you, I mean, "Coca-Cola can do this because they're an established brand." So I was saying like the cadence and the tone, um, um, in which I had previously recorded, it was playing in my mind. Same with pitch and all that. It was, it was as though my mind was replicating what I had previously said out loud.

27:18 JBK: The same pitch and cadence. So, so when you said it just there, it was, uh," they're an established brand", um, I mean, I'm not trying to trip you up or anything, but was it "Coke is an established brand" or "they're an established brand" (and it's clear that *they* is talking about Coke)?

27:38 Kerry: Uh, I think originally I said "Coke."

27:42 JBK: Is, yeah.

27:43 Kerry: Yeah, Coke. "Coke is an, is an established brand."

27:48 JBK: "Coke is an established brand", okay.

27:49 Kerry: Yeah.

27:51 JBK: Okay. Okay. So "Coke is an established brand." Um, same pitch and tone, no visual image. Is it more like, um, (we talked about this before) but it could be a distinct—, a distinction between more speaking it and more hearing it. Is it more like speaking it, like as if you're speaking into your phone saying "Coke is an established brand," or about more just like pressing the playback and hearing "Coke is an established brand"? Or does that distinction not matter?

- 28:26 Kerry: Yeah, in this instance that I actually felt like I was hearing it because it was almost a replay of a recording of my voice. So, um, it didn't feel like I was speaking this, it felt like I was listening to a recording of my voice.
- 28:44 JBK: Okay. Um, is there, is there anything else present to you at this moment?
- 28:54 Kerry: Basically, I was making my bed. Um, I, I mean, I, I was, yeah, I was physically doing that. I don't know how present I was [laughs] in that activity. [JBK: Okay.] Um, I felt like more of my focus was on kind of the words and trying to recall them. Um, um,
- 29:25 JBK: Mm-hmm.
- 29:28 Kerry: Yeah. [laughs].
- 29:31 JBK: At, at this moment, is there a trying-to-recall-ness of these words? Or is at this moment, is it just playing back.
- 29:42 Kerry: At this moment? It, I, it felt more like I was just listening. Um,
- 29:49 JBK: Mm-hmm.
- 29:51 Kerry: Uh, yeah, I, like, prior to this beep, I was trying to actually remember what I initially said, like, prior to this line, but at this beep it was like I was listening, if that makes sense. Um, it didn't feel like [JBK: Okay.] I was like, y'know, trying to figure out what was said. I knew what was said and um, because I was listening to what was said.
- 30:13 JBK: Okay. And is it more just about, is it more about the words and the sound of the words? Or is like semantic, like is it about Coke's and established brands so they can use cursive font or something? I don't, or something, I don't know, some kind of meaning to it? Or,
- 30:39 Kerry: Um, yeah, I think it was more, this felt like a recall, um, exercise more than worrying, uh, more than, um, understanding the semantics of the meaning of what I was saying. So it, yeah, the meaning didn't really, it was more about the content, like literally the, the words that I had said, not necessarily what they meant.
- 30:39 Russ comments: I find this a pretty ambiguous turn. If she really means that there is no semantic understanding of the heard words, I would need to follow up very carefully. I suspect she intends by "meaning" that they didn't have any particular significance beyond the usual semantics, but I'm not sure. My guess is that she didn't understand JBK's 30:13 question because it was a substantial stretch beyond what Kerry had been saying.

Yes, I find questions like this tricky to ask and I always wonder if I'm being too leading. But basically whenever someone reports innerly speaking or hearing a sentence fragment, I wonder if we would know more about experience if we knew the full thing. If there is some semantic understanding involved, is it really of just the fragment here or would it make some more sentence with context. E.g. Coke is an

established brand so they can do X, Y, and Z. I never know how to ask this without risking confusing context in experience.

I think my problem here was I gave two very limited options. Option 1: No semantics, just sounds. Option 2: Semantic overload—Coke's an established brand so they can use cursive font. I didn't give any option in between. That at least would have helped.

Russ comments: RE "I wonder if we would know more about experience if we knew the full thing"

Yes, we would. However, I don't see any way of reliably knowing "the full thing." There are many ways of collusively coming to believe that we know the full thing, but I can never see any warrant for believe such collusions.

RE "I think my problem here was I gave two very limited options"

I am in approximate agreement, but would emphasize that the main problem is that the options omit the perceptual unit, the basic, simple description of directly apprehended phenomena. In my view the perceptual unit of Kerry's experience here is probably what she had said to her friend: "Coke is an established brand." JBK (at 30:13) could have asked Kerry if her experience is of the unit Coke is an established brand," or is it of the individual words in that utterance—first "Coke," then "is," and so on. And JBK could have asked whether her directly apprehended experience was of "Coke is an established brand" or of the implication of that sentence—the cursive font, for example. Either of those would have been OK, although I didn't see much warrant for either. The problem is that the questions JBK asked eliminated the most basic alternative, and that I think is leading. The good news is that Kerry resisted the leading.

- 31:14 JBK: Okay. Uh, I'm good. I'm good on this one. Russ, do you have other questions?
- 31:25 RTH: So I, I've had a couple of audio issues where I've had a little trouble, so, so let me see whether I understand what's happening here. A while back, I recorded a voice message to somebody. Is that right?
- 31:37 Kerry: Yes, uh, uh, six hours prior, earlier in the day. So it was the same day.
- 31:43 RTH: Okay. And so now at the moment of this beep, I would like to know whether you are hearing your voice say these words, "Coke is an established brand," or are you hearing this voice message that you recorded? [Kerry: Uh, I'm hearing...] The distinction that I'm trying to make there is,
- 32:04 Kerry: I'm sorry,
- 32:05 RTH: The distinction I'm trying to make is whether the voice message-ness of it is part of your experience? Or whether it's just, this is what I said and I'm hearing that again, or this is a voice message that I record and I'm hearing this voice message again.
- 32:20 Kerry: I'm hearing *my* voice how I said it, but I'm not hearing the grainy audio that one would hear if you were to play the voice, the actual physical voice-note out loud. I'm hearing

it in the same tone and cadence and pitch of how I speak. And it's definitely my voice. But I'm hearing, I'm hearing it like I hear my voice right now in terms of the quality. I'm not hearing, s, uh, y'know, like how your voice sounds in a recorded phone.

32:52 RTH: Okay. And, and I'm gathering that this is a hearing phenomenon, not a speaking phenomenon. It's not that I, it's not that I'm replaying the speaking of this. Is that right?

33:03 Kerry: Yes. Um, it, it was, it definitely felt like I was hearing, hearing my voice, not speaking it in this instance.

33:13 RTH: Okay. Then I'm good. [JBK: Cool.] Number 4. [JBK: Number 4.]

SAMPLE 5.4 DISCUSSION STARTS HERE

33:20 Kerry: So, um, this was at 10:29 PM. I was reading a book, um, and it was kind of describing a living room scene. And so in this, I was reading a line, so the audio in my head was saying— like, I was, when I, when I read, sorry, I, I hear my voice reading the words in my inside my head. So I was on the line that said, "history is watching." Um, and the visual was a, a living room scene. There's a red carpet, there's an air mattress on the floor. There's lots of picture frames all around, dark kind of wooden walls. Um, none of that was described specifically in the book. So this was just my, apart from the air mattress. The air mattress was noted in the, in the book. Um, but I sort of just created this living room scene. So at the moment of the beep I was reading "history is watching," um, but I was saying that in my voice, in my head while also visualizing this living room scene.

34:31 RTH: And would you say, as far as your experience is concerned, you are more seeing the living room scene or more saying "history is watching"?

34:40 Kerry: More seeing. The living room scene.

34:45 RTH: 60—40 more? 90—10 more? 99—1 more?

34:48 Kerry: I would say maybe like 60, yeah, 60—40 or maybe 70—30 in terms of visual to, um, audio. [RTH: Okay.] I think specifically cuz I was reading, and so I, yeah, that's just how I read, kind of.

35:13 RTH: Okay. So let me let, let's have a little conversation about the, "that's how I read, kind of." [Kerry laughs] I'm, I'm not gonna try to talk you out of, out of how you read, but a lot of people think that they read by saying the words, but they don't actually say the words, I think. [Kerry: Mmm.] So I would like, I would like to at least open the door to the possibility that that, that there's really no speaking involved. I'm not trying to talk you out of that. If there were, if you were speaking the words, I'm, I'm happy to hear about those words. But I don't want us to assume that just because I'm reading, I must have been, [Kerry: Mm-hmm.] I must have been speaking the word. Cuz I think it's, I think it's possible experientially, obviously you're reading the words, there's no question about that. But it's possible to be entirely absorbed in the, in the scene that

you're creating for yourself, the illustration as far as your experience, it could, it *could possibly* go [Kerry: Mm-hmm.] directly towards the visualization. So: with that as a, as a background here, are we still committed to, I'm, I'm speaking these words to myself?

35:13 Russ comments: The warrant for this iterative lecture is that in both her turns, Kerry described her reading in general (33:20 "when I read... I hear my voice reading the words in my inside my head"; 34:48 "that's just how I read, kind of"). That suggests the possibility that she is describing a presupposition about reading rather than reading experience at the moment of this beep.

Julian comments: I agree this is necessary. Do you think it could come even earlier? After Kerry's first generalization at 33:20 it could be useful to clarify. You ask for percentages after and that might lead Kerry to lock in a number that you then have to work against.

More generally I am working on trying to understand when to file away an opportunity for iterative training or when to address it. I think if you tried to address every single presupposition/self-narrative/generalization etc. immediately, it could be overwhelming. My impression is that it's an art not a science.

Russ comments: RE "might lead Kerry to lock in a number"

I'm not worried about this, because I don't intend the number to be numeric—I mean it to be descriptive. I think most DES participants understand that intention.

RE "when to file away an opportunity for iterative training or when to address it"

I agree that it is more art than science. As best I can say the general rules are: First, try not to do anything that reifies a presupposition; second, working against presuppositions is the highest priority; but third, recognize that it is not valuable to work harder than the participant is ready (taking into account all the aspects of the current sample, the current interview, the entire set of interviews).

36:29 Kerry: I'm pretty committed.

36:30 RTH: I wanna emphasize I'm not trying to talk you out of that. I'm just...

36:33 Kerry: Yeah [laughs]. Um, I, I'm pretty committed just because it's also, it's a British author, so I'm hearing British accents as I read the words. Um, [RTH: Okay.] So because of that, I do think that I'm hearing words as I read them. [RTH: Okay.] But yeah,

36:58 RTH: And hearing them or speaking them? Or both?

37:03 Kerry: Um, when I read a conversation between characters, it feels like I'm hearing them, but when I, when, if it's like a narration, it feels like I'm speaking that. So if it's detailing how the living room works,

37:03 Russ comments: These two turns again are causal explanations (36:33 "it's a British author, so..."; 37:03 "when I read a conversation...") rather than descriptions of at-

the-moment-of-the-beep experience. So RTH's presupposition-detection antennae still jangle (see the comment at 35:13).

37:28 RTH: So that, that is the kind of a discussion which led me to say the kinds of things that I said two minutes ago, [Kerry laughs] which, because that's a, that what you just said is a sort of a general characterization of my, of my reading skills. Uh, when I, when I'm reading dialogue, I hear the voices. And when I'm reading this in my own voice or whatever. That may very well be true. I'm, I'm not, I'm not trying to discount that. What I'm trying to say is I'm, what I, what I would like us to do is to focus on a particular moment. [Kerry: Mm!] And a particular moment is what at this, at this beep, and *maybe* it followed my general procedure and maybe it didn't. And maybe my general procedure is not really what happens at moments of, at moments of beeps. I'd like to keep us, like us to keep an open mind. So *regardless* of your *general* reading behavior at this particular moment, I'd like to know how these words were presented to you. If, if they were.

37:28 Russ comments: This is iterative training for future sampling days. The water is already over the dam as far as the present sample is concerned: when this beep occurred last night, Kerry was (or wasn't) influenced by the presuppositions that RTH suspects might be operating. So even though RTH seems to be asking about the present sample ("I'd like to know how these words were presented") he is really aimed at next week's samples, and will discount the present descriptions.

Viewers can judge for themselves whether RTH is too heavy-handed in his attempt to level future playing fields.

37:28 Julian comments: For me it's not too heavy handed. This is based on how I've come to understand how DES works. But from current trends in psychology, it does seem heavy handed. I'm thinking in particular of trends towards "content neutral" interviewing where the interviewer doesn't bring up anything that the interviewee hasn't mentioned. We've talked about this before and DES is very much not that.

I think it's worth clearing up what exactly DES *is* then. I think working out why DES is different in this regard will illuminate something of the method. My best understanding is: *Kerry tells us everything relevant that she knows; we tell her everything relevant that we know*. If we know something useful about the method, there's no point hiding it from her. If Russ, through thousands of hours of interviewing has found that some people originally report hearing a narrator only to discover that this was very likely not directly experienced—there's no use keeping this secret. He can shortcut Kerry's presuppositions by at least presenting this possibility. Qualifying it by repeating "I'm not trying to talk you out of that" helps [e.g. 36:30].

I've been watching a lot of the TV show *Columbo* recently. It's a crime mystery show but an atypical one. In a typical show you follow a detective as he or she tries to figure out a murder. In the finale, the murder is revealed! In *Columbo*, you see the murderer carry out his crime, in detail, in the beginning of the episode. The rest of the episode you follow detective Columbo as he tries to piece it together.

There's no less mystery for seeing everything upfront. The mystery comes from seeing Columbo gather clues, gauge the criminal's reactions and finally confront him. DES is then a Columbo-fied science (minus the murder). There's no less fidelity for

presenting Kerry with various options. The fidelity comes from Kerry grappling with these options and confronting her own experience.

Russ comments: RE: “My best understanding [of DES] is: *Kerry tells us everything relevant that she knows; we tell her everything relevant that we know.*”

I agree with the main sentiment, but quibble with the word *everything* (used twice). Kerry doesn’t tell us *everything* she knows; we try to help her cleave to the moment and to cleave to experience, and then to try to tell us about her directly apprehended experience in a way that faithfully characterizes that experience. But even that is not *everything*—we want Kerry to craft what she says in a way that helps us toward an apprehension of her experience.

Similarly, we don’t tell Kerry *everything* we know, or even everything we know about DES; we try to tell her about DES in a way that faithfully describes the DES process. We try to be transparent, but being transparent does *not* mean spewing everything—it means crafting what we say in a way that helps Kerry toward an understanding of the DES process.

RE Columbo

My way of working often involves writing what I call *fragments*—things that seem relevant in some specific instance that may be useful on some subsequent occasion—and then sometimes give them to students or colleagues for their reaction. Here, unedited, is a fragment I wrote in 2012 (13 years ago):

This is a fragment that I’ve been thinking about for quite some time, so I will take this occasion to try to write it. I expect that it will require substantial refinement before it says what I think it should say (otherwise I would have written it a long time ago), so I’d be happy to have commentary.

X wrote about Mark’s sample 8.2:

Mark had sent a reply to his friend on Facebook. At the moment of the beep he was feeling joy and happiness. The joy and happiness were distinct experiences. The joy was experienced as a feeling of fullness throughout his entire body and extended out of his body into the room around him. The joy was most concentrated in his face where his muscles were smiling. <snip>

RH: This writing does not adequately allow for the possibility that Mark’s “joy” differs from Webster’s or Jesus’s or your or my joy. It makes it seem like joy is a standard off the shelf experience: Mark has joy, and when he takes this standard off-the-shelf joy on board, he has these bodily experiences. I doubt that that is true. I suspect that what Mark calls joy is quite different from what I would call joy or you would call joy.

X: I agree with the statement that we cannot assume that Mark uses the word joy in the same way you or I would, but this seems to be true of all words that we encounter. My general stance toward words like joy and all others like it is that I don’t know what they mean for me or you or Mark, so his experience of joy must be described as well as possible as it occurred in this moment.

RH: There are two important and different ideas here, one in the first sentence, one in the second. I will respond to the first sentence (*Isn’t this true of all words that we encounter?*) first. Yes and No. Here’s

the Yes part: We do indeed need to be open to the possibility that a subject's use of any word or phrase might be idiosyncratic or metaphorical.

Here's the No part: Your statement "seems to be true of all words" suggests a uniformity of skepticism and/or a uniformity of alertness to potential misunderstandings, but I don't think that is true.

Words/phrases fall into at least three categories:

1. Simple: Words/phrases that have a center-of-the-target meaning that has been repeatedly shaped and discriminated by a widespread verbal community. Examples: *root beer*, *computer*, *pencil*, *chartreuse*, *icy*, *boiling*, *salty*, *dollar*, *sweat*.
2. Context dependent: Words/phrases that have two or more center-of-the-target meanings, both of which have been repeatedly shaped and discriminated by verbal communities in different contexts. Examples: *coke*, *high*, *hook up*.
3. Mentalisms: Words/phrases whose meaning has *not* been repeatedly shaped and discriminated by a widespread verbal community. Examples: *joy*, *hungry*, *angry*, *sad*.

Words in all those categories require some clarification, but the extent of the clarification and the techniques for doing so varies from category to category. Even simple words (Group 1) require clarification of extent (Does an iPhone count as a "computer"?) and alertness to the potential for metaphor (When you say "penciled in" do you mean that metaphorically or literally?). Context dependent (Group 2) words require careful attention to the context that is intended in the utterance, and then the same clarification of extent and metaphor potential as for Group 1.

Group 1 and 2 have in common the existence of externally discriminated referents. There may be many contexts that have to be clarified, but in each context there are externally agreed upon discriminations. Here's an example. Context 1: Coke: beverage or drug? Answer, beverage. Context 2: Beverage: specific (cola) or general (soft-drink generic)? Answer, specific. Context 3: Specific: CocaCola and not Pepsi? And so on. At each of those contexts, there are specific, agreed upon exemplars of the classes.

That is not true for mentalisms (Group 3). There is no universally accepted referent for *joy*. There is no guarantee that your joy is the same as mine. In fact, I think there is no reason to believe that your joy is experientially the same as mine. There might in general be some experiential overlap, because there are some correlations with externally observable events that lead me to say joy and not fright, but (a) that should not be assumed and (b) it might be (and probably is) much less than most people suspect.

The word "coke" has a referent (which differs depending on context). Eventually, when we get the contexts sorted out, we will be able to point at something and say, with a high degree of agreement, That is Coke (or not). The verbal community can and has, depending on context, discriminated, reinforced, shaped the meaning of "coke" to a high level of refinement.

Mentalisms do not have that luxury, or have it to a far lesser extent. When a subject says "coke," I can hold up a can and say, "Is this what you mean?" and you can say "Yes, exactly that." But when a subject says "joy," I cannot hold up joy and say, "Is this what you mean?" I might hold up a *situation* (the lost child has been found) and say, "Do you now feel like one might feel in that situation?" You might say, "Yes, exactly that," but that is a very different thing from the Coke example—there is absolutely no pointing directly to an experience here.

With group 1 and 2, the task is to clarify context, extent, and metaphoricity, with the aim of refining the utterance so that the words have publicly shared meanings.

With mentalisms, the task is to accept that the words do not have publicly shared meanings, to accept that the words may have no actual referent. In fact, the task is to start with the acceptance that the words may be motivatedly misleading.

It does no good to clarify context, extent, and metaphoricity when the word you are trying to understand has no extent or existence.

Mentalisms are particularly pernicious because of the widespread (but false) belief that mentalisms have explanatory value, that they have real existence. “I eat because I am hungry” seems so logical, so *real*, but it does not bear up under scrutiny.

(Everything I have said about mentalisms has been said 30 or 50 years ago by BF Skinner.)

It is simply not true (or if it is true, we have no way currently of knowing it) that Mark had joy which was expressed throughout his body and the room around him. I think we should avoid writing anything that remotely implies that.

We should write about things that we can directly apprehend. Maybe some of that apprehension is private—available only to Mark. I have no problem with helping Mark to describe those things and then writing about it. But the task is to try to discuss and describe experience without resorting to mentalisms. It does not explain anything, does not describe anything, to say that he was feeling joy. It gives the pernicious illusion that something has been described or explained, but it is no more and perhaps less real than a mirage.

“I felt an upward moving in my chest” is not mentalistic.

“I felt a fullness in my chest” is not necessarily mentalistic, if by “fullness” he means something like a weight or an outward pressure.

“I experienced what I can only call joy as a mental occurrence, there directly in my thoughts but in ways that I can’t further describe” is not a mentalism.

Now to the second part of X’s comment: “His experience of joy must be described as well as possible as it occurred in this moment.”

If you had left out the “of joy” part, I would be entirely in agreement: “His experience must be described as well as possible as it occurred in this moment.” *Perfect*. But to say that “His *experience of joy* must be described as well as possible as it occurred in this moment” is to imply—nay, to state explicitly and unambiguously, underscored by the *as it occurred in this moment*—that there *was* an experience of joy at the moment of the beep, and I think there is reason to be highly skeptical about that. Being skeptical does not imply not believing; it implies being genuinely open to alternative possibilities.

Mark says “I experienced joy.” It is at least possible (and perhaps likely) that Mark’s talk about joy is *not* about direct experience, but rather the result of a network of powerful presuppositions about the personal value and religious significance of joy, that what he experienced was closer to the chuckle of a shared joke than to joy, but because of his presuppositions he refers to this experience as joy. I certainly don’t presume to know that that is true, but it is certainly plausible given what we know about Mark. So to conceptualize the DES task as being to describe Mark’s joy is, at least potentially, to collude with Mark about the existence of this (actually nonexistent) joy and to contribute to the reification of his presuppositions thereabouts.

The DES task is to bracket the presuppositions—his and ours—about the existence of joy. That does not imply that joy did not exist for Mark at this beep or that it does not exist for Mark at other instances—it

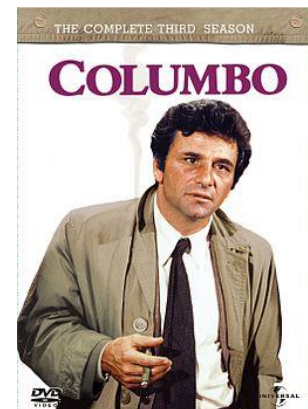
may well arise out of the investigation that “joy” is indeed the best word to describe this experience and others that might occur in the random process of DES. But that result cannot possibly arise out of an investigation that *starts* with the presupposition that joy exists.

X: I agree about the problem you identify with this, but I don’t get any sense of the solution from what you’ve written. How can you talk to him about his experience if you don’t ask him about his joy?

RH: You ask him about the details of his experience, without falling into the trap of reifying his initial naming of the experience. Here, for example, you could refer to the “aspect of your experience you call joy,” which to my ear is a bracketed way of dealing with joy: it neither accepts the existence of joy nor denies it. Instead, it is a weasely way of sliding into the conversation, of expressing interest in an aspect of experience, without committing anything in advance.

Years ago there was a TV show called *Columbo* starring Peter Falk. Here’s what Wikipedia says about Lt. Columbo:

The character is a friendly, verbose, disheveled-looking police detective (of Italian descent) who is consistently underestimated by his suspects. Most people are initially reassured and distracted by his circumstantial speech and increasingly irritating, pestering behavior. Despite his unprepossessing appearance and apparent absentmindedness, he shrewdly solves all of his cases and secures all evidence needed for indictment. His formidable eye for detail and meticulously dedicated approach, though apparent to the viewer, often become clear to the killer only late in the storyline.



That’s a pretty good description of the DES investigation. Our speech, at least at the beginning, is circumstantial—we guide the conversation to the topics of interest without giving away (because we ourselves don’t know) the details of that interest. Our subjects are reassured because we are asking only about randomly insignificant details. We pester, asking seemingly the same questions over and over. We have an eye for detail and a meticulous approach.

Out of the mosaic of meticulously collected details sometimes arises a pattern that was worth waiting for. Sometimes not (that’s where we differ from Columbo’s fiction).

I don’t think there is a prescription for DES investigator behavior. Many people have tried over the years, and I can’t support anything beyond bracket presuppositions, get the details right, and maybe something will emerge.

38:26 Kerry: Mmm. In this particular moment, um, it felt like I was hearing them. I’m hearing the words “history is watching.”

38:41 RTH: In your voice? In a made-up British voice? Neither? None of the above?

38:47 Kerry: In a made-up [laughs] in a made-up male British boy voice. [laughs].

38:47 Russ comments: Note that in her opening salvo, Kerry had said “I hear *my* voice reading the words.” The DES object is *not* to try to figure out which one of those is more accurate; the object is to help Kerry get into a position so that *next time* she can apprehend and describe her *new* experience without such contradictions.

38:55 RTH: Okay. Okay. Do you have got further questions about that, Julian?

39:03 JBK: No.

39:05 RTH: And then I see...

39:05 Comment: They wrestle with a computer issue; we will gray out that conversation.

39:08 Kerry: So both of you... Oh, sorry, I can see both of you, but you're both frozen and I can hear both of you, but both of your, um, videos are frozen. I don't know if that's an issue.

39:18 JBK: Hmm. Okay. If it doesn't unfreeze in maybe a minute, I can restart the call.

39:25 Kerry: Okay.

39:27 RTH: Um, I can, I can see Kerry, I can see Kerry the same as I've been all the way along and she's actually been somewhat delayed from the video. The video and the audio has, has been out of sync for by a few seconds. Julian is clear in my,

39:44 JBK: For me, Kerry, you're always kind like sometimes freeze and sometimes [Kerry: Mm] yeah. A very distorted. Um, so why don't maybe, Kerry, you leave and come back because if I leave then the recording is gonna get paused. Okay. So try try leaving the session. So try leaving and coming back.

40:06 Kerry: I'll leave and come back.

40:08 JBK: Okay. Yeah, if you have trouble, it's the same link as in the email.

40:14 RTH: So when she's left the, there's been a background waterfall sound.

40:18 JBK: Yeah, that's Kerry's I guess.

40:20 RTH: That's Kerry's. We had, we had a background waterfall sound before. Was that, but I thought that was Mel.

40:28 JBK: I thought it was Kerry, too.

40:31 RTH: Maybe it was Kerry and Mel.

40:32 JBK: Today it's better, it's a lot better. I can also do some denoising.

40:40 RTH: It, it's better, but not great. Like right now, the, right now there's no background noise at all.

40:46 JBK: Yeah. Does Kerry's video always kind of distort and compress and freeze for you?

40:52 RTH: Yeah, it's sort of, I wouldn't say pixelated, but it's not clear. Like I, I can see you clearly pretty close to hd.

41:00 Kerry: So,

41:01 JBK: Hey again, does it work?

41:03 Kerry: Is that any better?

41:07 JBK: For, for us it's okay. For you is it okay.

41:12 Kerry: Okay, cool. Yes.

41:13 JBK: Are you frozen? Okay.

41:20 Kerry: Russ is a little frozen,

41:21 RTH: So we can you still hear me?

41:27 Kerry: Yes, I can hear you.

41:28 RTH: Can you still hear me, Kerry? [Kerry: Mm-hmm.] Okay. Cuz I was, I was gonna ask a little bit more about what you see. [JBK: Oh, right.] So I, I understood that you saw the air mattress and then you saw quite a bit of other detail. Wanna tell us more about that?

41:48 Kerry: Yeah. Um, so I mean the, do you want more detail of the, of the living room scene?

41:58 RTH: I want to know what you see.

42:01 Kerry: Yes. Okay. I see, um, kind of a red patterned rug, um, similar to what you would see in actually my house at home. That's not very helpful in our description. Uh, kind of just like an old-style pattern that feels like maybe what you would see in a, in a pub. Um, and there's kind of nothing on the floor apart from the rug and the mattress. There's old leather couches, um, on the left and kind of the far side across from my vantage point. On the right hand side, there's a big TV with a bunch of sort of shelving and books and picture frames and like kind of trinkets, I guess, um, that aren't very in focus. But then across from me on the other side are just a lot of picture frames kind of all over the wall, but nothing in the, um, pictures are clear. Like they could be paintings, they could be photos. I don't really know. It's not, the detail of those are not very clear. Um, but it feels very sort of like warm and, um, yeah, it's like red rug with kind of brown walls. You would assume a fireplace was going, but there wasn't in, in this scene. It just felt very like, it, it's a cozy scene that I was imagining.

42:01 Russ comments: That to me is a compelling description of a quite detailed inner seeing, very differentiated with respect to what is seen where, what is clearly and not clearly seen, and so on.

43:38 RTH: And is the, is your, is your seeing of this whole scene? Or is your seeing mostly of the mattress? Or mostly of the red of the rug? Or?

43:49 Kerry: Honestly, my, I was more focused on sort of the stuff going behi— up the mattress, kind of like in the foreground. But the couch and the picture frames was the most what I was...

44:01 RTH: Most clearly seeing,

44:02 Kerry: ...looking at. Yeah.

44:05 RTH: Okay. And, and did I understand you to say that the book had described a mattress, but it hadn't described any of the rest of that stuff? So this is your artistic [Kerry: Yes.] creation / illustration of the...?

44:20 Kerry: Yeah, so the, um, yeah, the book just all, the only line it said was, which I wrote down, is "I'm in the living room on a blow-up mattress." That's, it just said "living room on a blow-up mattress." And then it kinda moved on about other, telling the story [laughs]. [RTH: Okay.] Um, but I was very, when he is, when the word *living room* that's like visually what, what I was seeing the most.

44:46 RTH: So your, this is your characterization of the living room that uses some elements of your own living room (the rug or whatever), and, but...

44:55 Kerry: Yeah.

44:56 RTH: But, this is con in com, in it *comports* with what's in the story, but not directly describing the story. Is that right? [Kerry: Correct.] Okay. Then I think I'm good about that.

45:09 And, and I would also say about my, I I want to, I want to qualify a little bit about, a little bit ago about what I was saying about the speaking while reading. I, I wanna be explicitly clear that I, I'm not trying to talk us out of *I experienced myself as speaking while reading*. But I want, what I wanted to do there, and what I'm still trying to do, is to say there's a lot of people who *think* that they talk to themselves while they're reading and they're mistaken about that. And when they give descriptions, [Kerry: Mm-hmm.] then they describe themselves sort of *in general* rather than at a particular, particular moment. So what I'm saying, [Kerry: Mm-hmm.] it's a, my bracketing-of-presuppositions lecture, which is basically to say, let's *set aside* what we think we do in general [Kerry: Um-hmm.] and just pay attention to what was going on in a particular beep, which may or may not be similar to what I think I'm doing in general. And I would say I'm not meaning that as in criticism or disbelief or whatever. I'm just...

46:16 Kerry: No, no, no, no! I don't take it as that.

46:18 RTH: ...trying to make sure that, trying, trying to make sure we understand what we're doing here. All right. Then I'm ready to go on to number five.

- 46:18 Russ comments: RTH's 45:09 turn is a return to the bracketing-of-presuppositions conversation he initiated in the vicinity of 37:28.
- 46:27 JBK: I have like a minor questions. Uh, [Kerry: Mm-hmm.] is there movement in the image or is it still?
- 46:27 Russ comments: Sooner or later, JBK will have to disabuse himself of the presupposition that inner seeing involves the seeing of images.
- 46:36 Kerry: Is there movement?
- 46:38 JBK: Yeah.
- 46:41 Kerry: Uh, no, it's, it's a complete... It, it doesn't feel like I'm looking at a photo in the sense that it, my vantage point feels like I'm in the room, but it's completely still.
- 46:41 Russ comments: Kerry exhibits substantial skill in this turn. She differentiates between the live-seeing of a scene that has no movement and a still image of scene, and between the experience of being in the living room and the seeing an image of a living room. That is, Kerry is saying very skillfully that she is *not* seeing an image of a living room.
- 46:55 JBK: And the TV's? The TV's on or off?
- 46:59 Kerry: Off,
- 47:00 JBK: Or not that important at the moment.
- 47:01 Kerry: There's no movement.
- 47:05 JBK: Then. Yeah. I'm good, we can go to number 5.
- 47:08 RTH: Number 5.
- 47:12 JBK: Alright. So what was number 5?

SAMPLE 5.5 DISCUSSION STARTS HERE

- 47:15 Kerry: Yeah, uh, number 5 was at 11:01. Um,... This one I honestly got a little confused on what to write down, so just that's a caveat. But I was on my phone [laughs] watching a video of Hulk Hogan at the Republican National Convention [laughs]. And, um, I, so I had my phone in my front of my face physically. At the time of the beep, I'm unsure if this was happening at the same time because I think at this point I was a little tired. But, um, basically I, in response to this video, I [laughs], sorry for the expletive, said, "this is fucked" in my head. And then, um, I was also [laughs] imagining (I listen to this podcast, um, that is, they're all like former speech writers for Obama, and they're very liberal.) Um, and he, prior to the Republican National Convention posted a, a, a photo

- of him in a hat that said, it's a red hat that says "0% liberal," which is a joke because he is *very* progressive. Um, but he was attending the Republican National Convention.
- 48:37 So just to break it down, um, I have the video physically in front of me. Um, in resp—, and then in my mind kind of visualizing a podcast—, a liberal podcaster who I knew was attending the event for journalism slash kind of a joke. Um, and then also audio, um, in my main, in my mind saying "this is fucked." [laughs] Um, but I, at the, at the moment of the beep, I don't know, I'm, I'm kind of unsure if, if it was the visual *and* the audio at the same time. I think the audio came first and then I had that visual, but it, it didn't feel like they were at the same time and, and the beep went off. But I wasn't sure which one was happening in the millisecond right before. It was kind of like very close, um, next to one another. I think the audio came first and then, and then the, the visual, but just a caveat.
- 49:39 JBK: Okay. So you're, you're not quite sure which came first. "This is fucked" or the visual [Kerry laughs]. Um,
- 49:51 RTH: So are there two, are there two visuals involved? I, the visual of [Kerry: Well...] Hulk [JBK: the physical] and the visual of the podcaster?
- 50:05 Kerry: [pause] Yeah. So I was holding my phone with my right hand, so it's, the visual of the Hulk was kind of on the right side. And then on my left I was kind of had like a, a, a, yeah, I was visualizing the podcaster.
- 50:22 RTH: And are those simultaneous? So I'm seeing two things at a time? I'm seeing a Hulk on the phone and the imaginary display of the podcaster?
- 50:27 Kerry: Um, it was kind of like... I, I would say *no*, not at the same time. I had watched the video and then sort of looked to the side and was seeing the visual. Like I was aware that the video was still playing on my phone, but I was more focused on the left side, which was where I was visualizing this podcaster. [RTH: Okay.]
- 50:52 JBK: Okay. So with this moment it's, it's more about the podcaster visual than seeing Hulk.
- 51:03 Kerry: Yeah. Honestly, I, uh, the podcaster, I was very focused on his face and the hat that said "0% liberal." [laughs] I think it's funny. But yeah, [JBK: The face and the hat.] I could still like it, yeah, it like, he, I knew he was sitting down because that's how the photo was presented when he posted it. But I was, I guess, most drawn to his face and, and what the hat said.
- 51:30 JBK: Okay. So he's sitting down, but that's not really such a big part of the visual. Uh, it's about, it's like a front view. Like, uh, what's the perspective of,
- 51:46 Kerry: Um, he, he, sorry, say you're asking the perspective?
- 51:54 JBK: Yeah. Or just more, more detail on what exactly you see.
- 51:59 Kerry: Um, he was sitting in a chair in a, in a scene that looked like he was almost in like a green room about to go on stage. But he, I, I don't, I don't really know where he was,

but that was not all, that detail was not really like, like the chair was kind of there, but the detail of the room was not really dominant in my mind. What I was mostly thinking of was his face, um, and sort of the expression on his face, um, which was trying to be serious, but also kind of making a joke because obviously the hat is a joke. And then, um, the color of the hat was bright red and the, I could visualize where the text was sitting on the hat. So it was very much that his, like, he was sitting down and it, I, it looked like I was looking at a photo of him sitting down and, and doing all this. But none of that external or, or the, none of the scene was really in my mind it was the expression and the hat.

53:09 JBK: Okay. About the expression and the hat, [Kerry: Mm-hmm.] the expression being, trying to look serious, but looking. Um, and this is a, this is a famous podcaster and it looks exactly like him? Right? Yes.

53:28 Kerry: Yeah.

53:29 JBK: So, so what's the, what's the name of this podcaster?

53:33 Kerry: Tommy Veitor.

53:37 JBK: Tommy. How do you, how do you spell that?

53:41 Kerry: Um, it's Tommy, T-O-M-M-Y. And then Vitor is V-E-I-T-O-R. He's from Pod Save America is the, is the podcast that I listen to.

53:41 Russ comments: It would have been better to have saved this *what's the name* query for the end of the sample discussion. At best it is a temporal distraction from the inquiry about experience, and moreover it invites confusion about experience and non-experiential details.

53:54 JBK: Pod Save. So you're seeing Tommy? [Kerry: Mm-hmm.] And, okay. And you, it's, it's next to your phone screen? Or was that just your way of describing kind of like a, an attention shift or,

53:54 Russ comments:
RE "So you're seeing Tommy?"

No, she is seeing his expression and his hat. The Tommy portion was, at the moment of the beep, experientially minor. This is the penalty for having asked about Tommy at 53:29.

54:19 Kerry: Um, I mean, yeah, I kind of, I, I was watching the video and then I kind, I think like looked away like, *omigod*. And that's where I was seeing, so it wasn't, I mean, I guess it was next to my phone, but I wasn't, I wasn't really thinking about the phone, if that makes sense. Like I wasn't thinking about the visual in the context of being next to the phone. [JBK: Okay.] I was just, I just happened to be [JBK: Okay.] focusing my attention away. So,

54:49 JBK: So it's kind of like with the yogurt thing and y'know, it was just, you mentioned floating, but it was kind of just the yogurt or was its own kind of visual? Is it like that? Like here it's just more about the visual and not so much, and the visual isn't so related to the phone?

55:11 Kerry: I, um, I actually think that this would be a little bit more related than the yogurt. Um, just because I think the reason why my mind went there is because I was imagining Tommy watching the Hulk speak. Um,

55:31 JBK: Mm-hmm.

55:32 Kerry: That's kind of con a confusing way to put it. cuz I wasn't imagining him at the actual event itself. I was, I was mentally going back to an image of him pre-event. But I think the reason why my mind went there is because of the connection between the two. So this, [JBK: Okay.] this did feel a little bit more connected to the phone, a little bit more connected to the context [JBK: Okay.] is what I'm trying to say.

55:32 Russ comments: It is likely (or at least possible) that this confusion arises because of JBK's interest in the podcaster, rather than in the expression and the hat. We can never know for sure, but it is an unnecessary complication, part of the penalty for having asked about the podcaster.

55:55 JBK: So it's like a context, y'know, semantic meaning relation, but in terms of visual relation [Kerry: Yeah.] between the visually seeing the film and the image I, I was talking about in terms of that they're, they're sep- they're separate? Or am I confusing you? [laughs]

56:16 Kerry: I'm a little confused. Sorry. [laughs].

56:20 JBK: Okay. Um, may, maybe we don't need to get too into it because it kind of makes sense, but there's the image, you, you're seeing this image and it's, it's not like you're seeing it physically right next to your phone. It's kind of the image is its own thing.

56:20 Russ comments: At least part of the confusion in 55:55 and 56:20 is that the image exists only in JBK's presupposition.

56:41 Kerry: Yes.

56:42 JBK: Right. Okay. Um, so that's the image. Russ, do you have more questions on the image part?

56:52 RTH: I think we should go to the "this is fucked" part.

56:55 JBK: The "this is fucked" part. [Kerry laughs] And you, and you're not sure if it's exactly at the same time or maybe right before, but [Kerry: Um, yes correct.] I think we can look into it with that, with that caveat in mind that it might have been heard before. So, so what is that like?

57:19 Kerry: Um, it's, I mean it's in my voice. Uh, I think in that moment I sounded a little bit exasperated. Um, yeah, general tone just felt like I was almost like shaking my head like, ugh, I can't believe that this is where we're at politically.

57:43 JBK: Okay. So you're, you're mentally saying "this is fucked" and there's a kind of exasperated kind of quality [Kerry: Tone. Yeah] um, or it's in the tone to it. Um, is it more like, y'know, speaking it or more like hearing yourself speak it?

58:12 Kerry: That felt like speaking it, um, almost like... Yeah, like I was, yeah, I was definitely speaking it in that moment.

58:23 JBK: Okay.

58:23 We interrupt the conversation about samples while Kerry fetches her charger. We set the small talk in gray.

58:26 Kerry: Also, is there, can we pause? I'm so sorry. My, my laptop is just drained in battery very, very quickly. Do you mind if I run and grab my charger?

58:36 JBK: Yeah, go ahead.

58:38 Kerry: I'll be right back.

58:49 JBK: How is Vegas life these days, Russ.

58:53 RTH: It's cool today. It's only 105.

58:56 JBK: Really? 105! [laughs] Chilly [laughs].

59:00 RTH: We've had 110 or 10, 110 or above for the last two weeks every day, I think.

59:06 JBK: Wow! That's crazy. I don't even know if I've ever been in a place that hot.

59:13 RTH: It's, it's been brutal. We had 118 two weeks ago.

59:16 JBK: Wow. Does that just hurt being outside?

59:20 RTH: It's pretty, you don't, you don't spend much time outside.

59:24 JBK: Just go like,

59:25 RTH: Walking into an oven.

59:27 Kerry: All good. Sorry.

59:30 JBK: Russ was talking about his 118 degree weather. Um, so, so you're saying it in a exasperated tone. Are you, does that come with like a exasperated feeling at this moment or, or is it just the tone of the voice that's exasperated?

59:55 Kerry: Um, yeah, I think it was in conjunction with how I'm feeling about the political climate, um, about the RNC [laughs], about, um, just, yeah, just ev, literally everything to do with the election. JBK: Okay.] tied to a feeling.

1:00:21 JBK: Okay. Um, but there's, there's no separate, the feeling isn't separate from the, the speaking part of it? Or, or is it? [Kerry: Um.] Or you, like you could say, you could describe it as like you're exasperatedly saying this with... Are you saying it? Yeah, you're saying it in [inaudible]

1:00:52 Kerry: I think I, I, when I say it's kind, yeah, just like kind of how it sounded. So it was almost like I was breathing out like, "ugh! This is fucked!" like a deep breath coming out. [JBK: Um-hmm.] so that's kind of just how tonally it sounded. Um. And I think the feeling is more context, broader context why, why it sounded that way, if that makes sense.

1:01:21 JBK: Okay. Yeah, because in my line of questioning, I'm kind of realizing, I don't know, I, I think I was kind of like, oh, well she's saying this, she must feel exasperated saying it. But I didn't know if I was, if I was forcing any of that because I wanted to find that. Um, so...

1:01:41 Kerry: I don't think so cuz honestly I could hear my voice. [JBK: Okay.] I could hear, sorry, I think I'm delayed on your computer. [JBK: [inaudible]]. But I could hear my voice, um, sounding def, sort of defeated and exhausted when I was saying that thought in my head.

1:01:41 Russ comments: Kerry does a good job here in navigating the problematics of the word *feeling*, which has several very different meanings. In one manner of speaking, *feeling* means a directly apprehended emotion experience—that is the sense that JBK is inquiring about at 59:30, and Kerry is here denying that she had that directly apprehended experience. In another manner of speaking, *feeling* means a general valenced appraisal—she has a negative feeling about the Republican politics. That general valenced appraisal colors or triggers or sets the occasion for the “this is fucked” expression. (There are several other meanings of *feeling* as well: hunch, intimation, premonition, sensation, etc.)

1:02:03 JBK: Okay. About Hulk Hogan doing [Kerry laughs] this crazy speech. Alright. [Kerry: Yeah.] Uh, so do you have... So is that, “this is fucked” part reacting to something in specific about Hulk or something he's saying at this moment, something he's doing? Or is it here more just about just the, just you saying it? Or was it about the general political situation?

1:02:36 Kerry: Um, it was both what he was doing. Yeah, it was both what he was doing. He was literally doing that classic wrestling thing where he rips t-shirts off, um, and was revealing a “Trump Vance 2024” T-shirt below his external T-shirt. And it just felt very like macho masculine showman, just like putting on a show with like no substance. Um, and I think it was both like the, um, riling up of [laughs] the Republican base cuz people were like cheering him on and whatever. And also just, I just, I just can't

believe that that's a real thing that's happening in politics right now. [JBK: Um hmm.] So is both what he was physically doing and the broader context.

1:03:28 JBK: Yeah. Alright. Uh, Russ, do you have other questions?

1:03:35 RTH: I don't have any other questions. What, what I, I would say is that, uh, sort of as an, uh, as an aside, I would say that uh, the dis, it is difficult to distinguish between feelings which are generally present and feelings and emotion, which is sort of background-ly present. I would say that's a difficult thing to keep straight. [Kerry: Um-hmm.] Cuz I think there's probably no question about it that throughout the watching of the scene that you were exasperated and whatever, and that does not mean that you, that's directly present to you at any particular moment. Out of that exasperation comes "this is fucked" with the exasperated tone to it. But that doesn't necessarily mean that, that I am before the footlights of my consciousness feeling exasperated at, at this particular moment. [Kerry: Mm-hmm.] My body is processing exasperation because I've been seeing Hulk Hogan and Dana White and whoever, whoever else, processing all that stuff. But [Kerry: Yeah.] not necessarily feeling it at the particular moment.

1:04:37 Kerry: Yeah, I would say that's, that's actually accurate. Cuz I mean, if I think of being actually exasperated, I wasn't, y'know, that, that feel—, that emotion or feeling feels more intense and you're like, you're really in it. And I wasn't in it at that moment. I was mindlessly scrolling on my phone. But the *tone* of the *audio* in my mind, I don't think I was exasperated, but the tone of the audio of how I was hearing my thoughts was like, uugghh! if that helps at all.

1:05:19 RTH: Yeah. I'm with you. I'm with you. [Kerry laughs] Number 6?

SAMPLE 5.6 DISCUSSION STARTS HERE

1:05:21 Kerry: Yeah. [laughs]. Okay. Um, number 6 honestly was, yeah, weird one. At 11:09, I was watching a different video on Instagram of a woman opening laundry detergent. I had no audio, no visual. It was literally just looking at my phone. It was not very interesting.

1:05:49 RTH: So am I seeing the woman opening the laundry detergent? Or is it, that's just what's happening on my phone and I'm not even seeing that.

1:06:00 Kerry: I, I, it was literally just happening on my phone. I didn't really understand what was going on, so I was just looking like I was, I was kind of waiting for it to make sense, I guess. Um, yeah, I, I was, [RTH: So I'm s—] so I'm, a hand, oh, sorry,

1:06:23 RTH: Go ahead. You, you were asking, [corrects himself] you were answering the question that I was gonna ask.

1:06:28 Kerry: Yeah. So I was seeing, it's a very zoomed in, uh, shot of a, um, laundry detergent liquid large bottle. And it was just one hand twisting it off. Um, there was audio in the video, um, where she was just talking and not really making any sense. So, uh, the audio was

not as *dominant*, I guess, as the physical opening up the laundry detergent. Um, and I, yeah, I didn't really have anything going on in my brain. Um, it was just taking in physically what I was seeing on my phone.

1:07:16 RTH: So I'm *seeing* this hand opening up the cap of the laundry detergent and that that's happening on the screen. I don't, I haven't yet figured out what's, what's trying to be presented to me, sold to me, whatever, but I'm *seeing* it. [Kerry: Mm-hmm. Yes.] And at the same time that there's, at the same time there is audio involved, but I'm not paying attention to that at all? Or I'm...?

1:07:47 Kerry: Uh, in the moment? No.

1:07:53 RTH: So it, I'm, I have almost no attention of my attention is on the audio of this scene. It's on the video. And I don't yet really even know what the video is, but I'm working at that. I'm, I'm seeing that in the sense of sooner or later I'll understand it. I'll, I'll grasp it. [Kerry: (has been nodding affirmatively throughout) Yes.] Okay, then I think I'm good. [Kerry laughs].

1:08:25 JBK: Yeah, I'm good on that one too. So that, that's all, right? Six beeps?

1:08:31 Kerry: Yes. I just did six.

1:08:33 RTH: Okay. Good. Shall we do this again?

1:08:37 JBK: I'm in. [Kerry: Sure.] Should we schedule tentatively and then see if Mel can make it?