

TRANSCRIPT WITH COMMENTARY
Do I Really Have Internal Monologue?
Lena Interview 13:
DES Sampling Day 11

Below in black is a word-for-word transcript of the May 22 interview with Lena that is available on YouTube at <https://youtu.be/RBpe2rx7PP0>. In green are comments about and explanations of the Descriptive Experience Sampling process. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

AK = Alek Krumm

Lena = Lena

0:00 RTH: Okay. How are you doing Lena?

0:05 Lena: I'm doing well. How's everybody?

0:05 AK: Doing well.

0:09 RTH: I'm doing well. As weird as it is, the situation is. Doin' the best we can.

0:19 Lena: Definitely. All you can ask for.

0:24 RTH: So our task is to talk about samples and then answer questions and see where we're going from there. Is that the plan? [Lena: Yep.] And anything we should be doing before we take a look at beeps?

0:39 Lena: Not that I can think of.

0:41 AK: Is this your 10th day wearing the beeper, Lena or 11th?

0:46 Lena: I want to say, is it the 11th? I think it's 11.

0:52 AK: Okay. I couldn't remember that. [RTH: It is...] Yes it is. It is the 11th. [Lena: Okay.] Okay, cool.

SAMPLE 11.1 DISCUSSION STARTS HERE

1:02 RTH: I'm ready. [Lena: To the beeps.] Beep number one.

1:07 Lena: Alright. Beep number 1. Um, um, okay. So this was what happened. Um, in the moment of the beep [laughs] I said "fricken frack," kind of like what I say when I'm, whatever. So I said "fricken frack" and I was opening the door to the side of the house to throw out some trash. And at the same time my friend Casey was talking to me

about a funny video. And so I'm listening to her and I said, "fricken frack" and I'm taking out the trash. And, um, we had, just before that occurred, we had just discussed, um, how easy it is in your house and you buy a house, just like how fast things wear and tear. So I was like still kind of thinking that, even though we were now talking about this funny video she was telling me about, and I was taking out the trash and then said that thing. And so the beat caught me in that entire moment.

- 2:16 RTH: So it sounds like there's sort of multiple strands of consciousness or experience or whatever you want to call that, ongoing at the same time.
- 2:24 Lena: Correct.
- 2:26 RTH: And are all those things in your experience? Like you're saying "fricken frack" aloud? [Lena: Um hm.] And, and that's part of your experience? It's not just a, just a verbal gesture?
- 2:39 Lena: Um, yes, saying it was part of my experience. Um, the only thing that wasn't directly something that I felt was in my experience was the act of taking the trash out. [RTH: Okay.] That to me was more automatic.
- 3:03 RTH: So the opening the door portion of that is, that's just happening? It's a fact of the universe that's ongoing. But that's not really part of my experience. [Lena: Correct.] So part of my experience is basically three strands: "fricken frack," your friend Casey is talking about the video, and you're still remembering about the wear and tear...
- 3:23 Lena: Conversation. Yeah.
- 3:24 RTH: Conversation. And is any of those more present than any other?
- 3:30 Lena: The remembering of like, 'cause we had just had the conversation so it was still very fresh in my mind. And in, in my mind I was, it was very present to me thinking about, um, just how the, the wear and tear after you buy a house. Just like how much goes into maintaining. And like I was still very wrapped up in thinking about the responsibility of a home.
- 3:59 RTH: And by "very" do you mean 50%? Or 70%? Or...
- 4:04 Lena: I would say I was at about 60% involved in that thought. And the remainder of it, um, focused on what Casey was saying.
- 4:16 RTH: And how about the "fricken frack" portion? Or is that...
- 4:18 Lena: Oh yeah. And the "fricken frack" portion, I would say like the last 10% I was experiencing of saying that word. Yes.
- 4:25 RTH: 60-30-10?
- 4:27 Lena: Yeah. Yeah.

- 4:29 RTH: Okay. So let's start with the 60 portion, the they, so I'm, I'm somehow involved with how much maintenance is required in a new house.
- 4:41 Lena: Yeah. I was thinking specifically about how, um, intense it is that you could buy something and how fast the thing itself can wear and tear. Like I'm thinking of just the wear and tear of things and um, more so in that respect.
- 5:05 RTH: And, and how does that thought present itself to you?
- 5:09 Lena: In the... I'm not, I'm seeing it as more of a thought. Um, I am not having a visual experience, is what I would normally have. Um, it's, I guess more cognitive. Like I'm, it's more coming to me in a more cognitive way. Um, I don't seem to have any obvious feelings about it. Just more of a realization of, wow, yeah, this is, you know, the wear and tear of a home is, or of any material thing is, you know, it's gonna happen. Everything is gonna get ruined at some point, especially [inaudible].
- 5:53 RTH: The world is downhill from here.
- 5:55 Lena: Yeah. Just kind of in that state of mind. Not necessarily seeing it visually, not necessarily, um, a feeling about it. Just more having a little bit of a realization about just how fast things kind of wear out.
- 6:10 RTH: And not words I'm gathering. It's not like I'm saying to myself, "things always wear out." But I'm somehow knowing that things wear out.
- 6:20 Lena: Yeah. Like just like kind of a little bit of a realization.
- 6:24 RTH: Okay. And so to summarize this portion, I'm gathering that this is like a cognitive consideration, analysis, realization, not, not particularly emotional, not worded, not imaged, but yet directly-in-front-of-the-footlights-of-consciousness cognition. [Lena: Yes.] Okay. And then the Casey is talking about the, the funny video. Is she talking at this particular moment?
- 7:00 Lena: Yeah, she's talking, and I'm experiencing her talking, and I'm hearing her talking. I'm hearing her words and um, and you know, listening. But at the same time I'm thinking what, you know, the thought about the wear and tear.
- 7:17 RTH: So I'm, I'm hearing and processing what she's saying. It's not like I've left that entirely, but, [Lena: Right.] but it's less, less prominent than the wear-and-tear thought.
- 7:27 Lena: Yes. Yeah. I, she's not, um, at the forefront of my experience. Like I'm not totally engaged in what she's saying, but I am listening. I am receiving her words and I am, um, hearing what she's saying. And I know what she's talking about. I know what she's trying to tell me. But I'm also at the same time having my own involved thoughts.

7:50 RTH: Okay. And then under the fricken frack portion, so I am saying “fricken frack.” [Lena: Yeah.] And is that in relationship to anything? Where, where does that, I’m not sure I understand what fricken frack ...

8:07 Lena: So in the moment that I said that, as Casey’s talking to me, as I’m having my own little thought, I was opening the door to take the trash out and the door was locked. So when I realized it was locked and I tried to pull it open really hard and it didn’t open, I just, not directly really loud or anything, but to myself, it was like “fricken frack,” you know? And, um, and I that had just so happened that the beep caught me while I was saying that.

8:36 RTH: And, and is fricken frack, uh, uh, like a mild expletive of frustration at the door’s, the door won’t open? [Lena, referring to the video connection: It froze.] Like it could be “Oh pshaw!”

8:47 AK: Are we still frozen?

8:54 RTH: So can you...? I can see...Can you hear me?

9:03 AK: I can hear you. I think she said that we froze, but I don’t know.

9:13 RTH: Now, now ... [computer beeps].

9:13 Lena: I don’t know what happened there. I’m back. So your question was, um, the... Ask again, sorry.

9:22 RTH: Well, what I was asking, I was asking about the fricken frack portion. And does “fricken frack” express, express a mild irritation at the door being stuck? Is that, do I have, do I have that right?

9:36 Lena: Um, yeah, but more so like it’s very lighthearted. Like I don’t feel very frustrated or too frustrated or really frustrated. It’s just more like, you know, I don’t know. It’s, it’s not super frustrated,

9:52 RTH: But it’s aimed at, it’s aimed at the door not opening when you wish it would be opening.

9:57 Lena: Correct.

9:57 RTH: And you could have said, “Oh pshaw!” or something like that. That would have had the same... Is that right?

10:05 Lena: Yes it was. But it was more playful when I said it. Like I wasn’t saying it like, you know, with a whole lot of like anger behind it or anything. It was like, Oh, “fricken frack,” you know, like just kind of lighthearted. Some, it was aimed at the door for not opening and, but it wasn’t necessarily meant out of sheer frustration. It was kinda more on the playful side. Yeah.

10:30 RTH: Okay. The door and I are having a slight conversation about it. It's being stubborn in opening the door, and I'm responding "fricken frack" or something like that.

10:37 Lena: Yeah.

10:41 RTH: Okay. All right then I think I'm... And, and this is in, in, in inner, are you saying that aloud or to yourself?

10:50 Lena: Yeah, out loud. I said it out loud.

10:57 RTH: All right then I think I'm good.

SAMPLE 11.2 DISCUSSION STARTS HERE

10:59 AK: Me too. Number two.

11:03 Lena: Alright, number two was, um, um, I was talking to Milla going through her schoolwork from the past year, reviewing the school year with her. And, um, at the moment of the beep I said the sentence, um, "These are all your reports." And um, at the same time going through it and saying that, I was feeling impressed by her and thinking about like how great of an artist she is and she's really, really good at drawing and I was just getting really impressed and proud and um, and... Yeah! That was beep number two.

11:47 AK: And so am I, are there two things in your experience here?

11:54 Lena: Yeah, I would say the first is that I'm going through her stuff with her reviewing the year, and the second is just the feeling of being impressed and proud.

12:02 AK: Okay. And are you more interested in going through the work? Or more interested in your feeling proud?

12:10 Lena: I think they kind of both are simultaneous there. They are together

12:17 AK: and together as in um, like equally present or together as in they kind of seem like one experience that has these two aspects.

12:25 Lena: Yeah. Together as in the two things together feel like one experience.

12:30 AK: Okay. And am I understanding right that neither is really dominating the experience? It's not like I'm, even though it's really one thing, it's not like I'm really *mostly* into the feeling?

12:53 Lena: I'm, I'm mostly into feeling proud. The, the, the going through her stuff is more, it's present to me. Like I'm experiencing that directly. But in terms of the feelings that I'm having, that's more obvious to me. The feelings about her accomplishments from the past year has me more focused on that.

13:12 AK: Okay. And more like 80-20? Or more like 60-40? Or...

- 13:20 Lena: Um, 70-30. Yeah. I would say that 70% of me was more focused on the feelings. Another 30% focused on just going through her stuff.
- 13:28 AK: Okay. Well, let's start with the, um, feeling proud and impressed. At the outset, you described that in kind of a few ways. You said like, I'm impressed by her. She's a great artist. I'm proud. Are all of those, um, like synonymous? They're all describing kind of one experience? Or were they discrete things? Like, I'm somehow noticing her as an artist and I'm feeling proud and...
- 13:52 Lena: Yeah, I'm noticing her artwork, realizing she's becoming such a great artist. And also seeing her other work that's unrelated to her drawing, just, you know, little reports that she's done and seeing how great and how much time she clearly put into it. So like, there's just like a bunch of like little, little things that I'm realizing that she's, you know, has come a long way in and seems to have like a natural talent. So my feelings towards each of those things was, um, being impressed and feeling proud of her. So like each thing like, Oh yeah, I'm realizing, Oh, she's such a good little artist. And you know, I always knew she liked to draw, but now she's actually drawing really well and feeling that feeling for that. And then seeing her little reports and realizing how much time she put into that and feeling impressed by that as well. So each kind of thing that I'm pulling out, I'm having this compounding experience of just realizing how talented my daughter is. Yeah.
- 14:47 AK: Okay. So I want to understand if, um, like is, are all of the little like the art and the reports, are those directly present to you, either a few of them or one of them or whatever? Or are those sort of the context here? Like certainly on some level you are processing that like, *Oh, that's a good drawing* and *this was a A report* and all of that kind of stuff. And really in my experience is just feeling impressed. It's *spawned* by these things, but it's not like I have a direct experience at *this* moment of her art and realizing she's a good artist and all this stuff. *Or* is there feeling impressed *and* present to me are the things that impress me.
- 15:36 Lena: Yes. Present to me the things that impressed me. Like I am very aware of what I'm looking at. I'm aware of what she's accomplished and experiencing the art, like really seeing the art that she created and in and of itself. And then at the same time having the feelings of, um, being proud and impressed by her, her work and her dedication. Does that answer it a little better?
- 16:10 AK: I think I'm getting there. So, okay. So it's not just that I have the feeling, I'm also aware of what's driving it, the things that she's done that impressed me. [Lena: Yes.] And we've talked about a few of them. Are there multiple, like is, at the moment of the beep, am I looking at a particular piece of artwork and my experience is about that? Or do you know what I mean? Like where exactly does the beep interrupt this? Because I imagine that going through all this stuff has been kind of a lengthy process.
- 16:41 Lena: Yeah. Yeah. There was a lot of things that we were going through. Um, at the moment of the beep, I had a particular thing in front of me, one of her reports, um, which had her drawings in it. But, um, my whole experience was, um, not just that one report. My

whole experience was having seen all of her work, well so far all of the work that I had pulled out of the bag and experiencing those feelings and realizing the, that she's... Experiencing the art that she's created, as we were saying before. And then also feeling the feelings of being proud.

- 17:19 AK: Hmm. So I really am like somehow holding in mind or something all of the stuff we've been through and my feelings are compounded each time I see another thing that impresses me, or something like that?
- 17:34 Lena: Yes. So each thing I pull out, I'm looking at it and I'm thinking, *Oh my God! Wow, this is so good*. And then the next thing I pull out thinking the same thing and having those feelings of being proud and being distinctly aware of each of the things that I'm looking at. Like that was part of my experience, seeing her art and, and then of course on top of that, the feelings that came with that from seeing her art.
- 18 AK: Okay. Yeah. So I'm looking at this report that includes some of her art. [Lena: Yes.] And I'm, I'm aware of that. Like I'm seeing it and it is contributing to my feeling proud and impressed. But it's not just *this* report. I'm also somehow experiencing holding in mind aware of all the other stuff that has impressed me about her today or whatever. [Lena: Mm hm.] Okay. So there's this going through the stuff and not doing that mindlessly. Like I'm aware of these things that we're looking at. [Lena: Mm hm.] And there's the feeling proud and impressed. And all of the, the comments about like, *Oh, she used to like to draw* and *now I'm seeing she's a really good artist* and all that stuff that sounds kind of like analytical or evaluative about her or something. Is that intended to describe like there's a separate thought process or something going on? Or is that just, if I had to put my feeling into words, it's man, like she used to like to draw and I'm so proud that she's turned this into a skill. And does that question make sense?
- 19:13 Lena: Yes, it does. Yeah. It's, there's like a, um, like in, in... Simultaneous to the feeling of being impressed by her, there's a recognition. And it's not necessarily this loud voice, you know, like this loud script or anything, but it's just like a very subtle recognition that she has come such a long way in her artistic skill. Like, like a, like a, like a, just a very subtle, doesn't need a whole lot of dialogue to it, but just the realization that, *Oh, my daughter has, she's improved her skills have improved and I should probably...* (Well that's separate. That's not how you can do the...) But she, yeah, just the feeling of, um, it's a feeling of being impressed and then, yes, that, that subtle realization that her skills have improved.
- 20:03 AK: Okay. Okay. And that those things are certainly related, but they're separate. There, there's a feeling and there's also this realization. Is that...?
- 20:14 Lena: Yeah, they, they kind of work together like seeing her new stuff and seeing how great she is, kind of just triggered the realization that she's doing so well and she's improving. Like they, they kind of work together in a way.
- 20:27 AK: Yeah. Okay. Well let's go to the feeling for a minute. So what exactly do you feel?

- 20:35 Lena: So when I say like feeling impressed, it's just feeling like, like in awe of her, like just feeling like the, it's a feeling of, um, how do I say it? The, the impressed feeling is like a combination of feeling, um, proud that she's stuck with something and has improved on it over time, knowing that she has good follow through. And then the impressed feeling on top is like also a combination of just this awe-ness, like this is feeling in awe that *Oh my God, I, this is my child. Like she came out of me and this is what she's doing.* And you know, that combination with also just feeling like her character, like that follow through, is so important to me. That's like the, the feeling of impressed that I was getting in that moment.
- 21:43 AK: And is this like an emotional thing?
- 21:46 Lena: Yeah. But it's not an intense emotion or anything. Like I'm not on the verge of tears or anything. It's just like, um, just like it's, it's not super strong to the point where I'm overcome by it or anything, but it's there. Um, it's very obvious to me. Like I feel like very obvious to that feeling like I'm aware of feeling. And to some degree, you know, she has to be as well, 'cause my reaction.
- 22:19 AK: Yeah. And does it make sense to call this like a mental thing? Or a bodily thing? Or,
- 22:27 Lena: Um, I, I would say it's more mental. I don't, I wouldn't consider this a bodily thing.
- 22:38 AK: Okay. Okay. So I'm going through her stuff and I'm taking note of all of it and maybe especially the art aspect of her stuff? Is that right?
- 22:54 Lena: Yes.
- 22:55 AK: And I'm having this emotional reaction to it. I'm feeling proud and impressed and I can't believe she's mine and I can't, I love that she sticks with this and she's so talented and, and that is... I don't experience that in my body. It's, this is not a physical thing. This is a mental kind of thing. And then I guess I'm still trying to understand, is there some like cognitive-like experience? Or when we've called this, like I'm realizing that she's a good artist. Is that a cognitive thing? Or is that like a visual thing? Like in looking at this report, I, I glean that she's a good artist? Or... I dunno.
- 23:31 Lena: Yeah. It's, um, I would say there's an aspect of cognitive, um, mental process going on, um, mixed with some emotion. Um, and y'know, those two things together somehow creating the experience for me. Um, and in feeling the emotion that, it seems to um, develop more starting out from a cognitive perspective, um, that then seems to go into a more emotion. Like I'm triggered by the cognitive thoughts of the realization of her talent. That takes me into the emotional aspect.
- 24:33 AK: Okay. It seems like this cognitive-emotional thing, like these are really tied up together. Like the think-y portion and the feeling portion are really kind of inseparable.
- 24:42 Lena: Yeah. Yeah. These need to happen in tandem and next to each other.

24:42 Russ comments: It seems that Lena is describing what DES calls a “thought/feeling,” a single experiential phenomenon that is both cognitive and emotional. Here, Lena is mentally processing her daughter’s achievements and feeling proud; the mental processing and feeling are fundamentally intertwined.

24:49 AK: Okay. Then I think I’m good.

SAMPLE 11.3 DISCUSSION STARTS HERE

24:54 RTH: Me too. Number three.

24:55 Lena: Cool. Alrighty. Um, okay. So beep number three is, um, I was organizing some clothes in my closet, and out loud I said, “I think it’s too shallow.” And at the same time in my mind I’m having like a visualization of what would be the best way to arrange things in their drawers and um, organize everything in such a way that would make sense. And I’m having a visual experience of that by like I take the closet and I, I kind of stand there really quiet for whatever period of time and I just started to visualize how I would rearrange it in my head and see if it would work before I actually, before actually doing it. So that’s where I was at in the middle of the beep.

25:52 RTH: And so at the moment of this beep, what exactly do you see in this visualization?

25:57 Lena: I’m visualizing what it would look like by taking, by changing the organization of the clothes. So I’m seeing all of the things that I want in this drawer, in the drawer, in my visualization and how that would look, how that would be, um, as well as what it would look like, how it would be if I organize this over here differently. So I’m kind of using my visual guidance and my visual aids to kind of figure out how things would work.

26:32 RTH: So I think I’ve got the general gist of the, of the process to here, but the specifics I haven’t yet figured out. So at the moment of this beep, are you seeing one drawer or seeing two drawers or seeing one drawer in two states or,

26:46 Lena: Yeah. Um, it’s kind of choppy, so I’m seeing one drawer rearranged in this way and then this drawer over here in this way. And it’s, it’s kinda like going back and forth like, um, it’s not one or the other, but it’s like there, but I’m doing it so fast in my mind that I can’t really say I’m solely focused over here and solely focused over here. It kind of feels like my brain was trying to, um, do an organized thing in my vision in multiple ways at the same time.

27:20 RTH: So it seems like there are, there is a stream of images? A stream of seeing of a drawer that’s, I see it this way and then I see it a different way and then I see it a different way and then I see it a different way. Is that right? [Lena: Yes.] So it’s not like this is a collage where I see these side by side or, or some kind of a translucent. The thing where I can see through one end into the next, I see some alternating first this, then that, then this other thing, is that right?

- 27:52 Lena: Um, yeah, alternating like a back and forth on itself. Like not necessarily like [inaudible] one drawer to the next drawer to the next drawer. It's kinda like I'm bouncing to these drawers, like I'm seeing it...
- 28:09 RTH: Drawer A this way, drawer B that way, drawer A again. [Lena: Yeah.] Drawer A this other way, drawer A this other way, m drawer B this other way. Or something like that?
- 28:16 Lena: Yeah, kind of just going back and forth and just, yeah, kind of like that.
- 28:22 RTH: And in your rendition of it, you make it seem like it's happening like faster than one a second. One a second would be like this [snaps fingers about a second apart] and you're making like good quarter of a second or a half a second or something. Is that right?
- 28:36 Lena: Yeah. To me I feel like, um, it feels to me that that process in my mind is happening really, really rapidly.
- 28:43 RTH: Okay. And, and so in describing it, you say, well, it happens really rapidly. Does it seem rapidly at the moment? Like, I'm, I'm rapidly doing this, rapidly doing that, rapidly doing this. Or is my experience of I see this, [slight pause] and then I see this, [slight pause] and then I see this. And yet I know that it's happening at a quarter of a second at a time.
- 29:04 Lena: Yes. To me it feels like I'm, it's not as rapid, but I know, but I *know* that it's not a very, it's not taking a very long time. Like I *know* that it's a rapid experience, but to me it feels like it's not too rapid. I can still understand what I'm trying to organize.
- 29:26 RTH: I have a, I have an experience of alternation, but I don't have an experience of *rapid* alternation even though in the real neuronal world, if we could see that, we would see rapid alternation. Is that right?
- 29:42 Lena: Yes. Like I understand that I'm doing this fast, but I also know that the way it experiences itself to me is, is not, it's not this very, um, fast, kind of like rapid thing. [RTH: Okay.] Like experience like that to me directly. But I *know* that it's happening rapidly.
- 30:03 RTH: Got it. And I'm understanding that the different views are ways that I could organize it. I could put my socks here and I could put my whatever over there [inaudible].
- 30:16 Lena: Yep.
- 30:20 RTH: Okay. And is each one of these seeings relatively well differentiated? Like I, I see the individual things which could be in this drawer.
- 30:31 Lena: Yeah. So I, I, I'll, I'll visualize for example, the socks in this drawer, and then I'll go through, uh, like a rapid thought of how the functionality of those socks being in that particular drawer will be for me. Is it more functional that it's there or is it more

functional as over here? Like I'm trying to figure out what the most functional way to organize things.

30:55 RTH: And is that, is that going through the functionality, is that a visual thing? Or is that a cognitive thing? [Lena: Yes.] Or like visually see them over there and... [Lena: Yeah.] So this is a sequence of visual seeings that answer the question, what would it be better for me to have it over there? Over here? Well, I'll just, I'll see it over there and see what that looks like, and then I'll see it over here and see what that looks like, kind of the deal. Okay. And then at the same time I'm thinking it's too shallow. You say that, "I think it's too shallow." [Lena: Yes.] You're saying that out loud? Or in your,

31:36 Lena: Yeah, I said it out loud. I actually said it to my friend Casey. And um, in saying that I was having my visual experience of what this drawer would be best for. And in visualizing putting that stuff in there, I was able to visualize, Oh this is too shallow. It won't work. And that's [inaudible]

31:58 RTH: So you're real, you're on the phone with Casey or is she there? [Lena: She's there in person.] Uh huh. So you are, she's there in person with you and you're thinking about your contem.... Together, you're contemplating how to reorganize your closet and you say out loud to her, "I think it's too shallow" while at the same time having this sequence of potential organizational drawer [inaudible]. [Lena: Yeah, correct.] Okay, then I think I'm good. [Alek: Um hm. Me too.]

SAMPLE 11.4 DISCUSSION STARTS HERE

32:24 Lena: Alright. Fantastic. Okay. So beep number four. I was um, talking on the phone with my brother and um, we were actually discussing consciousness and um, I, he was talking, but I wasn't really paying attention to his words as much in this moment. 'Cause I was thinking about something we had just talked about still, and I was thinking about whether or not, um, bodily harm or damage to the body, um, affects the ability to be conscious or to have consciousness. So I was stuck in that thought, but I knew my brother was talking. I just wasn't totally focused on his words. I couldn't tell you what he was saying. I just know he was talking, and then I was having this experience. And at the same time with doing that, I was making myself tea that the tea, the making of the tea was very automatic. Like I wasn't focused on putting the teabag and putting the hot water in. I was mainly just very focused on thought. Okay,

33:39 AK: Okay. So you are in fact making tea and on the phone, but those things aren't really what's going on in my experience. Mostly I'm wrapped up in my thought about consciousness and bodily harm. [Lena: Correct.] Okay. And how exactly does this thought present itself to you?

33:59 Lena: Um, it's kind of the same of what I said before in the past. Like that sensing / wondering thing where I am deeply sensing, wondering about the question that I have. And to me in this particular moment, it does have a very cognitive mental um, tone to it. Um, and emotionally what's there is if consciousness, if you, if if the damaged body or sick body or whatever doesn't get to have consciousness, then it was the, I had the feeling of like, uh, it's hard to explain. Like it was like a feeling like, um, thinking that,

yeah, I dunno how to explain the feeling part, but it was, it was like, I don't know how to explain it. Maybe you have a question that will kind of pry it open a little bit. But there was a feeling about it, there was also this cognitive mental thing about it and this feeling about it. But I don't, I don't know how to describe the feeling about it.

35:18 AK: So you said this is like the sensing / wondering beeps we've had in the past? [Lena: Um hm.] And so am I understanding right that it's not enough just to say, well I'm *thinking* about what it means when someone's body's harmed and how that impacts consciousness. It's bigger than that. Deeper than that. Is that right? As far as your experience goes?

35:18 Russ comments: This sample affords us another opportunity to explore Lena's "sensing" experiences. On day 10, we seemed to have a breakthrough in our understanding of what Lena means by sensing; sensing broadly implies a "meta" experience, either involving an observer perspective on Lena herself or involving an empathic transporting into the experience of someone else. However, we don't mistake that breakthrough for fact (at least not yet), and we do our best to approach this sample anew, willing to have our earlier understanding refined or corrected. The iterative method applies to investigators as much as to participants.

35:41 Lena: To me, yes. It feels that it's, well in terms of the sensing and feeling, I feel like it's the same mode. Like I'm still, I'm using the same sensing skill, um, in, in reflecting on whatever that thought is. Or it's like I'm taking a moment to, to think about the question and then in my sensing, I'm trying to find the answer. Like I'm trying to sense the answer, but I know that I don't have the answer. And so then the feeling of that is like, um, I don't want to call it discomfort but, but it *is* kind of uncomfortable and almost kind of like, well, what's the point? kind of feeling like there's like a pointlessness feeling behind it. Yeah.

36:30 AK: So I am deeply engaged with this question and I am opening myself up or whatever to the answer if I can sense it. And this is mental in some ways, but it's also, there's like an emotion twinge here. And it sounds like that's a little hard to describe, but it's something like pointless, or... Is that right?

36:52 Lena: Yeah, like there's like a like maybe not pointless, maybe like a sense of defeat kind of. You know, kinda like, Oh well if my body gets damaged or sick or if anyone's body gets damaged or sick, well then now I don't have access to consciousness or something. You know, like it was kind of like a sensing of, er, not sensing, I'm sorry. Feeling of feeling defeated by that idea.

37:17 AK: Okay. So it's the, it's not that I feel defeated, like I can't answer this question. It's the situation I'm *thinking about* that's defeating. [Lena: Yeah.] But I [inaudible] my body wherever damaged or compromised. That feels right. That's upsetting that I wouldn't be conscious or whatever.

37:33 Lena: Right. Yeah. I don't feel just that I don't have the answer. I mean maybe to some degree there is like a frustration of not being able to just quickly have the answer. But more feeling defeated on not having the, um, what as we said just feeling defeated

because I, if somebody's body was to be damaged or harmed or sick or anything that they wouldn't have a, if that notion is true, then it wouldn't, it would mean that they don't have access to consciousness.

38:03 RTH: And so would it be *they* that's defeated,

38:07 Lena: Correct. They, whoever would be in that category of some type of bodily damage or harm.

38:16 RTH: So this would be a feeling, an empathic feeling for somebody in that situation. [Lena: Correct. Yeah.] [pause]

38:26 AK: So there's this kind of, as I'm understanding of this kind of like complicated interplay between this idea of, this question and kind of idea, I have this notion about bodily harm and consciousness, and then that is giving rise to this empathic feeling of whoever's in that situation. Like, how kind of pointless this would be, like how defeated they would feel. And is all of that what we're calling "sensing"? Or is sensing, is there a little, is there more to get to understand sensing?

39:09 Lena: I'm still really having a hard time breaking down what that feels like. It's almost kind of like I am not really in my body kind of feeling. Like I'm taking myself outside of myself. I am not associated to, to me, but I am associated to my feelings still. Like I still feel how I feel about it. Um, and I still feel how I would think they, they (as in the other people) would feel about it. Um, and having having that attachment to myself or it's just your, my emotion. But um, but yeah, like the sensing kind of feels like I am, I'm leaving myself a little bit, like a little bit disassociating.

39:52 AK: [inaudible] Um hm. And I wanna say that on our last sampling day, we sometimes use terms like I'm folded back over on myself or I'm having this bird's-eye ex, experience of my own experiences. [Lena: Yeah.] Is this like that?

40:07 Lena: It's similar. It's not exactly like that 'cause then that particular beep when I heard myself, I think it was my daughter, the one with my daughter, like that was very, I was very aware of what I was doing in a [inaudible] like a third eye, third person kind of thing. In this particular case I was aware of the thought. I'm aware of myself, I'm aware of my feelings. Um, but I'm outside of myself, so I'm not aware of anything else. So I'm not aware of my brother. I'm not aware of my environment. I'm not aware of the chair I'm sitting on or the tea that I'm making or whatever. You know, I'm just aware of what's happening internally and taking and being out out of myself. And for that brief time that I was thinking, whatever I was doing.

40:53 AK: [RTH and Alek speak at the same time] Yeah, go ahead. [RTH: Go ahead] Well I was gonna say, so this seems like it shares the kind of meta perspective quality, but here there's like an extra detached, like I'm *only* outside, I'm not even really in my own experience. I'm like purely observer? That doesn't feel quite right. But something like that?

- 41:17 Lena: It's like, okay, so I'm sensing having a sensing. And in that sensing, it's almost as if I am going out of my body. Like I'm out of myself. I'm now, I'm no longer completely in myself. Um, but it's not so detached to the point where I don't sense my body anymore, y'know, or I don't sense my feelings, 'cause I still have my feelings. Um like, I'm not just completely gone, you know, kind of thing like catatonic or anything. But I'm still here but, but everything is muted that is not directly related to whatever it is that I'm sensing, so to speak. Like my brother was muted. The fact that I was making tea had nothing... I was, it was just totally automatic, um, y'know, didn't realize exactly how I was doing it. You know, I was very focused on just that thought, being outside of myself in that. Um, does that answer it a little bit better? Or is this another,
- 42:14 RTH: So let me, let me try putting it into words here and see what this word or whether this works. So the, I feel defeated, but it's not that I *Lena* feel defeated. It's that I feel def, I feel the defeat that someone whose body has been damaged or sick or something would feel. So I entered, I left Lena to experience the bodily damaged person's defeat. But I haven't left Lena entirely, um, this is not entirely depersonalization. I have, I have transported some of myself into this sort of solar system about the, about the defeated person, about the damaged person. And, and, and we have used the word "sensing" to in sometimes when I have viewed that of myself. So I can have like an empathic feeling of myself in a way. I can leave the main Lena and, and observe the Lena who is, or not really observed but experienced the, the, this other Lena in sort of an empathic way. That is, that is the, what we call the meta, a meta awareness.
- 43:41 Lena: I would say that you're uh, on the right track towards what I might [inaudible]
- 43:47 RTH: Okay. It's a tricky thing to describe,
- 43:50 Lena: Right. [Alek: Yeah.] 'Cause I know that there's, I wish I could like project what y'know, my whole experience on a board. 'Cause I know there's things that [RTH: Me, too!].
- 44:02 AK: We wish you could, too!
- 44:03 Lena: Yeah! Like I wish I could just send [gestures outward from temples] send it out there. But yeah, it's harder to get it fully explained in a way that gives it its full understanding. But yes, I think that what you said has described my experience [inaudible]
- 44:18 RTH: I think we're on the track. I don't, I don't know that I would say that we have received entirely what you've tried to send. But I think I think we're doing better than...
- 44:28 Lena: Agreed.
- 44:29 AK: Can I compare this to beep number one real quick? [Lena: Sure!] So in beep number one we had kind of a straightforward thinking thing, right? Like I'm, I'm thinking about how quickly houses wear and tear, and, and I did not get, there was no sensing in that one. Is that right? It didn't have this, this depth, this meta thing. I was just thinking it and I'm there and the thinking, is that right?

- 44:54 Lena: Yeah. I would say that there was a probably like a very small fraction of it, 'cause I'm still, I'm still having this understanding, a realization of the wear and tear of just normal things in life, y'know. So, but it wasn't, it was also, I was doing house chores so like I couldn't necessarily give myself and I was involved with a ton of people. I just, it would have gotten cut off, y'know, so I didn't give myself the chance to do that. Maybe if I had sat in that for a minute (but that's just the theory). But yeah, in that particular moment it wasn't as deep and profound as beep number four, y'know? Um, but there was always some kind of like little element or a little fraction of that pondering / deep sensing, but not necessarily in that beep number one, it wasn't as obvious or prevalent or it didn't take over my experience.
- 45:48 AK: Um hm. Yeah, it, it kind of seems like you are capable of a variety of ways of being thoughtful. And this one is just sort of a kind of a straightforward cognitive wordless thing where I'm thinking about how houses wear and tear. And then it can go to this meta depth really opening myself up and feelings fill in and empathy comes in and, and that's a totally different kind of thought as far as your experience is concerned.
- 46:19 Lena: I would say that it, yeah, not *entirely* different. Like there's some aspects of it there that are similar, like I'm still using the same inner sensing. I'm still, I'm still using this piece of me that that goes into those kinds of places. But I think that that particular beep, beep number one, it was, I just didn't necessarily activate that part as strongly as say for beep number four where in thinking those things like I am activated in that a little bit stronger.
- 46:53 RTH: So, so I'd like to compare beep number two. In beep number two, you were feeling impressed, proud of your daughter, [Lena: Yes.] your daughter's accomplishment. And I understood that as being a sort of a straightforward Lena experiencing this without the meta awareness. Am I right about that?
- 47:20 Lena: I would say that that's more accurate for beep number two. I didn't have this whole profound meta-Lena experience attached to that. Um, I would say that again, like the number one, there's, there's this small fraction of myself that is aware of, I'm aware and still sensing that feeling of being proud of my daughter. But not to the point where now I'm sitting in this deep thought. Like it's more just more straightforward then yes, then beep number four. But there's still this like small Lena in my brain that is sensing and understanding and being aware and, but it's just that it's calibrated differently each with each experience.
- 48:11 RTH: So we don't want to make it an all or nothing kind of a thing. We're gonna accept that there's a gradation here. But in number two [Lena: Yeah.] it's more directly I am feeling proud. And maybe at some other time I could have entered into the sensing of, I could have examined my pride and more about how that came and that would have, that would have raised the ante on the, on the sensing aspect.
- 48:35 Lena: Correct. Yeah. But you're right. For beep number two, you know, for that particular moment I was not necessarily so high up on that scale of sensing. I was, it was there, just not as obvious in my experience. I was more involved in the emotions of being proud and impressed.

48:57 RTH: No, no, I'm good and I'm good with number four. On to number five.

SAMPLE 11.5 DISCUSSION STARTS HERE

49:02 Lena: Um, number five. Um, um, so I was still on the phone with my brother when this beep occurred. And I was listening to my brother, and he was talking about, um, human DNA and he was talking about how and why it activates. And as he's kind of like taking me down his whole belief and thought process, I am taking his words and visualizing them. So I'm having this visual experience to every word that he's saying. And in the time of the beep it said, he said "human DNA." So I'm visualizing in my mind a double helix. And that was what the beep caught.

50:01 RTH: And so do you mean to say that as he speaks a sentence, which... You might have a separate image for each chunk of that sentence?

50:13 Lena: Yeah. It's kind of like each word he's saying, he's narrating the, the, the, the movement in my visualization. Like, like he's narrating what's going to unfold next.

50:27 RTH: So if you had a, if the sentence that he was reading was something like, well, when, "when Crick discovered the DNA and the RNA," you might have a picture of Crick and then you might have a picture of DNA and then you might have a picture of RNA and then you might... Is that, like, is that...

50:41 Lena: Yeah, it's a little bit more fluid than just pictures. It's kind of like a scene kind of like. Rather than seeing as one person doing this one person here and that it's kind of like, I would see Crick and wasn't, um, holding up, you know, the antidote or something. I don't know. Like something more movie-like, kind of. Um,

51:03 RTH: But, but it's changing with just about every word.

51:06 Lena: Yeah. Whatever the narration is, whatever the next word is, determines how that's gonna unfold in my visual process. [RTH: Okay.] Kind of like seeing a story. You know, like someone's telling you a story and you're, you, you take it into your imagination, however you do that. And maybe you see it as unfolding slowly (or I don't know how everybody does it, but that's just how I do it).

51:35 RTH: And so at this particular moment he's talking about double helixes, and you see, and...He's talking about DNA and you see a double helix.

51:43 Lena: Yeah. And that particular moment of that beep, I was visualizing a double, a double helix. Yeah. Prior to the beep he was talking about, um, something a little bit more complex, so I was visualizing that. And then he started, we started talking about DNA. So in that moment of the beep, yes. Now I'm just solely seeing a double helix. Yeah.

52:05 RTH: And what exactly do you see?

- 52:08 Lena: Um, well the two strands, spiraled, and I can see the individual nucleotides, matched and paired. And um, and the background is kind of like a pinkish background and the DNA strand has like bluish tones to it.
- 52:27 RTH: So this is a pretty detailed visualization of DNA. And the spiral is going this way [gestures vertically] and not going this way [gestures horizontally]?
- 52:34 Lena: Yeah. It's like this, but it's like on the side [gestures obliquely], it's like not necessarily perfectly like spiral straight up. It's more tilted. [Alek: Yeah.] [pause]
- 52:53 RTH: And he's talking, and this is basically your understanding of what he's saying. Is that, is that fair to say?
- 53:00 Lena: Yeah, he's given me like a whole belief. Or not a belief--he's giving me like a whole, I guess, science lesson. So like I'm tuning into it by taking every word he says and turning it into a visual movie so that I can see it. I can see what he's saying, not just hear it. Yeah.
- 53:00 Russ comments: Lena had only two instances of inner seeing on this day, and they seemed different from previous instances in that in both of those, the visual imagery is rapidly changing: 11.3's rapidly fluctuating closet drawers and 11.5's word-by-word images as brother speaks. Is that rapid fluctuation the way all her images actually have been, and it took us 11 days to figure that out? Or is the rapid fluctuation really an unusual characteristic of her imagery? And if so, what is it about this day that makes her imagery different from other days? We won't be able to answer these seemingly important questions, but they do illustrate how careful and patient one has to be if one wants to apprehend inner experience in high fidelity.
- 53:22 RTH: And, and folding back on our previous conversation, I'm understanding this as being not much sensing involved. This is a, he's talking, I'm, I'm seeing; he's talking, I'm seeing; he's talking, I'm seeing.
- 53:34 Lena: Well, there I have to, I'm, I'm, I'm sensing in terms of not a meta thing, like I'm not folding back on myself, but I am sensing. Like I have to take some sort of action in myself to allow the visualization to occur. And that I am giving myself the chance to, to sense whatever that visualization will be. Um, it's not something that I'm like forcing to happen. Like I'm not forcing a DNA to just stand in front of me. It's almost like I put myself in a, in that sensing mindset, but not folding on myself meta thing. Moreso it's just putting myself in this sensing place, and whatever words come, the images will just be there. Like I'm, I'm not forcing an image to be there. I'm not directing how the image should be. It's just, it just appears.
- 54:36 RTH: So is this, is this putting-myself-in-the-place-to-be-able-to-or-ready-for or whatever, is that in your experience? Or is that just a description of the context? But what I'm doing here is I put myself into place so that, so then when he says this, I can see a double helix.

- 54:55 Lena: I have to actively put myself there. It is part of my experience that I am allowing myself to put myself into that moment so that I can experience his words visually. Because if I don't put myself there, I may miss almost everything he's saying. I may not even be paying attention. I have to like totally put my attention into it. So my awareness [inaudible]
- 55:23 RTH: And that putting-myself-in is directly apprehended before the footlights of my consciousness.
- 55:30 Lena: I would say Yes.
- 55:31 RTH: This is not like we've, I think we've talked about driving where we're driving can happen automatically and skillfully and like a weave in and out of traffic or whatever, and not pay attention to it at all. Yeah. But this is *not that*. I'm deciding. I gotta remember, I gotta make a left turn up here at the next intersection.
- 55:51 Lena: Correct. Yeah. It's a very involved, um, requires my attention and awareness, um, kind of experience.
- 55:51 Russ comments: This kind of explicitly-having-to-focus is what DES might call the "doing" of hearing. Most often, when DES participants describe conversations, they experience themselves as simply understanding without any perceived effort—understanding just *happens*, with no necessity to *do* it. Hurlburt has speculated (on the basis of a few casual observations) that this kind of *doing* experience is associated with anxiety. Lena self-reports that anxiety is a characteristic of her, so this would be one more bit of support for the connection between doing experience and anxiety.
- 56:03 RTH: Okay. Then I'm good. [Alek: Um hm.] [Lena: Yep.] So I'm, my clock says we've been at this for 57 minutes or something like that and we want it to leave time for questions.
- 56:03 Russ comments: Lena's questions and our answers will be found in Interview 14.