

TRANSCRIPT WITH COMMENTARY
Do I Really Have Internal Monologue?
Lena Interview 9:
DES Sampling Day 7

Below in black is a word-for-word transcript of the April 8 interview with Lena that is available on YouTube at youtu.be/7z11JIJT6o. 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

0:01 RTH: Everybody hear adequately? [Lena: Yes.] [Alek: Good for me.] Sounds good to me. Anything that we should be talking about?

0:12 Lena: Uh, not that I can think of.

0:14 RTH: Me neither. [Alek: Same.] So I'm a, I'm ready to go, I think. It looks like everything, my two recordings are working. [Alek: Yup.] So I'm ready to go for beep number one.

SAMPLE 7.1 DISCUSSION STARTS HERE

0:29 Lena: All right. Beep number one. Here we are. Um, um, for beep number one I was reading. Um. And I was reading the words, uh, to myself in my head. Um, hearing my voice speak each word as I'm reading it in, inside my head. Um, the beep went off on the word "mad." And in reading, uh, what I was reading, I was also visualizing the scene of what I was reading. And at the same time having a thought about the material that I was reading.

00:29 Russ comments: This is a pretty skilled description of experience. There is a bit of context ("I was reading") and then a quite straightforward description of directly apprehended experience. It would appear that our practice is paying off.
BTW, later it will turn out that the phenomenon is not of *hearing her voice* but of *speaking*. Hearing and speaking are very different phenomena: consider speaking into a tape recorder and hearing your voice played back. Same speaker, same words, same inflection, *very different* experience.

1:16 RTH: And which of those is most prominent in your experience? The speaking to yourself, visualizing the scene, or the thinking about the...?

1:24 Lena: The most prominent would be the visualization.

- 1:27 RTH: Alright. Let's start there. What did you see?
- 1:30 Lena: The scene of the young girl, um, in the apartment of her professor. Um, and I was seeing her, uh, looking through his books as the scene described, wearing the specific clothes that the scene described, and also kind of seeing his desperation as the scene described.
- 1:59 RTH: So you see both the young woman and the professor, is that right? [Lena: Yes.] And from what perspective do you see them? [Lena: Um...] He's on the left? She's on the left? [Lena: He's...] Looking down? Whatever?
- 2:14 Lena: Yeah. From, from a side angle, um, like a little higher up looking down but not really high up, just medium height in the room, looking. And he's sitting on a couch and she is, uh, walking into his, um, study where he keeps his books. And she's walking out of the study and talking about the books to him. And that's the visual scene that I'm seeing.
- 2:41 RTH: And is that a scene in motion? You see the walking? You see...
- 2:43 Lena: Yeah. It's a scene in motion.
- 2:46 RTH: This unfolds. You see her walking into the study and then you see her walking out of the study. Is that right? [Lena: Yes. Um hm.] And is it... Can you say... Is it possible to say where the beep comes in there? On the walking in? Or the walking out? Or just it doesn't really, or can't really say?
- 3:02 Lena: I can't really say exactly what part of the beep interrupted the scene.
- 3:02 Russ comments: In the physical world, the beep onset would occur at some specific temporal location. But that is not necessarily the case in the experiential world. That Lena says "I can't say" is a sign of careful responding.
- 3:10 RTH: Okay. So I gather this is a pretty clear scene. Is that correct? [Lena: Yeah.] Totally detailed? Like you see door, doors and couches and chairs and [Lena: Um hm. In color.] And she's wearing what has been described in the book and he's looking (I forget what word you used) desperate or something? Um...
- 3:36 Lena: Um hm. Yeah. As the book described, that's the, um, the look of desperation, I guess, on his face is what I'm picturing.
- 3:45 RTH: Okay. And, and is what you see, as far as you know, an accurate portrayal of what you've been reading?
- 3:53 Lena: As far as I know, it's the most accurate that I can say.
- 4:00 RTH: Okay. Then, uh, unless Alek's got questions, I'm ready to move on to the thought. [Alek: I'm good.] Okay. Then let's, about the, you were *thinking* about *something*, but I'm not sure I knew what.

4:10 Lena: Yes. So as the scene is unfolding and I'm visualizing, I had a thought about the text that I was reading. And the thought was, *do all poets die young?* And it gave me a very curious feeling. 'Cause that's kind of like what the text was like referring to, was how most young poets usually don't live very long. And so I thought that, I say, I said that question to myself. And then I had a very curious feeling with that.

4:43 RTH: And when you say you "said this to yourself," what exactly do you mean?

4:48 Lena: As I was reading the texts and visualizing the scene and, when that was, when that part of the text was said, who was the older man who said that, I visualized, or as I was visualizing it I had a thought on top of the visualization to myself. Like the thought/feeling that we have described, or tried to describe, of wondering *do all, y'know, young poets die young?* And I had a very curious feeling, like a, a sort of sense of feeling of, just a curious feeling. I don't know how to describe it.

04:48 Russ comments: At 04:43, RTH asked a pretty straightforward question: what, exactly, does "said this to yourself" mean? Lena *could have* answered that in a straightforward way, such as "I was saying in my own voice, quote, 'Why do all poets die young?' unquote." But she *didn't* say something similar to that. Instead, she referred to: visualizing, older man, visualizing, visualizing, thought to myself, visualization, thought/feeling, wondering, gist, feeling, sense of feeling, feeling, I don't know. Why didn't Lena give a straightforward answer here? Of course, we cannot know for sure, but one possibility is that "said to myself" is not a faithful rendition of her experience. RTH will of course have to bracket that possibility.

5:32 RTH: Okay. And in this aspect of your experience, is the curious feeling stronger, more salient to your, your experience? Or is it the thought that's, the wondering more that's more salient? Or is it equal? Or both or neither?

5:47 Lena: The curious feeling is more salient, the emotion or whatever you would call it, the sensings, the emotions.

5:56 RTH: Okay. And how, how does that present itself to you? The curious feeling? Is it a bodily thing? A mental thing?

6:04 Lena: Um, kind of like what I described before where I was in a deep concentration and I kind of went into like, um, a sort of mental zone, kind of. It was like a very quick zone, like a very fast moment of, of a curious feeling, like almost contemplation, but not with, with, not a very *long* moment of contemplation. Just, just like a feeling of curiousness that [pause] kind of took me away from the context of what I was reading, [RTH: Okay.] and I went right back into the visualization. It was very quick. It wasn't this long moment or anything like that.

6:54 RTH: So I take, I take this feeling that you're describing as not being an *emotional* feeling, but more a state of contemplation or concentration. Is that correct?

- 7:04 Lena: Yeah, I'm having a hard time describing it. It's, it's, it's an *emotion*. It's the *curiousness* behind what I read. And then there was a feeling of like in an emotional aspect to it where I went into like the, that state of mind where I kinda just had a feeling, I don't know how to describe it. And I sensed the feeling that I was having. Um, and then went back into, shortly went back into the visualization and the text.
- 7:39 RTH: Okay. And the, and the source of the curious feeling is the wondering *do all poets die young*, or something like that. [Lena: Yeah.] Is that right? [Lena: Um hm.] And, and is the *do all poets die young* present? How is that present to you?
- 7:57 Lena: Um, well it came to me as, um, like a, an emotion. I guess the emotional aspect was in part, it came to me as a *reminder*, I suppose. Um, if I really break down the emotion aspect of it, it was more of a reminder that brought about familiar emotions about, um, what, what it feels like to struggle as a poetic person. In a way I guess it kind of like made me think of myself, and made me, um, I related to it. But I'm obviously alive. So yes. [all laugh] I don't know. I don't know how to describe this feeling. It's kind of a... Like what I was trying to say a couple of beeps ago where it was just like you, I kind of go into a little bit of a zone for however period of time. In this instance, it wasn't a very long drawn out period of time, but it was a mixture of emotions and sensing to something that I can't quite necessarily put my finger on.
- 9:11 RTH: Okay. And... So what I'm, what I'm understanding so far is that it's clear what the *content* is, here: um, I'm wondering about whether it's true that all poets die young, or something like that. [Lena: Yeah.] Um, I have heard you say *once* that this was in *words*, but the rest of the description is that it's *not* in words.
- 9:37 Lena: The thought, it started as words to myself as "do all poets really die young." It was like I, I kind of took a second to ask myself that. And then it was simultaneously, there was, the feeling came over me as I was contemplating it in words. And I had a moment of that emotion that I was trying to describe of the feelings. And then that's... It lasted not very long. And then I went back into my text.
- 10:11 RTH: So in our, in our timeline here (I guess, I don't know if we can do at a timeline here) is it that I thought in words "do all poets die young?" And then those words are done and now I'm in some kind of a contemplation mode. This is the beep. And I'm in a contemplation mode where I'm still contemplating that? [Lena: inaudible] Or is it that the words are still present (I can see my timeline disappearing disagree in front of my virtual background here. [Lena: I know.]) So the question that I'm trying to ask, with or without the timeline is, are there words, are there words present at the moment of this beep?
- 10:58 Lena: It's hard to say 'cause it was... The thought of myself asking myself, 'cause I was reading as I was, as the beep went off, so reading--the part where I circled "went mad." And so I circled the word "mad." So I was reading internally to myself *and* having a thought about the material with the mixture of the feeling. It's, it's like a layered aspect. And then you have the visual, visual representation of what I was reading, too. It was, it was a very simultaneous layered experience. And um, it wasn't like one thing happened, like it wasn't congruently going in this step-by-step process.

Like one, it was the feeling, and then it was an unfolding of this. It's almost, it's like an all-encompassing experience. All happening within this moment.

- 11:54 RTH: And, and I can appreciate that under and understand that. What I'm trying to, what I'm trying to make sure that I understand is whether in those *layers* [Lena: Yeah.] are something like *words* ("do all poets die young?")? Or is it the *idea* of wondering whether all poets die young? that don't have words with them. Either one of those is *okay* with me. I just, trying to understand...
- 12:16 Lena: Um, it, it had words as "do all poets die young?" I asked myself that question internally, and with that...
- 12:22 RTH: And when you say you asked that question internally, [Lena: Um hm.] what exactly does that mean?
- 12:32 Lena: As, as I would say it out loud. I said it inside myself.
- 12:35 RTH: And so does that mean that at the moment of this beep, there are two interior Lenas speaking, one reading the text [Lena: Um hm.] and one simultaneously speaking, "Do all poets die young"? [Lena: Um hm]. And what exactly are the words of this particular thought?
- 12:58 Lena: The words of the thought from the, "do all poets really die young?" Like I, reiterate it. [RTH: Do all poets...] Yeah, "Do all poets really die young?"
- 13:08 RTH: And this is in your voice. [Lena: Um hm.] Okay. Okay. Okay, then I think I'm ready. I got one, one more question about the reading. So I'm reading the word and the word that I'm reading is it, is it "mad"? Is it, is this part of a sentence of which mad is [Lena: Yes.] what the beep happens to catch?
- 13:37 Lena: Yeah, the beep caught the word "mad," and it's a part of a sentence.
- 13:41 RTH: Okay. So it wasn't like, your experience wasn't like just of saying "mad." It was of saying the sentence that includes "mad" and [Lena: Yes.] the beep happens to get you at "mad." [Lena: Yeah.] Then I think I am good about that. [Lena: Okay.].
- 13:59 AK: I have a couple of questions. [Lena: Sure.] About the reading. Um, is that, uh, as far as your *experience* is concerned, does it seem like, I'm speaking the words as I read (them internally of course), but does it seem like I'm the *speaker*? Or like I'm *hearing* my voice, ah, speak them to me?
- 14:17 Lena: Um, I am sensing myself, well, uh, I'm hearing my voice speak it internally. So if I was to be reading it out loud to you, I hear that same voice inside.
- 14:30 AK: And so is your experience then of *hearing* it as opposed to *speaking*? This is a hearing kind of thing? [Lena: Yeah.] And then, in the other part where it's ah "do all poets really die young," is that *speaking*, or a *hearing*, or don't know.

- 14:48 Lena: It's, well, I'm *hearing* myself *speak* it internally. Um, as if I was, if I were to say, "do poets really all die young?" Like that's kind of what I'm saying, what I'm hearing in my head, the same way as I just said it just now. I'm hearing that same inflection, that same tone, that same, um, my same voice. Like I don't have a different voice or... [Alek: Um hm.] The same way I interpret how I sound.
- 15:15 AK: Yeah. So let me, um, just ask it another way. So I understand that *your* voice and so whether you're speaking or hearing it's, it gets messy because it's *you*. So it seems like I must be doing all of that. Um, but as far as your *experience* is concerned, some people will make the distinction between these words I'm *speaking* or these ones I'm *hearing*. And sometimes we'll say that's a little bit like, um, speaking into a tape recorder and hearing your voice played back on a tape recorder. Both of them are you—same word, same tone, same inflection—but the experience is pretty *different* when you're speaking into as opposed to hearing it played back. That's what I'm trying to figure out.
- 15:55 Lena: Hmm. I would say I'm, from the speaker. I understand, yes. I would say I'm hearing myself speak it.
- 16:04 AK: In both of the, both the reading and the thought about the poets. [Lena: Yes.].
- 16:10 RTH: And so when you say "I'm hearing myself speak," it, does that mean my experience primarily as the *speaker*? Not primarily as the hearer?
- 16:19 Lena: In terms of this particular beep, I am experiencing myself as speaking.
- 16:25 RTH: Okay. And speaking in two ways: One, reading the text that you're reading, and the other is a question, "Do all poets really die young?" [Lena: Yes.]
- 16:40 AK: Then I'm good.

16:33 Russ comments: We have spent nearly 3 minutes (since 13:59) trying to answer the question, is this experience of speaking or hearing? You might wonder, first, *who cares?* And second, *how could it possibly take so long?* Both are important questions, and both have the same answer.

Speaking and hearing are very different experiential phenomena. In external experience, you would *never, ever* mistake hearing your voice come out of a tape recorder for your own speaking into the tape recorder (it would be absurd to ask, Did I really say that twice?!?) So how is it possible that Lena can go back and forth about the speaking/hearing distinction regarding her inner experience?

There are two possibilities: (a) Her presuppositions confuse her—she believes that if words are not coming out of your mouth, you *must be hearing* them. Or (b) Regarding her inner phenomena, speaking and hearing are not very different. Sorting such things out requires attending to experience, and that is not trivially easy.

So the answer to 'who cares' and 'why so long' questions is that the attempts to answer such questions are calisthenics for the skill of apprehending experience. Wrestling with questions such as speaking vs. hearing give Lena practice in trying to

grasp her experience as it directly presents itself, practice in differentiating her experience from all else, practice in being careful not to assume that what she thinks she knows about the external world necessarily applies to the internal world. And that, for most people, takes a fair amount of time, energy, effort, and repetition.

So about this (sample 7.1) experience: was Lena hearing or speaking? Probably speaking, but we can't really be sure. It is likely that in the eighth sampling day or beyond, she will be more able to make this distinction (the iterative method at work).

SAMPLE 7.2 DISCUSSION STARTS HERE

16:44 RTH: We good? Number two.

16:46 Lena: Okay. Um, so I'm still reading the same, um, book, and I, um, again, I'm reading in my mind, I'm *hearing* my voice, is what I wrote, with the words that I'm reading. And visualizing the scene of the older man who is trying to seduce the, his young student. Um, and at the same time having feelings about that, and understanding the feelings of the, but at the same time understanding the feelings of what the desperate man versus the young woman was feeling. Now, as I was reading the book, the word "expected" was where the beep went off.

17:42 AK: Okay. So let me see if I understood all of that. So I'm, I'm reading, I'm hearing myself read in my head while I read. [Lena: Yes.] Sounds sloppy, but we can clarify what all that is. But there's the reading, I'm seeing the old man seducing his young student [Lena: Um hm.] [inaudible] or whatever. And then were there two sort of, other things? Like I've, I've got my own feelings about it. [Lena: Yes.] And at the same time, I'm somehow aware of contemplating whatever the characters in the story and situations here? [Lena: Correct. Yes.] Okay. So that's sort of like four-ish things in my experience at this moment? [Lena: Um hm.] And is one of those the most prominent?

18:21 Lena: The feelings that I feel, my personal feelings towards the situation, is the most prominent.

18:37 AK: Okay. So let's start there. So first I just want to clarify, um, I can imagine that as I'm reading a kind of provocative, whatever scene, that of course I've got, I have thoughts and opinions and feelings about it. [Lena: Yes.] But those might not be directly present. Maybe I just, well, if you *asked* me what do you think of this *scene*, I've certainly got ideas. *Or*, while I'm reading, simultaneously as I'm reading, those feelings are *directly present* to me.

19:06 Lena: The feelings are directly present.

19:08 AK: Okay. And what exactly do you feel?

19:13 Lena: Um, like a sense of impurity, um, a sense of (and that's what I wrote down), and a sense of, like, like innocence being kind of taken away, in a sense. Um, that was my personal feelings at the scene.

- 19:41 AK: Hmm. And how is that, how is, how are these like concepts of impurity and innocence, how, how are they present to you? Is that like a, like a mental thing? Or I feel sad for her? Or something, or how do you experience this?
- 19:58 Lena: It is a feeling, um, um, that presents itself in, in disgust, as disgust, you know, as um as and physically to some degree there is a reaction, um, towards it. Like a sense of, uh, tension in my body comes with that, you know, idea that scene that I'm reading. Um, I feel the tension of, of what that emotion draws up in me. And, um, and I see it as, yeah, I it as kind of the, y'know, disgusting in a way. Not necessarily 'cause of the, y'know, age difference that's present, present there. Oh I mean, yes, mainly the age difference. Um. Just because the way that the book describes the woman and the man, y'know, but, um, it was in some way prob, probably poking at the feelings of the impurity, poking at my own experiences, in a way. [Alek: Okay.] If that better underlies where the, those feelings come from.
- 21:33 AK: Well, let me see if I understand that. So, [Lena: Okay.] What if...? So I guess one way I could understand all of that [Lena laughs nervously] is: I feel disgusted and that has some physical stuff, some tension or whatever. [Lena: Um hm.] And the context of it, the reason I feel disgusted is because of this loss of innocence and the impurity of this whole situation. [Lena: Um hm.] But that's not exactly what you said. You kind of led with, I've got, there's a sense of impurity, there's a, there's innocence lost and *then* we kind of got to disgust. So I don't wanna, I don't wanna like clean it up if it wasn't.... But do you see the difference there? Where it's like I feel disgusted and I can tell you why--it's because this old man is seducing this young girl and that's, y'know, impure. But I'm not quite sure *that's* what you really experienced.
- 22:25 Lena: Mm. [inaudible] Just when I said like it touched on like a personal experience, like personal experiences, y'know. Just having had experiences as a younger girl, you know, older men being interested in, not understanding those boundaries and whatnot. And so just having that disgusting feeling again of, um, like, like a violation of innocence, in a way. And like that's what the um, disgust was underlining. If that clears it up.
- 23:05 AK: Okay. Is that, well, I think that's certainly a....
- 23:10 Lena: I don't know if that's the *theory* or...
- 23:12 AK: [inaudible] I want to understand if that's a, yeah, I want to understand if that's a *theory*. Like here's, here's maybe *why* I'm so disgusted by this kind of thing--it's because I've got my own [Lena: Right.] personal history. *Or*, somehow that *history* is *present* to me like a, a *memory* or there's a *familiarity* or there's something *directly present* here.
- 23:32 Lena: Yeah. And um, I would say yes, that the disgust is, is, is a combination of those experiences in terms of the context and I'm reading. So the context that I'm reading for my class, it brings a forward those feelings of disgust, which is in a, is a reminder of the feeling, those exact feelings that I've had before. If that makes it make more sense. I'm trying to separate out the theory as best as I can.

23:32 Russ comments: We are struggling (and that's a good thing) over what would seem to be an easy distinction: between directly apprehended experience and some theory about that experience. *I feel disgust* would seem to be fundamentally different from *here's why I feel disgust*. But the experience-vs.-theory distinction has not been easy for Lena (see, for example the discussion in Interview 8 [32:44—37:48]). We are still trying to discern whether that difficulty reflects some characteristic of her experience (and if so, what is that characteristic?), or whether her experience makes that distinction easily (but for whatever reason she has difficulty telling us about it), or whether have we asked the wrong questions. Those are hugely important question for any science of human experience.

The good news is that Lena (at 23:10) is, *on her own*, practicing making the distinction between theory and direct apprehension of experience. She understands the distinction, which is the first step towards being able to apply it in practice.

24:06 AK: Yeah! I can hear you doing that. Yeah. [Lena: Yeah.].

24:07 RTH: And we appreciate that. And let me ask one... I think I'm going to ask the same question that Alek asked you, except I'm not sure that I understood the answer to her. [Lena: Okay.] So is, is your experience at the moment of this beep primarily *disgust* (which is caused by this violation scene) *or* is it primarily of innocence taken *away* (and I can say, well that's disgusting to me, I lost my innocence; this is the way, this is what happened to me.) So the question is, is your experience primarily of *disgust* or primarily of *innocence lost*, or doesn't that question make sense, or neither, or both, or something?

24:55 Lena: They both are present to me. I don't know how to weigh which one is more. Um. But the initial feeling was disgust. That was the most primary triggering feeling.

25:12 RTH: Okay. And I didn't, I don't think that I or Alek was trying to imply that it had to be one or the other. [Lena: Okay.] It's, we're, and where I'm coming out of this discussion is it's probably sort of both. [Lena: Yeah.] I both feel disgust and then I both... *and* I feel the innocence-lost-violation feeling, whatever.

25:35 Lena: Yeah. Then if, yeah, I, I feel that both were very present to me. Initially, yes, the disgust, the feeling of disgust was very strong. Um, but the feeling of also the innocence being lost or taken in a way was also very present to me as well.

25:56 AK: And so then I would like to ask you again about the, in what ways your own personal experience is present here. And, and of course, you know, you can say none of our business at any point here. But is, so I'm understanding that that is somehow part of this experience. That's not purely context. Is that right?

26:18 Lena: Say that one more time.

26:19 AK: I'm understanding that you're, you are reminded of your own experiences [Lena: Yes.] and that is present to you. That's not just context or theory or whatever. [Lena: Yes. Right.] Okay. Can you say how? Like, do I, do I have a specific memory? Or I just, it's,

I'm reminded of my own past feelings? Or what, how do you experience the, you're part?

26:42 Lena: Um, yeah, I have a very specific memory. Um, and it, um, the way that the book described this scene was, um, y'know, a situation of a younger vulnerable girl. And I was reminded of a memory of myself being a younger, more vulnerable girl in a work, professional environment. And I caught the fascination of a much older gentleman just as the girl in the text. And the pursuit, the, the insistent pursuit that the girl was experiencing in that moment, um, that I was relating to the memory that I was having. But the memory wasn't present to me visually. It was just the reminder. It was just like a bit of like a sense of the reminder of it. But it was the feelings of the innocence and the, um, and the, uh, disgust that comes with that must be attached to (that's the theory), that must be attached to that one particular memory. But that's what was most present to me. Most salient, I should say. And um, and yes, it, it pushed on a specific memory.

27:58 AK: And so I'm reminded of this workplace memory, and it's *mostly* about the feelings. [Lena: Yeah.] It's mostly, it's mostly the disgusted, loss-of-innocence feelings [Lena: Yes.] that seemed tied to that. [Lena: Yeah.]

28:12 RTH: Let me make sure, let me make sure I understand that. (And I'm sorry about the phone ringing there. [Lena: No problem.]) So is this primarily, I feel this violated feeling (or whatever words we're using for that feeling)? And I know where that feeling came from—it came from this workplace situation. [Lena: Yes.] But my *experience* is of the *feeling*. Or am I remembering the *event* in the workplace and whatever [Lena: Um hm.] and that's the center of my experience at this moment. So the question is, is my experience of the *feeling* (which happened to come *from* the workplace), or am I recalling the workplace?

28:55 Lena: Um, my main experience is the feeling. [RTH: Okay.] And um, my experience, my, my triggering of that specific memory, um, was not very present as obvious. Like, I, I, it was there in the hind of it. I was, there was a *reminder* there, but I wasn't necessarily full-fledged in, in that whole memory, reliving it, so to speak. It was just, I was reminded because the text had the same description, like almost to a T.

29:34 RTH: So at the moment of the beep, is the recollection of the work of your own workplace situation *present*? Or is that just the context of, and my self-theory says, it's, that's what caused this feeling.

29:53 Lena: I would say a little bit of both. [RTH: Okay.] A little of both. Just 'cause I know that I have, 'cause those experiences were in the book that I'm reading are similar to mine, were similar to one that I had before. And, I mean, yes it sounds more like a theory to suggest that I was, I'm *reminded* by it and here's *why*. But in the very background mist of the feelings and the visualization and me reading, there is a subtle reminder there, like sitting there, that I am, I, my attention is seeing it, but I'm not fully engaged with it (if that makes any sense) [RTH: Okay.] in the experience that I'm having with the, at the time of the beep. It's, it's very background, um, in terms of the other parts of my experience.

- 30:54 RTH: So I feel this violated feeling, [Lena: Um hm.] and I also, to a small extent, remember where this came from, but that remembering of it is not explicitly thematically present to me. But it's not entirely absent either. Is that correct?
- 31:11 Lena: Correct. Yeah. It's very subtle background memory that is being triggered by something that I am, (I mean, that's the theory part), but that, yeah, that's basically it.
- 31:11 Russ comments: So about this (sample 7.2) experience: was Lena directly recalling her own workplace events or were her workplace events not experienced but implied by the feelings? Probably somewhere in between, but we can't really be sure. It is likely that in the eighth sampling day or beyond, we will be better able to make such distinctions with higher fidelity (the iterative method at work).
- 31:26 RTH: Okay. Then I'm good with that part.
- 31:27 AK: Okay. So those are *your* feelings at this moment. Then there's also the visual, the visualization. There's something about the character's feelings, and there's the reading. Of those, which, which is the next most prominent?
- 31:45 Lena: Um, say that one more time. The reading of...
- 31:46 AK: So after your feelings, what is the next most prominent part of this experience?
- 31:49 Lena: Yes. Okay. So I described that I had my feelings. And then at the same time I was understanding the feelings of the man's point of view, and also from the woman in the text point of view.
- 32:05 AK: And how exactly is...? How are their feelings present to you?
- 32:11 Lena: Um, I am sensing the, the, the feelings. Like I am imagining what the feelings would be for that man. Um.
- 32:29 AK: And does that mean like, is that like a mental, cognitive kind of analytical thing? Or is that like a, I feel the man's feelings? Or like a...
- 32:39 Lena: Yeah, like a very empathic, kind of like I'm empathizing with his moods, I guess, or his mood, or you know, his, his personal feelings for that moment. Like why he's the way that, like what he's doing. Like I'm empathizing with it in, to some degree. If that makes sense.
- 33:01 AK: And so that sort of makes it sound like it's, it's a, it's about *Lena*, like *Lena's* having some emotional reaction to the man's emotion? [Lena: Yeah.].
- 33:13 RTH: That isn't how I heard it. I heard Lena saying I was sort of [Lena: Empathizing.] putting myself into his shoes and feeling it his way.

- 33:19 Lena: Yeah. Yeah. And maybe to some degree there, I mean there's Lena in there, you know, maybe I, (I mean, this is the theory, you know), but I have to in some way agree with Alek that I have some kind of, um, attachment [Lena has to adjust her video] (I'm so sorry. So sorry. [Alek: No worries.]) Um, um, um. But go on...Yes. It was mostly...
- 33:51 AK: So this is, this is you feeling his feelings. Is that [Lena: Yes.] Okay.
- 33:59 Lena: Me moreso being empathetic to the, to the, um, his character's feelings. [Lena gets up and moves through the house.].
- 34:06 AK: So, so, okay, Well I want to understand that. [Laughs, probably at Lena's movement] So, [Lena: Okay.] Well *I'm* saying "you feel his feelings." [Lena: Um hm.] *You're* saying "I'm being empathic." What's the difference there?
- 34:20 Lena: [Her movement ends in a closet.] Um, when I say empathic, I'm saying, um, that for the moment that I'm reading for the, in the, in the texts that I'm reading, I am sensing what it must be for him, for him to feel the need to pursue that moment. To sensing the, (I don't know how to, it's very difficult to explain it) 'cause it's, it's, it's a sense of sensing. [Alek: Um hm.] Like I'm, I'm sensing something like a feeling and, um, (I'm trying to describe the process of that. It's very difficult). Um. [Alek: Okay.] Like I'm sensing or (maybe in some way) imagining or making up, uh, what it must've felt like for him. So, and then drawing my conclusions on what that must've felt like for him to be in that moment, to feel those, that need, maybe of desperation or loneliness. I don't know. But that's what I was sensing in that moment of feeling the empathy.
- 35:25 RTH: So are you feeling something like desperation or loneliness?
- 35:30 Lena: In terms of empathizing with the man? Yes. Yes.
- 35:39 RTH: So I, Lena, feel an empathic desperation or loneliness [Lena: Um hm. Yes.] Desperation and loneliness seem like two sort of separate things, and...
- 35:53 AK: Well, it sounds like you also weren't sure about those terms, desperation and loneliness. You kind of threw those out there, like possibilities?
- 36:02 Lena: Yes. Yeah. It's the only two words I can think of to describe what it must've felt like for him. Like I'm trying to put myself in his shoes and u, and I'm using those two words to describe what it must have felt like to be in those shoes.
- 36:19 AK: And is this a feeling experience? Like [Lena: Yeah.] *Lena feels* this at the moment? This kind of empathic sensing of his, what must be going on for him, which is somewhere in the ballpark of like desperation and loneliness?
- 36:31 Lena: Yeah. Yeah. It's a sensing feeling process that I don't know how to describe very well, apparently. [laughs].

36:40--37:13 We skip a half minute of talk about the Zoom connection.

37:13 RTH: So I guess what I was gonna say about this is that it seems like this is a, a very complicated interwoven feeling, [Lena: Yeah.] which is... Feelings when there's only one of them is hard to describe. And now we've got three or four different feelings going on. So it's not surprising that it's difficult. [Lena: Um hm.] We've got feelings of the violation / taking advantage of / loss of innocence--that's one kind of complicated thing. And then we've got a disgust about that, which is another kind of a complicated thing. And then we've got the, [Lena: Right.] the loneliness / desperation or whatever. And, and my question is, basically, Are, are these all feelings? I've, I'm trying to describe aspects of a complicated, simultaneous set of feelings going on?

38:02 Lena: Yeah, yeah. I would say yes to that.

38:02 Russ comments: We have not done a very satisfying job of describing Lena's feelings. For example, Lena has occasionally qualified her descriptions of feelings by using "sense," and we have not really tried to grok what she intends by that. For example, at 34:30 Lena said:

I am sensing what it must be for him, for him to feel the need to pursue that moment. To sensing the, (I don't know how to, it's very difficult to explain it) 'cause it's, it's, it's a sense of sensing. Like I'm, I'm sensing something like a feeling and, um, (I'm trying to describe the process of that. It's very difficult). Um. Like I'm sensing or (maybe in some way) imagining or making up, uh, what it must've felt like for him. So, and then drawing my conclusions on what that must've felt like for him to be in that moment, to feel those, that need, maybe of desperation or loneliness. I don't know. But that's what I was sensing in that moment of feeling the empathy.

When Lena says, "I'm sensing something like a feeling," does she intend the same thing as "I feel"? Probably not, but we didn't work on it. Why not? DES is a performance art, and perhaps we were distracted by the Zoom issues, or the situation that caused Lena to move from one room to her closet, or fatigue, or that we felt that we had gone as far as was practical in the feelings realm. But this kind of thing gets informally filed away, and potentially will shape future discussions of feelings (the iterative method at work here, too).

38:05 RTH: Okay. And I'm also reading [Lena: Um hm.] So you might as well go for one minute and [inaudible] reading.

38:18 AK: Yeah. And the reading, I understood you to say, this, there, the words are present in your voice as you read them? [Lena: Um hm.] And is this, um, a speaking experience or a hearing? Primarily? So I understand it's your voice either way, but is your experience of speaking the words or of hearing them?

38:39 Lena: Uh, primary experience is me speaking the words in the reading.

38:44 AK: So in the, so more or less the same as the reading was in beep 1? [Lena: Um hm, yes.] So I'm reading the words that I'm saying 'em in my voice as I read them. [Lena: Correct.] And at the moment of the beep, I'm on the word "expected." [Lena: Um hm.] And is your experience of only the word "expected"? Or of some kind of whole sentence or clause or whatever, and the beep just interrupts at "expected"?

39:08 Lena: The whole, the whole sentence. The beep interrupts “expected.”

39:12 AK: Okay. Okay. So then the final part of this beep, Lena, was, you know, was there’s a, I see the old man seducing the young girl. Is that right? [Lena: Um hm, yeah.] And what exactly do you see?

39:25 Lena: Um. Well in this particular, um, in this particular scene that is described, um, his attempt to seduce her is by, and what I’m visualizing is, him putting his hand on her leg and asking her to, to stay the night. [Alek: Um hm.] And that’s when I’m visualizing.

39:54 AK: So I see him putting his hand on her leg and asking her to stay the night.

39:57 Lena: Yeah. Um hm. And I’m also having experiences. And I know we, um, talked about the feelings that I was having, the empathy I was having for him. And then of course I’m also having empathy feelings for her as well. And um, in that scene of him putting his hand on her leg, I was empathizing through the same way that I was empathizing with the man, um, the fear of, that she must’ve been feeling. The feeling of not being able to say “no.”

40:32 AK: Okay. [Lena: Um hm.] So we had talked about the man’s feelings separate from the seeing. [Lena: Um hm.] And now I’m wondering if that is maybe just because of the order of my questions? Or if there’s something about the girl’s feelings that is specific to the seeing? So the question is, something like, Is it in the *seeing* that I sense her *fear*? Or do I sense her, do I have empathy for her fear in sort of the same way I have feelings for the man (which is to say sort of some separate emotional experience)? Does that make sense?

41:09 Lena: Um, yes. I’ll try to answer. Um. I see, as I’m looking at the scene and as I’m empathizing with the man through the context of what I’m reading, and I’m reading about the context of, that’s relating to her, I’m also, uh, simultaneously empathizing with her as well through, through the same kind of way I was empathizing with him. Just putting myself in her shoes and understanding this, this, this fear that she must’ve been feeling in that kind of situation. If that answers your question.

41:49 AK: I, I, I sense their feelings in more or less the same kind of the same way, but [inaudible].

41:56 Lena: The same way, yeah. I would say my....

41:58 AK: ...but it feels in my experience that I’ve got hers, too, and [Lena: Um hm.]. Okay.

42:03 Lena: Yeah. So I understood *my* feelings about it. I understood *his* feelings in terms of the book’s character, and then the um, the *young woman’s* feelings in terms of her character as well.

42:16 AK: And when you say, “I understood all of these feelings,” [Lena: Um hm.] that is different than saying “I felt *my* feelings, I felt *his* feelings, I felt *her* feelings.” [inaudible] “I

understood the feelings” sounds, I dunno, somehow like a little more meta or mental or something. Do you mean that? Or, or do you simultaneously feel yours, his, and her emotions?

- 42:16 Russ comments: A recurring theme in these interviews is the attempt to be as plain as possible about the way something is directly experienced (here, felt vs. understood). That’s not because we prefer plainness; rather, it’s because directly apprehended experience can generally be described plainly (*I felt X and it was had Y characteristics; I saw A and it was B color and viewed from C perspective*, etc.). When descriptions are ambiguous or convoluted in these ways, we suspect that we might not be talking about directly apprehended experience.
- 42:42 RTH: Or maybe there isn’t a distinction. There’s a distinction in words but no experiential distinction.
- 42:42 Russ comments: But of course we must also honor the possibility that the ambiguity is actually a characteristic of Lena’s experience, that our struggles to describe her feelings are a reflection of the complexity of the feelings that were actually present to Lena.
- 42:45 Lena: Yeah. In my experience, as I empathize, I am understanding. I am learn... I am putting myself in their shoes to understand the, the meaning of their actions, so to speak.
- 43:02 AK: And that is kind of the empathy-ish part of it. It’s not just that I feel his feelings, it’s in this kind of I-understand-it way?
- 43:10 Lena: Right. Yeah. The theory would be I’m choosing to empathize so that I can understand, so that I can digest it better somehow. And that’s my *theory* of why I do that. But in terms of this specific situation, I, in my experience as emphasizing, I am understanding through the empathy that I’m trying to use.
- 43:10 Russ comments: It’s worth noting the continuing care with which Lena is trying to discriminate theory from experience.
- 43:37 AK: Okay. And for the girl, I empathically feel or or sense her fear and the difficulty of, of saying no. Is that right?
- 43:48 Lena: Yes, that’s correct. My um, I’m empathically recognizing or understanding, I’ll keep to that word, understanding her fear um, in that moment. And the inability to say, to say no. [Alek: Okay.] Um hm.
- 44:05 RTH: So first, I think you’re doing a great job of trying to keep the theory and the experience separate. That’s what we’ve asked you to do here, and you’re obviously doing it. That’s a good deal. But second, I understood a question that Alek asked a little bit ago, but I’m not sure that I understood the answer, the answer to it. [Lena: Okay.] So there are two sets of empathic feelings going on here: there’s for the *girl* and for the *guy*. [Lena: Um hm.] And, and I understood Alek to be asking a bit ago, Does it seem like the girl’s feelings are part of the *seeing*? Like I see this seduction scene and feel it from her point

of view. [Lena: Um hm.] And then *also* I am experiencing the loneliness slash desperation, but that's not part of the *scene*, I'm, I'm, I'm experiencing that. So the question is, does it seem like the, like the girl's feelings are part of the seeing, and the guy's feelings are simultaneous to all of that but not part of it?

45:08 Lena: Hm. I experienced both of the feelings of the characters as part of the scene. [RTH: Okay.] Um, as implied in, in their, in the mannerisms that I'm visualizing. [RTH: Okay.] So in the action of the scene of the guy seducing the girl, I am empathizing in the moment of his desperation to put his hand out on her leg, on this young woman's leg, and then asking her a question that she can't say "no" to. So, in, in, in that I'm *empathizing* with him and then feeling *my* feelings about that as I well as feeling *her* feelings of the fear implied to her as I'm visualizing the scene of the hand on her leg and visualizing the fear that was, that she was internalizing. So I'm not necessarily seeing fear on her *face*, y'know, but I'm understanding that there is an internalization of that fear, if that makes sense.

46:19 RTH: So let me summarize what I've got [inaudible] this beep here. I'm reading, and that's involving, speaking in my own voice silently while I read. [Lena: Correct.] And I am visualizing a scene which is visualization of what I'm reading. [Lena: Correct.] And at the same time I am feeling at least three and maybe six different feelings all simultaneously, but all separably, in that, I'm not confusing my loneliness for his loneliness. It's his loneliness, not mine. And it's not her loneliness, it's his. [Lena: Um hm.] So I have three or six differentiated simultaneous feelings ongoing.

47:10 Lena: Yes, correct. Yeah. There's a lot of feelings there.

47:17 AK: Then I think we should move on. I, I'll have to jump off right around 12:30 so maybe we could get one more beep in. [Lena: Sure.]

SAMPLE 7.3 DISCUSSION STARTS HERE

47:24 RTH: Alright, let's do it. Number three.

47:26 Lena: Okay. Perfect. Um, um. Okay. So in this beep (hold on, let me make sure of this [looks at notes]). Okay. Okay. In this beep, um, I am also again reading in my own voice internally, hearing myself, um, in my mind with my voice reading, um, and I'm visualizing the scene of him copying down this particular girl, his student, personal information. Um. Um, and at the same time I'm having this feeling. Um. What I wrote is 'feeling surprised that the extent that this character is taking his fascinations and obsessions', to pin this girl, so to speak. Um. And the beep landed on the words "personal details," that I put in quotations.

48:39 RTH: Okay. And personal details, is that what you're reading? Or is that what you're thinking about while you're in this...

48:43 Lena: Reading. [RTH: Okay.] That was part of the, the text, the words.

- 48:48 RTH: Um. So there are, there are three things going on here. I'm reading, [Lena: Um hm.] and I am seeing him copying down information, [Lena: Yes.] and I am feeling surprised. [Lena: Yes.] Okay. And is the, when you say... About the feelings, you said a feeling surprised at the extent to which he's going. Is the extent to which, uh, sort of the context of the description for us? So what, what the experience was of feeling surprised (and it's the kind of surprise that has to do with the extent)? Or is the, the extent and the details present?
- 49:26 Lena: My surprise was in the extent that the character is going to, um, to be with this girl. Um, to, how, like, to just be in her bubble, kind of. Like, I don't know that the word "surprise" is really the right way to explain this emotion, but it's, it sounds, it *feels* like it should be the word "surprise," but just this sensing of a feeling of, that I guess, the pr, I don't know. I don't know how another word for it. Unless you guys...
- 50:06 RTH: So the extent... It sounds like the extent to which [Lena: Yeah.] is part of this feeling. We could call it surprise or we could call it the extent to which marvel, marveling, [Lena: Okay.] or something. [Lena: Okay. Okay. Alright.] That seems like, it seems like Lena's reaction: I am surprised [Lena: Right.] or I am ex... whatever. But it's, it, the surprise has within it the extent to which this guy's going.
- 50:38 Lena: Right. And I had a, a very, um, I had an *awareness* of his obsession, like the awareness of his obsessiveness.
- 50:48 RTH: Is that awareness a cognitive kind of a thing, a cognitive awareness? Or is that part of the surprise?
- 51:01 Lena: A cognitive awareness.
- 51:03 RTH: So *along with* the surprise, I have a cognitive awareness of the extent?
- 51:09 Lena: Yes. Of the extent of his obsession. Yes.
- 51:14 RTH: And about the cognitive awareness. How does that come to you?
- 51:19 Lena: By understanding, like using empathy again, understanding his level of obsession, his, his, his fixation, um, through my own experiences. Um...
- 51:35 RTH: So I'm, I'm not asking about the background [Lena: Okay.] of where this comes from. [Lena: Okay.] I'm asking: So is it fair to say I am somehow *thinking about* the extent? I am somehow *cognitively recognizing* the extent to which he's going?
- 51:56 Lena: Yes. Yes. And I'm also cognitively, um, and empathizing again with the *feelings* of obsession, the obsession that he must be feeling in, in the text as, as read [inaudible].
- 52:18 RTH: Okay. So is that obsession, is that a feeling of obsession? An empathic feeling of obsession? [Lena: Yes.] Or is that a cognitive recognition of what he must be, must be feeling--obsessed?

52:34 Lena: I would recognize it more as the empathic thing again, 'cause I'm feeling / sensing it from a feeling point of view as if I'm feeling it myself. Like the sense of obsession for this particular thing. As well as I am cognitively contemplating the extent, like that the surprise in me, of the extent of his actions.

52:59 RTH: So I'm feeling surprised. I'm feeling...

53:04 Lena: Correct. My personal feelings.

53:08 RTH: [inaudible]. That would [inaudible] a feeling in me. [Lena: Um hm.] And I am feeling obsessive, which is an empathic feeling that I'm feeling for him or along with him or something, [Lena: Um hm.] and I am cognitively noting, marveling, thinking about the extent to which he's going. [Lena: Um hm.] Sort of three parallel strands that are ...

53:37 Lena: Right. If we break it all down, yes there's those three components are in the, in the moment of my experience.

53:44 RTH: Okay. And those seem like three components as, as distinct from: well, I've got one thing going on and we could look at it in three different ways. [Lena: Um hm.] Or I've got three things going on and these are the three things.

53:57 Lena: Yeah. These are three things going on in this... Yes. That's it.

54:03 RTH: And at the same time I see him copying the stuff down.

54:09 Lena: Yeah. As I'm reading the text, I'm visualizing it as a play in my mind.

54:14 RTH: And what do you see?

54:14 Lena: Um, the exact scene: him walking into the, the student building to pull out her information and copy down her personal information.

54:28 RTH: And so do you see this unfold as, as a motion? [Lena: As a motion. Yeah.] And, so what exactly do you see in this scene?

54:40 Lena: I see the figure of the man, um, in a like scurried kind of manner, walking into a student building and going...

54:51 RTH: From the side or from the top or from behind him or...

54:53 Lena: From, from the from the front side, kind of. He's walking this way...[gestures]

55:02 RTH: He's walking toward you. [Lena: Yeah. That makes sense.] Okay. And then he walks past you, past that point of view or ...

55:08 Lena: Past that point of me...

55:08 RTH: And he walks into the records part.

- 55:10 Lena: Yes. Yeah. Past me into the building of which, where the records are kept. And then directly from that moment as watching him walk into the building, the scene skips over to him being *in* the building, *writing down* the information.
- 55:24 RTH: And what, and at that part of the scene, what do you see?
- 55:28 Lena: Him with a pencil and a piece of paper copying down the information.
- 55:34 RTH: Standing up? Sitting down? [Lena: Standing up.] Like at a counter or something? [Lena: Yeah. Hmm. Yeah.] Then I think I'm good.
- 55:49 AK: Do you see him clearly? Like if he, does he have features...?
- 55:52 Lena: I see his body type, yeah, his body type and his hair color, but not facial features. And his hands are the most defined thing because I've had to focus on the hands. Yeah. So the hands are most defined, the hair color I have, but not like facial features. And I, I also picture him wearing a suit. Okay.
- 56:15 AK: What color is his hair? [Lena: Black.] And his body type. [Lena: Big, tall.] Okay. [Lena: Um hm.] So is he a big tall guy with black hair? His hands are detailed when I'm paying attention to them, but his face is kind of indeterminate. I don't really see specific features. [Lena: Okay.] Okay.
- 56:38 RTH: Well, my clock says 12:29. We've got to get Alek down the road. I'm in favor of doing this again, but we can....
- 56:46 Lena: Yeah, I can keep going as long as you guys, if this is good for your research, I'm, I'm good for it too.
- 56:55 RTH: I'd say let's do it again and I'll, we'll let, we'll let Alek go, but then I'll let you and Alek coordinate when we're going to do it again (offline). [Lena: Okay.].
- 57:03 AK: Sounds good. I'll be in touch, Lena.
- 57:05 Lena: All right. Thank you. Have a nice day you guys. [Alek: Bye.].
- 57:07 RTH: Bye. Thank y'all. Stay safe.

57:07 Russ comments: Sampling with Lena began because Lena had understood herself as having a pretty constant interior monologue. We note that so far, there have been either one or three examples of internal monologue, depending on how you count. Samples 5.2, 7.1, and 7.2 involved innerly speaking words being simultaneously being typed (5.2) or read (7.1 and 7.2); if you consider those as instances of interior monologue, there are three. However, such examples are special cases (driven by external words) that are *not* what most people think of as interior monologue. The one freely occurring interior monologue instance is the "Do poets really die young?" of sample 7.1, and there are reasons to wonder how that was actually experienced (recall

the comment at 04:48). No matter how you slice it, Lena's experience does not include frequent interior monologue.