

TRANSCRIPT WITH COMMENTARY

Tristan

Tristan Interview 10

Below in black is a word-for-word transcript of the March 25th interview with Tristan that is available on YouTube at <https://youtu.be/DZJV10Rim5c>. 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

AG = Amber Goto (joins 5 minutes into the interview)

Tristan = Tristan

- 0:05 RTH: Anything we should be talking about before we look at beeps? I think this is gonna be like day 10 or something like that.
- 0:11 Tristan: Yeah. I'm not really keeping track, but that sounds good.
- 0:15 RTH: I haven't, um, I'm not sure either, but I think that's in, it's in the ballpark of that.
- 0:19 Tristan: Yeah.
- 0:20 RTH: Anything we should be talking about before we do that?
- 0:22 Tristan: I think we could just go right in.
- 0:27 RTH: Alright. Let's do it.

SAMPLE 10.1 DISCUSSION STARTS HERE

- 0:27 Tristan: So first beep. Um, I am looking at Tinder, um, and I'm sort of, um, I'm sort of absorbing what I'm seeing and I am absorbed in the activity of swiping. Um, I am thinking of the particular profile I'm looking at that, uh, the person is attractive and I think I notice the, because it gives you the age, I think I noticed the age too, that she's quite young. Um, so that's, I dunno how many components that is, but I, I...
- 1:14 Y'know, another component is, um, I have a degree of anxiety around the experience. Uh, and it's sort of diffuse and not fully coherent, but it's maybe something like, I'm not, worried about not being liked back by the people I find most attractive. Um, so that's another component.
- 1:37 A third, third component, I guess is, I'm listening to a podcast without much comprehension, but I, I've pick out the words that just came, or the, the sentence that was the last one right before the beep. Um, and so I processed those words; I put down, "came out a year and a half earlier." That is the phrase that I heard.
- 2:07 Um, and then I have a final component, which is, um, I have an image, sort of a mental image of, of the previous guy I had swiped, we had matched, so we both swiped right. Um, so I had a sort of, not, not especially clear, and not as if I was seeing

it right before me, but some kind of mental image impression of, of this previous profile. Specifically, I remember long blonde hair and a dog in the picture. And that's, that's it.

2:51 RTH: Okay. Well, let's count those as four things. And, uh, and are, did you list them in order of prominence or should, should we list them in order of salience or prominence or...?

3:04 Tristan: Um, definitely, the, definitely one is way more prominent. Um, so that's almost like, that's almost 60 or 50%, maybe. Um, then the anxiety around it is fairly strong as well. And then the, the last sec, the podcast and the image of the previous profile are the least prominent.

3:37 RTH: So 60-20-10-5 or something like that? [Tristan: Um.] Or it should be 10-10, 60-20-10-10. [Tristan: Yeah, yeah that sounds, that sounds good.] They don't have, they don't have to add, they don't have to add to 100, but, but something like that in terms of relative prominence?

3:52 Tristan: Yeah, something like that.

3:52 Russ comments: The main aim of DES is to describe what is directly apprehended, *not* to speculate on any kind of process that might be ongoing outside of awareness. RTH asks about "order of salience or prominence" or percentages not because he was particularly interested in the relative amounts, but because he has found that asking about percentages is an effective way of helping the participant discriminate between directly apprehended experience and process. This is Tristan's tenth sampling day, so he has some DES practice, and RTH finds his description convincing that the four listed aspects are indeed all directly apprehended (*not* merely inferred as being processes).

3:53 RTH: Okay. Then let's take a look at the first one. So there's sort of a lot of actu, activities there. I'm seeing, I'm swiping, I'm finding attractive and young. Do all those things seem present in my experience, or is some of them just an action that I'm taking?

4:15 Tristan: Um, well, I would say that my whole being is sort of absorbed in this experience. So they're, that's why I counted them as one thing. It's, um, yeah, I think they're, they're all in my experience and not just actions I'm taking, I'm sort of dynamically involved in evaluating these profiles and swiping left or swiping right so.

4:40 RTH: Okay.

4:40 Tristan: This is all in the, the moment of evaluation.

4:44 RTH: And is the swiping and the attractiveness and the youngness all eq, sort of equally just part of the, can't break these apart into s...?

4:57 Tristan: Swiping may be a little less because I'm, I think I'm about to swipe at this moment. I'm not currently swiping, but I'm sort of absorbed in sort of getting ready to swipe. Um, and I think, I think the most prominent is my evaluation of, of the face I'm seeing.

- 5:20 RTH: And, and the evaluation... Amber is joining us here.
- 5:26 AG: Hi, I'm so sorry. There were just some issues with getting into an office today.
- 5:31 RTH: No problem. So we're halfway through the first sample. You can just want watch what's going on here and then, [AG: Okay.] then we'll move on from there. And, uh, so the evaluation: is the evaluation, well, how does that, how does that present itself? What does evaluation mean?
- 5:54 Tristan: Um, it means I am thinking, but not with, not with inner speech, um, or not with inner speech isn't the most prominent thing to me at the moment. It's just sort of like an internal thought process that is, that is sort of making this evaluation, um so,
- 6:20 RTH: And so is it more, [Tristan: I find that,] more an evaluation, so the, the results of this, I guess, or you could say the content of it or whatever, is that it, she's attractive and young? And is that, is that a cognitive thing? Or is it that a, I am attracted to her youngness?
- 6:43 Tristan: Uh, it's, it's both cognitive and affective. Um, so it's, I'm making a cognitive evaluation of her, and I also feel, I don't know, some sort of, some sort of pleased by, by the image or something. So there's some sort of affective evaluation. Um, the youngness, um, was sort of noticing the age that TikTok has presented, because it, um, and I don't know what my evaluation around the age and the attractiveness is at that moment. Um, but it's sort of maybe it's almost, uh, it's sort of like a, almost separate component to just the attractiveness. Um, but linked somehow. I dunno, I dunno if that, that I don't, this might not be making any sense. You might wanna ask more.
- 6:43 Russ comments: Remember that we are inquiring about Tristan's directly apprehended experience. We accept that there may be all manner of neural processes ongoing, but we are not interested in them. We are interested in what has come before the footlights of consciousness, and that, apparently, is both an analytical think-y thing and an affective attracted-to-y thing.
- 7:50 RTH: So what I'm, what I'm gathering here is that it's hard to, it's hard to tease these things apart, actually that, [Tristan: Mm-hmm.] she, face appeals to me, and I at the same time somehow analytically conclude this, she's attractive. So it's not *just* that her face appeals to me, [Tristan: Mm.] but that I am somehow recognizing cognitively, I guess you could say, that she's attractive.
- 8:16 Tristan: Right.
- 8:17 RTH: Is that right?
- 8:19 Tristan: Yep.

- 8:19 RTH: Okay. And, and the absorbed in what I'm seeing is that's like a, like a sort of an overview of what we've been saying here? Or is it I am, I am somehow recognizing myself as being absorbed?
- 8:36 Tristan: Um, well, I don't think I have a self-conscious thought of, I'm very absorbed in this, but maybe, maybe that is an overview, but it's sort of, there's sort of the, the cognitive component is, is very linked to this physical, uh, relationship I have with, with the screen and the, and the sort of swiping I'm doing. So I think that's what, um, that's my best way of describing that is absorbed, but maybe you have a better, [RTH: Okay.] maybe you don't wanna include that word or something since it's sort of like a post post-hoc reflection or something, I dunno.
- 8:36 Russ comment: RE (8:19) RTH's "Or is it I am, I am somehow recognizing myself as being absorbed?"
That is a question about meta-awareness: Does "absorbed" mean Tristan is observing Tristan? At 8:36, Tristan evidently understands the question and denies the meta-awareness aspect.
- 9:19 RTH: Well, I, I guess I don't really care about the words, but what I, what I'm gathering is that the, somehow the, the act of swiping or preparing to swipe is sorta present to me. And the, and maybe more so the attractiveness is present to me, both I'm feeling attracted and I am somehow cognizing about the attraction and somehow about the age, but the absorption is not present in the same way as those other things.
- 9:54 Tristan: Sure. Yeah.
- 9:55 RTH: Okay, then I'm good about that aspect. Then the next aspect is a diffuse anxiety, and that is about what we've just been talking about is, is that right? That this particular face/person, whatever, would not find me, liked back? Um, not like me back?
- 10:22 Tristan: Yeah, it's, yeah, something like that. That the people I find most attractive aren't swiping back on me or something like that. Or maybe something like that. All, all the, all the men swipe left on me, but very few women or something, some, something like that. I can't, um, yeah. It's, it's the same, it's not exactly inner, it's not exactly voiced inner speech, but it's just sort of, it's has a cognitive element and affective element. Um, and the affective element is at this moment, I don't experience as, especially bodily; it's mostly mental. Um,
- 11:14 RTH: So what I've got of that portion is: it's, it's enough specific that I know that it's about *will they swipe me, like me or whatever back?*
- 11:26 Tristan: Mm, yeah.
- 11:26 RTH: And, and maybe an impression that the, that the men do and the women don't or something like that. Is that part of the?
- 11:33 Tristan: Yeah, that sounds, that's good.

11:35 RTH: So that, that's, so there, there's an analytical, uh, cognitive or whatever and affective portion to this thing that we're calling the anxiety.

11:48 Tristan: Right. Mm.

11:52 RTH: Okay. And then there is the podcast. And about the podcast I can say these are the words that are present, "came out a year and, well, a year and a half earlier." And so I would like to know, does, does it seem like, does those words are created by the task, the beep comes and I know Russ is gonna ask me about the, the words, and so I'm gonna grab those words? Or does it seem like I've already grabbed those words even though I'm not really much paying attention to the podcast? I have somehow already grabbed those words. And that's,

11:52 Russ comments: RTH is asking about the "latching onto" of words that has been discussed in previous sampling days. Note that RTH does *not* call it "latching onto," but instead describes the phenomenon. That allows, as best as RTH can muster, JBK to come at the phenomenon anew. That is the heart of the iterative process.

12:29 Tristan: Um, I think it's the latter, but it's a little hard to know. Um,

12:35 RTH: And the latter being is: I've already grabbed those words?

12:39 Tristan: Yeah, I've, I've grabbed those words.

12:43 RTH: Okay. And, and by "grabbed those words," do we mean that I somehow, I I'm somehow registering those *words* rather than what they *mean*? Or?

13:02 Tristan: Yes.

13:03 RTH: So this is about the *words being present* to me somehow.

13:06 Tristan: Mm.

13:06 RTH: Not so much the meaning or not so much actually the whole podcast. I have [Tristan: Right.] grasped those words, but I haven't yet integrated that into the, into the [Tristan: Right.] pod, podcast process.

13:06 Russ comments: This aspect does seem like a latching onto words (as has been described previously), and also the apprehension of words without any semantic meaning.

13:27 [continues] Okay. And *then* there is some visualization of the previous matching.

13:36 Tristan: Um, yeah.

13:38 RTH: And that's, and that is *seen*? So I somehow see blonde hair, dog, but not clearly, as opposed to, [Tristan: Yeah.] I somehow remember that this guy had blonde hair and, and a dog.

13:56 Tristan: It's some, it's somehow seen. Yeah.

13:59 RTH: Okay. But not clearly seen?

14:02 Tristan: No.

14:03 RTH: Clear enough to be able to say, I saw the dog to the right or to the left, or?

14:10 Tristan: Clear enough to say the dog was below.

14:15 RTH: Okay. And below as in a separate seeing, I, I see the guy and I see the dog? [gestures with hand] Or?

14:21 Tristan: No, he is sort of like holding the dog, or, or something, but

14:25 RTH: But, his dog lower, the dog is lower down or whatever?

14:28 Tristan: Yeah.

14:30 RTH: Okay. And, and the blonde hair do I see the whole guy. And now when I'm telling Russ about it, I can say, well, he is blonde and he was holding the dog? Or am I, have I invested more of my photons or whatever into the blondness than I have into the rest of it?

14:56 Tristan: Well, the, the long blonde hair, I know those are sort of the only visual features that sort of remain with me from the seeing. So if you, if you asked me to describe his face, I wouldn't be able to, or what, what shirt he was wearing, he wouldn't be able to. But I sort of, those, those are a few of the visual cues that sort of remain with me.

15:19 RTH: Okay. And is the blonde hair seen clearly? And so when we're saying, well, I'm not seeing this whole thing clearly, I see the blonde hair clearly, but I just don't see the rest of it clearly, or is, I don't even see the blonde hair clearly, but clearer than the rest of it?

15:36 Tristan: Um, I'm a little unsure what clearly means in this context. Um, I, you know, I kinda have like a visual impression of it. Um, it's not extremely detailed, it's sort of, yeah. But just I, I'd say since I, since I just saw the image, it's not totally [inaudible] through there.

16:04 RTH: Okay.

16:04 Tristan: But it's not, it's not especially clear, I guess.

16:04 Russ comments: The visual aspect is only 10%ish of Tristan's experience at this moment, but it apparently is salient enough to be able to give some visual details without it being clear.

16:10 RTH: Yeah, I think I'm good.

16:15 Tristan: Alright.

16:16 RTH: So Amber, you wanna do number 2 or you wanna just watch one more time while you taper into the?

16:22 AG: Um, can I watch one more?

16:25 RTH: Sure. Number 2.

SAMPLE 10.2 DISCUSSION STARTS HERE

16:30 Tristan: Um, so as a matter of fact, I'm watching a movie. Um, uh, visually and experientially, I'm seeing what's in the movie, um, and I'm taking special, there's a lit cigarette that I am sort of, especially visually seeing, and consciously that I'm conscious of at that moment.

16:59 Um, I'm comprehending what they're saying, um, but there's one word that's so, sort of, I think the last word, but that I've sorta like somehow latched on to, which is, uh, the word "lingerie" or, yeah. So I guess that's maybe two things.

17:24 Um, and the third is, um, I am anxiously thinking, uh, about a paper I have to write and whether, um, the paper is too, it's too late for me to do it over the weekend, or if Joel wanted me to do it on Tuesday or Thursday instead. Um, so, so that is sort of a cognitive anxiety and also a bodily anxiety, diffuse bodily anxiety, but that might be especially prominent in the chest.

18:10 RTH: And in order of prominence to you?

18:19 Tristan: Um.

18:20 RTH: Movie, cigarette, lingerie, comprehension, paper?

18:29 Tristan: About equal.

18:31 RTH: Okay. Then let's start with the movie. So the, the movie scene is on, I'm, I'm, I'm understanding that I'm, I'm being carried along by the movie. I know what's going on in the movie, I'm watching what's going on in the movie. But at this particular moment I'm mostly, or more so anyway, aimed at the cigarette?

18:59 Tristan: Um, yeah, that's, I'd say that's a detail that I noticed especially clearly in the scene.

19:06 RTH: And you call it a lit cigarette. Does that mean I see particularly the ash?

19:11 Tristan: The, the lit end of the cigarette.

19:13 RTH: The, and as a colored thing? Or as a?

19:18 Tristan: Yeah, as a, as an orange color that stands out.

19:22 RTH: So do I, am I, does it make sense to ask, am I attracted to the orange of this display? Or am I attracted to the lit cigarette of this display? Or, and maybe *attracted* is too strong a word, but aimed at?

19:38 Tristan: Yeah, the, the fact that it's the brightest thing on screen, the fact that it sort of draws the eye into it. Um, the, um, yeah.

19:50 RTH: So the brightness, the brightness of this, these pixels on the screen is what draws me?

19:57 Tristan: Mm, yeah.

19:58 RTH: The brightness more than the orangeness? Or the bright orangeness?

20:01 Tristan: No, I'd say both. I'd say, uh, I, I don't, I actually don't know. Let's, let's, let's keep it, that sounds right. The, the brightness, the orangeness, the vivacity.

20:15 RTH: More than, more than the cigarette-ness?

20:19 Tristan: Ye, uh, but it's a brightness. I very much associate with (this is me maybe evaluating after the fact) but it's sort of like a brightness I associate with maybe past times I've seen a lit cigarette. It sort of has like an iconicity that draws the eye to it. [RTH: Okay.] It's like you see a cigarette and you're like, oh, that's a cigarette.

20:44 RTH: Okay. Then I think I'm good about that portion.

20:44 Russ comments: RTH has been trying to differentiate among:

1. I see a cigarette that happens to be lit
2. I see the lit-ness that happens to be of a cigarette
3. I see orange, that happens to be the lit-ness of a cigarette
4. I see brightness, that happens to be the orange glow of a cigarette
5. I see orange brightness, that happens to be of a lit cigarette

It sounds to RTH like the experience is mostly of 3, 4, or 5, but Tristan does not seem to be able to sort those out, and cannot easily dismiss 1 and 2. So RTH moves on.

Many other DES participants would have no difficulty with such distinctions.

20:48 RTH: [continues] And then the movie characters are saying something that has the word "lingerie" in it. Is that right?

20:56 Tristan: Yeah. And I, I understand the line. So I'm, I'm listening with comprehension. I, I, um, I've understood the, the line that you just said, but the word "lingerie" is particularly, sticks out, sticks out at the moment of the beep. Um,

21:16 RTH: And, and I've asked this before, but I, I wanna make sure I understand it. The, I think, the, the sticking-out-ness, what I would like to know is whether the sticking outness is present with, without being caused by the beep. So if there were a parallel universe,

this is I guess the question, another way of asking the question. If there were a parallel universe, which is exactly the same as this universe except no beeper, and at the exactly the same time as this beep went off, would the word “lingerie” have been sticking out for you? Wou, would you [Tristan: Yeah, it would.] you would, you would’ve latched on to that? [Tristan: Yes.] So the way, so the way it seems to you, and I’m, I’m not trying to get, get anything more the way than what it seems to you, but the way, what I understand is it seems to you that I have latched on to the word “lingerie” on its own merit, whatever, not because particularly it’s the last word, but because I’ve latched onto that?

22:16 Tristan: Yeah.

22:19 RTH: Okay. And is there anything more to say about the latching on to how that, how that is experienced?

22:34 Tristan: [pause] Um, that’s, I think that’s nothing that wouldn’t confuse things more, so.

22:42 RTH: So it’s not like you, it’s not like you say “lingerie” in inner speech or whatever. And not like you see that word written while the rest of them are just spoken? [Tristan: No, no.] But somehow there’s some made-present-to-me of the word “lingerie.”

22:42 Russ comments: Tristan’s experience apparently disconnects, or can disconnect, the semantics from word itself. In sample 10.1, the phrase “came out a year and a half earlier” seemed to be present without any particular meaning. In the present sample, a word is emphasized for no particular semantic meaning. That is fairly unusual in my DES participants.

22:59 Tristan: Yeah.

23:04 RTH: Okay. And then there’s the paper.

23:06 Tristan: Yeah.

23:09 RTH: And I’m gathering this is somehow an anxious and a cognition. The cognition is, should I do it over the weekend or Monday or Tuesday or Thursday or Monday, I guess over the weekend or Tuesday or Thursday. That’s an analytic process that’s somehow present to you at the moment of the beep?

23:29 Tristan: Yeah.

23:32 RTH: And at the same time there, or I, or part of the same process is I am anxious, that’s [Tristan: Right, yeah.] at least par, partially bodily and the partially bodily seems like in my chest in some way.

23:48 Tristan: Yeah.

23:52 RTH: Anything more to say about that?

23:55 Tristan: Um, that's about it.

24:00 RTH: Alright. I'm good. You good, Amber?

24:04 AG: Uh, yep.

24:06 RTH: On to number three. And you, or you or me, Amber?

24:09 AG: Um, I can do number 3.

24:10 RTH: Okay.

SAMPLE 10.3 STARTS HERE

24:12 Tristan: Okay. Number 3. Um, so the first component, um, is I've just read a line that says, well, for, as a matter of fact, I am reading, uh, reviews for a film on Letterboxd. Maybe that's some important context. Um, and these are just reviews from my quote/unquote network of friends. Um, so I've just read a line someone has written, "he's not going anywhere, but at least he's not going alone." Um, so at the moment of the beep, sort of the meaning of that is stuck with me.

24:58 Um, uh, and a second component maybe is, uh, I am evaluating that as a, a good line, um, and as, as maybe pithy. And I'm sort of wondering if I should write something about the movie, uh, and if I could come up with something that cogent to say about it.

25:32 Um, a third component is I'm feeling anxiety, which is especially seems sort of diffuse bodily, but especially prominent in the chest.

25:49 Um, six, or no rather, the fourth component is I am somehow experientially bodily feeling discomfort because of the way the computer is sort of digging into my chest. Um, and maybe separate, maybe the same, but I also feel discomfort because I feel like I have to pee.

26:18 AG: Okay. And is there anything else, um, at the moment of the beep?

26:23 Tristan: That's it.

26:24 AG: Okay. Okay. And of these, is there anything that's more prominent in your experience?

26:37 Tristan: Probably the, um, cognition, um, so evaluating the line that I've just read and wondering what I would say about the film.

26:52 AG: Okay. Um, so let's start there. Um, I, I guess, tell me how that's present in your experience, this, this evaluation.

27:05 Tristan: Um, so, [pause] um, it's not, it's not in explicitly in, in, in words or speech. It's just sort of inner thought. Um, but it's sort of, um, um, it's sort of, uh, making the, the line I read sort of as, as sort of the intentional object that I'm thinking about. So I'm sort of like pleased by, by what that, by what the line is saying about, um, it sort of expresses

something true. Um, and I'm sort of, I'm sort of thinking about the truth of what it expresses, um, and then sort of I may be a little more anxiously, uh, wondering if I have anything true to say about it. Um, yeah. Uh, any, any prompts about how I should describe how it's present to me or?

28:28 AG: No, that was helpful. I, I was just wondering if this, oh, did my computer just go off?

28:35 Tristan: Uh, I still hear you right now you're frozen.

28:37 AG: Oh, okay. Sorry. I think my screen just glitched. Um, if you can still hear me, that's fine. Um, but the, what I was gonna ask is that makes it, this sound like a cognitive, affective-y kind of mixture of things. I hear this positive evaluation, but then this anxious, I don't know what to say to that. Is, is that kind of [Tristan: Yeah.] what's going on? Okay.

29:03 Tristan: Yeah.

29:04 AG: And, um, in this evaluation, I understand this evaluation is about the line I just read?

29:14 Tristan: Right.

29:15 AG: It's *about* that. But is the line I just read in your experience at all?

29:20 Tristan: Yes, the line is in my experience, sort of like, but sort of as a totality. Um, sort of what it, what it expresses is in my experience. Um, and maybe some, maybe something in the line itself since I just read it, but it's not as if, it's not as if, it's not as if the.... I, I think the *meaning* is sticking out to me more than the individual words perhaps, [AG: Okay.] at that moment.

29:53 AG: And, and the meaning being is, is it more specific? Like, is it like this means?

30:06 Tristan: Um, you just froze for a little bit.

30:07 AG: Sorry.

30:09 AG: I was, saying [Tristan: I heard this being.] I was, I was asking if this is about, um, like you're saying the meaning of the line is there. Is it like, is that just, is it just the meaning of it? Is there, or is it there's truth to this or is there like a specific, is it more specific or is it general like, yeah?

30:30 Tristan: Um, it's sort of the fact maybe, uh, it's expressing something about like the deadbeat-ness of, of the, this character in the film, um, and sort of, and sort of the, um... See, it's hard to, it's hard to express what about this is held in the moment I'm thinking about it, but it's expressing something about, um, the way it constructs a social world around this deadbeat character, I guess. Um, so, um, yeah, it's, it's constructing something realistic and authentic about a deadbeat character, I guess.

31:20 AG: Okay.

31:23 Tristan: Um,

31:24 AG: So the real, so I'm evaluating the, the real, the, the authenticity of the deadbeat-ness of the character is there. And I, if, and this all comes into this evaluation and can I write something?

31:46 Tristan: Yeah. That's coming to,

31:47 AG: I dunno if,

31:48 Tristan: That's, that's sort of meaning that I just expressed—authenticity of surrounding deadbeat character—that's like, that's sort of somehow it, not, not necessarily in those exact words, [AG: Right.] but that is what the line is expressing to me. Um, so that's sort of, you know, not in those words, [AG: Right.] but that's sort of what I am getting from it.

32:11 AG: Okay. Oh, Dr. Hurlburt, were you gonna say something?

32:16 RTH: So I'm basically, I am appreciating this line [Tristan: Mm.] and that appreciation comes from what it expresses about this deadbeat guy. [Tristan: Yeah.] But I'm not thinking about his deadbeat deadbeat-ness in particular. [Tristan: Right.] I'm thinking this, this line is somehow a good line.

32:34 Tristan: Yeah.

32:39 AG: Okay. Um, and the.. Now the part about it, if I could write something as good as that is, I hear that these are kind of like, these are *one* thing, but separate different characteristics (I dunno if that's the right word to use), but it's one experience but has kind of like two non separate separable parts to it, if that makes sense?

33:15 Tristan: That, that's, uh, yeah. I dunno how specifically to, to divide them, but [AG: Yeah.] That seems about right. It's sort of [AG: Okay.] responding to the line is one thing, and then there's sort of like an anticipation, um, of if I should write something about the movie or if I could write something that expresses something.

33:37 AG: Okay. And I think earlier we said that there's like this anxious anticipation, or is it, is that kinda going into the next thing?

33:54 Tristan: They're kinda, they kinda fit into each other, I guess, but, um, but they're may, yeah, I'm, I'm always have a hard time knowing whether to put the anxiety with that or as it's separate thing. I think it's a little bit of both. I think it's an, an anxiety that at, at this moment is maybe expressing itself in this thing, but it's kind of an overarcng anxiety as well.

34:18 AG: Gotcha. Okay.

34:21 RTH: So can I stick with the, with the thought, the thinking part? Because the thinking is pretty complicated when you stop to think about it. [AG: Yeah.] It's, this is a good line that it's a pithy line. Those seem like they might be separate things. And then there's, should I write something about it, which is a sort of a separate deal? And then *if* I wrote about it, wouldn't that be any good? Could I write something cogent?

34:40 Tristan: Right, yeah.

34:40 RTH: Do those seem like a, like a, a bunch of separate thoughts that are somehow connected together? Or does that seem like sort of one cognitive evaluative thing that both evaluates the line and the, and, and whether I should write it?

35:01 Tristan: There's, they're somehow separable. I mean, they kinda blend together, but they're somehow a difference between do I have something to say and should I even write something about this movie? So I think there, there's some ability to separate these things.

35:21 RTH: But they're all cogni, those are all cognitive aspects?

35:25 Tristan: Yeah. But linked, linked to the affective, I guess, especially the *if I could write something about it* part that's, it sort of has this anxiety to it.

35:41 AG: Okay. Um, do you have any other questions about that part?

35:46 RTH: Nope.

35:46 AG: Nope, okay. Um, and then there's the diffuse bodily anxiety, um, in the che, prominently in the chest.

35:59 Tristan: Right.

36:01 AG: Is this, I guess, is this felt only in my chest? Am I only focusing on my chest? It's just the most intense there? Or I guess I'm trying to get a sense of how the chestiness plays here.

36:14 Tristan: Um, the chestiness, while it's the, the anxiety is more broad, but, um, I am, uh, I am, I think experiencing, if you would ask me later why I was feeling it, especially prominently in the chest, I might say it was because of pain, [AG: Mm hmm.] um, but I'm not consciously registering, I'm not especially consciously registering pain, mostly registering anxiety and sort of feeling it bodily.

36:51 AG: Okay. So at the moment of the beep, I am mostly feeling bodily anxiety in the chest, but it's not that I'm particularly focused on my chest or pain, or am I getting like this?

37:12 Tristan: Um, yeah. Yeah, that sounds, that sounds right.

37:18 AG: Okay.

37:21 RTH: And can I ask about, does does the anxiety seem like it's own thing? Or does the anxiety seem like it's sort of part of the, *can I write the, can I write this stuff?* Would I have anything to say?

37:36 Tristan: I think they blend together. I think it's part of that, but it's also, um, somehow maybe separable.

37:49 RTH: So does that mean like the, the, the an, the anxious feeling doesn't seem like it comes on, only from this particular evaluation, but?

38:02 Tristan: Yeah, that's correct. [RTH: Okay.]

38:07 AG: Then there's the dis, bodily discomfort part.

38:16 Tristan: Mm hmm.

38:16 AG: So I hear that the computer *is* in fact digging into me. And is that present in your experience that the, the computerish, the computer part, I guess? Or is it just that that's a fact of the universe, the computer is digging into me and I'm feeling discomfort.

38:39 Tristan: Um, uh, it's sort of, I'm sort of feeling this bodily discomfort from a number of things. So it's sort of the computer digging me, into me sort of feeling my, like my bladder is full and I have to pee. So, uh, these, these sort of like all things that I'm sort of feeling bodily and maybe somehow consciously, but not as, but I am sort of, sort of the sum totality of them is sort of almost like they're directing me to need to, to get up and go downstairs and, or something.

39:20 AG: Okay. And are these, I take, it's sounding like these are two no doubt sources that are causing discomfort. Are they felt is so over, am I feeling the discomfort in my bladder region and I'm feeling discomfort in the chest region or wherever the computer is digging into? Is it like separable like that? Or is it just I'm feeling a discomfort? No doubt it's from the bladder and the computer, but really it's just,

39:52 Tristan: I think, I think there's separable and nameable.

39:59 AG: Okay. And is it, go, go ahead.

40:00 RTH: So does, so does that mean, does that mean I feel the computer digging into my chest *and* I feel my bladder? [Tristan: Yeah.] And there's, and there's no additional, and that registers as a body discomfort. So I've got two dis, two partial discomforts, which then I can, when I tell these guys about it, I can say, well, that's a bodily discomfort, but it's really two separable, separate discomforts.

40:29 Tristan: Uh, yeah, separate, separate.

40:41 RTH: Then I think I'm good.

- 40:42 AG: I think I'm good too.
- 40:43 RTH: Num, and well, I wanna, I guess I wanna double back because we've, all these samples today so far have been three or four or five ongoing things that we are saying: they're all present to me experientially at the same time. And I wanna make sure that we understand that, I understand that. So it's not like when I take stock or this is a question: is it that when I take stock I can say, well, I got this aspect and this aspect and this other aspect, or does it seem like those things are already going on, regardless of whether I took stock of that? And by going on, I mean before the footlights of my consciousness?
- 41:24 Tristan: Um, I feel like those things are going on before the footlights of my consciousness sort of five,
- 41:30 RTH: So I've got multiple simultaneous strands of experience that would be going on in, in this alternate universe that was the same as this universe except no beep. I would be feeling these, in this case, I guess four strands of experience; experiencing, experiencing these four strands simultaneously at the moment, at the same moment as the beep occurred?
- 41:59 Tristan: Yeah.
- 42:02 RTH: Okay. That's the way I've understood it. Just wanted to make sure.
- 42:02 Russ comments: The descriptions of these experiences on this sampling day have all been complex. It seems that the complexity of the descriptions follows from the complexity of the experiences.
- 42:05 RTH: [continues] On to number 4.
- 42:06 AG: Number 4.

SAMPLE 10.4 DISCUSSION STARTS HERE

- 42:09 Tristan: Alright. So, um, I am playing chess, um, and I am sort of visually comprehending the pattern of the chess pieces and what's happening on the board. Um, I am cognitively thinking that my knight is well positioned to attack my opponent's bishop. Um, and I'm sort of playing through options of what he'll do with the bishop, whether he'll move the bishop or not. Um, so I dunno if that's one of two things, but, um...
- 42:54 And then the third thing is that I've sort of cognitively and affectively thinking about, or feeling dumb and inadequate, um, thinking about being seen as stupid and not politically engaged enough or savvy enough. Um, so that's sort of an anxious, affective, and cognitive process. So, uh, and that's it.
- 43:31 RTH: And is one of those more salient than the other?
- 43:38 Tristan: Mm. [pause]

43:39 RTH: The chess and the dumb/inadequate?

43:44 Tristan: They're, they're mostly there's, it's 60-40, maybe 60 being the, well, no, I'd say 50-50.

43:55 RTH: And if you had said 60, would the 60 have been towards the in, inadequate or the chess?

44:01 Tristan: The inadequacy.

44:03 RTH: Alright. Well, let's, let's start there. So that what you described is a fairly complex sorta self-analysis, I guess: dumb, inadequate, stupid, politically savvy enough, whatever. Are the, is that one thought that ha, has a, a lot of facets to it, that, that I need to name them separately when I talk to these guys? Or is it like I have four or five separable strands of thinking that occur at this moment? I'm not politically savvy, I'm not politically savvy enough.

44:03 Russ comments: This turn leans perhaps too heavily on the cognitive aspect of the experience....

44:46 Tristan: I think we can, we can pare it down to, uh, and if to feeling, feeling stupid and not, I, I feel like it's one thing sort of.

45:11 RTH: Okay. And is it, and is it more a feeling thing or more a cognitive?

45:11 Russ comments: ...so RTH tries to even the emphasis between affective and cognitive?

45:17 Tristan: It's both. It's a, it's a cognitive process and a, and a feeling.

45:22 RTH: And more so one than the other?

45:26 Tristan: Equal.

45:28 RTH: Okay. And, and the, the feeling portion of it, that's the I feel stupid portion, I gather.

45:38 Tristan: Mm hmm, yeah.

45:39 RTH: How does that present itself to you?

45:44 Tristan: Um, it's sort of like a cringing at myself or, uh, uh, um, it's sorta like an anxious, um, uh, [pause] Yeah, I, I, I dunno how to describe it much more an anxious feeling that I'm, that I'm dumb, sort of like a cringing and, and sort of like a self, self-loathing aspect to it, um.

46:22 RTH: Okay. And is that a bottle, a bodily cringing or a mental, mostly mental thing?

46:28 Tristan: Um, uh, both I think.

46:36 RTH: And bodily in what way?

46:41 Tristan: Um, maybe the anxiety and the, um, and the kind of re, feeling of regret, I guess.

46:56 RTH: So one can feel anxiety and regret both bodily and, or *either* bodily and or mentally?

47:08 Tristan: Yeah, I'd, I'd say mine is both.

47:11 RTH: And in some particular part of your body?

47:14 Tristan: No.

47:14 Russ comments: A recurring theme of these experiences is the diffuseness of bodily feelings—it's in my body but I can't say where.

47:20 RTH: [mutes himself and sneezes] Excuse me. And, and when I say "I feel stupid" or "think stupid" or whatever, is that a, is it then also not politically savvy or not savvy enough, or is that what I mean by stupid?

47:45 Tristan: Um.

47:47 RTH: In this particular case, I feel stupid. I could say I feel not politically savvy enough.

47:54 Tristan: I think it's, I think it's both, both of those things.

48:02 RTH: So it's, so it's not just that... stupid does not just mean not politically savvy enough. [Tristan: Right.] It's, I feel stupid and part of that, or along with that or whatever, feel not politically savvy enough.

48:21 Tristan: Right.

48:28 RTH: Okay. Alright, I think I'm good with that. Unless you got questions, Amber? Then there's the chess portion.

48:36 Tristan: Mm hmm.

48:38 RTH: And I'm *seeing* the board, I'm noticing that my knight is positioned and I'm thinking about options that the other guy might do with his bishop.

48:49 Tristan: Yeah.

48:50 RTH: And is, how, how do, how does all that, is that like one impressionistic kind of a thing, or three separable...?

49:00 Tristan: Well, it's sorta like picking out the placement of my knight, registering the bishop, and then there's sort of, so that's sort of like a seeing of the board right now, I think, and seeing of what the pieces are *now*. And then there's sort of like an imagining of what they'll *do*. Um, so the, the, the current position is directed towards what'll happen, and I am sort of imagining him retreating his bishop, although it's not, it's hard to say

what that imagining looks like. Um, I'm not sure. There may be a visual aspect of it, but if so, if, so it's not especially clear. But there, there may be some imagining of, of the bishop moving um.

49:00 Russ comments: Recall that sample 10.1 involved an inner visualization/seeing where most of the details were not seen. The present sample is even less detailed.

49:58 RTH: So is that to say that the bishop moving is in the visual realm but not seen? (And you have frozen.)

50:22 Tristan: In geometric possibility? I don't, I dunno.

50:25 RTH: So I, you froze during the almost all of that answer. So I was asking something about visualization and seeing, and I didn't hear any response to that.

50:37 Tristan: Um, yeah, there's sort of like a visual and geometric, um, there's, there's a, there's a visual component to it, but there's also sort of like a, I'm not gonna say mathematic, but there's just sort of like a, I dunno, I, y'know what I, I uh, describing chess is hard. Um, I, I would say there's sort of like a visual and geometric field of possibility for what can happen with the pieces. And I'm, I'm sort of imagining, imagining a, a visual movement of the bishop and then a simultaneous changing.

51:30 RTH: You have frozen again, I don't know whether you can hear me.

51:40 Tristan: Maybe we should restart the call?

51:44 RTH: Yeah. That, that could very well be, you wanna hang up and come, come back and we'll do one more.

51:49 Tristan: Okay, sure.

51:57 RTH: That's assuming that the issue is on his end. I guess I should pause this.

51:57 RTH pauses the recording and then resumes it.

52:04 RTH: So I had paused the recording while you were gone.

52:08 Tristan: So you were asking if it's just visual, and I was saying visual is a large part of it, but it seems to me, and this is very hard to describe, but there's some sort of geometric, uh, mathematical state to the, the game that is not, not solely visual, but it's not that I could put that into words at the moment, but I sort of imagine the possibilities. Y'know, I'm anticipating the possibilities of this movement.

52:47 RTH: I'm guessing that's as good as we're going to be able to do.

52:50 Tristan: Yeah.

52:51 RTH: Which I think is, I think you're right. Chess is, chess is hard. So let's, let's, let's do one more. We're coming up on an hour, but let's do one, let's do one more.

52:59 Tristan: Well that, that's actually all I got, so, uh,

53:03 RTH: Alright. Well then good. Shall we do this again?

53:06 Tristan: Yeah.

They compare calendars