

## TRANSCRIPT WITH COMMENTARY

*Tristan*

### Tristan Interview 12

Below in black is a word-for-word transcript of the April 18th interview with Tristan that is available on YouTube at <https://youtu.be/tFRAiBdfH2k>. 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

Tristan = Tristan

- 0:03 RTH: So this is gonna be day 12, I think. Nice to see everyone.
- 0:12 Tristan: Likewise. Sorry I missed last week.
- 0:15 RTH: No problem. Gave us time to catch up. Anything we should be talking about before, before we launch into beeps?
- 0:29 Tristan: I think we can dig into it.
- 0:32 RTH: Alright, then. Let's do it.
- 0:35 Tristan: Alright.
- 0:35 RTH: This is gonna be day 12, we decided. I'm ready.

#### SAMPLE 12.1 DISCUSSION STARTS HERE

- 0:39 Tristan: Um, so I am reading the word "lawsuit," um, and it's as if I'm voicing it to myself, that's one element.
- 0:57 Second element is I have a bodily feeling of nausea and anxiety. Um.
- 1:07 And then there's another element that, um, I'm sort of thinking and sort of like an affective thinking. Well, as a matter of fact, I'm, I'm reading a, a news article about a Trump lawsuit against CBS, and I'm sort of thinking about sort of the injustice of the situation. Um, and it's sort of like a thinking and feeling, and I can't really put it into too much more detail, unfortunately, cuz I realized, um, I think what, while I was writing up the sample, I was having a hard time pinning down exactly what I was thinking. So I'll just say I was, I was thinking about it and I'm uncertain exactly of the content there.
- 2:06 RTH: And are those, those are three sorta separable things, three strands or whatever?
- 2:11 Tristan: Yeah.

2:11 RTH: And did you list them in order of prominence? Or is one of one of the other ones more prominent than the other?

2:21 Tristan: I think the word "lawsuit" was the most prominent.

2:24 RTH: Okay. And then after that?

2:27 Tristan: Then the other, then maybe the thinking about Trump and then the, the nausea and the anxiety.

2:35 RTH: Okay. Well, let's start with the lawsuit. So I'm voicing "lawsuit" to myself.

2:41 Tristan: Yes.

2:41 RTH: What is, tell me more about that.

2:45 Tristan: Yeah, so it is, as a matter of fact, the last word I've read. Um, and there, and I'm sort of, um, reading it and innerly, um, um, speaking it, but it has more in common with maybe voice than speech. And it's not as if I, um... Yeah, yeah, that's, that's what I have.

3:15 RTH: So I'm not sure I understood that: innerly speaking, but more in more like voice, is that what you're saying?

3:24 Tristan: Oh yeah. I guess I'm innerly, I can't remember. I'm innerly presenting it to myself. And it has more in common with, um, physically mouthing at the word than with hearing it, um, as, as in other samples of me innerly reading before. But it's not as if I have like a particularly strong imagination of me speaking it. It's just, it has that sort of speechiness to it.

3:53 RTH: Speaking, speech-y quality.

3:53 Tristan: Yeah.

3:53 RTH: And do I feel my mouth moving or, or am I just using that as a sort of a metaphorical way of saying that this is a speech-y thing, not a hear-y thing?

4:06 Tristan: Yeah, there's some sort of quality of that that may be sort of subtle. Um, but that's kind of what I mean by, by speechiness too. I mean, I don't know if I'd yeah, I, I, it's hard to say whether I literally feel it or whether that's just way to describe it, but something like that.

4:28 RTH: Okay. So what I, we had a conversation last time, I think, about setting aside theoretical perspectives or whatever. And one, there is a common theoretical perspective that says *inner speech has to be really tiny mouth movements* or whatever. And I don't think that's true at all. Might be true, might be true for some people, might be true for everybody, might be true for nobody. I don't really know. But let's not say, well,

- 4:53 Tristan: Yeah, yeah, it, it is true for me. This is, this is not just my, my concept of inner speech. And, and it, it was even a little more clear with the, the next sample. I, that one, I could say that there was some quality of like, of, um, mouthing to myself, I think. But let's stay on this one. I, it *kind of* has that quality to me.
- 5:13 RTH: Okay. And, and does it seem like I am reading a sentence of which the last word happens to be "lawsuit," and I haven't singled out lawsuit any more than any other word, except that it's happens to be the last one that I've read?
- 5:32 Tristan: Um, I'm unsure. That's, I think, I think that may be a possibility in this instance, but, um, yeah, I'm, I'm unsure.
- 5:45 RTH: Okay. And in, and sometimes in the past we have used the term *latching onto*. Does this seem like a *latching onto*, but, or not? And we've had some that were, and some, some words, words that seemed latched onto and some that didn't, if I'm recalling correctly,
- 6:00 Tristan: Unsure in this case.
- 6:02 RTH: Okay. Then I'm ready to move on unless you got questions about that, Amber, about that aspect?
- 6:13 AG: No, I just wanna double-check that, um, the, the, I guess the voice speaking, whatever we're calling that, we said, it's somewhat quality of mouthing, right. Make sure I got that correct.
- 6:30 Tristan: Yeah.
- 6:30 AG: Okay. Then we're good.
- 6:31 RTH: May, *maybe*, I think. We, we left, [AG: Yeah.] we left that undefined by comparison to the next one, I think, but we haven't [AG: Yeah.] yet talked about the next one.
- 6:31 Russ comments: RTH emphasizes the *maybe* to keep alive the indecision or indeterminateness of the experience. There is a natural-attitude tendency to want to clean things up, and that tendency needs to be resisted.
- 6:39 AG: Yeah. Yeah. Gotcha. Okay.
- 6:42 RTH: Then the second thing I guess was the Trump versus CBS, some, somehow thinking about that.
- 6:50 Tristan: Right? Yeah. Um, I, I'm thinking, so it's sort of, yeah, it, it's hard to describe. It's, it's something where I've, I've realized that I think my anxiety after the beep is maybe making it hard for me to get down these last thoughts. So I'm gonna work on, on, maybe I, I've been doing it on my phone, I'm gonna, I'm gonna do, start doing it on pencil more and more. Um, I think maybe that will make it more immediate, but

there's a degree of anxiety after it beeps that makes it difficult for me to get the, the last thing down.

7:29 But, um, I'm sort of thinking, um, and these may be thoughts I, there, these are probably thoughts I may have had more presently in a, in a previous moment, but now maybe the sort of like feeling/thinking remains maybe, but just sort, about, um, the sort of injustice about the lawsuit, ways of standing up to the lawsuit. Um, so something undefined, you know, thinking about that.

8:01 RTH: So some, something about the lawsuit and in a cognitive/affective way,...

8:07 Tristan: Right.

8:10 RTH: ...both, both, both an analytical way and a reactive way, I guess maybe we could say. And is that, is that fair?

8:17 Tristan: Yeah.

8:18 RTH: Okay. And, and the, it's, it's about the *injustice* of the lawsuit, not so much about the *facts* or the *situation* of the lawsuit. Is that right? The, un,

8:33 Tristan: I, I don't, I don't know if I can separate. Yeah, I mean the, the injustice is part of it. That's part of maybe the, the affective side. But I think I am, I'm thinking about the situation as well.

8:46 RTH: And, and so far we haven't really just defined what the situation is. I mean, I know in general what the, what the lawsuit is, but are, but injustice could be on the CBS side and the CBS injustice, or the Trump injustice or the, and does that, is, is that part of this thinking? Are you on one side or the other, or?

9:07 Tristan: Yeah, yeah. I'm on the side of, of I guess these large mega corporations. But, um, I'm sort of thinking about whether, whether to pay or not to pay is better, and sort of the ways what not paying, what not paying does, what fighting it does. Um, so yes, I am *not* on the, the Trump side.

9:32 RTH: Okay. And I don't, um, I don't really care particularly about that, but I, what I, what I really wanna know is how specific this thinking is.

9:38 Tristan: Yeah.

9:38 RTH: Is it, is it *to pay or not to pay*? Or is it even more diffuse, more all-encompassing?

9:49 Tristan: Um, it's, it's a little more, it's a little more diffuse and harder to pin down than that, yeah.

9:54 RTH: So I'm somehow cognitively wandering around, I guess you could say, in the, in the realm of the injustice / pay, not pay / what to do / how to do it, whatever, but not, [Tristan: Yeah.] but not in any specific, should I pay this amount? Should I not pay this amount?

10:15 Tristan: Right.

10:17 RTH: Okay. And then the third portion is the bodily feeling of nausea and anxiety. And is that the same? So there was a feeling associated with the, with the lawsuit. Is this the same bodily anxiety or?

10:39 Tristan: Um, y'know, I feel like I kinda don't necessarily want to say they're aligned. I think it may be, I think it may be separable, separate component.

11:00 RTH: And the way I think about that is that if, if the trajectory seems different, then, then they're probably not aligned. So if, like, if, if, if I feel myself to have felt this anxious bodily stuff *for a while*, for example, and, uh,

11:17 Tristan: I, I think that's kinda how, how I'm thinking of it, too. It's not all article related anxiety, y'know, although some may be, I guess but.

11:26 RTH: Okay. And, and I'm gathering that this is minor by comparison to the others. Is that true?

11:39 Tristan: Yeah.

11:40 RTH: And a lot minor? So like 60-30-10 or a, a little minor, like 52-49. Well, I can't, I gotta do this in my head, uh, like maybe 40-30 or 40-30-29 or something like that, that would?

11:56 Tristan: Maybe a little minor like that, yeah.

12:00 RTH: Okay. So, so the anxiety is still a pretty important deal to me, it's not just the...?

12:06 Tristan: Yeah.

12:07 RTH: Okay.

12:11 Tristan: And then the, the nausea is, um, a little, um, is just mainly a, a bodily feeling rather than a... I'm not thinking, I'm not thinking about the nausea. I'm just feeling the nausea.

12:28 RTH: And is the nausea a feature of the anxiety, or does it seem like I have a feeling [Tristan: Separate.] I have nausea *and* I have an anxiety?

12:40 Tristan: Uh, both.

12:41 RTH: Okay.

12:43 Tristan: So maybe it's four components.

12:45 RTH: And the nausea is entirely bodily?

- 12:49 Tristan: Yeah.
- 12:50 RTH: And what can we say more about how that's experienced? Some people feel nausea in their heads, some people feel it in their bodies, some people feel in their throat, some people feel it in their testicles.
- 13:04 Tristan: Yeah. I'll have to pay more attention next time, sorry.
- 13:08 RTH: Okay. And, and I would say some people don't, aren't, aren't that specific about it either. I shouldn't, I shouldn't, didn't mean to say that it had to be one of the,
- 13:18 Tristan: I mean, I, I have my, I I could describe what I *usually* feel when I feel nausea, but I feel like that would be not in the spirit of you're trying to get down to the, the root of each instance.
- 13:29 RTH: Right, fair enough. And then I would, I would say, coming back to the, whether to do it on your phone or on the, or on a notepad, I in general think the notepad is better, because I think, I think if as, as, as long as you have the notepad at hand, it's easier to go directly to the notepad than it is to unlock the phone and open the notes section or however you do that. And, uh, so I think the notepad, the notepad *can be* better. I don't insist on it on people using the notepad, but it's worth a shot.
- 14:06 Tristan: Yeah.
- 14:11 RTH: Alright. Then I'm on the number 2 if everybody's happy with that.
- 14:13 AG: Yep. Beep 2. Beep 2.

#### SAMPLE 12.2 DISCUSSIONS STARTS HERE

- 14:21 Tristan: Beep 2. Let's do it. So, um, I am voicing the word "hard" to myself. Um, and by voicing, I mean innerly presenting in a way, oh, sorry. Sorry. I'm, I'm innerly voicing "hard" to myself. And by that I mean sort of presenting it to myself in a manner that has more in common with speech than hearing. Um, and this one, one, it maybe has, I, I think definitely there, there's an aspect of, of mouth-movingness in it. Um, inner, innerly, not, not actually. Um, um, and it's, I, I'm voicing the word "hard" to myself, but I have the full phrase, "hard to work with" in my mind. Um, so I guess that's, I, um, yeah.
- 15:36 And kind of maybe a separate component or maybe going, going along with that component I'm thinking about, um, (I'll just give names) I'm thinking about Anna, uh, finding Yasi hard to work with. (And these are just names of people in my program, or faculty and administrators.)
- 16:09 AG: Okay. Is just the two or is there more?
- 16:12 Tristan: Um, third component. [AG: Okay.] Um, I have diffuse anxiety, sorta diffuse bodily, I guess.
- 16:25 Um, fourth component, um, I'm absorbed in and thinking about my chess position, cuz as a matter of fact, I'm playing a chess game. Um, but this, this is the one

in this thing that it's hard to pin down exactly what about the chess position I was thinking about. But, um, and I always find chess hard to describe, so this is, yeah.

17:00 AG: Okay. Um, anything else?

17:05 Tristan: Um, that's, that's it.

17:08 AG: Okay. Which one, oh.

17:09 Tristan: There's also, I am, uh, there's another one is I'm listening to a podcast and I'm hearing sounds, I mean hearing their voices without much comprehension, if any.

17:27 AG: Okay. Anything else?

17:30 Tristan: Uh, that's it.

17:31 AG: Okay. Out of these five-ish things, um, is there anything that's more salient, prominent?

17:40 Tristan: Um, yeah, I think "hard to work with" and the innerly voicing is prominent and I think thinking about, um, Anna funding Yasi hard to work with, those are definitely maybe tied and then everything else is fairly minor.

18:03 AG: Okay. So if I'm understanding that right, we've got those two kind of pieces that are really like, or two-ish one pieces that are really prominent and the other ones are just kind of in the background. Is that what we're saying?

18:16 Tristan: Um, yeah. So maybe like 30-30 and then split between the rest or something.

18:22 AG: Okay, And the others, I guess are, I take it I are like equally in the background, even though there's a few of them?

18:22 Russ comments: As a DES-technique comment, I would have preferred it had AG gone directly at the prominent aspects. Tristan has said, twice or maybe three times, that there are two that are most prominent, and, to my ear, that indicates that he is ready / prepared / primed / targeted to talk about those things. We should go in that direction rather than trying to catalog some aspects of minor things that he is not really interested in at this time. Later we can return to satisfy any desire for completeness.

18:28 Tristan: Right, maybe. [AG: Okay.] Well actually maybe podcast the least. [AG: Okay.] Um, chess position and maybe anxiety and then podcast the least.

18:41 AG: Okay. So then it, in the background stuff, we've got anxiety, chess position, and then podcast, as most to least?

18:53 Tristan: Yes. Yes.

18:56 AG: Okay. Okay. So let's start with this hard to work with, in my mind part not, um, that part.

19:07 Tristan: Yeah.

19:07 AG: Um, so I heard, um, I am innerly voicing "hard." There's something about that: this has more of a speech-y-ness than a hear-y-ness?

19:23 Tristan: Yeah.

19:24 AG: Okay. And there's a mouth-y-ness to it?

19:29 Tristan: Yeah. Although I don't know if speech-y-ness and mouth-y-ness are different things for me, but maybe there's more speech-y-ness than in other samples. Um, or there's more speech-y-ness perhaps than in the past sample.

19:45 AG: Okay. And by more speech-y-ness, are we saying like, on the spectrum from speaking to hearing, we're just maybe, I dunno, 80% speaking and some, something like that? just to, so that I understand.

19:45 Russ comments: Tristan has not said there is a spectrum. He has said that there are two ways of apprehending words.

19:59 Tristan: Sure, sure, sure.

20:00 AG: Am I, well, if I'm getting that wrong, I wanna make sure I've got that.

20:03 Tristan: Or, or maybe, um, just on the spectrum of how prominent the speaking is to me cuz I, um, yeah, I'd say it's the speaking is a, a, the speaking aspect is a little more prominent than sometimes.

20:20 AG: Okay. And the mouth, inner mouthy, either inner mouthy moving part, is that a way to say, I'm speaking this? Or is there some type of inner tactile moving of the mouth that goes along with this? Or something else?

20:42 Tristan: It's just kind of, there's sort of like, uh, um.. It's *not* like I am picturing my mouth moving or something. [AG: Mm hmm.] I'm just sort of have this, y'know, feeling as, as, as *as if* sort of, *as if* I can sort of feel my mouth moving I guess, or as if I can sort of imagine my mouth moving as I'm voicing it.

21:19 AG: And I take it, this is all happening in imagination. So when we're saying, "I'm imagining as if my mouth is moving," is that to say I am imaginarily moving my mouth? Or is that to say, well, I'm kinda speaking this, but not really, and it's imaginary, so when I tell these guys I've gotta call it mouth-y?

21:46 Tristan: Speaking it, and it's imaginary [leans back, looks up]

21:49 AG: I don't, if that question doesn't make sense, we can try again.

21:53 Tristan: Um, I, I've, um, it's um, I guess in between the two? In between?

22:07 AG: So somewhere in between imaginary, imaginarily feeling my mouth move and not... I guess what I'm trying to get a sense of is, right when we're talking to each other and your mouth *is* moving, is that what the imaginarily, inner mouthing kinda means? Like how it would be if you were speaking it out loud? Or is there some kind of attending to the movement of the mouth, even though it is all imaginarily?

22:07 Russ comments: To my ear, AG and Tristan are at cross purposes. My sense is that Tristan is trying to say that *it is difficult to discern* and AG is asking *is it this or is it that?* without honoring the difficulty of it. (See the comment at 6:31.) RTH in the upcoming turn elects to move on, perhaps because he thinks that the muddiness has been undermined.

22:40 RTH: So I don't, I'm not sure I'm thinking that's a fair question because when you, [AG: Okay.] when people speak aloud almost all the time, they don't feel their mouth moving. [AG: Yeah.] It's moving, alright, but, but you're not paying attention to your mouth moving when you're speaking. So I think we, I think we've probably gotten as far as we can go here. And what I got about the, about this aspect is that there's something that seems to be more mouth-y about this than the previous beep.

23:06 Tristan: Right.

23:06 AG: Okay.

23:08 RTH: And that's probably about as good as we can do.

23:10 AG: And then, um, the "hard to work with" phrase...

23:13 RTH: But I, but I, but I'm not ready to go onto that. [AG: Okay.] So is this, is this experience more about the word "hard" or more about the phrase "hard to work with"?

23:28 Tristan: Well, I picked it apart in my mind that, um, that the "hard" was what I was innerly voicing at that moment, but I had the full phrase in my mind. So I, I, it was like I had the full phrase, but at that, that moment I was just saying "hard."

23:48 RTH: Okay. And, and, uh, is the saying of "hard" and the phrase "hard to work with" sort of equally present to you?

23:59 Tristan: Yes.

24:00 RTH: And does *hard* seem like I'm saying "hard" and that's all I'm gonna say about this. I'm not gonna say "to work with"? I'm just saying "hard" as, as if "hard" somehow encapsulates the phrase "hard to work with"? Or is, I'm gonna say "hard to work with," but the beep happens one quarter of a second before, y'know, it happened a quarter of a second later I would've gotten to "with" or something?

24:24 Tristan: I believe it's the second.

24:27 RTH: So I feel myself to be articulating "hard to work with," but at the moment it's the "hard" part.

24:33 Tristan: Right.

24:36 RTH: Okay. Then I'm good about that.

24:39 AG: Okay. Me as well. Um, and so the same part is the Anna and Yasi part.

24:50 Tristan: Mm hmm.

24:50 AG: Um, so this is something about Anna finding Yasi hard to work with?

24:59 Tristan: Mm hmm.

24:59 AG: But I wanna get a sense of how that's, how that's in your experience?

25:06 Tristan: Um, um, so I'm just sort of thinking about, uh, it's like, um, [pause] yeah, I, I dunno if I can give too much more detail. I'm just sort of thinking about, [pause] Um, yeah, so, so I guess it's, it's a cognitive process and I'm just sort of, um... [pause] Yeah, I, do you have any questions that can lead me towards some?

25:56 AG: Yeah, I guess I'm wondering, is this in words or is it just I am, I am cognizing about Anna, Anna finding Yasi hard to work with and no words and it's just that specific thought or?

26:10 Tristan: Yeah. The second, cuz, yeah.

26:19 AG: Okay. Um, and is there like, any types of, I guess other ways that that's present? Like any images or, like, I'm seeing Anna telling me Yasi is hard to work with, or Anna and Yasi arguing or something like that?

26:35 Tristan: Um, if there was, I couldn't, couldn't come up with it after the beep. Um, so I, I, I definitely not a strong image. There may have been sort of like, yeah. Not, not a strong image that I could, no. Yeah.

26:57 AG: Well, I don't wanna talk you into that. I'm just wondering if there was, if it, if this is just purely a cognizing deal,

27:06 Tristan: Let's, let's put it as purely cognizing.

27:06 Russ comments: The cognitive considering (here, of Yasi's being hard to work with) seems very similar to the cognitive considering of the Trump / CBS lawsuit of sample 12.1: in both, there is something like a consideration of a general arena, not of particular aspects within that arena. Both samples are just as experientially cognitive as unsymbolized thinking, but not as specific as unsymbolized thinking often is.

27:14 AG: Okay. Um, I dunno. Dr. Hurlburt, do you have any other questions about that?

27:17 RTH: I do have one line of questioning about that. So I'm, I am somehow grasping the words "hard to work with" in my direct experience.

27:31 Tristan: Right.

27:33 RTH: And now I wanna know, is it, *at the same time* I am thinking about Anna finding Yasi hard to work with? Or is the finding Ya, Anna is y, Anna is finding Yasi hard to work with, sort of the background of that "hard to work with," which is, in my mind.

27:51 Tristan: It's, it's at the same time.

27:54 RTH: So I am *separably*. one strand of my experience, is I'm thinking about Anna finding Yasi hard to work with.

28:01 Tristan: Yeah.

28:02 RTH: *And* at the same time, I, I'm experiencing the phrase "hard to work with" in my mind.

28:10 Tristan: Yeah.

28:12 RTH: Okay. And then I think we actually haven't said too much about how the phrase "hard to work with" is present to me other than... So in the, in the basic, is it in words quote, "hard to work with" unquote, [Tristan: Uh.] or is it the me, meaning of that phrase?

28:33 Tristan: Uh, both. So, but that, that's the, the two kind of blend into each other in that way. I am sort of like, um, in that the, the, the phrase in the meaning it's kind of just,

28:45 RTH: A meaningful, a meaningful phrase.

28:48 Tristan: Yeah.

28:49 RTH: Okay. And, and in words that are spoken, heard, written, just words there that are not spoken or written, seen?

28:59 Tristan: Wait, wait. What do you, what do you mean?

29:01 RTH: I wanna know how those words are present to you.

29:03 Tristan: Uh, "hard to work with." Um, I don't know if they're spoken. They may be, there may be, yeah, that's hard to say. There may be an *anticipation* of them being spoken, but the only thing that's being spoken is hard, so hard to work with is sort of just present in my mind, just the cognitive element.

29:26 RTH: Okay. Alright. Then I'm ready to move on to the [AG: Okay.] latter parts.

29:36 AG: Um, so the next thing we've got is the diffuse bodily anxiety.

29:40 Tristan: Right.

29:42 AG: Um, I think we've spoken about diffuse bodily anxiety before. [Tristan: Right.] But, um, is there any kind of place where this is located? Is it just throughout the body?

29:53 Tristan: Throughout.

29:54 AG: Okay.

29:54 Tristan: Yeah.

29:59 AG: And is there anything more to be said about how this diffuse bodily anxiety is in your experience? Other than it's just throughout my body and...? I take it, this is kind of, um, in the background, so it might be tough, but...

30:16 Tristan: Yeah, I mean, there's a possibility that aspects of the anxiety are involved with the, the chess position, but I'm not, I'm unsure about that.

30:26 AG: Okay.

30:27 Tristan: Alright.

30:34 AG: Um, Dr. Hurlburt, do you wanna ask more about this part, the diffuse anxiety?

30:44 RTH: So we've gotten, when we've talked about diffuse anxiety, we haven't been very differentiated about it, and maybe that's because there's no differentiation to make. But are there different kinds of diffuse bodily anxieties of which this has one feature and others have some other feature?

31:03 Tristan: Um, well, sometimes it's more prominent or it has a stronger, or it may be sometimes it has a locatable bodily component. But I think this is kind of the, I don't think this one has any particular component that differentiates it from sort of a lot of the other set samples where it's just sort of like a background element.

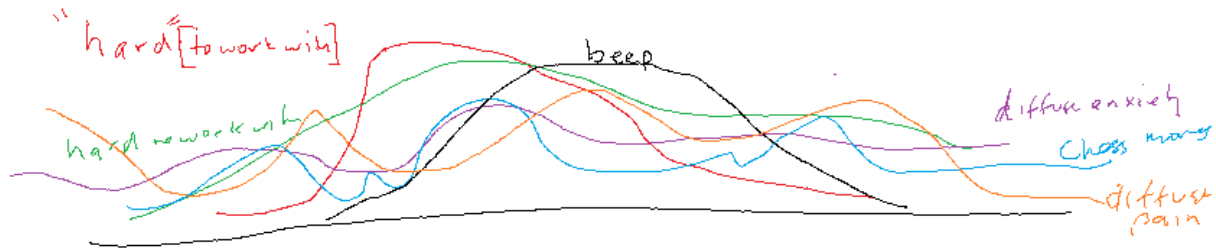
31:28 RTH: A low-grade bodily anxiety, not further undifferentiated. And it might have been aimed at my chess board, but maybe not. Is that right?

31:40 Tristan: Yeah.

31:40 RTH: Okay. Okay, then I'm good about that.

31:47 AG: Okay. Um, then there is something about the chess, I'm absorbed in and into my chess position. Um [Tristan: Right.] And I think it was, we're unsure exactly what about the chess position, I'm just somehow into that?

- 32:05 Tristan: Um, yeah, because, because I kept playing a few more moves after the beep, so, it was hard for me to, I, I think I need to stop playing chess immediately if I get a beep from now on. But, um, uh, yeah, I'm, I'm just kind of, I'm absorbed in the game. It's fairly automatic that I'm doing, so it's, I've definitely times when I'm, when I'm more engaged in the sort of geometry of the board, it's sort of like, but I am still doing that. I'm still, I'm still visually and mentally and cognizing about my position and, and think, thinking about it and looking at possibilities on, on the board in a sort of geometric way.
- 33:01 AG: Okay. So I think if I heard that correctly, where you were at the moment of the beep, you're cognizing about your chess position and thinking of different or, and trying to figure out different moves or something like that?
- 33:15 Tristan: Yeah.
- 33:19 AG: Okay. And I take it the, the playing of chess, like moving the piece is kind of coming out of me automatically, or am, am I getting that right? I'm not really attending to my playing, I'm more into what's where my piece is on the board.
- 33:37 Tristan: Mm. I'm a little unsure if I can answer that.
- 33:52 AG: Okay. Okay and by absorbed in, does that just, is that just another way of saying I'm, I'm attending to that? Or is there something more than something more there about this?
- 34:07 Tristan: Absorbed, um, absorbed? I think I, I use when there's like sort of like a sort of both bodily and mental engagement with something. Um, but maybe I, I dunno, maybe absorbed is... I dunno if I can pin down the meaning of, of absorbed necessarily here.
- 34:33 AG: Okay. In this context. Okay. Okay. Um, Dr. Hurlburt, do you have anything?
- 34:41 RTH: So did I understand you to say that and when the, the beep came off, I finished a couple of more moves and then I got out my phone and responded to the beep?
- 34:51 Tristan: Is that bad? Well, um, the moves are very quick. So it's, it's speed chess, so it could have taken like a half a second or, or less, but no less than that. Oh, is that bad? [laughs] Okay. I'll, I'll stop if you,
- 34:51 Russ comments: RE "Is that bad?"  
My speculation (given science's and my relative ignorance about inner experience) is that Tristan's pervasive anxiety and pervasive pain may arise from his temporal fuzziness / indistinctness.



An experience arises and continues, ebbing and flowing, for a longish time; during which a different experience arises and continues, ebbing and flowing; and then another and another, as schematized by the colored lines in the figure. And somewhere there is an experience of the beep (the black line), which arises and continues, more or less similar to the other waxing and waning experiences. If that adequately represents Tristan's experience, it would be natural for Tristan to think that it doesn't really matter when he responds to the beep (now or a few chess moves later)—it's all a mess and a little later into the mess would be inconsequential.

My further speculation is that if Tristan were to practice apprehending the beep as if it were a rapid-rise-time signal, and practice responding to that beep quickly, that that practice might alter his way of apprehending the beep, which might lead to an alteration of the way he apprehends all of his experiences, so that he would apprehend each experience more or less separately and sequentially (rather than long-term simultaneity) before the footlights of consciousness. If that view is correct, then the aspects that are now apprehended as constant and diffuse would disappear for a while, and then surface, and disappear, rather than being present all the time. My further speculation is that that would be healthy for Tristan.

The upcoming turns are RTH's attempt at conveying some aspects of this.

- 35:13 RTH: So, so it, it is the case that in, in, in this work, I, I would say the critics of this work, the flies on the wall, who, who, who don't think that what we're doing is worth doing, they would say, well, y'know, all, all introspection is really a reconstruction, or something.
- 35:29 Tristan: Right.
- 35:30 RTH: And if you allow your participants (they would be talking to me) and if you allow your participants to take a few more chess moves after they have, have, uh, after the beep comes, then, then the retrospection is more questionable or even more questionable than it was if they, if they did it immediately. And what they would, what I think most people would say about that is that it runs the risk of making things be more complicated than it is, because it, it, it smears out the time window. So instead of the, and instead of the, the window being a really clear *this is the moment of the beep*, [Tristan: Right.], then it seems, well, y'know, *the moment I'm not so sure about what the moment was at this move or the next move or what was that?* What, how, where, where, how, what, what are we trying to get to?
- 36:22 Tristan: Right. I, I would agree. I would, I would agree, um, with that, although I, I will say that for this particular beep, um, maybe cuz I had my phone closer to hand, it feels like I was fairly, I felt myself to be fairly accurate. The rest of it, it's just the, the chess part

that I was, um, I couldn't get down. But I, I do agree. I, I, I, it's always, y'know, it's always a question of *do I stop the movie?* Do I, *how long does it take to make, give me the, the beeper outta my pocket and press it* and yeah. So I'm, I'm still nailing down the, the immediacy of the response. And then, yeah so.

37:10 RTH: So it is the, the, it is never fully immediate. I'm accepting of that. But I would, but I would say that the quicker we can do it, the more, the more the, the more driven by the moment or driven *at* the moment that we can be, the better, the better. I think that's, I think that's true. And I, and I would say that part of the, part of the iterative skill of DES is figuring that out.

37:47 Tristan: Yeah.

37:47 RTH: So I would say as you get better at recognizing what's actually going on in your experience, then it, then it becomes more necessary to be more clear about [Tristan: Right.] when the actual moment was. So the more diffuse your experience is, probably the less important, important it is to get the actual moment right. Because it was diffuse then, and it was diffuse now. But as, as you get better at articulating by, at apprehending and articulating about your experience, then it becomes more necessary to do it better. [Tristan: Right.] But I, I think that's true of any skill. Y'know, the, if when you're learning to play the violin at the very first, it doesn't much matter whether you're slamming the bow onto the strings this way or that way. But, but as you get better at it, then you want to be, you wanna make sure that the bow is exactly the right way on the strings because that's gets you the sound that you want to get.

38:47 Tristan: Right.

38:47 RTH: So I think that's true of all, basically all skills that, uh, the method behind the skills improve, improves as the art artistry improves or something. On to number 3?

39:01 Tristan: On number 3. Okay so,

39:04 AG: Um, did we wanna talk about the podcast? Or is that too in the weeds?

39:04 Russ comments: If one understands DES as being fundamentally an iterative method—trying to get us into a position so that *tomorrow* we can do a better job of apprehending experience than we did *yesterday*—then it is a DES mistake to ask about the podcast—it is a backwards-looking at a detail rather than a forward-looking letting sink in the desirability of clear and timely apprehension of experience. That is, RTH and Tristan have just had what seems to me to be a fundamentally important conversation about experience, and to interfere with the consolidation of that by asking about some minor detail seems like a mistake. Much better to let the significance of the get-clear-at-the-moment-of-the-beep apprehending experience sink in as Tristan's carry-away from the conversation about sample 12.2.

39:09 RTH: It seemed like that was pretty far.

39:11 AG: I just wanted to check before we moved on.

- 39:13 Tristan: Yeah, there's, there's not much more to say about it. I'm just sort of hearing babble in the background and it's a small component of?
- 39:20 AG: Okay, sounds good. Then number 3.
- 39:23 RTH: Well then I would, I guess I do want to ask him that. [AG: Okay.] So are, are you hearing the babble in the background or have you filtered it out and then I can say, well, there was a podcast going on, so I must have been hearing it.
- 39:37 Tristan: I'm, I'm hearing the, I'm hearing it.
- 39:40 RTH: Okay. So I'm hearing what I know to be podcast, but I'm not really paying attention to the podcasting aspect of it.
- 39:52 Tristan: Yeah.
- 39:55 RTH: Okay. And that, that, I guess I would say, is part of the deal about the, about the moment of the beep is to, to be, to, to be *confident about*, well, am I really hearing meaningless voices not-meaning-making voices? Or, or am I hearing it? You gotta be precise about when, what, what moment of experience we're looking at. Number 3.
- 39:55 Russ comments: RE "You gotta be precise about when, what, what moment of experience we're looking at."  
RTH brings the message back to the issue discussed in the comment at 39:04.

### SAMPLE 12.3 DISCUSSION STARTS HERE

- 40:22 Tristan: Okay. So, um, one I am, uh, innerly, innerly presenting to myself in a way that has more in common with, with speech than hearing the words "thus animated." Um, and that's one component.
- 40:45 And the second component I guess is feel a, well maybe these, these are together I second component, I have a feeling of urgency, um, that I have something that I need to get down on, on the, and on the page by page I mean the, the word document. So I'm sort of like, um, it's almost like I'm, I'm anticipating writing this.
- 42:23 Um, and then there's also sort of wrapped up with that urgency, but maybe more can be temporally separated from it as anxiety, what I'm feeling.
- 41:37 RTH: And one of those more prominent than the others?
- 41:44 Tristan: Yeah. Probably. Maybe the words "less animated." But I think the urgency about needing to get it down on the page is about as strong. So maybe they're not too, but maybe they're both like 45-45 or something.
- 42:05 RTH: Okay. Then you said that the words "thus animated" were innerly presented in speech-y. W, would is that to say I don't feel myself speaking, this is not inner speaking, but this is somehow different from innerly speaking?

- 42:25 Tristan: I guess you could say I'm innerly, I guess you could say I'm innerly speaking.
- 42:34 RTH: And why wouldn't we say that I'm not, I'm not trying to defend those words by any means.
- 42:40 Tristan: I just, I, I, I thought you, for some reason I thought you, you weren't a fan of, of the words in, "inner speech" cuz it can mean so many different things to different people so that it's, but I guess this, I would say I'm, I'm innerly speaking.
- 42:55 RTH: Okay. So I, I don't have anything against the words inner, inner speaking. I have, I have argued against calling it *inner speech* because that makes it seem like it's sort of a canned thing. [Tristan: Mm.] Where it's like a, like I'm gonna take a speech down off the shelf and speak it. That *isn't* what I think happens. It's, but if my, if my experience is of saying "thus animated," but there's no words coming outta my mouth or whatever, then it seems like that's inner speaking is fine with me, or inner saying or whatever.
- 43:35 Tristan: Right.
- 43:38 RTH: And does "thus animated" seem like part of a longer sentence, I'm speaking a whole sentence and the beep catches me at this particular aspect? Or have I somehow singled out the phrase "thus animated"?
- 43:49 Tristan: I think there's a latching on to "thus animated" there.
- 43:52 RTH: And what is that?
- 43:57 Tristan: I, I think I've, I've sort of singled that out or I, I dunno. It's not like if you go right after I'll be thinking something different. It's not like I'm, there's like an entire sentence. I think it's, it's just those words at that moment.
- 44:09 RTH: Okay. And does *latching onto* in this, in this, for this beep mean *I have singled out in, in the speaking mode "thus animated?"*
- 44:21 Tristan: Maybe, I think the word latching on to is would overcomplicate things. So just *latching onto* cuz, because when we were reading about reading, it's *latching onto* cuz, cuz it's like a succession of words in at that particular moment it *latched onto*. But at, at this time, that doesn't really apply since it, it's just the words "thus animated."
- 44:40 RTH: Okay. So somehow I am innerly saying in a speech-y way or innerly speaking, "thus animated" *not* as part of another, as part of a longer sentence. And that's the first part of my experience.
- 45:03 Tristan: Yeah.
- 45:03 RTH: And the second part of my experience is I'm feeling some sense of urgency to get this down.

45:10 Tristan: Yeah.

45:12 RTH: And is the this that I gotta get down present to me? Or is it this, this is a feeling of urgency?

45:21 Tristan: Um, wait, what, what do you mean the this?

45:26 RTH: The, the *what it is* that I need to get down.

45:30 Tristan: Oh, I need to get down. Uh, I guess I should clarify that the word “thus animated” is what I am going to write. So *that’s* what I need to get down.

45:48 RTH: Okay. And, and does the feeling of urgency seem to be existing one microsecond before the beep occurs? Or is the feeling of urgency sort of brought into, into my experience by the beep? Like the beep’s, the, the beep is gonna make it difficult for me to get that down cuz now I got a competing thing to, to do.

46:20 Tristan: No, the, the, the urgency is there before the beep.

46:23 RTH: Okay. And is there something which is preventing me from typing this, this down? Or?

46:32 Tristan: Uh, I would have to, I would have to sort of reconstruct that moment in my, that that might, if, if I told you it would add on. But as a matter of fact, I believe I’m probably have to get back to the Word doc. I’m probably switching pages between the Word doc. So I have to get into the Word doc and, and go back to where I was and get it on the page. But, [RTH: So.] some I’m not, I’m not thinking about that process. That’s, that’s kind of, that’s kind of auto, automatic.

47:05 RTH: So I’m holding in mind by saying to myself, “thus animated,” and feeling an urgency to get that down on the page. And as a matter of fact, I’m probably doing some mechanical thing to, to be ready to, to be able to be able to do that? Is that, [Tristan: Yeah.] is that right? So something has interrupted me some mechanical thing about the, the where the document is or where the cursor is or whatever.

47:33 Tristan: Yeah.

47:44 RTH: Okay. And then there’s a small, I guess an amount of those were two 45’s and the anxiety were like 10%. Something about anxiety.

47:55 Tristan: Yeah. Um, the, the anxiety is just kind of involved in the, in the urgency at this point, but I think also exists beyond it in a way. But at this point it’s sorta like a slightly anxious urgency, y’know but.

46:55 Russ comments: In my recollection, Tristan often describes anxiety as being ongoing more or less free floating, and then morphs into the particular kind of anxiety for whatever occasion happens to be ongoing. Here, for example, there seems to be an ongoing anxiety that becomes an anxious urgency. That is, free floating (targetless) anxiety transforms into anxiety-about some particular thing.

- 48:19 RTH: So does that make it seem like, like I've got a sort of an ongoing anxiety, and now I'm waiting for these words to get down and that I recruit my anxiety to be the sense of urgency? Or something like that, that the, the anxiety blends into the urgency?
- 48:41 Tristan: Um, yeah, that sounds about, that sounds about right. I mean, yes and no. I don't know if how precise I can be about that without sorta like developing theories and concepts about it. But to me it always feels like there's, I'm anxious all the time, but at any given moment that anxiety might be expressed in, in, in this or that, um, and sorta, sorta exists beyond that. There's a component of it But it kind of, y'know, it's, you said *recruited*, so sure. Maybe *recruited*.
- 49:19 RTH: So what I meant by recruited, I guess was, was I think what I just heard you to say, which would be something like there's an ongoing anxiety [Tristan: Mm hmm.] and it's sort of free floating when it's ongoing. But then I can, I can have *anxiety about* when it comes to this particular thing, my anxiety is about [Tristan: Right.] holding in, holding in mind or anticipating getting down or something like that. [Tristan: Yeah.] But, and then at some other time the anxiety would be about something else and then in the meantime it would just be there, but without being about anything.
- 49:53 Tristan: Mm hmm.
- 49:55 RTH: Okay, then I think I'm good.
- 49:59 Tristan: Oh, I forgot to...
- 50:01 AG: Go ahead.
- 50:03 Tristan: Uh, I, um, that was sample 4 and I, I redacted sample 3. I don't know if that makes a difference for You're not, I actually redacted before I wrote down the sample, I just was like, I'm not gonna talk about this one.
- 50:17 AG: Um, I was gonna ask about the anxiety. So is this a *bodily* anxiety? O like just a *feeling* anxiety? No doubt it's about, it's about the urgency or whatever, but.
- 50:33 Tristan: It's just kind of a, a feeling that, yeah.
- 50:38 AG: So more, I guess more emotion.
- 50:40 Tristan: I, I guess, I guess it's a diffuse bodily anxiety, a feel, a feeling with a, y'know, diffuse bodily component, but...
- 50:47 AG: So more so. Okay, okay. I just wanted to check that we're not saying mental or [Tristan: Right.] this is different. Okay gotcha.
- 50:47 Russ comments: I worry that AG has tried to put the feelings into clear-cut categories (*either* bodily *or* mental) when I hear Tristan as saying that distinction is messy or perhaps doesn't apply. See the comments at 6:31 and 22:07.)

51:00 AG: (continues) Okay, so that was number 4, number 5?

51:03 Tristan: That, that's all I got.

51:04 AG: Oh, okay.

51:09 RTH: Okay. Good. Uh, and shall we do this again?

51:15 Tristan: Same time next week or?