

TRANSCRIPT WITH COMMENTARY

Tristan

Tristan Interview 2

Below in black is a word-for-word transcript of the January 20 interview with Tristan that is available on YouTube at <https://youtu.be/LE9Zz4ST3WA>. 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

- 0:01 RTH: So I am recording. You should have a notice that that's happening.
- 0:05 Tristan: Mm hmm.
- 0:07 RTH: The rules always apply to the recordings, which is to say everybody's got 51% of the vote for whatever we ever do with the re, recordings. And, uh, this is going to be Tristan's second day or first and a half day, depending on how you wanna count the short first day. And, uh, anything we should be talking about that. I did send you another earphone hook.
- 0:33 Tristan: Oh okay thanks.
- 0:33 RTH: I put, I put it into regular mail and it'll probably be there, I guess it's holidays and Sundays and whatever, so it's hard, hard to know. But within a day or two, you should, you should have another hook if the gluing thing doesn't work and uh.
- 0:51 Tristan: Mm hmm.
- 0:51 RTH: I think I mailed it on Friday, maybe Friday or Saturday. Friday or Saturday, before the holiday. Anything else that we should be talking about before we look at beeps today?
- 1:08 Tristan: Um, I think we can dig in.
- 1:12 RTH: I'm ready. You ready, Amber?
- 1:14 AG: Yes, I am.
- 1:16 RTH: Alright, and, uh, and Tristan, Amber and I will probably alternate back and forth, so I'll do the first beep, she'll do the second beep, and she has a right to ask questions on the first beep and I have a right to ask questions on the second beep and we might have conversations that would be two-way or three-way, or whatever.
- 1:31 Tristan: Mm hmm.

1:31 RTH: The object is for *three* people with their gray, to put their gray matters together to try to figure out what's going on in, in, in Tristan's experience at the moment of the beep. And mostly there are no rules on that procedure other than let's see whether we can do it well. And, but with that, I'm ready for beep number 1.

1:57 Tristan: Alright. So in this beep, and there are only three beeps, and I did wear it for the three hours, so maybe, maybe I'll wear it for longer next time.

2:09 RTH: Well, we'll see. Uh, I, the beeps are random, and so if they've chose, if the beeper happened to choose long intervals in between the beeps, it can take three hours to get three beeps. That's sorta the outside edge of three beeps. But, uh, but let's do three beeps and then we'll, uh, proceed from that.

2:27 Tristan: Yeah okay. So I, ([bends down] and my cat just spilled a drink on the floor).

SAMPLE 2.1 DISCUSSION STARTS HERE

2:38 Tristan: Um, so I'm writing the, uh, the phrase, uh, "all we imagine is light." Um, but what I'm experiencing is I'm innerly voicing the word "imagine."

2:56 RTH: And by the word "imagine," do you mean I'm not innerly voicing "all we imagine is the light"? Is the light, is that the sentence? "All we imagine is the light."

3:07 Tristan: It is light, yeah. It's a, it's a film title. Um, well, all I am innerly voicing, I'm sort of conscious of my writing the whole thing, but what I'm really picking out is the word "imagine." And I'm doing the same thing I, I described yesterday where I'm innerly voicing it.

3:28 RTH: Okay. So I would say, let's set aside whether it's the same or different from what we did [Tristan: Right.] yesterday. Um, which is not to say that I'm disagreeing with what, that this is the same as what we did yesterday, but I'd rather that we approach each sample sort of on its own merit. And then when we're done, we can say, well, yeah, this is like, we, like it was yesterday. But, uh, but the, the object is never to fall into the trap of thinking that we know what we're talking about when there's a possibility that we don't. And so, uh, one of the ways that we do that is to say, well, let's treat each sample as its own, own deal. So I am innerly voicing the word imagine, and it's just that word.

4:06 Tristan: Mm hmm.

4:07 RTH: Even though I'm reading the whole sentence, I'm writing the whole, I guess I'm *writing* the whole sentence.

4:12 Tristan: Right.

4:12 RTH: And I'm sorta aware of what I'm writing, but innerly voicing just that one word and *not* the whole sequence of words and the beep happens to catch me at that one word.

4:24 Tristan: Right.

4:24 RTH: Okay. And by "innerly voicing," can you tell me more about what that?

4:31 Tristan: Um, so I am, I am experiencing the word more strongly than I am the rest of the words. And this experience of the word has *more* in common with speaking than hearing, even though it is not, I'm not actually doing either one of them in my consciousness.

5:01 RTH: Okay. So there's no words coming outta your mouth, and there's no sounds coming into your ears, but it seems like I am somehow saying "imagine," somehow *saying* "imagine" as opposed to *hearing* imagine?

5:13 Tristan: Yeah.

5:14 RTH: Okay. And, and do I say "imagine" with any particular kind of inflection? "*Imagine!*" or "imagine"? Or just sort of neutrally "imagine"?

5:30 Tristan: Well, the next thing I noted down was I said, *conscious of an urgency*. Um, and the urgency, I, I'll need to take better notes next time. Either, either I didn't quite know what this urgency *was* in order to describe it more, or I took, or my notes weren't thorough enough. But I did feel there was an urgency to this, as if I wanted to make sure that the words I was writing were right.

6:10 RTH: So the experience is not just of writing the words, and not just of saying "imagine," but also some sense of urgency wanting to be right about the whole writing?

6:26 Tristan: Yeah. Yeah.

6:26 RTH: So the sense of urgency is not attached to the word "imagine." It's attached to the whole....

6:35 Tristan: Yeah. Yeah. It's, it's attached to the larger experience of, [RTH: Okay.] of writing particular.

6:41 RTH: Okay. And is there anything else, uh, going on in this experience? Because we probably oughtta get the whole....

6:46 Tristan: Yes, I'm conscious of hearing a complicated guitar line, or intricate, let's say.

6:57 RTH: And tell me more about that.

7:00 Tristan: Um, so I'm noticing that the jazz guitar line I'm hearing is particularly interesting. Um.

7:13 RTH: So the guitar is playing on speakers in the, in the room. Is that right?

7:17 Tristan: Yeah, that's correct.

7:19 RTH: Okay. And so I'm, I'm not *just* hearing it, but I'm also somehow noticing its intricacy.

7:31 Tristan: Mm hmm. Yeah without, without, I'm not attaching any words to that experience, but I am, I am hearing that it's doing interesting things.

7:46 RTH: Okay. And which is, which is stronger, I guess maybe there's sorta four things going on so far, is that right, four? Uh, by my count is four: I'm, I'm writing "all we imagine is light"; and I am saying "imagine"; and I am conscious of some kind of urgency; and I'm hearing the guitar line with its particular intricacy. So those seem like four more or less parallel, separate, separable streams [Tristan: Mm hmm.] for, so first off, is that, is that right?

8:21 Tristan: Yeah, that's right. I would say the word "imagine" is the strongest out of all these.

8:25 RTH: The innerly spoken word, imagine?

8:27 Tristan: Yeah.

8:27 RTH: And by the, by the strongest you mean 50-10-10-10 or 50 or something? I don't care about the numbers, but, but *more* can be 51- 49, or it can be 99-1, and I would....

8:42 Tristan: Um, well, it's not 50 because, um.

8:49 RTH: So let's not get lost in the numbers, but what I wanna know is whether the "imagine" is a lot more pop, present than the next thing, or sort of evenly, but a little bit more than?

9:01 Tristan: Um, I'd say that it's, it's a fair amount more.

9:05 RTH: Okay. Than what, than whatever's next?

9:09 Tristan: Uh, what's next is, well, the feeling of urgency is sort of like, it's hard to describe whether that's, it's hard to describe how apparent that is because it's, yeah. That, that's a good question. I'm not sure which is next the music or the urgency, probably the urgency and then the music.

9:37 RTH: And then the writing. Is that just happening then? Is that what?

9:43 Tristan: The writing is.

9:45 RTH: And by just happening, what I, what I want us, I want us to recognize that just because we're engaged in a task doesn't mean it's in our experience. We can, we can perform a task and have no, have it not make its way into our consciousness at all.

10:01 Tristan: Right. That, that's, that's hard for me to say at this moment, [RTH: Okay.] to be honest. Um, I, I haven't, I'm at this moment, not particularly in my conscious experience, focused on the feeling of my fingers typing. That it's something more, uh, the other stuff, the other stuff is more pronounced.

10:24 RTH: Okay. And I, so I wa, I wasn't necessarily pointing to the f, feeling in your fingers, but the, but the, the typing of the words: did you mean by writing, did you mean typing on a computer?

10:38 Tristan: Um, yes. In, in that case, then, there is an awareness mixed in with all this, that what I'm doing is, is writing the words out, but I'm doing is typing them.

10:53 RTH: There is an awareness, did you say?

10:55 Tristan: Yeah.

10:57 RTH: Okay. And, and in our scheme of things, is that near the bottom of the list or near the top of the list?

11:04 Tristan: It's probably actually related to the urgency.

11:06 RTH: Okay.

11:06 Tristan: Um.

11:10 RTH: So we could maybe combine the writing and the urgency into position number 2?

11:17 Tristan: Yeah.

11:22 RTH: Okay. Alright then let's talk a little bit more about the urgency. What, by "a sense of urgency"...?

11:36 Tristan: Um.

11:37 RTH: [pause]....how does that, how does that present itself to you?

11:44 Tristan: Trying to remember. Um, it, it's, it's a feeling. It's a feeling rather than, um, it's, it's something a little more ineffable. It's a, it feels like something in my body wants this sentence to be right. Um.

12:10 RTH: And by your body, do you mean specifically in your body or your mind or your soul, or your...?

12:17 Tristan: Uh, probably in the sense that, well, I, I want, I wanna try to do it without bringing into, bringing in some suppositions I have about my, how my body is. So [RTH: That would be good.] I wish I had written, I wish I had written more notes, because I wanna say there's an, almost an anxiety to it.

12:38 RTH: Okay.

12:39 Tristan: Yeah.

12:40 RTH: And by anxiety, do you mean bodily anxiety or mental anxiety or [Tristan: Uh.] feeling anxiety or doesn't, isn't either bodily or mentally or whatever?

12:49 Tristan: Both, both. But on the more, both the, but on the fairly bodily side.

12:55 RTH: And in any particular portion of your body? In your chest, in your head, in your fists, in your back, in your butt, in whatever?

13:03 Tristan: Can't say right now.

13:06 RTH: Okay. And I, what I, what I would say about the questions that I'm asking is that they, A, might, might be impossible questions [Tristan: Mm hmm.] so that those, the questions that I'm asking might not have answers.

13:16 Tristan: Yeah.

13:16 RTH: *And* it's possible that they don't have answers for *you* on this particular day, but now that you've heard those questions, next time you have this kind of an experience, they, you, you might be more able to answer the questions.

13:29 Tristan: Right, yeah.

13:30 RTH: And, and I don't have an op, a fav, a favorite option of those, of those. Our object is to *figure out* basically what we can talk about with each other that makes that, that aligns with your experience. And it's, and it always takes us some number of days to sort that through. And this is our second sample, and so we're in the sorting-through process and will be for a while, probably.

13:59 Tristan: Yeah, right.

14:03 RTH: So then let's move on to the, the guitar line. So I would like, I understand that you're hearing an intricate guitar line.

14:16 Tristan: Mm hmm.

14:16 RTH: And *more than* that, somehow you are, somehow the intricacy of this line presents it to you. It's not just the line, it's the *intricacy of* the line, is that right?

14:31 Tristan: Um. [pause]

14:35 RTH: So the question, the question that I'm trying to ask is, at the moment of the beep, there's a line playing and do, am I noticing the intricacy of that line right at the moment of the beep, *or* am I hearing the guitar playing, and then when I look back at

it, I can say, “wow, that was an intricate line!” But at the moment of my experience, I’m just experiencing the line.

- 15:01 Tristan: I would say that my experience of the line has a flavor of realizing that there’s a lot to listen to in the line, and a lot that it’s doing.
- 15:16 RTH: Okay. And that *realization*: does that seem like, like more in the realm of hearing? I am hearing my, my hearing apparatus is noticing, is tracking or whatever the intricacies of the line? Or does it seem more in the realm of analytical, cognitive, sorta meta-observation of the intricacies?
- 15:48 Tristan: It’s most.
- 15:48 RTH: And here again, I don’t have a, I don’t have a favorite that I’m just trying to.
- 15:51 Tristan: Right, it’s, I would say it’s mostly hearing, but there’s still a type of, of something that is a little more than just hearing.
- 16:05 RTH: And more in the direction of cognitive, like cognitively more?
- 16:08 Tristan: Yeah, more, more in the direction of cognitive.
- 16:12 RTH: Okay. So it’s hearing with a cognitive piece, cognitive portion, [Tristan: Yeah.] cognitive flavor or something like that?
- 16:20 Tristan: Mm hmm.
- 16:23 RTH: Okay. So lemme summarize what I’ve got out of this. As a matter of fact, I’m typing at my computer and I’m typing the line “All we imagine is light.” And that’s happening as part of my experience, but not nec, but the, but the words themselves are not primarily the portion of my experience. I understand what I’m doing, but it’s not like I’m processing those words *directly*. What I’m *mostly* into is the word “imagine,” which I am innerly saying to myself without any particular inflection. But, but it’s a *saying* experience, not a *hearing* experience. And it’s of the, of the word “imagine,” not of the, just that happens to be, this is the one that happens to be at the moment of the beep. And, and if the beep had come a microsecond before it would’ve been on “we,” and if it had come a bit before that, it would’ve been on “all.” That’s *not* the way it is. It’s that I have somehow emphasized the word “imagine” in this moment or in this, in, not in this moment, but in this sentence. I have somehow stepped up the “imagine” portion of this. *And* I feel some sense of urgency to get this right. And that attaches to the writing of the sentence. I wanna get the sentence right. It’s not so much the *word* “imagine” that I wanna get right, it’s the sentence that includes that word. *And* I am simultaneously hearing on the speakers that are playing in my room an intricate jazz line, *and* somehow in the realm of cognitively noticing the complexity or intricacy of this line, but that, but that’s not at all *worded*, that’s somehow cognitively recognizing complexity, whatever that means.
- 18:31 Tristan: Yeah, that’s, that’s about right yeah.

- 18:35 RTH: Okay. And any, anything, anything that we would like to improve or add or subtract or whatever to that?
- 18:44 Tristan: To your phrasing? [RTH: Rendition?] No.
- 18:50 RTH: Okay. Then I'm ready to go on to number 2, and I'll ask Amber to lead the way on that.
- 18:58 AG: Okay.
- 18:58 RTH: But the rules, the rules will be, I should be able to interrupt Amber, Amber, or you should be able to, Tristan, and you should be able to say, no, you got that wrong, or whatever. That's part of the, and not only just to Amber, when you, you should be able to say to *me*, you've got that wrong, or whatever. The, the object is to [Tristan: Mm hmm.] work at letting *our* language, our *joint* language rest lightly on your experience that was ongoing at the moment of the beep.
- 19:33 AG: Okay. Yeah. Um, I'm to go into beep 2 as well. So, um, Tristan, what, if anything, was in your experience at the moment of beep 2?

SAMPLE 2.2 DISCUSSION BEGINS HERE

- 19:40 Tristan: Um, at beep 2, I'm thinking of, um, I'm voicing the word "it-itself" in my mind.
- 19:51 AG: Okay.
- 19:51 Tristan: Um, and I'm voicing, uh, this word. I'm reading a sentence in which this word figures, but I'm mostly focused on just this word. And I'm also, uh, I would say, I would say I'm not as strongly speaking it to myself this time, but it's still somewhere in that range of, of voicing in my mind.
- 20:42 AG: Okay. Um, and, and could you remind, repeat again um, I think I didn't get it. What the word is that you are focused on?
- 20:51 Tristan: Uh, it's a hyphenate, it's "it dash itself."
- 20:58 AG: Okay. And, um, I also heard you say that, uh, this word was not as strongly spoken. Could you tell me a little bit more about what, um, what that means?
- 21:17 Tristan: Um, it as the last sample, but maybe it's best to go sample by sample. [AG: Yeah. Okay.] I mean, I still, it still was, um, it was still voicing that word to myself and not really anything else in that particular sentence at that time.
- 21:17 Russ comments: At 20:58, when AG says "this word was not *as* strongly spoken," the *as* indicates that she is requesting a comparison to the previous sample. As a general DES rule, it is better to get as good an apprehension of the present sample as we can get *before* one tries to compare that to the previous sample. (Cf. 3:28 RTH saying "I'd rather that we approach each sample sort of on its own merit. And then when we're

done, we can say, well, yeah, this is like, we, like it was yesterday.”). The good news is that Tristan recognizes this by saying “maybe it’s best to go sample by sample.”

21:41 AG: Okay. Um, and I take it so “it-itself” was part of like a larger sentence.

21:46 Tristan: Right.

21:46 AG: Um, I’m wondering it, is there anything about this larger sentence that’s, um, I guess part of the experience? I, I hear that really I’m just about “it-itself,” but is there anything about this larger sentence or is it just, I happened to be reading and “it-itself” was there, and it was this long sentence or is that just...?

21:46 Russ comments: AG aims for completeness (anything else in experience?) when I would have rather gone directly toward the “it-itself” phenomenon. The general principle is this: completeness is important when the main phenomenon is clearly grokked—*then* it makes sense to probe for anything else. But here, we don’t yet have a good apprehension of the main phenomenon (the voicing of “in-itself”). Trying to go beyond that is problematic on two counts: going for the anything-else will have undermined the later efforts to grasp the main phenomenon (will have muddied the water, so to speak); and if we don’t have a clear grasp of the main phenomenon, it will be difficult to grasp whether there is anything beyond that.

In short: If there is something interesting and important, go directly toward it. If you miss some secondary thing in the service of clarifying the main thing, that’s the price of doing business.

22:08 Tristan: Um, no, because what I was thinking about as well as that word was, um, something that I needed to get done in my house, um, or it was another task. I, this was actually difficult because I think at the time of the beep, I had trouble even immediately thinking about what it was that I felt needed to get done. But, so I have a couple options for what that might be. Um, but [pause] it was definitely a thinking of something that needed to be done. Uh, so it was either cleaning my, my place or things, tasks that I needed to do for the week. Um, and I would say that this thinking of something that needed to be done was, um, unsymbolized, so I wasn’t necessarily, didn’t have words attached to it. Um, it was just a feeling that I needed to do something.

23:20 AG: Okay. Um, so I’ll stick with this for now then. I still have a few more questions about the voicing piece, but I’d like to stick with this right now. Um, so I hear that there’s this, *I need to get something done*, and I hear this something, so I’m wondering at, at the moment of the beep, is this, I need to get something done. Is it non-specific or is it I need to clean my place, I need to do things for the week? Or is it just broadly something needs to happen?

24:02 Tristan: It’s more, it’s, I think it’s one or the others. And I can’t tell which it is at this moment to, to speaking to you. I think, I think if you go into my thought, it would have been, it would’ve been something, something specific. If, if you freeze the moment of thought, I just couldn’t, I couldn’t manage to figure out what it was after. Or maybe, maybe it wasn’t as specific, which is why I had trouble. But, um, yeah. [pause]

24:33 AG: Okay.

24:35 RTH: So let, lemme tease apart an option here because I, I think what you said is probably is important, Tristan. And that is, I think it's possible to be thinking about something specific and *yet* not to know what that something specific is. I think that is a possibility.

24:35 Russ comments: These are the options that RTH is trying to tease apart here:

1. Tristan was thinking, at the moment of the beep, that he needs to do some specific thing *X*; but now, in the interview, he can't remember what *X* was. That is, Tristan's nonspecificity is a memory issue;
2. Tristan was thinking, at the moment of the beep, that he needs to do some specific thing, but what that specific thing is is *not* directly apprehended at the moment of the beep. That is, this unspecified-but-specific-ness was a feature of Tristan's experience at the moment of the beep; or
3. Tristan was thinking, at the moment of the beep, that he needs to do something, but at the moment of the beep there is no specificity of what needs to be done.

That is, in #1, *X* is specific, apprehended, but forgotten. In #2, *X* is specific but *not* apprehended. In #3, *X* is not specific.

Of those, #2 is the most difficult to spell out in plain English: in #2, *X*'s content is not apprehended but its specificity *is* apprehended. That may be difficult to describe, but is entirely possible in the experiential world. RTH will try to describe it.

This is only Tristan's third sample, so it is likely that he was not, at the moment of the beep, capable of making such fine distinctions. Thus for the most part, this conversation will be primarily iterative training aimed at helping us in future sampling to suspend the natural attitude and accept that the characteristics of the real world do not necessarily apply to inner experience.

24:53 Tristan: Oh, interesting.

24:53 RTH: It might not be possible to, y'know, in the real world, if you're talking about something, you probably have to be saying what it is that you're talking about. But that's *not* nec, the, the rules of the inner world do not follow the rules of the outer world.

25:07 Tristan: Hmm. Interesting. Um.

25:24 AG: Okay, so yeah, so you, we, yeah. We don't have to latch onto one thing today, but I think as Dr. Hurlburt said, right, it's possible that it could've been something specific. It could have been just this, something had to be done. But I'm wondering also, is this like a, is there like an emo, is this an emotional kind of a feeling or is this like a cognizing, like I'm somehow analytically, um, thinking about what it is I need to do? Or is it this kind of emotional?

26:01 Tristan: Definitely both. It is tied to an anxiety.

26:07 AG: Okay.

26:08 Tristan: Uh, uh, uh, also a, a bodily feeling of anxiety.

26:15 AG: Okay.

26:17 Tristan: Um, which doesn't necessarily, which is difficult to locate to any one particular part of the body.

26:28 AG: Okay. So this something I need to do this, there's a bit of a, this is tied to an anxiety, but it's somehow bodily. Can't say where bodily, but it is somehow bodily.

26:40 Tristan: Yeah.

26:40 AG: And is there anything more to say about how that, how that part presents itself to you?

26:50 Tristan: Um, um, [pause] there are a few things I was thinking of, but none I can say with certainty, so I'll say *no*.

27:14 AG: Okay. Okay. I'll just write that down.

27:21 RTH: So, so lemme ask a couple of questions, which may be in the realm of what you were trying to think of. And by the way, you should feel free to see whether we can work out something. So if you're sorta half baked something, we can get it out there and then we can either discard it or bake it the rest of the way or whatever. [Tristan: Okay.] But the, so I haven't yet figured out whether this *I need to get something done* is more or less or both, or one or the other, a cognitive thing I'm, or a feeling, an anxiety, anxiety towards something that would be one possibility; or I'm thinking that there's things that I gotta get, I, I'm thinking that there's this thing I gotta get done, even though I don't know what this thing is at the moment, I'm thinking about that. And tied to that is an anxiety-ly bodily feel that it's needs to get done.

28:18 Tristan: I think the thinking part of me is thinking of something specific, which I can't say, but the bodily part of me feels an urgency and anxiety to that thought.

28:37 RTH: So it seems like *both* a thinking, cognitive cognitive-y part and an affectively anxiety part intertwined or related or shared or [Tristan: Right, yeah.] whatever towards something that needs to be done.

28:52 Tristan: Right.

28:57 RTH: And is the thinking part, the cognitive think part, even though, even though it's not specific about what it is, is it specific about I need to get something done, or is it sort of like there's a gist of, a cognitive gist?

- 29:14 Tristan: Whatever I'm thinking about at that moment needs to get done. I, I, I would say it's the, it is the gist. It's the gist that whatever I'm thinking about at that moment needs to be completed.
- 29:30 RTH: Okay. [pause] Okay.
- 29:30 Russ comments: I don't think we have resolved this issue (see the comment at 24:35), but I think we have reached the end of our abilities to tease these issues apart.
- 29:41 AG: Okay. Um, and I'd like to go back to the "it-itself" portion.
- 29:48 Tristan: Mm hmm.
- 29:48 AG: So, um, tell me how, how was that present in your experience?
- 29:59 Tristan: Um, it's almost tied to, uh, there's almost, it's hard for me to describe this, but there's almost more struggle with language in, in this sample. Like maybe I am, there's, there's sort of a, a fighting going on between my thinking of things that need to be done and my reading where the thinking of things, unlike the last sample, I think the thinking of things that need to be done is more strong in this sample than the inner voicing of the word, which is still present, but not as powerful.
- 30:55 AG: Okay. And by the something thinking of things that need to get done, how much more powerful, 80-20? 90-10? The numbers don't matter, but just to give us an idea. 75-25?
- 30:55 Russ comments: AG's number ranges are all lopsided—I would have liked to have seen her give a close-call option (e.g., 51-49) to avoid giving the impression that she preferred a lopsided option...
- 31:07 Tristan: 60-40.
- 31:07 Russ comments: ... but the good news is that Tristan chooses a number outside AG's range, indicating that he is not (or at least not too much) influenced by her ranges.
- 31:09 AG: 60-40. Okay.
- 31:14 Tristan: Mm hmm.
- 31:14 AG: And, um, so this, "it-itself": is this as if I understand that, y'know, in, in the real world or kind of a phrase we use is as a fact of the universe, we, y'know, you're reading this sentence, it contains this it-itself, and I'm somehow, I'm not speaking it aloud, but I'm somehow voicing it. Is this the, y'know, is there, um, I guess is this the experience of speaking without really speaking it? Or is this like a, I'm somehow passively hearing it in my experience? Something else?
- 31:55 Tristan: It's something in between the two, given that I'm not literally imagining speaking or literally imagining hearing. But it's closer to, um, has a more the qualities of, of a speaking than a hearing.

32:10 AG: Okay. And by somewhere between the two, could you, um, like I'm just a little unsure of what that means. Could you like, explain that to me a little so I can understand?

32:36 Tristan: [pause] Um, I would say that the awareness of the word, um, there's some, there's more of the awareness of the sounds of the consonants and vowels in that word than a, than a, an imagining of, of it being received from somewhere else. Sort of, it's, it's almost imagining, um, yeah, there's sort of, there's sort of almost an imagining of, of saying the word.

33:21 AG: And by *almost*, I'm wondering is this just does almost mean that it's somehow like the experience is not of me fully speaking? Or is it somehow like maybe it's because this is less salient, it's just not as strong and I can't pick it out or?

33:37 Tristan: Yeah, it's, it's, it's, it's more the fact that it's that there's an automatic part of it that makes it so that I'm not exactly thinking of, of, of speaking or hearing. I'm just sort of... [pause] Mm. Yeah, I'm, I'm, I'm, I'm struggling with how to describe it. I, i, I feel like innerly voicing to myself is the, is the clearest way I can think of it. And then just to say that I'm not, I don't have a strong imagining of a, a, of a, of it, but that there's a part of me that, that maybe is hearing myself sounding the word or something.

34:33 AG: Okay.

34:34 Tristan: I, I don't think I made it any more clear, but.

34:37 AG: No, well, I'm, I'm just trying to think of like a good way that I could try to potentially tease it apart. Um, so I guess one of the things is, I, I think we've asked this before, but is, so the experience, is this like the experience of speaking *into* a tape recorder or is this the experience of hearing myself, my voice coming *out* of a tape recorder or somewhere in between that or none of those things, or...?

35:03 RTH: Or both.

35:04 AG: Yeah, or both.

35:07 Tristan: Um, not as strong as either, either of those things and something of a mix.

35:14 AG: Okay. And is there, oh, sorry, go ahead.

35:22 RTH: Go ahead, go for it.

35:23 AG: Um, is there any kind of, like, I'm wondering if there's any inflection or any type of emphasis, like is it just "it-itself" or is it "it-itself" or is it like a question "it-itself?" or "it itself!" I dunno if that [laughs] all makes sense, but is there anything like that?

35:40 Tristan: Um, I don't know.

35:42 AG: Okay.

35:47 RTH: So what I, what I was gonna ask is, does it seem like this saying is of itself one unit, "it-itself" as a unit? Or is it, it somehow your breaking apart "it" "it" "self"?

36:04 Tristan: I, I think it's, it, it's as one unit.

36:14 RTH: Okay. And I think I'm good.

36:16 AG: I'm good as well.

36:18 RTH: Anything else ongoing in this experience that we haven't yet talked about?

36:23 Tristan: No.

36:26 RTH: So what I've got about this experience *is*: that primarily I am presenting to myself in a cognitive and anxiety way (both) that there's something that I need to be done, that I need to do, it has to be done. And cognitively I am in some way cognizing, that there's something that needs to be done, even though the something is not being specified and there aren't any words involved. So it's, but yet I'm cognitively contemplating something that, some particular thing that needs to be done. And at the same time, I anxietively, anxiety-ly, bodily recognizing that there this thing has to be done. *And* at the same time I am reading a sentence that includes "it-itself," and I am somehow, but not as strongly as the first portion of this experience. Somewhere in between innerly saying and innerly hearing, maybe neither one, but in the, somewhere in that ballpark focused on the one word "it-itself."

37:46 Tristan: Yes.

37:48 RTH: Okay. Then I'm good. Number 3.

37:53 AG: Yeah.

SAMPLE 2.3 DISCUSSION STARTS HERE

37:57 Tristan: Alright, number 3. So I'm reading the word "defensive." Um, I am innerly presenting that word to myself, um, and I'm annoyed.

37:57 Russ comments: This is ambiguous: Reading could be context, in which case there are two experiences (presenting the word to myself and being annoyed); or the reading could be experienced, in which case there are three experiences (reading, resenting the word, and annoyed).

38:25 RTH: Okay. And is that, or, or is that it? Or is there anything else that we should be [Tristan: Um.] keeping track of?

38:31 Tristan: Um, that's it for this one.

- 38:36 RTH: Okay. And is the annoyed and the reading related to each other, or does that seem like two sorta separable separate things?
- 38:42 Russ comments: RTH's use of "reading" here is likewise (see 37:57) ambiguous. It could be shorthand for experiencing the reading itself, or as shorthand for present-while-reading the word 'defensive'."
- 38:42 Tristan: The annoyed is related to the reading, yes. [RTH: Okay.] I'm annoyed at what I'm reading and thinking of, of needing to respond to it.
- 38:58 RTH: And is the reading more present / less present than the annoyed-needing-to-respond? Or doesn't that question make sense? Is, is one aspect of this more prominent than the other?
- 39:15 Tristan: Um, I would say I'm conscious that I'm reading during this moment, but that what's jumping out to me is this, is this word "defensive," um, and that I am, yeah, so, so the, the, I would say that the, the word and the annoyance are more present to me.
- 39:15 Russ comments: Here Tristan clears up the ambiguity (see 37:57 and 38:42): the reading itself is not as (or perhaps at all) directly experienced.
- 39:47 RTH: Okay. And the word, well, tell me, tell me how the word is present to you.
- 39:57 Tristan: Um, I am, I am [pause] innerly [pause] voicing it in the same way as before, the same way as most of these samples.
- 40:12 RTH: And is that, so I, I, I've heard a little bit of variety here. Sometimes I've heard this [Tristan: Okay.] has been, sounds like pretty much mostly in the speaking department—innerly voicing is a speaking thing—and others I've heard it as being seems like sort of diffused-ly or inchoately in the ballpark of speaking and hearing. But I can't really tell the difference.
- 40:35 Tristan: You're right, I should be more specific. Um, so this is a little more inchoate, a little less on the, um, the speaking end of the spectrum, a little more just on the presenting end of the spectrum.
- 40:52 RTH: So I present this word to myself, but I don't innerly voice it. Is that correct?
- 40:59 Tristan: Um.
- 41:02 RTH: And I, I I want to emphasize that there's not a right or a wrong answer here. The question is how, what, what is it? How, how what, how does it present itself to you and your understanding of these things?
- 41:19 Tristan: Um, I am unsure.
- 41:21 RTH: Okay.

- 41:21 Tristan: I'm unsure in this case.
- 41:21 Russ comments: Good! The longer we can hold out before committing ourselves to a description of this phenomenon, the more likely that we will get a high-fidelity description. This is the iterative process at work: We have now noticed that this phenomenon, which we have called voicing, has occurred a few times, and Tristan is more likely to be ready, on future samples, to notice its characteristics. That is, our aim has been to become more ready to apprehend *without* prejudging or warping the characteristics of what will be apprehended.
- 41:26 RTH: Okay. So what seems, what's, what I understand you to be *sure* of is that somehow there's reading going on, but the reading itself is not actually much, if at all, present to me. Maybe it's present to me, but not much. What's present is the *word* "defensive."
- 41:44 Tristan: Um, I would say that the reading is somewhat present and the word "defensive" is popping out to me, but I would say that the reading is also tied to my annoyance.
- 41:59 RTH: Okay. Well, let's go to the annoyance por, portion then. How do, how does that present itself?
- 42:13 Tristan: The annoyance is a, um, I think it's both bodily and mental. Um, and it's a, um, it's accompanied with a, it's accompanied with a feeling that I need to respond to the comment that I'm reading. Um, but maybe, maybe I, I almost don't want to get ahead of myself there. May, maybe I'll just say that. Um, yeah, yeah. It's, it's hard, it's hard for me to say more.
- 43:09 RTH: Okay. So the, what I'm, what I'm gathering from that is that the, something of the anxiety involves a need to respond.
- 43:09 Russ comments: RTH misspeaks, saying "anxiety" when he should have said "annoyance."
- 43:22 Tristan: Yeah.
- 43:22 RTH: Is that true?
- 43:22 AG: Annoyed, right? It's the annoyed, right?
- 43:25 RTH: The annoyed, yeah, yep, thanks. Well,
- 43:26 Tristan: It's, it's, it's both, but I would say more on the annoyed end of the spectrum. Yeah, more annoyed, yeah.
- 43:32 RTH: Okay.
- 43:32 Tristan: And it, it does involve a need to respond as well.

43:37 RTH: And, and by bodily, do you mean a specific portion of your body or just that my body, I experience my bodily as being involved?

43:45 Tristan: Maybe more affective. yeah. That's, it's affective, certainly.

43:51 RTH: And does that mean a-, affective mean *not bodily*, or at least not specifically bodily? It's not that I feel this in my chest or in my shoulders or in my hands or?

44:01 Tristan: Yeah, I guess, I guess it's not specifically, unless it's the whole,

44:10 RTH: So what I wanna what I wanna, what I want us to be particularly clear about is to say it's, I, *I'm going to say it's bodily because my theory of emotion is that emotions take place in the body*. That's what I [Tristan: Right.] *don't* want us to do.

44:24 Tristan: Um.

44:24 RTH: I'm happy to have us say *it seems bodily to me, but it's, but I, I can't really tell you where. It doesn't, but it's, it's, I feel it somehow in my body*. That would be okay with me. And, but I would like us to, that that's because *I directly apprehend something bodily* rather than *my theory tells me it has to be bodily*.

44:45 Tristan: Yeah. Um, in that case then maybe hold onto the bodily. Yeah. Um, I, I can't say more what percentage bodily versus what percentage cognitive it is in at this moment.

45:05 RTH: But it does seem like to some degree, bodily? So I, you said hold on it, and I'm sure, I'm not sure whether I,

45:12 Tristan: It seems, it seems to some degree bodily, yes.

45:22 RTH: Okay. Okay. Then maybe we'll come back to this too. But I would, um, let, let's go to the, you said earlier on that you were consciousness, that you were reading, conscious that you were reading. And, and I, I would like us to distinguish between two different meanings of that phrase. So I wanna, I wanna make sure I understand that you're, what you mean. *Conscious that I'm reading* could be some, like a meta-consciousness. Tristan's reading as a fact of the universe, and there's some meta-awareness: Tristan has some meta-awareness of *well, I'm reading, look at that! I'm reading*. Or *consciousness of my reading* could mean that I am, that, that the content of what I'm reading is somehow consciously present to me, but not much.

46:14 Tristan: Um, I'm not having meta thoughts about the reading.

46:26 RTH: Okay.

46:26 Tristan: Um, there's an awareness that the word "defensive" is part of something that I'm reading, let's say.

46:57 RTH: [pause] So lemme, lemme see whether I understand that. So one way to understand that would be to say the word “defensiveness” is particularly present to me, and it, its way of being present to me is that least in part that it’s a piece of a larger sentence?

47:14 Tristan: Uh, yeah, that’s good.

47:16 RTH: Okay. The alternative would be, I’m reading a sentence and I am particularly aware of the word “defensive,” [Tristan: Um.] and those are two separable strands of my awareness.

47:32 Tristan: Well.

47:37 RTH: So the, so the, my question I guess is, is this, is this mostly one strand about “defensive” that has a tinge of, there’s a greater sentence going on here? Or does it seem like there’s two strands going on? One of them is more powerful than the other?

47:50 Tristan: Well, I kinda, the, the second way you described it seemed more fitting to me was that maybe my awareness that I’m reading was more pronounced than I, than I had let on, let on, yeah.

48:04 RTH: Okay.

48:04 Tristan: So I’m, I’m reading. I would say I’m reading and I’m particularly aware of the word defensive.

48:14 RTH: Okay. So that makes it seem pretty similar to the first beep today where I, I’m writing “all we imagine is light,” and I’m particularly aware of the word “imagine.”

48:31 Tristan: Yeah.

48:32 RTH: Is that right?

48:33 Tristan: Right.

48:35 RTH: These things seem more similar than they do different.

48:38 Tristan: Yes.

48:39 RTH: Okay.

48:39 RTH: Okay. So what I’ve got about the present beep is: I am reading a sentence. There is some minimal comprehension of that sentence going on. Not in a meta way, but I’m reading with comprehension. But the much more strong than the reading with comprehension is I am innerly presenting the word “defensive,” which is part of that sentence—the presentation presents it as part of the sentence—and it presents itself in a way that is sort of inchoately between speaking it or in hearing it. Maybe more in the realm of speaking it. But I’m not really sure about that. And then at the same time,

I am annoyedly (maybe with a tinge of anxiety), few feeling pressure to respond. I need to get something, I need to respond to this.

50:08 Tristan: Yeah. Yeah. I think that's good.

50:17 RTH: Okay. Then I think I'm good.

50:21 AG: Um, I think I'm good as well. I just wanna make sure that, uh, what we said about, sorry, I think I missed that part, Dr. Hurlburt. It was the, it speaking the word or hearing the word or somewhere in the middle, make sure I got that.

50:33 RTH: Inchoately in the middle, I think is what we.

50:36 AG: Okay. Got it.

50:36 RTH: May, maybe on closer to the speaking side.

50:40 AG: Okay. That's what I thought as well. Okay sounds good. Then I'm good.

<<<They match calendars.>>>

52:00 RTH: Alright. And I would say that we're doing what it is that I think we need to do, which is to say: we are trying to figure out what we mean when we say whatever it is that we say. And it's a task that is shared, I would say, both by Tristan and us. Tristan has a, has a little different task because he's gotta figure out how, how to capture his experience before he talks about it. We've got a different task because we've gotta figure out how to hear what Tristan is idiosyncratically saying, and whether he is using words that are, have a shared common understanding or not, or whatever. That's, that's what makes this an interesting task.

52:44 Tristan: It's hard!

52:45 RTH: It is hard and, but I, but I think it's, it's hard in the, in the good-hard sense. It's, it's, I think it's a matter of trying to get our words to align with phenomenon that actually present itself.

53:04 Tristan: Right, yeah.

53:05 RTH: And that's a fairly rare thing in the real world, actually. And, uh, but, but I think sorta worth, worth the effort.

53:15 Tristan: Yep. Alright.

53:18 RTH: Alright. Sounds good to me. I'm gonna stop [the recording].