

TRANSCRIPT WITH COMMENTARY
Do I Really Have Internal Monologue?
Lena Interview 4:
DES Sampling Day 3

Below in black is a word-for-word transcript of the March 6 interview with Lena that is available on YouTube at youtu.be/FApDwGqoL1s. In green are comments about and explanations of the Descriptive Experience Sampling process. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt
AK = Alek Krumm
Lena = Lena

00:01 RTH: So this is going to be your second sampling day [he's mistaken]. Our third meeting day, our fourth meeting day.

00:09 Lena: I would say third sampling day. [Alek: Third. Yep.] The second one was last time I was feeling kind of still unwell. That was number two.

00:16 RTH: That's right. This would be the third. [Alek: Okay.] Any comments, questions or whatever?

00:24 Lena: No. I don't think so.

SAMPLE 3.1 DISCUSSION STARTS HERE

00:30 RTH: Alright. Then let's go for it. In your experience at the first beep is what?

00:33 Lena: First beep. Um, so I find that it helps me to talk about what I was doing. [RTH: That's fine.] Okay. All right. So I was on the phone with my brother. We happened to have been talking about the coronavirus [inaudible]. And he works around elderly people. So he was explaining the panic at work 'cause he actually has the flu. [Alek: Ooh.] And right at the time that the beep went off, um, he, it was on the word "place." He said "workplace" and it was on the word "place". And I was visually, like the wispy light thing that we were talking about before, [RTH: The which? I'm sorry.] the wispy light thing [RTH: Uh huh.] that we were talking about before. Um, I was visually seeing in his workplace. I was watching it play out in panic over the illness and the elderly patients that they have to care for. And like, I don't actually know what any of those people look like over there. I just kind of put, I assigned, I just like in my visual experience, I assigned to the person, uh, sort of a face, and I just imagine them just moving around in chaos because of whatever it is my brother's telling me. [inaudible]

01:56 RTH: So, so what exactly do you see?

- 01:59 Lena: It looks like I'm watching a movie in my head. [RTH: Okay.] Yeah. Kind of like if you were to see a scene in like one of those ER movies, and like all the influx of all these ill people are coming and everyone's going crazy. Like that's the exact scene I'm seeing in my head.
- 02:14 RTH: So you se... You see an emergency room kind of scene?
- 02:19 Lena: Yeah, like a nurse's station. And then you got all these nurses who are kind of fumbling around like freakin' out as he's talking about panic. [RTH: Okay.] And that's kind of like what I'm visually seeing in my head at the moment.
- 02:30 RTH: And when you say "all these nurses," do you mean two nurses? Or 20 nurses? Or 200 nurses? Or what...
- 02:35 Lena: I like focus on two or three. But in the background there's like 10.
- 02:39 RTH: So there's a lot of nurses, two of which are, two or three of which are more prominent...
- 02:44 Lena: They're in the foreground [RTH: Okay.] and then there's this background.
- 02:45 RTH: And then there's patients as well?
- 02:47 Lena: Yeah, they're in their rooms, but...
- 02:48 RTH: And do you see them? Or do you...
- 02:48 *Comment: Part of the iterative training is practicing the distinction between what is directly (albeit innerly) seen and what is known to be a part of the scene.*
- 02:49 Lena: No, I just see the nurse's hub in my visual representation of what you're saying of the nurses being in panic, with three in the foreground and a bunch in the background.
- 03:02 RTH: Okay. And and there... And so what you see actually in, in your experience, is the nurses' station of an elderly care facility is that, Lena: Um hm.] Is that right? [Lena: Yeah.] And, and what you know is that there are rooms around there, but you don't see them? [Lena: No.] Okay. And, and these nurses are wispy. [Lena: Yeah.] And I want to make sure I understand what that means without reference to what... So let's pretend like we've never seen that other one before. [Lena: Yes.] So, so what exactly do you see in this one?
- 03:02 *Comment: Lena has used the term "wispy" in her idiosyncratic swirly-light kind of way in both samples on sampling day 1. But RTH does not presume that he understands what Lena meant on the previous occasions, nor that Lena's wispy means the same thing on all occasions—words can have different connotations on different occasions, particularly early in skill building. So RTH asks Lena to set aside any prior*

understanding (DES calls that “bracketing”), asks her to describe the current sample without reference to any prior sample.

- 03:34 Lena: So when I say the word "wispy," I get, I'm trying to be more literal. [RTH: Okay.] Is because I don't necessarily see a full detail human person in my head. I see only the details I want to see. [RTH: Fair enough.] So whatever detail I'm not looking at it, it's almost like it represents itself to me as... Like I kind of described last time when you take a picture of somebody moving and then they have that trail of light. That's kind of like what looks, it looks like to me when I'm not 100% focused on whatever detail I'm trying to look at.
- 04:11 RTH: So I'm accepting that that's probably true. [Lena: Okay.] But let's set it aside [Lena: Okay.] regardless. So what I'm interested in is what you see. And if what you see, well what you see might very well conform to what you just said--I'm not, I'm not denying your ability to characterize yourself. But I want to focus in on what you see. [Lena: Okay.] So I'm, so far I'm understanding that there's three nurses in the front and some more in the back. [Lena: Yes.] And the, and there's something that you're using the term wispy, which I don't yet understand. [Lena: Okay.] So, tell me again exactly what you see.
- 04:11 Comment: “But let’s set it aside” is another way of saying “let’s bracket this theory.” To bracket a theory is not to hold that the theory is not true (or that it is true). To bracket is to set aside the theory, to take it out of play, to suspend inferences from it. RTH here candidly explains that to his co-researcher Lena.
- 04:46 Lena: Wispy. Okay. So it's not a real person. I am making the person up in my head.
- 04:53 RTH: Okay, fair enough. [Lena: So...] And so what do you see when you make this person up?
- 04:58 Lena: So I see the scrubs, I see the uniform of the person. When I'm focused on the foreground of my representation, I see the scrubs of the nurses. Um, the color is tie-dyed [laughs]. And I see the general color of the skin and not really any facial features, not really hair. And it's almost kinda like they're translucent. That's what I mean by "wispy."
- 05:28 RTH: Okay. [Lena: Yeah.] So you don't mean moving back and forth wispy...
- 05:32 Lena: Sort of, yeah! I, I get this, y'know, they're, they're not... The background is more of the wispy vibe that I'm trying to discuss 'cause it's the background. I'm not focused on any details in the background. It feels like they're more of the wispy kind of.... I'm trying to find a better word. [RTH: Okay.] Um, they're more, they're not stable structures. They're not stable representations there. There's representations happening, but they're not detail, they're not in my detail or not in my foreground of my present foreground. [RTH: Okay.] So I, I still represent something there as moving and as part of the scene. And I see it as, I describe it as wispy because it's, and I guess what I mean by wispy is more, it's not real, but I could make it real if I focused on it.

- 06:24 RTH: Okay. So, so first off we're not, we're not gonna hold you to the word wispy. [Lena: Alright.] So, [Alek: yeah] we don't care whether, whether wispy turns out to be the right word or the wrong word. [Lena: Okay.] We assume that everything that you are going to say to us, which is probably true for what we say to you as well, is like a first draft on what it is that you're trying to convey. [Lena: Okay.] And the first draft includes the word wispy, but it could be that some subsequent draft will say, well, wispy? We should just forget about that word. Or maybe we should refine that word, or maybe we should just define that word. Any one of those things is okay with us. Our object is to see in our mind's eye the same thing as you see in your mind's eye as best we can, which is obviously not perfect. [Lena: Yeah.] But we can, we can do a pretty good job. And so what I've got so far... Let's start with the front end of this, the foreground-y part of this experience. And, that there are three or so, two or three, I guess, nurses that I see in tie dyed scrubs. [Lena: Um hm.] And the tie-dyed scrubs seem sort of clear to me. [Lena: Um hm.] And then the faces and the arms and the hair, I guess, seem sort of indeterminate [Lena: Yes. Yeah.] in some way to me. Is that right?
- 07:35 Lena: Translucent. It's it like they're not strong detailed.
- 07:39 RTH: And by translucent do you mean, I can see through them?
- 07:42 Lena: Yeah. Yeah. Like it's, it's, it's not a hundred percent solid. And I think that's what I'm saying when I say "wispy" as well, 'cause wispy, [Alek: Um hm.] I don't feel as strong. It's not a strong detail.
- 07:42 *Comment: We don't know whether wispy means some kind of back-and-forth motion (as it did on the first sampling day) or whether it just means some form of (perhaps motionless) indeterminacy. And there's reason to be skeptical about whether Lena even knows, for that matter. The DES task is not to try to figure this out, not to try to interpret what she means. We will let the iterative process work, and perhaps next time or the time after (or whenever) we (including Lena) may get some clarity about this.*
- 07:54 RTH: Okay. And, and so as far as the hair is concerned, for example, do you see something which is sort of hair-like?
- 08:03 Lena: Like the shape of hair but, but I don't... the outline.
- 08:05 RTH: You see the shape of hair but not the color?
- 08:06 Lena: Not the color. I don't see the, the individual strands. Like I could look at your hairs and I can see the dimension of color. I don't see that in my visualization.
- 08:13 RTH: And, and yet you see something which is hair-shape-like or something like that. Is that right?

- 08:19 Lena: Yes. And that's why I say the word "light," because they are represented to me in some kind of light, literal light. [Alek: Um hm.] And um, and they're also, but they're not strong representations. Like I see you, I know that light's bouncing off of you guys and I'm seeing you. But I'm also seeing your detail as a human person. But in my mind, I'm, I, it's just this, it's just this translucent light that I am focused on making into a shape [Alek: Um hm.] so I can have a scene play in my head.
- 08:54 RTH: And I have been, I have made the scrubs [Lena: Yes.] real. (Obviously the whole thing is imaginary.) [Lena: Yeah.] But I've made the scrubs up here real, is that right?
- 09:03 AK: And solid, not translucent? [inaudible].
- 09:06 Lena: That I guess it would be more solid than the actual body of the person I'm imagining. Yeah. And I think I do, well I think because I didn't really analyze it the time of the beep, but when I say tie dye, it's because I know that nurses all wear different colors. And so I kind of just slapped it all together, you know, maybe subconsciously.
- 09:29 RTH: So, so that, so this is the kind of thing that is an explanatory deal, and it might very well be true and it might not be true. And, and, and we don't take an opinion about that. What we're trying to get at is what your actual experience is. And so, so for whatever reason, which may be because your slapping together different colored uniforms or whatever, but for whatever reason, I see, apparently, at this particular moment, some tie dyed-ish lookin' uniforms, which seemed pretty real to me. (I know they're imaginary, but they seem real by comparison to the more translucent-y, wispy, not so well-defined facial, facial characteristics and hair, hair-y characteristics...
- 09:29 *Comment: "That is an explanatory deal, and it might very well be true and it might not be true" is another instance of bracketing.*
- 10:14 Lena: The shape, the outline. [Alek: Um hm.] Yeah, right, right, right.
- 10:14 RTH: Okay. And, and there are two or three of them, [Lena: Um hm.] and is the two- or three-ness indeterminate? Or is that, we just can't remember. I can't remember. I don't...
- 10:30 Lena: So there's the, there's one that is most prominent. The one is like head nurse, [RTH: Okay.] the charge nurse. And then there's the two other, they're also the two other ones I'm focused on. But they're the least prominent out of the one. And then, then there's just that background of whatever 10 nurses or so, I don't know, just wisping around back there.
- 10:56 RTH: Okay. And are the, is the head nurse, the charge nurse [Lena: Yes.] in the center of your seeing?
- 11:06 Lena: Yeah, she is the focus of the scene.

11:06 RTH: And is she equally transparent-y / wispy / whatever than the other two foreground nurses?

11:12 Lena: So it's almost like the foreground is more color oriented, and then the background is like is just your black and white. It's, it's out of focus and I don't see so much color, still wispy, but the light is not colorful. But my, the foreground of what I'm looking at is colorful.

11:35 RTH: Okay. And are there nurses in the foreground also moving? Or is the moving in the back?

11:41 Lena: Um, yeah, the, the, the foreground and background is moving. [RTH: Okay. And...]

11:51 AK: And sometimes when you do moving, we go like this [gestures back and forth, side to side]. Are they just moving in the kind of nonsense back and forth? [Lena: Yes.] Or is it like they're grabbing charts and it's like meaningful....

11:59 Lena: No. It's nonsense. Nonsense moving.

12:01 AK: It's true wispy [gestures back and forth] [Lena: Yeah.] kind of like reeds in the wind or something.

12:05 Lena: Yes. [Alek: Okay.] Yeah. And I could focus on it and create a real scene where I'm seeing that. But in that particular moment it was just this like quick reenactment. As I'm hearing his words, I'm visualizing what I imagined to be occurring in that scene that he's describing.

12:25 RTH: And the, and the first, the foreground-y three nurses, are they, how are they oriented? Are they looking at you or looking at each other or laying down or ...?

12:35 Lena: They're all facing towards me, but not looking at me kind of thing. Like I am not a factor in...

12:41 RTH: You're not a part of this scene.

12:42 Lena: No. I am just kind of like god's eyes...

12:46 RTH: But they're looking in your direction, [Lena: Yeah.] or looking in the direction of the camera that's taking this picture. [Lena: Yeah, yeah, yeah.] Okay. And are they in motion as well?

12:55 Lena: Mm hm. Everything is in motion.

12:55 RTH: Everything is. And by "in motion" as Alek was describing, a sort of a wispy...

13:00 Lena: chaotic, nonsensical...

- 13:01 RTH: But not a meaningful, not like [wildly imitates shoving a chart to a coworker] "You gotta do this! Here! Take that!" Not that kind of...
- 13:07 Lena: No, [Alek laughs.] There's no assigned task. It's just straight up random nonsense. [RTH: Okay.] Yeah. Chaos almost. Yeah. [Alek: Got it.]
- 13:19 RTH: So. Your brother [Lena: Um hm.] is telling you about his workplace. (I'm, I'm recapping here to see whether I got it straight.) [Lena: Okay.]. Your brother is talking about Coronavirus in the workplace and everybody is concerned. He's saying something about the workplace, and the beep [snaps fingers] catches the "place" of "workplace." [Lena: Yes.] And while he is saying that you are illustrating that in your imagination with these three colorful nurses in the foreground and 10 or so black-and-white nurses in the, in the background. [Lena: Um hm.] And you said, you said somewhere along the line you could see their skin color. Is that, was that, did I understand that?
- 14:01 Lena: Yeah. It's a, it is a translucent color, but like I couldn't say what ethnicity. I could just say that there, there's a translucent... [RTH: Skin-y stuff] Yeah, [RTH: Okay.] yeah, yeah. Like I don't assign any real detail unless I hyper focus on it. It was just a general picture of what I imagined to be occurring as I'm listening to my brother's story.
- 14:01 *Comment: There is in philosophy a debate about whether it is possible to imagine an indeterminate characteristic—like the number of stripes on a zebra. We think that such indeterminacy is indeed imaginable, as here: there is skin and the skin has color, but the color is indeterminate. Lena is not particularly unusual in this regard—many skilled inner seers leave details undetermined in similar ways.*
- 14:28 RTH: And does this scene have borders or edges or whatever? Or do you just look, like you're looking into the room and things disappear off to the side? Or...
- 14:35 Lena: Yeah. It's just, it's as if I am kind of like what you described. I am a camera recording a scene in a movie and I'm watching the chaos at the nurses' station when the coronavirus outbreak occurs. [RTH: Okay.] [Alek: Mm hm.] That's kind of what's happening there.
- 14:55 RTH: And [coughs] (excuse me) is there's anything else in your experience at this particular moment?
- 15:00 Lena: Um, happened to be driving at the same time. So I'm simultaneously driving and having this visual experience and talking to my brother.
- 15:09 RTH: And is the driving in your experience at all? And let's, let's assume that it's at least possible to drive on autopilot, [Lena: Yeah.] or it's possible to be watching the red Buick in front of me, or whatever. Either one of those things.
- 15:09 *Comment: Another example of RTH's encouraging bracketing, here of any theory of visual experience while driving...*

15:21 Lena: I'm not focused on the details around me. I am probably in some sense autopilot, um, you know, muscle memory, whatever. Like my body knows what it's doing. I understand what red means. I understand what green means. But, and I will respond to those things in this, you know, as I'm going through this mental process and conversation. Um, so everything's happens happening simultaneously. [Alek: Um hm.] And the driving itself is just nonsense also that I guess in a way, like I, it's just, um, yeah, I guess physically I'm an autopilot.

15:21 Comment: ...and it appears that Lena is skillfully capable of separating out the actual, direct experience from what her real eyes must have actually been doing at the moment. This is her third sampling day, and she is acquiring skills.

15:55 RTH: So I'm driving skillfully [Lena: Yes.] but not experientially. It's, it's not like I'm...

16:00 Lena: Yeah. I'm not experiencing the driving.

16:03 RTH: I, the, I'm having obviously visual experiences in one way, in one definition of the word "experience." I'm obviously experiencing the road in front of me in the cars or whatever. [Lena: Right.] I'm adjusting and doing whatever it is that I have to do. [Lena: Right.] But as far as my, what we're calling the pristine before-the-footlights-of-consciousness experience, there's none of that out there. What's, what's what I'm seeing in my experience is this [Lena: ...visual...] chaotic nurse's station.

16:26 Lena: Yeah. It's almost like my visualization is my experience, is foreground, and the driving is my background. Like if I kind of apply that to what's happening inside of me. [Alek: Um hm.]

16:41 RTH: So now we've used "background" in two different ways. [Lena: Yes.] So we're going to make sure that I understand about that. [Lena: Okay.] There's the directly-before-the-footlights-of-experience background--and those are nurses. [Lena: Yes.] And then there's the kind of textual background, or whatever, the, the physical background--while I'm driving, but I'm not really, I'm understanding you just be saying well, it's not like they're in the visual background. [Lena: Right.] They're right there in the, obviously-I'm-attending-to-them-because-I-got-here-without-running-into-anybody background.

17:12 Lena: Yeah. Okay. Yeah.

17:13 AK: Then I'm good.

17:13 RTH: Okay, I think I'm good. [to Lena] And you're doing great. [Alek: Yep.]

SAMPLE 3.2 DISCUSSION STARTS HERE

17:17 Lena: Okay. All right. So beep number 2. So I, um, was sitting on the couch and I was watching TV. And I was watching a show called "Paranormal caught on camera." And a person was discussing their paranormal experience. And they said the, the sentence,

"that happened to me." The beep happened at "happened." And um, as, okay, as the beep happened, I was leaning back into the couch and I was experiencing relaxation and thinking, *Oh wow, this is such a nice feeling to lean into a couch 'cause I never do that as a mom.* And, um, and then I also at the same time was thinking about the experience of having a paranormal experience. And I feel like those, those weren't words playing out necessarily. It's almost like they were thought-feelings. And then the words kind of just echoed after the thought-feelings, and um, and that's, that is that, yeah.

- 18:41 AK: Okay. So several things potentially in experience here. The show is on. [Lena: Yeah.] And I'm watching that. [Lena: Um hm.] Is that in your direct experience at the moment? Or... [Lena: Yeah.] So I'm still following along. Okay.
- 18:58 Lena: Yes. I'm very much watching this episode.
- 19:00 AK: Okay. So it's not like I have, it's not like the driving, where that's kind of becoming automatic, and I'm...
- 19:05 Lena: Right. This is my foreground, [Alek: Okay.] I would say.
- 19:07 AK: Okay, I'm still watching the scene. And there's the couch. I'm leaning back, I feel relaxed. Noticing that. [Lena: Um hm.] And just so (we've done the timeline, Right? [Lena: Um hm.] Okay.) So just to be clear about that. [Lena: Yeah.] Is it the case that I'm watching TV and I lean back and I'm feeling that and I'm noticing that and the beep interrupts my couch-y experience? Or, I'm watching TV and the beep goes off, and as I'm looking back, I realize, Oh no, it's pretty nice to be sitting on this couch.
- 19:39 Lena: The beep interrupts my relaxation.
- 19:41 AK: Okay. So I am noticing already the relaxation and the beep interrupts that. [Lena: Yes.] Okay. And then I'm somehow, I'm thinking about having a paranormal experience. [Lena: Mm hm.] Okay. So of those of the couch and the watching TV and the, my own commentary about paranormal experiences, which of those is most salient to you at the.
- 20:03 RTH: I think there's one more, actually, that you're leaving out there. And that is that she's perhaps contemplating how nice it is to have a comfy...
- 20:08 AK: Yeah, I was kind of grouping that into the couch. [RTH: Okay.] But yes, you're right.
- 20:19 Lena: I would say the most salient would be my feeling of relaxation in the couch. And then the second prominent, close prominent I would, it was not so far away--it's [Alek: Um hm.] still foreground--but, but just they'll go a little notch below the comfort is, um, is my focus on the, on the episode itself, the general activity.
- 20:41 AK: So mostly I'm feeling relaxed [Lena: Yes.] and then secondarily watching TV. [Lena: Yes.] And then is there also separately some contemplation about gosh, it's nice to

[inaudible] [Lena: Um hm. So I was...Yes.] from the couch? [Lena: Yes.] And then the thought about paranormal experiences.

- 21:02 Lena: Um hm. Yes. It was almost, um, like all of that was happening at one time [Alek: Um hm.] on top of each other. Um, and then it's almost like I felt, the second I leaned back and I felt the relaxation as I'm also watching the show, I had this instant feeling of relaxation. And on top of it, the, the, the same commentary of, *Oh wow, I wonder what I would do if I had a paranormal experience.* Um, as they show here on this TV. Um,
- 21:36 AK: And so those things are simultaneously, I'm watching the show, I'm feeling relaxed, and I'm wondering about if I had a paranormal experience. [Lena: Yes.] So those three things are simultaneously caught by the beep? [Lena: Yeah. Yeah.] And is there also a thought about how nice it is to be relaxing in the couch, or is that kind of...?
- 21:55 Lena: So, it's funny that thought came. And it wasn't actually thought--I actually said it out loud to somebody that was nearby. And um, and then I relaxed into that more kind of. And so I was relaxed and have the thought of that like the thought of the, well, I said it and it was still with me that I was feeling that relaxation, and then thinking of the episode and then the beep [Alek: Okay.] happened on "happened," as I was watching.
- 22:30 AK: So let me see if I got that. [Lena: Alright.] So I'm watching [Lena: Right.] the show and I'm feeling relaxed. I say to somebody, [Lena: inaudible.] this is really nice to relax, but that's out here sometime before the beep. [Lena: Yes. Yes.] But at the beep, I still feel relaxed.
- 22:41 Lena: Still feel that feeling of ultimate relaxation and kind of reveling in that. And then on top of feeling relaxed, I'm also thinking about the paranormal experience [Alek: Paranormal experience.] stuff. Yeah.
- 22:54 AK: Okay. Okay. I think that that's a good enough foundation. So let's talk about the relaxed, the feeling relaxed. [Lena: Okay.] What exactly is that experience?
- 23:04 Lena: Um, it was as if my body, um, finally was able to feel tired. I was allowed to feel tired. Yeah. That was the feeling I got.
- 23:20 AK: So is there a feeling in my body at this moment?
- 23:23 Lena: Yeah, it was, it was a feeling of um, like a release of tension, like tension in, like tension in, not in any one particular part of my body, just in a general sense that I was able to, um, really let myself just be a couch potato for a minute.
- 23:49 AK: So "relaxed" is like a bodily, I feel this lack of tension. [Lena: Um hm.] And when you say it's kind of a general feeling, do you mean like all over? Or it's just not even really clear where it is? Or something else?
- 24:02 Lena: It was all over.

24:03 AK: Okay, like head to toe all over?

24:06 Lena: Um hm. I guess more prominently, if I had to highlight a specific area, it would be like my upper body mostly feels it first.

24:14 AK: Okay. And I don't particularly care, but [Lena: Yeah.] I don't want you to highlight an area unless at that moment in your experience it was a little more prominent in my upper body, but I think it's just as well as I was kind of all over. [Lena: Yeah.] Not really specific.

24:29 Lena: I would say I, I would, I would say that I, the relaxation was more noticed upper body, and then eventually noticed all throughout. So in, in, in my process of relaxation, it was this like release of my upper body, [Alek: Um hm.] and I could feel the release of my lower body. Eventually it was just all around.

24:53 AK: Um hm. And at the moment of the beep is it...?

24:57 Lena: I was completely,

24:59 AK: It's all around. So it had started with my upper body and then it seems to have spread. But now at the moment of the beep,

25:00 Lena: I'm all around relaxed.

25:06 AK: I'm all around relaxed. And relaxed is this bodily lack of tension.

25:10 Lena: Yes. Like there is a sense of feeling as if my muscles are, um, allowed to be tired. Like, I'm giving myself permission to be tired. 'Cause normally I'm Busy Biddy and I need to be a little bit on the hyper side, you know? [Alek: Yeah.] But it was just like in that moment I felt like, okay, [inaudible] you could be tired. It's okay, you're allowed to be tired for five minutes.

25:35 AK: And is that, so you've said a few things like that. Like it's just as if I can finally give in, be tired, whatever. Is that all, is that metaphorical? Or in my experience there's something about I'm allowing this or I'm...? Or is that just context is, I don't do this often and now I'm, I'm really pretty deeply relaxed?

25:56 Lena: I think I, well...

25:57 RTH: So the, the question is, is this the feeling of relaxed, which would be a bodily relaxation, or is it a feeling of *allowed* to relax? So the question is whether the *allowed* is [Lena: Right.] sort of the context which allows my body to do this. But at the moment I'm just feeling my body do it. Or is the allowed-ness in experience?

26:19 Lena: I would say that it's more along the lines of being *allowed* to relax. Not so much I'm tired like I could fall asleep; like maybe I could if I really tried. But that, yes there was, I

was *giving myself permission* to relax. Yeah. To completely relax in a way that came off as maybe I'm tired.

- 26:45 AK: And is the giving myself.... So I still want to understand [Lena: Yeah.] kind of the same question here. Is the giving myself permission: is that again context (and I just feel the result of that, which is bodily relaxation)? Or I feel giving, my experience is of giving myself permission [inaudible]
- 27:05 Lena: I literally feel like I'm permitting myself to do this. [Alek: Um hm.] I, I have given myself permission in that moment to be relaxed, and I can ...
- 27:17 RTH: And the permitting or the allowing is experienced. [Lena: Yes.]
- 27:22 RTH: So I think these are great questions. And I want to want to make sure that I understand the answers to them. Because [inaudible] the question I guess is sort of like, Is this like the driving thing, where I'm driving and I'm obviously experiencing the driving but I'm not experiencing it in the same way? So in this sense, it's like I'm experiencing the relaxation and I'm, am I also experiencing the allowing? Or is the allowing sort of like a driving thing? I, I have, I have skillfully taken advantage of this time to, to, to become relaxed. But now I'm just feeling relaxed.
- 27:59 Lena: [inaudible] I would say that I'm directly experiencing the relaxed feeling [Alek: Um hm.] and I am aware that there is something in me, part of me (well, it is me) giving myself permission to physically relax.
- 28:19 RTH: So that is somehow present [Lena: That is a present...] before the footlights of my consciousness.
- 28:23 Lena: Yeah. I, I, when I said the statement, and this was before the beep, when I said the statement, "Oh! It's so nice!" It was almost like that statement was the allowing-ness of it. Like I was, I could do this without, I could sit here and do this and do nothing and feel relaxed and not, maybe that was my way of justifying it. I don't know.
- 28:45 RTH: So that's the distinction that we're trying to make here. Whether, whether I have given myself permission out here somewhere, [Lena: Yeah.] this is the beep. I've given myself permission and now I'm just feeling relaxed. [Lena: Yeah.] Or whether I'm still [taps repeatedly the leading edge of the clipboard/timeline mnemonic] in my direct experience right here right now... I'm still ... permitting myself... Okay.
- 29:03 Lena: I would say I'm still in my direct experience of giving, of permitting myself [RTH: Okay.]. Mm hm. At any moment I might have to go back up and get back on the stage of life, you know? [Alek: Um hm.] Yeah. Okay. And
- 29:11 AK: And how is the permitting piece present to you? If you can say.
- 29:18 Lena: It's like... um, how is the permitting piece present to me?

- 29:24 AK: Like in terms of phenomena, like how, right, is it experienced? I, I get the gist and I get that this is like a mom thing and I don't do this and all that. [Lena: Yeah.] But is it like I'm saying to myself, I haven't heard you say that, but like I could be saying to myself, "Well, you can do this," or I could be kind of in this meta cognitive place where I'm noticing I'm doing this and I can do this, or something. Just the sensation is somehow a permitted sensation.
- 29:56 Lena: I see it as, um, I am aware of the feeling of relaxation and I'm allowing it, allowing the feeling to occur. Um,
- 30:12 AK: So I feel it. [Lena: Yeah.] And experientially I am, I'm allowing, I'm allowing it. [Lena: Yeah. Yeah.] So is that like a meta thing? Or is that just like a...
- 30:26 Lena: I would say more along the lines of... I'm trying to kind of find a better way to break it down, but, okay.
- 30:36 RTH: So I would, I would say maybe we struggled down this path far enough [Alek: Yeah.] and, and, and I think we've, we, we have explored some stuff and we probably haven't figured it out, and you probably weren't paying adequate attention to this at the moment of the beep. And so we probably can't get any farther. And if we have this kind of experience on subsequent days, then this experience will have, we will have profited from this conversation. [Lena: Yeah.] I think we're,
- 30:30 *Comment: We have spent the last 5 minutes (since 25:10) struggling to nail down the detail of whether or how allowed-ness was or was not part of Lena's experience. You may be asking, Why should we care about such an insignificant thing? That's a good question, and the answer (which lies at the heart of DES) is: We don't know. We never know until it is too late whether a particular detail is important. As a result, the DES aim is to get *all* the details in as high fidelity as we can, so that later, if it develops that giving permission is an important feature of Lena's experience, we will have reliably collected this example of it. There's no shortcut: The aiming at fidelity requires trying to get *everything* in high fidelity.*
- 31:00 AK: Yeah, do you want to move to the next beeps or just talk more about,
- 31:02 RTH: Let us go on to [Alek: The thought.] the thought about it.
- 31:05 AK: Well, let's talk about the thought, 'cause I understand this is going on, the relaxation thing, and watching the TV show. And there's a thought about if I had paranormal experiences [Lena: Yes.] are, and so what exactly do you mean when you say I'm thinking about,
- 31:18 Lena: Um, so the story on the TV was about an individual who had experienced something extremely paranormal, couldn't explain it in any other way. And as I'm understanding that story, it is occurring to me that there are people in this world who have those sort of experiences. And that they..., the level of confusion or fear that would go into something like that happening, like, I dunno, a door unnaturally swinging back and

forth. That's very scary, you know. [Alek: Um hm.] And I was feeling maybe spooked but intrigued. [Alek: Um hm.] And so on top of feeling relaxed and in having that experience and then hearing that happen on the TV, I was having an, it was at that moment of the beep I was feeling also intrigued. In the thought of, Hmm, you know, does this really happen to people? Do people really experience these odd activities, whatever, wherever they are in their workplace or at home or whatever. Um, and...

- 32:30 AK: And I, I want to say that the first time around of this, you called these like "thought-feelings"?
- 32:35 Lena: Yeah. So I was trying to differentiate between hearing my voice and then feeling what I'm feeling first. It's almost like I would have the feeling, but it's also the thought, the feeling is the thought, but it's not a thought in terms of there's a whole narra... narration. It, I feel like the words, the dialogue, is the echo of that feeling and thought. Like it's, you have this whole feeling, this big giant feeling, [Alek: Mm hm.] and you then become, you intellectualize it with, you're wondering, *Oh, what is this?* And then then you get this whole dialogue. And my dialogue is my voice and I hear those questions and um, whatever that is. And I feel like that is my echo of the thought-feelings. [Alek: Okay. That makes sense.] And the thought feeling is when you define thought, you hear, you know, you hear the thought as it's an intellectual bubble over your head with you know, words, maybe.
- 33:39 Maybe for some people that is the most common definition or I don't know. In my case, I see the thought as the arising of a feeling that I focus on and then see the, and I intellectualize it with words.
- 33:57 AK: Okay. So that is sort of a process [Lena: It is a process.] that is extended over time?
- 34:04 Lena: I would say it's instant. I would say it is not a, is not something that I have to sit down and go through like this. I feel like it is an instant thing. I feel like the second [inaudible] I'm feeling, I'm already intellectualizing it within the same frame of seconds.
- 34:21 AK: So at the moment of this beep, [Lena: yeah.] is there a feeling and an intellectual think-y component? Both of those are present simultaneously? [Lena: Yes. Um hm.] Maybe the feeling came first if this theory is accurate, but they're both there.
- 34:35 Lena: Right, right. They're all, it's, I mean, I don't, I couldn't, I would say that the um, thought and feeling definitely happens first, but it's not first in that now, next, literally we have this whole intellectual process. It's almost like... It's a chain reaction, but they're happening. It's happening together. [Alek: Okay.] A chain reaction.
- 35:06 AK: The thought was, the thought...
- 35:07 Lena: The thought-feeling / intellectualizing the thought-feeling. Yeah. [Alek: Okay.] It's just, it's layered a very layered process. [Alek: Okay.] Because then I feel like I would always

have to stop and do this if I had to process every thought and feeling. I feel like I'm doing it as it's arising.

35:28 AK: Yes, and I don't mean to imply that this is real extended, like 30 seconds. [Lena: Okay.] We're going to try to be very precise [Lena: Okay.] about the moment. So even if this is instantaneous, maybe [snaps fingers] it's just a feeling now or,... But it sounds like there's more than just a feeling [Lena: Yes.] at the moment of this beep.

35:45 Lena: Oh! At the moment of the beep? Yes. It's a whole layer. The whole process of, of the layer has been opened, I guess.

35:52 AK: Okay. So there's an emotional aspect which is something like spooked but intrigued. [Lena: Yes.] Is that right? [Lena: Um hm.] And is that, is that spooked but intrigued also a thought? Because I'm not sure if you're using, when you say "intellectualizing," I'm not sure if that means there's a separate thought, or because we're saying thought-feeling, we're saying intellectualizing. [Lena: Yeah.] So I just want to understand those distinctions.

36:19 Lena: So when I say "intellectualizing" and thought-feeling, it's when I start to actually hear my voice in my mind talking.

36:26 AK: Which part is that? The intellectualizing?

36:28 Lena: Intellectual side. [Alek: Okay.] Because that voice is trying to narrate what it is that is occurring inside of me. It's going to give me the script of what I'm feeling and thinking. Like the manual or whatever. I mean that's very metaphorical. And it's not actually, I don't actually see myself giving myself a manual, but, but it is my way of dealing with what's happening inside, so if by putting words to it, and then my voice comes out and it's... In looking at the thoughts and the feelings, I realized like voice is just the echo of the thought and feeling. [Alek: Okay.] That, um, I created that somewhere in my life to deal with the processes of what I'm feeling and thinking.

37:12 RTH: So at the moment of this beep, [Lena: Yes.] this moment right here. [points to clipboard timeline] [Lena: Yes.] Are there words involved?

37:17 Lena: I would say [pause] yes. I would say yes.

37:17 Comment: RTH's "Are there words involved?" is a simple question, and Lena could have replied, simply, "Yes." But instead, she replied "I would say [pause] yes." Lena's reply has two elements that DES would call *subjunctifications*: the subjunctive mood of the verb ("would say") and the hesitation. DES investigators are alert to subjunctifications because a subjunctified utterance often suggests that the utterance should not be taken at face value. Here, the subjunctification suggest that this interchange could be translated as: "RTH: Are there words involved? Lena: I can't simply say Yes." That is, Lena's grammar-producing core could be saying *No* while her socialized language producer says *Yes*. Or maybe Lena means that words are involved in some way that has yet been specified. Or maybe it is merely an incidental

mannerism with no significance. The DES task is not to interpret which of these is true, but rather to note all the possibilities and then bracket any preference, on the possibility that the iterative process may eventually clarify things.

37:22 RTH: And what exactly are they?

37:22 Lena: The, um, intrigued. The word "intrigued" was very prominent. And I wrote it down and I circled it. So in the process of the beep with all that happening, the thoughts, the feelings, the intellectualizing, the questioning and the relaxation, the, the feeling of that, the word of "intrigued" was surrounding that beep. Not exactly on the beep. I wouldn't say that. I would say... Actually, I don't know. [laughs quizzically] [they all speak at the same time]

37:22 Comment: There's still more work to be done. Is the word "intrigued" prominent in an *experiential* way (that is, she heard, spoke, saw, or otherwise clearly experienced the word "intrigued") or in an *impressionistic* way (that is, "intrigued" is a good characterization of the overall experience)?

37:52 AK: Well, that's a great answer...

37:53 RTH: So, [inaudible]

37:55 Lena: ...the exact word I was on in the beep, I wasn't really focused on these exact words, but I was in that mishmash of thought, feeling, intellectualizing, relaxing, all that.

38:06 RTH: So I think we've ground this beep about as far as we can grind it. But I, what I would like to point out is how we have proceeded a little bit about this. So we started out, if I'm re...--and this is my impression, and if you got a different impression then you should say so--but [Lena: Okay.] my, we started out with a four-layered kind of a deal of which the fourth and least prominent layer was something about a thought or a feeling about what it would be like to be in the, [inaudible] paranormal experience [Lena: Yeah.] or something like that. [Lena: Um hm.] 15 minutes later, we're saying that that fourth part had words to it, which didn't at all have words at the beginning. [Lena nods affirmatively.] At the outset of this experience, there was some kind of a thought or a feeling about what it would be like ...

38:53 AK: Well, she did say, use the word that, or "echoing" that [Lena: Yeah.] thought feeling.

38:56 RTH: At the outset? [AK: Um hm.]

38:56 Lena: Yeah, it's like boun... It's like when you yell at a, in the middle of (okay, this is very metaphorical)... I don't know if this will help, but like imagine if you are stuck in a canyon and you yell and you hear your echo. Like that echo to me is my inner dialogue that is just reflecting the feelings and the thoughts that are occurring in that exact moment. And it's all, it seems like there should be like a linear process to that, but I feel like it is all happening on top of each other.

39:35 RTH: [Pause, nods as if contemplating] What I would like us to do is to be [shrugs] skeptical in the most positive sense of that word [Lena nods affirmatively] about your experience [Lena: Okay.] in the same way as we talked about what "wispy" was about. [Lena: Yeah.] That's a word that we've used and we're trying to figure out, figure out what that, what that was. [Lena: Yeah.] And, and so we, so I guess, so continuing with my, my understanding of what we've been doing here, is that the, the, the last quarter of what we have been talking about--the last five minutes of this 20 minute conversation or whatever--has been about a theoretical process where it starts as a feeling and then I put a thought to it and then I layer that on with.... That kind of theory, theoretical under, self-understanding [Lena: Yes.] I would like us to what we call "bracket," which means let's, that may be true and it may not be true. Let's, let's, let's set that, set those self-theories aside. [Lena: Okay.] Which is, which is not to deny them [Lena: Um hm.] and, but it's, it's to put ourselves into a mode of discovery about them. [Lena: Okay.] If it's true, if those things are true, the best way to find out that they're true is to set them aside and then do some exploration and it will turn out, *Well, yeah, that's what I was saying all along.* [Lena: Yeah.] But to do that we have to open ourselves to other kinds of possibilities as well. [Lena: Okay.] That's what, that's what bracketing means.

39:35 Comment: RTH describes here a fundamentally important aspect of the DES process. Lena has described (beginning at about 18:11 and at 32:43, 36:28, and 38:56) her view of narration as part of her self-process: something like experience starts as a feeling, becomes an intellectualization, and then echoes as a narrative dialog. *One could go back to all those characterizations and analyze them, interpreting each word that Lena has uttered, sorting through all of her qualifiers and claims about metaphoricity, and so on, with the intention of arriving at a conclusion about how Lena's process actually works. But DES does not do that. Instead of interpreting and drawing conclusions, we have tried to clarify what Lena said. We have suspended ("bracketed") any belief about whether Lena's self-theory is entirely true, partially true, entirely untrue, or whatever; instead, we have tried to set aside her theory and practiced talking about Lena's experience in as unambiguous a way as we can muster. If Lena's self-theory is true, then on upcoming sampling days we should encounter plenty of examples where we can examine the feeling-intellectualizing-narration sequence, and the description practice that we have engaged in here should help us to be more faithful in our characterizations.*

In short, DES does not look backward (does not interpret past utterances); DES looks forward (relies on the iterative process to help us be better able to examine future samples).

*Said another way: DES counsels patience. We prefer to get it *right* rather than to get it *now*.*

41:05 Lena: So we have bracketed [laughs]. [Alek: (laughs) Interesting.]

41:05 RTH: Well, I don't think we have bracketed. Bracketing is a skill and, like shooting baskets is a skill. And you've gotta practice it. So I think we have been practicing [Lena: ...how to bracket], which is, which is the same thing about trying to separate out, you know, we

talked about the drive, the conversation we had about driving was a bracketing thing, too. We started, well, there was a theory, a self-theory: *Well if, if I'm driving, I must have experienced some, it must be in the forefront somehow in the foreground of my experience.* Well maybe that's true, and maybe that's not: let's bracket that. [Lena: Um hm.] Which means that then when we have a driving experience, what we're, in the future, if we have happen to have a beep while we're driving, then you're going to be more willing or more able or more skillful or whatever to say, "well was I really paying attention to the driving?" In which case, fine. Or was I really into the, my own inner visual creation or whatever, in which case that's fine, too. And so we have bracketed the experience of driving.

42:06 And *all* of what we're trying to do here, basically, is all the aspects of this experience where w w we... We now (this is our third sampling day), we're having a, we have another crack at it, and we're somewhat more skilled at it than we were before. We're practicing [pauses, shrugs] the effort. And that's the way this process is. So I want to make sure that you don't hear what I'm saying is a criticism of Lena, [Lena: Um hm.] which is not. It's a, we are trying to sensitize ourselves in, to the degree that that sensitization is, is warranted, or something like that. I'm trying to hear what you're saying accurately. You're trying to tell us what you're trying to say accurately [Lena: Um hm.] 'cause we're doing the same kind of kind of a thing. She's [referring to Alek] trying to understand what I'm saying. I'm trying to understand what she's trying, what she's saying. And as a way of providing a high-fidelity description of your,

43:05 Lena: yeah, I think I understand. Yeah.

43:10 RTH: On to beep 3? [Alek: Yeah.]

SAMPLE 3.3 DISCUSSION STARTS HERE

43:18 Lena: Um, okay. So beep three, I, it came relatively close to beep two, so I was still, um, watching Paranormal on TV or para, uh, the "Paranormal experience caught on camera." Um, and at the moment of the beep, um, the word "attached" was said on TV, um, and it was, um, in reference to how ghosts can attach itself, themselves, um, to locations and people. And as that beep happened, I was, um, simultaneously thinking about my brother who wasn't feeling well (as discussed in beep one) and um, experiencing a visualization of what he's possibly doing. Um, as I'm also thinking about ghosts attaching itself to locations and people.

44:29 RTH: So is that two or three things going on at the same time?

44:32 Lena: So I would say two: so I'm experiencing the thought of, er visualizing whether what my brother is doing and if he's feeling better. So I guess two there two in relation to my brother. And then one in relation to what, um, I'm hearing on the TV and how I am processing that.

44:50 RTH: And is one of those more prominent than the other?

44:53 Lena: It was my brother more prominent. My brother was more prominent. The second he popped in, he became more prominent.

45:00 RTH: And so at the moment of the beep, my contemplation of my brother is more prominent than the TV show? [Lena: Um hm.] 60-40 more? Or 90-10 more? 99-1 more? 80-20? Or...

45:11 Lena: I would say 70 -30? Yeah.

45:14 RTH: So pretty much more prominent. [Lena: Yeah.] But the TV is not gone.

45:17 Lena: Yes, it's not gone. It's background in relation to my brother, but foreground in relation to the other parts of my reality.

45:26 RTH: Okay. So about your brother, which is a 70, the 70 portion of this thing. [Lena: Yes.] I understood you to be saying that you were somehow visualizing what your brother was doing. [Lena: Yes.] In that right? [Lena: Um hm.] And, and by "visualizing" do you mean I'm seeing something in my imagination?

45:44 Lena: I am in my imagination again, visualizing him wrapped up in a blanket, being sick on a couch.

45:51 RTH: So what exactly do you see?

45:54 Lena: I see him wrapped in a red blanket.

45:58 RTH: Head to toe?

45:58 Lena: Well, like neck down and his head's popping out, and...

46:02 RTH: I mean, do you see the whole length of the blanket? Six, six [Lena: Yeah.] feet worth of blanket or whatever?

46:07 Lena: I am seeing his, yeah, whole length of his body represented in my mind [RTH: Okay.] as wrapped in a blanket on the couch. And um, [pause] [RTH: His couch?] visualizing him sick. [RTH: His couch?] It's my mom's couch. [RTH: Okay.] Yes. At my mom's house.

46:27 RTH: And, and is his, his head going to the right, or to the left, or away from you?

46:32 Lena: Upward, like [inaudible].

46:33 RTH: So he's sitting on a couch, [Lena: Yeah.] not laying on a couch. [Lena: Yeah. Yes.] Okay. And, and the blanket is red (did you say that?)?

46:45 Lena: Red velvety blanket

46:45 RTH: And, and is the seeing in color? [Lena: Yeah.] So you see the red...

46:50 Lena: Yeah, I'm seeing the color of the red. I'm seeing the color, all the colors that are associated with my mom's living room. So I'm visualizing her layout, the couch, tables, chairs, all of that.

47:01 RTH: So I see the whole, I see the whole living room. [Lena: Yeah.] Equally clearly. Or is the brother more clearly?

47:07 Lena: I would say pretty clearly, but my brother most defined.

47:14 RTH: Okay. And is this, um, is there motion involved with it?

47:19 Lena: This is very still.

47:20 RTH: And still like I'm seeing a still frame? Or still like the guy's just sitting there and, and I'm seeing a movie of it, but he's not moving.

47:29 Lena: Yes. More of a still frame. I, I've just captured a picture.

47:34 RTH: Okay. And does that picture have a border to it or,...

47:38 Lena: No border.

47:38 RTH: So it's like I've got a view into the living room and he's there. And that's it.

47:42 Lena: It's like I'm just peeking in God's eye kind of real quick looking into quick roll picture. And then I came back. [RTH: Okay.] Yeah.

47:48 RTH: And, and does this seem like a realistic seeing to you? [Lena: Um hm.] So there's nothing wispy about this. [Lena: No.] This is a...

48:03 Lena: Very solid as if I had just walked in the room and then walked out.

48:10 RTH: So I, um, is there anything about this experience which is different from actually seeing it? Obviously it's an imaginary scene, and you don't know what's going on. But, but what does it seem like a real...?

48:22 Lena: Um hm. It seems real [inaudible].

48:23 RTH: Obviously you know it's not a real thing, but...

48:25 Lena: Right. But it appears real. [RTH: ...visually...] Visually. Yeah. It's almost like my mind checked on him and then I saw this visual of him covered up on the couch. And then it instigated this *Oh I should, I should check on him. I should text him, make sure he's okay, make sure he doesn't need anything.* 'Cause he was alone.

- 48:46 RTH: And is that, is that present to you at the moment of the beep? Or is that implied in the seeing?
- 48:53 Lena: Implied in the scene. Yeah. So like the beep occurs. It occurred as after, I'm already curious if my brother's well-being and seeing the visualization. Or in, the visualization is there at the beep. I had already, it already occurred to me to wonder about or to check on his wellbeing. And at the same time the beep happened, the background TV said "attached." So at "attached" I'm seeing this visualization of my brother on the [inaudible] of the couch sitting as I described. And I've already started to question his well-being.
- 49:37 RTH: So in our scheme here [gestures to timeline], I've, I'm watching TV. I have been for a while. I start to wonder about my brother. [Lena: Yes.] The wondering about my brother's spawns this image. [Lena: Yes.] Apparently. [Lena: Yup.] And uh, [Lena: And the beep!] and, and the beep happens while I'm seeing that. [Lena: Yes.] I'm no longer thinking, well, I should check on my brother because I'm somehow embodying that or...
- 50:01 Lena: Right. I [Inaudible] am having this visualization and then at the same time having, um, some focus on the TV.
- 50:10 AK: So the wondering about if he's okay that has passed. [gestures to timeline] That spawned the image, but it's before the beep.
- 50:17 Lena: Yeah. It's almost like the, the wondering of him, um, simultaneously brought about the feeling of his wellbeing. And then the second the beep occurred, I'm still in this visualization of seeing image of him at home in that way. Like constructing what I believe to be happening in the moment. [Alek: Okay.] And um, uh, and then also, too, having this background focus, somewhat background focus on the TV. Yeah.
- 50:49 AK: Okay. So sorry to keep badgering this point, but... So the image is sort of your illustration of wondering if he's okay, [Lena: Yes.] but there's no like separate thought of wondering if he's okay at this moment. That's all caught up in the image.
- 51:02 Lena: Yes. All caught up inside the image. Yeah.
- 51:05 AK: Okay.
- 51:11 RTH: And, the, you described the colors that red velvet and whatever. Are, are you particularly interested in the colors? Or are you particularly interested in your brother and the brother, the room happens to be whatever color it is and the blanket happens to be red.
- 51:24 Lena: Um, I'm moreso interested in my brother's wellbeing (and I think that this is the theory, bracket this) that I am only seeing these specific colors like the red blanket. Like I happen to know that there is a red blanket like that in my mom's house. And I'm just assuming that's what he's doing. So yeah,

- 51:47 RTH: Okay, so that's good. So there, but that isn't exactly the question I was asking. So, so the question that I was asking was, are you particularly interested in the red of the blanket? And I take it, the answer to that is no, I'm, this is a blanket that happens to be red. [Lena: Yeah.] and that's it, as far as it goes.
- 52:05 Lena: It's as if, so the blanket is, is, is the background of part of the background in the visual representation. I created in my mind a visual representation exactly how I would think it would be in real life. [Alek: Yeah.] Okay. All right. Okay.
- 52:23 RTH: Right. And then at the same time I'm processing the TV.
- 52:27 Lena: Yes. Yeah. I'm processing what's happening in the TV.
- 52:31 RTH: And at the moment of the beep, the word is "goats attached themselves to locations and people" or something like that. And the beep happens at "attached." [Lena: Yes.] And have you, are you particularly singling out the word "attached"? Or is it that that's what's happening on TV and the beep happens to be right there. And if it would be become a microsecond later then it would have been on "goats" or....
- 52:54 Lena: Hmm. It was, uh, it, I perceive the beep to happen on "attached." The beep beep! Or as I heard the beep I had just seconds (Okay. How to say it?) before heard "attached." Or maybe it was like right on top of each other. You know, I'm starting to kind of forget a little bit. I believe the beep happened right on "attached." Yeah, that's what I wrote down. So,
- 53:25 RTH: So, so there's an important distinction (which I don't think we've explicitly made) is the difference between experience and, and the real world. So there is a real beep, and there's a real sound coming out of the TV, and whatever. And there's some correspondence between those two. We don't care about that. So that's the physical world. This is not a study about the physical world. So the, so the experiential question is, do you hear in your experience, do you hear the word "attached"? Or do you hear the sentence "when the goats attach themselves to people"?
- 54:01 Lena: I heard the sentence.
- 54:01 RTH: Okay. And that, and the beep happens at the "attached" portion of that sentence. [Lena: Correct.] Okay. 'Cause people do it different ways. Some people hear one word at a time, I hear this word, and then I hear this word, and then I hear this word, and then I hear this word.
- 54:15 Lena: I was gathering all of the words together. And that was how I translate. Yeah.
- 54:22 RTH: Okay. And are you particularly interested in the words of this TV show? Or are you interested in being carried along by the TV show, which happens to include words? And so I'm seeing what's happening on the TV at the same time as I'm hearing what is being said on the TV. And the beep happens. And it's easier to say the beep happens in this verbal stream than in the visual stream, which is sort of hard to put into words.

54:49 Lena: I'm experiencing not the words. I'm, I'm experiencing the meaning of the words, not the words themselves. Like, I'm not just seeing "attached" and thinking that is a word. I'm experiencing the meaning of "attached," what does it mean to be attached? And then what is a ghost? What does it mean to be a ghost? And I'm having a meaningful experience with the words as it's being played out.

55:14 AK: So is that to say I'm comprehending?

55:18 Lena: Yeah. Comprehending it in a meaningful way. Like I'm adding meaning to the words, not just comprehending it by computing that each word put together now creates this scenario. Like I'm, I'm seeing how the words individually, not, I'm not seeing them individually, so I'm gathering them all together. Um, but how the words together create a meaningful experience or a meaningful, um, understanding in myself. So when I look at the word attached, or if I look at the word ghost, I'm up seeing just that one word as itself and understanding the definition, but I'm understanding the meaning of what that word is together with the other words.

56:06 RTH: So are you *seeing* the word attached or are you hearing...

56:09 Lena: Hearing. [RTH: Okay.] I'm not visualizing words or anything like that.

56:16 RTH: And... So here's a, this is another bracketing exercise. [Lena: Okay.] So I'm a, I'm accepting that in some way your brain, or body, or your bag of neurons, whatever it is, [Lena: I like that.] is processing the meaning of this sentence. [Lena: Um hm.] The question is whether you exp..., the degree to which you experienced that. So the question is, am I experiencing the narrator saying "goats attach themselves to location and people"? Or am I somehow experiencing goats and then I have to,

56:59 AK: Is it "goats" or "ghosts?"

56:59 Lena: "Ghosts." [all laugh].

56:59 AK: I was getting so confused. I'm like, there's something wrong with my hearing! It's so subtle! [all laugh] "Ghosts" like spooky guys.

57:05 RTH: Okay, well, that changes things.

57:07 AK: Well, goats are spooky, too [inaudible].

57:11 Lena: I guess they can be, yeah.

57:11 RTH: I was thinkin' of the crop circles. [inaudible]

57:19 AK: Okay. Sorry, that was just going to drive me nuts. I was just trying to clarify that.

57:22 RTH: But the overall sense is still the same as far as I'm concerned. So does my experience, in my experience. [Lena: Okay.] do I have to hear "ghosts" and then process that and

get the meaning of "ghosts," and then hear "attached" and then process that, go get the meaning of that, in my experience? Or is it, I'm hearing this narration and through my verbal processor, which is skilled in whatever over my life, I'm getting the meaning of it.

57:49 Lena: Um, yeah, I'm getting the meaning of it through the whole, the whole of the sentence.

57:57 RTH: So I'm hearing the sentence and I'm seeing what's happening on the screen and I'm processing those in a skillful kind of way, which is not discretely I gotta go get this meaning and I gotta go get this meaning... [Lena: Yes.] Okay. [Lena: That is good.] And are, and are you more interested in the verbal stream of what's coming out of the TV? Or of the visual stream? Or is that these are things that are not really separable--both of them are happening at the same time.

58:22 Lena: I would say the, the more prominent for me is the visual stream. Are you, I'm sorry, the verbal stream. As I'm hearing what is being discussed, I am creating kind of my own visual sense of what I'm hearing, um, at the same time as I'm watching it. Like I am hearing the, the, the, the words as a whole. Um, I'm experiencing the, the, the visual on the TV screen but I'm also having my own visualization as well. I am visualizing as I'm hearing these words. [RTH: Visualizing...] Um, my own interpretation of what that full sentence would mean, how that whole sentence comes together. So "ghosts attach to people and places." I'm just, it's like a flash, like not even a full thing like how my brother, that was a full thing. Like maybe like a little flash layer. Like you just kind of (okay this is very metaphorical, and I'm somewhat trying to be more literal) but in the process of visualizing my brother I have this very strong visualization of him in what I'm believing to be his real moment, even though it's imagined. And I, it, at the same simultaneous moment as I'm experiencing the words on the TV, I am also getting my own visual representation of those words. So I'll have a quick flash of a creepy house, creepy haunted house. And that's a ghost being attached to a location with, you know, another quick flash of a creepy old house and a creepy person walking through and that now that ghost gets attached to that person and that house. So it's like quick flashes of visual representations, um, as I'm hearing the words.

1:01:23 RTH: So now I'm going to make a sort of a meta observation similar to what I made in the last. And that is that these quick flashes of visualizations that are coming out sort of 10 minutes into our discussion of the, of this beep. [Lena: Um hm.] And so are the, our, this process is aimed at what happened at the moment of the beep (which was yesterday I presume). [Lena: Um hm.] And the question is whether, whether these flashes were present yesterday or whether we're manufacturing them in *this* room *today* as we talked about them. [Lena: Um hm.] And, and I would like us to bracket [Lena: Bracket that.] this as well. [Lena: Okay.] I don't, I don't have a preference as to whether you do when you hear words have little flashes of visualization, [Lena: Um hm.] or not. [Lena: Yeah.] I'm noticing that the visual flashes come up relatively late in this conversation, which leads me to wonder, well, was that really happening then or now that we've beat this experience to death, we've started creating these, these flashes.

1:01:23 Comment: As a general rule, the longer we talk about a sample, the more likely that some sort of confabulation will work its way into the description. It may happen, as a result of the iterative skill building, that Lena becomes more and more able to give more and more complete descriptions of sampled experiences more and more efficiently, and correspondingly with less and less potential for our own interference.

That learning process takes time, and there is no substitute for it.

1:01:23 Lena: I hear you.

1:01:23 RTH: And, and this again is not a criticism of Lena in the slightest. This is, we are trying to understand something which is [pause] [Lena: Um hm.] private and evanescent [Lena: Right.] and whatever, and, and...

1:01:36 Lena: I hear you. So. I understand. Yeah. It's hard to, for me to, um, and I can see how maybe that it can be confusing on your end when we do discuss things. And then I open up that moment again now. [Alek: Um hm.] And there is a part of me when I don't write certain things down where I'm reconstructing it a little bit, so I could pull from it a little better. So maybe in a sense that is occurring.

1:02:09 RTH: The whole thing is a bracketing deal. [Lena: Yes.] And the whole thing is, let's see whether we can get better skilled, [Lena: Yes.] better skilled, which is why we have to do this over multiple days. So [Lena: Right.] this is now our third crack at it. [Alek: Right.] Now we've profited from this conversation, these conversations. [Alek: Um hm.] And maybe the next time we do this it'll be easier for you to keep track. And then you'll be able to say, well, y'know those, those words that were pictures that I thought were there, they really *were* there and I'm going to be able to tell you about them. Or you're going to say you know those word pictures of that [inaudible] they weren't here in this one, and they probably weren't there at that one is as well. [Lena: Right.] Either one of those things is okay.

1:02:43 Lena: Like how we discovered the wispy light thing. Like that seems to be a real thing for me.

1:02:47 RTH: That's right. That's right. And the first time around, the wispy thing, well we hadn't, we had really no way of knowing it seems like, now it probably is, but not (what we discovered today) is not all the time. [Lena: Um um.] because you have a non-wispy inner seeing of your brother. [Lena: Yeah.] [Alek: Um hm.] And so this is how we are developing the skill to be talking about wispy-ness of, of your experience. And that's, that's great, as far as I'm concerned. This is, this is the purpose, this is the way it is.

1:03:14 Lena: Cool!

1:03:14 RTH: So I'm guessing you have more beeps, but I think we probably should stop. [Alek: We have someone coming at 11.] We have somebody coming soon. And [to Lena] you're doing great, [Lena: Thanks.] And I'm going to turn off the videos here. [Alek: Yeah.]