

TRANSCRIPT WITH COMMENTARY
Do I Really Have Internal Monologue?
Lena Interview 5:
DES Sampling Day 4

Below in black is a word-for-word transcript of the March 12a interview with Lena that is available on YouTube at youtu.be/zA6_31XVyY8. 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

00:00 RTH: So, this is day four,

00:00 Comment: It is a bit confusing: It is really the fifth videotaped session, which is the fourth DES sampling day. We start with 2 minutes of conversation about the operation of the beeper. You can skip to 2:34 without missing much.

00:03 AK: Four? Three?

00:05 Lena: Four as in four beep times.

00:07 AK: Four times wearing the beeper.

00:07 Lena: Or third time, no fourth time doing the beep.

00:10 AK: Fourth time doing the beeps. [Lena: Fourth beep.] We don't sound very sure, but I think we got it right now.

00:18 RTH: I've got it written down somewhere. So there's no question about it. Sooner or later we'll get it figured out. [Lena: Yeah.] But I think day 4. And are there questions or comments about the process before we look at the beeps?

00:27 Lena: No, but I did realize that when the beep goes off that it will eventually stop on its own. [RTH: That's right.] Okay. 'Cause I let it just continuously go so I can really get the full beep in, and the writing. And I just tuned it out and it just eventually stopped. So ...

00:45 RTH: It'll eventually, after a couple of minutes it stops. [Lena: Yeah.] That's when it goes into the chirp mode.

00:51 Lena: Oh, well I must have noticed it went off and then I was like, Oh, it turned off! And then I clicked the button so I didn't hear the chirp part. But it did eventually stop beeping the long siren style beep. I.

01:05 RTH: Okay. If it beeps and it stops beeping, [Lena: Yes.] then....

01:11 Lena: Maybe battery?

01:12 RTH: It's not a battery issue. It's that then...

01:16 AK: She must've turned it off.

01:18 RTH: You must have then turned it off.

01:19 Lena: Yeah, [Alek: That's what she did.] yeah, yeah, that's right. Right when I noticed it shut off on its own, I clicked the thing 'cause I wanted to make sure that it didn't die. But I did notice that I, as I was ignoring it, that eventually just kind of stopped. Yeah.

01:34 RTH: That's how it goes into the chirp mode. If you had done nothing, it would have chirped every 30 seconds. [Lena: Oh, okay.] And then sooner or later you would have to turn it off and then turn it back on.

01:43 Lena: I probably pressed it in that 30 second pause.

01:47 RTH: There's nothin'... You would have had to have turned it off and then back on again. But it doesn't really matter what you did...

01:52 Lena: And it's still working. I got another beep in, and so when I just noticed that, that's all.

01:57 AK: But you're able to just take your notes while it's still beeping. You can...

02:00 Lena: Yeah, it didn't distract me like it did in the beginning. [Alek: Yeah.] Like I didn't scramble to turn it off first and then get my beep in. I can just do the, let the beep go and do my writing a little less.

02:11 RTH: That's fine with us, actually. We don't have a theory that says it's better to turn the beep off or whatever. It's a matter of what allows you to accomplish the task.

02:20 RTH: Exactly. Yes. I have learned to not let the beep distract my ability to write my experience.

02:27 AK: Yeah.

02:31 Lena: Well, should I start talking about beep one?

[SAMPLE 4.1 DISCUSSION STARTS HERE](#)

02:34 RTH: I think so. Beep number 1.

02:34 Lena: All right, so beep one, I was um, driving, I was listening to a song and, um, the beginning of the song is like a, it's a story, kind of. And it's, uh, it was, he was saying... It landed, the beep landed on the word "earthly." Um, 'cause he is talking about the, um, it's a Scottish old folk song about two warriors who go to war and one dies. And they believe that when one dies, you take the low road of death back to your land, and then the other takes the high road back to his land. Um, and the person on the low road gets to his land first. And it landed on "earthly." And as he was talking about that and it was going into the song, I was, um, visualizing myself performing that song in my philosophy class. [laughs] Because we've been talking about death a lot. So I was kinda just thinking of that song in relation to what I'm learning in philosophy. And my philosophy teacher happens to be, um, a very uh, interesting lady. So I just kind of imagined singing that song, not like to her but like with her and this sort of camaraderie of the subjects we've been discussing. So that was my experience.

04:07 RTH: So this is a visual experience?

04:09 Lena: Visual and audio. [RTH: And audio?] Yes. And then I am driving. So there I am again in that automatic, my body is doing the, the skillful thing. And then I'm in this kind of visual la-la land. And also at the same time listening to the words.

04:28 RTH: And is the pri, as far as your direct experience is concerned, is that primarily this audio-visual singing thing?

04:37 Lena: In my direct experience is primarily the visual and audio, [RTH: Okay.] Yes. Of this song.

04:43 RTH: So let's start there. Tell me exactly what you see.

04:43 Comment: We are going to spend the next 10 minutes or so trying to answer what seems like a simple question: *What did you see at the moment of the beep?* However, this is not actually a simple question if the aim is as high fidelity as we can muster. We will have to try to sort through (a) what we might call real-world seeing issues: does Lena see from a first-person perspective through her own eyes (in which case she would not see her own body, for example) or from a third-person perspective (where she would see her own body from some perspective—from the front, from the side, from overhead); (b) timing issues (does she see first this perspective than then that one?); (c) impossible-in-the-real-world issues (such as having two fundamentally different perspectives both at the same time); experiential-vs.-inferential issues (is Lena describing what she innerly *sees* or what she *knows* to be the facts of the situation?); and (e) confabulatory issues (is Lena describing what happened at the moment of the beep or has that been confounded by her retrospection and our conversation?).

We will try to take those and other issues seriously. They can't be encountered one at a time, but we have to be sensitive to all of them simultaneously. We recognize that we will fall short of perfection, but we have these advantages: we are aimed only at

one particular moment of experience, not experience in general; we have a pretty skilled describer (Lena has three days of sampling practice under her belt); and the interviewers are pretty skilled.

- 04:46 Lena: So in my mind, I am seeing myself (I'm learning how to play the acoustic guitar) um playing this song on the acoustic guitar in my philosophy class.
- 04:59 RTH: Okay. And what, and so there's a lot of different ways that that could be represented. How, what exactly do you see?
- 05:05 Lena: So I see my teacher and, um, I see her as enjoying it as much as I do. And also the, my fellow peers.
- 05:21 RTH: And so do you see yourself as well? Or is this that I see it through my own eyes?
- 05:26 Lena: I kind of go back and forth between viewing the whole scene—kind of like how I did with the nurse's station, just having this bird's eye view—and then I go into also feeling myself and viewing it from this perspective, looking down at myself doing the guitar. And I also can back away and then see. So it's like an in and out of that kind of perspective.
- 05:51 RTH: And in and out or simultaneous? And if it's not simultaneous, can you, do you know, at the moment of the beep, which of these scenes you're in?
- 06:00 Lena: At the moment of the beep, I was in the scene of visualizing myself playing the guitar and saying the words of the song. [RTH: And so...] But yet at the same time, I'm still imagining my teacher here and then students here [gestures]. Um, so I, yeah, I guess I'm saying it from looking out this way, teacher here, students here and then the layout of the classroom.
- 06:27 RTH: And so do you see, do you see yourself? Or are you as if seeing through your own eyes?
- 06:36 Lena: As if seeing through my own eyes, at that moment.
- 06:38 RTH: So it's, I don't *see* Lena, I *am* Lena in this scene...
- 6:42 Lena: In this scene I am Lena.
- 06:42 RTH: ...and do I see the guitar and the...? Or do I just see my teacher over there and...?
- 06:47 Lena: I see myself playing the guitar from, as Lena. But then there's also this sense of also seeing Lena from outside of myself as well. It, it's hard to explain as if it's, it feels like it's a very wish-washy experience. Like I am not specifically just in the as-Lena, I'm also outside of Lena, too. Um, it's like, um, mixture of, so I can get like the whole detail of what I'm visualizing.

- 07:27 RTH: And are, and are these, are these, are these mixtures both *seen*? This is a *seen* thing [Lena: Yes.] as opposed to just a *known* thing? It's not like I *know* my teacher's out there enjoying it, but I *see* her? [Lena: Yes. Yeah. And I'm...] And it's not that I *know* that Lena is here, but I actually somehow *see* her? But at the same time I'm *not* seeing her, or I'm fading in and out of seeing her, or something?
- 07:49 Lena: Yeah, I, I am concocting all of these, the whole scenario, seeing my teacher, seeing some faces from my class that I remember, and then seeing myself as myself and also outside of myself.
- 07:49 Comment: This would be impossible in a real-world seeing. DES discovers lots of inner phenomena that would be impossible as external phenomena, so we have to be open to that. On the other hand, Lena may be confabulating, conflating two different seeings. We think it likely that Lena is pretty faithfully describing an impossible-in-the-physical-world phenomenon, but it is not really possible for us to disentangle those options about this sample. Instead of committing ourselves to one interpretation, we discuss all the possibilities, thus giving Lena practice in noticing and describing them, so that on subsequent sampling days she can be more efficient (the iterative process at work).
- 08:08 RTH: And when you see yourself as yourself, from what perspective do you see yourself?
- 08:13 Lena: I see it in both ways, both perspectives as, as myself playing as I see myself just right now. Like if I had a guitar on my lap, that's how I'm seeing it [demonstrates looking down at a guitar]. And then I also at the same time, it *feels* like I can see myself like almost a little bit outside of myself. Almost standing halfway outside of myself and, and getting a different perspective of myself playing the guitar.
- 08:38 RTH: And when you say it *feels* like that, you emphasize the word "feels." [Lena: Yes.] Does that mean that I don't actually *see* that and yet that is somehow in the visual experience of this?
- 08:48 Lena: I say the word "feels" because I don't feel necessarily connected um, to myself, exactly, because I'm not necessarily that great of a guitar player for one, and I would never sing to a classroom full of people 'cause I'm not a performer. So it's like a sense of fantasy. So I'm not really myself but I am myself? [laughs incredulously] So that's the feeling I'm having, I guess. And it's visually I am in myself and there is that feeling that I'm having a hard time differentiating if, Did I step outside of myself and my visual representation? Or was I just in myself? Like I know I was seeing myself playing the guitar like as this version here. [indicates the first-person perspective looking down on the guitar]. But I also didn't feel exactly myself because I'm not those exact things that I was imagining or fantasizing about. Does that make sense?
- 09:49 RTH: Well it took... All of these things are complicated things. And, and, and most of the time we just slide over the complications. And here we're trying to make them explicit. And then it makes life a little bit difficult for us. [Lena: Um hm.] So what, uh, so the basics are, this is, I'm, as I understand it so far (and if I've, if I've got it wrong, correct me). But,

but this is a visual thing. It's not like I'm, I'm just somehow imagining playing the guitar in my class. It's that I *see* that. In my imagination that there's, this is a *seeing* phenomenon.

- 10:24 Lena: Yes. It is a whole play happening in my head. Yeah.
- 10:29 RTH: Okay. And the centerpiece, the center of this, I guess it seems, is that I, that I'm seeing it in a sort of a first-person way through Lena's eyes as if I'm playing the guitar. [Lena: Yes.] And, and, and we haven't even talked about it, but I'm also singing, I guess. So that's part of the, that's part of the experience that we haven't yet talked about. [Lena: Um hm.] But as far as the visual thing is, there's also apparently, and, but I'm, this is, I'm not 100% sure about this yet, I, I somehow *see* my teacher. It's not just that I know my teacher's there and enjoying. It is that in my experience at this particular moment (which is imaginary, we understand that), I *see* [Lena: Um hm.] my teacher. [Lena: Yes.] And yet that seems more or less solid, or something like that, than the seeing of the guitar, is that right?
- 11:23 Lena: She feels solid to me too. [RTH: So she's...] She's the second most solid thing in this whole production. And I would say the least solid thing is my student friends [gestures a surrounding].
- 11:38 RTH: And how about the seeing of yourself?
- 11:38 Lena: Um, I'm pretty solid, too.
- 11:42 RTH: And that...
- 11:42 AK: The first-person view of yourself is solid. Is that right?
- 11:44 Lena: Yeah. As in seeing myself like this [looks down as if at her guitar].
- 11:47 AK: Like I'm actually playing [makes strumming motion]. [Lena: Yeah, like I'm actually....] And is there still some question, some maybe there's also a third person of me, like as if...?
- 11:55 Lena: Yes, I have...
- 11:55 AK: But that's what I understood we're not sure about that.
- 11:58 Lena: Yeah. I want to say that may, that, that's more of a feeling that I'm separate from what I'm visualizing because I know what I'm visualizing is fantasy. That that is not something that would really happen. [Alek: Okay.]
- 12:12 RTH: So none of this stuff is happening. This is all imaginary. So we're...
- 12:12 Lena: Yeah. Yes. But it couldn't *really* happen. I couldn't, I'm not going to be asked, I mean, to play....[laughs]

12:20 RTH: Right. And I understand that. [All laugh.] And, and... But the imagination is free to do whatever the imagination wants you to do. [Lena: Yes. Right.] So what I would like us to do is to separate out the theory (well I know in reality I'm not going to do that) and therefore I'd like us to set that kind of logic aside. And so right now we're talking about the visual aspect. And the visual aspect is that there's a first person, a picture of me seeing a guitar [gestures looking down at a guitar] and first person of seeing my teacher [gestures off to the right] and more or less equally or maybe slightly less solid but pretty, pretty solid. [Lena: Um hm.] And then there's the classroom which is not so solid. [Lena: Um hm.] And then we still haven't decided about this possible third view, or second view of myself, another view of myself. [Lena: Yeah.] And, and I haven't yet figured out whether that's a visual thing or some kind of a sensory feeling thing.

12:20 Comment: This is a summary of Lena's visual experience, as best we have encountered it. It is not the same as an in-the-physical-world visual experience, and yet there is little doubt that Lena experiences it as a *seeing*. Do we have all the details exactly right? No. Will Lena be able to give a higher-fidelity description of her visual experience on her next sampling occasion? Probably (that is, the iterative process is still at work).

13:15 Lena: I want um, I'm leaning more towards it being a sensory feeling than I am leaning on it being visual. Because in the moment of just before the beep, I, the visual that I was having, I was fully just in this view here, playing the guitar [RTH: Okay.] with the feeling and sensation layered into that. That, that is, I am still separate from that to some degree. Yeah.

13:43 RTH: It ain't gonna happen. [Lena: (laughs) Yeah.] Okay. And then I'm singing. Is that right? [Lena: Yes. Um hm.] And so I experience myself as singing while I'm playing? Is that the.... [Lena: Um hm.] and, would, how does that [inaudible]...

13:56 Lena: Well as I'm listening to the words, I am replicating them out into my imagination as myself in my own voice.

14:07 RTH: As in singing along, I'm singing along...

14:08 Lena: Yes. I'm going with the song in my mind as the song is playing.

14:14 RTH: And then playing the guitar along with it.

14:14 Lena: Along with it, yes. As if I am that person in those songs, except it's me. And I look like myself and I sound like myself.

14:22 RTH: And, and so at the same time, simultaneously, I experience myself as playing and singing this song and as hearing it come from the guy who was actually singing it.

14:33 Lena: Um hm. Yep. I was having my own personal live performance, too. [laughs]

14:44 RTH: Okay. And, and I'm driving, but I'm not, that's, it's happening skillfully, but [Lena: Yes.] I'm not, I'm not experiencing that 'cause I'm watching this video of myself [Lena: Yes.] singing.

14:54 Lena: [phone rings softly.] Sorry, turn my phone [inaudible].... Yes. Um, yes. So that was my experience driving was, uh, the background. I didn't have to focus on the driving. I was in my mind doing what I do. [laughs] [RTH: Um hm.] Yeah.

15:12 RTH: And was there anything else about this experience that we haven't talked about?

15:16 Lena: Umm, I guess the, the fact that the song itself relates to some of the topics in my philosophy class that I was connecting it and that's why I thought of my philosophy teacher. 'Cause the song itself is about death, and what we learn in philosophy is also about death. And, um, I was relating those two together, the song and the things that we're learning in philosophy. And um, I, that was part of the reason why I even visualized my teacher and the class itself.

15:49 RTH: So I would like us to distinguish between a putative reason *why* (I'm accepting that as being a likely, [Lena: Yeah.] likely explanation) and the experience at the moment of the beep. So is there some experience of that connection? Or, is..[Lena: Um. Yes. Yes.]. In what way?

16:06 Lena: As I'm listening to the words to the song and like the introduction about his explanation as to what the song means, um, about the soldier who goes on a low road home, which is the road of death. I thought of... I'm experiencing not in this like big, gigantic, um, thought of remembering the texts that we've been reading, but just the overall feeling that the texts gave me of the transitory nature of this life to whatever happens next. And in the stories that I've read so far that we read have been quite depressing [laughs in distress]. But the song makes you feel a little bit more comforted in that after death there's more. And that's the theory part. But in the moment, I was feeling the comfort of the song and not so much and like relating it to the texts. And just in a way kind of trying to bridge the stuff I've learned, I've been learning. And also the (I think, I don't know, that's the theory) but I was feeling the connection of the song to the material through a feeling of needing to kind of comfort the sort of heavy stuff that we've been talking about through the song.

16:06 *Comment: Lena is working hard to keep theory separate from experience. That's good! Is she perfect at it? Probably not. Will she get better at it? Probably so. All that is what the iterative process is about.*

17:31 RTH: So it's not just that I feel comforted, it's then I feel comforted by comparison to the depressing stuff that we've been reading? [Lena: Yes.] Is that right?

17:39 Lena: Yeah. Yeah. The texts that we've been reading in relation to that kind of stuff is heavier. And then the song is heavy itself but it has like this beautiful-ness about it. And so I kind of use that feeling that I got from the song as a way to sort of like soothe those feelings from, that I got from class in terms of like our own existential stuff.

- 18:14 RTH: So does that mean that at the moment of this beep I am feeling a soothed thing [Lena: Yes.] and that that is not just a part of the imaginary playing of the song...
- 18:21 Lena: It is part of the imagination too. Like I am soothed as the performer playing the song with my teacher, and in some way I am soothing the thing that is causing me the discomfort, which is the actual (this is the theory part, I am just realizing and bracketing) the, the subject of death.
- 18:45 RTH: So the soothing part [Lena: yes.] is part of the performance, [Lena: yes.] this imaginary performance, [Lena: yes.] and, and also the soothing part is somehow separate from the performance? Simultaneous to it...
- 19:03 Lena: Yes, the, the soothing is part of my performance, and it's, that's the main text of the soothing is part of the perf.... And then the subtext of the soothingness is in relation to the discomfort that I was feeling about the subject material. So the soothing was doing like kind of two different things. The feeling was covering two different parts of me. The soothing was covering the, I was embodying the soothingness in the song itself and also using that soothing feeling as a kind of therapeutic means of the subject material.
- 19:46 RTH: [To Alek] Okay? [Lena: All right.] [Alek: Okay.] I think I'm good.

19:46 Comment: We have not fully described the feeling aspect of this sample. But we have been discussing this experience for 17 minutes, which has increased the risk that the interview itself will have altered Lena's recollection of the sample. So we decide to move on. DES is a performance art, always making decisions that are short of perfection.

SAMPLE 4.2 DISCUSSION STARTS HERE

- 19:49 AK: Number 2.
- 19:51 Lena: Okay. Number 2. So I was um, I just got into my car and, well it was my husband's car. And for some reason his windshield wipers are going off crazy. And that had just happened. It was when the windshield wipers were everywhere. At the same time that the windshield wipers were everywhere, the NPR radio station was on really loud. And it was talking about some man who was talking into all these microphones and touching them, who apparently had coronavirus. And um, as the windshield wipers are going off and this loud radio station saying that, um, it went off right at the time the radio said, um, "microphone," 'cause it said that the guy was touching the microphone. [RTH sneezes.] Bless you. And um, so my direct experience is,
- 20:49 RTH: [sneezes] These are allergies, I'm pretty sure. [inaudible]
- 20:57 Lena: Definitely allergies, allergies, I've been sneezing. Yeah, don't worry. I'm not afraid. [Alek and Lena laugh] So, um, but yes, my um, direct experience was trying to turn off the windshield wipers, but at the same time simultaneously, um, listening to the absurdity of this talk show, of this news here. And, um, I guess in the, in the

background I was feeling some sort of agitation in my emotions, emotional agitation. Um, and visually as I was doing turning off the windshield wipers and, um, listening to this radio station, I again was doing that visual play where I was just imagining a goofball running around, slapping a bunch of [laughs] microphones. So, um, so all that was kind of happening, all layered on top of each other. And then the beep occurred.

- 22:04 AK: So that sounds like there are sort of like four-ish things going on here? [Lena: Yeah: 1, 2, 3, 4.] I'm trying to turn off the wipers. I'm listening to the absurd talk show. [Lena: Yes.] I'm seeing a goofball slapping microphones. [Lena: Um hm.] I'm illustrating, I guess, what the show's talking about. [Lena: Yes.] And I'm feeling agitated. [Lena: Yes.] And all of those things are simultaneously in my direct experience caught in flight by the beep. [Lena: (has been nodding affirmatively throughout Alek's summary) Yes. Um hm.] Okay. And am I more into... I guess, which of those is most salient in your experience? Or if they're all equally present? Or...
- 22:40 Lena: Okay. They're all equal. Yeah, I couldn't pick one out that felt more prominent. I felt like they were all happening together. Okay. [Alek: Okay.] Yup.
- 22:50 AK: Well, let's start with the trying to turn off the wipers. And how, how do you experience that?
- 22:56 Lena: Um, it was a simple experience. I just noticed that the wipers were doing its thing and y'know, 'cause I don't drive that car every day I kinda had to look a little bit. And I just saw the knob and I turned it off. So I wasn't agitated at that. It was the radio show [Alek: Yeah.] that was kinda, I think, causing me emotional agitation.
- 23:24 AK: So in our timeline (we've used this, right? [Lena: Yeah.]) [gestures to the clipboard timeline] So that was sort of a sequence that would last at least a few seconds. I noticed, I turned the car on and the wipers are going crazy. [Lena: Yes.] I noticed that I've got to find the button or whatever, the knob, and then I turned that. At what point in that sequence is the beep? Or is all that before the beep or after?
- 23:46 Lena: So the beep occurred after I already turned off the windshield wipers, like seconds before I turned it off, the beep occurred. So I turned it off. Maybe five, six seconds go by and the radio station's happening, I'm listening to it. I'm still sitting, I'm not driving. And the beep happens as I'm hearing this radio station and the beep happens at the time that the radio said "microphone."
- 24:13 AK: Okay. So that sounds like the wipers situation, it'd kind of come and gone and gone. [gestures to the timeline] [Lena: Come and gone. Yes.] And is anything about the wipers still present at the moment of the beep? Or have I kind of dealt with that and now I'm onto the show?
- 24:26 Lena: I'd dealt with it. But it felt like I was.... it was dealt with physically, but there was like this, it was still in my experience for some reason. That's why I wrote it down. 'Cause it was still somewhat in my mental somewhere and that dealt with it. [laughs sheepishly] I don't know.

- 24:26 Comment: Lena is making a skilled distinction between a physical action (which had concluded a few seconds ago) and the experience of the action (which was still ongoing). Her sheepish laugh, which indicates that she thinks it a bit weird that the wiper-turning-off experience is still ongoing, is evidence that this is not merely sloppy noticing of the timing of this experience.
- 24:45 AK: And so how exactly is it, is it present?
- 24:48 Lena: Um, that I'm wondering why my husband didn't turn off his windshield wipers before he turned off his car? [laughs] Yeah.
- 24:55 AK: And is there, is that wondering caught by the beep? Or is that sort of, here's the gist of the whole...
- 25:00 Lena: It was like with the windshield as the act of it going crazy. [Alek: Uh huh.] My husband didn't turn off his windshield wipers before he turned off his car.
- 25:08 AK: And so that would be back up here somewhere.
- 25:10 Lena: That would be somewhere over there. Yes.
- 25:12 AK: Five or so seconds before the beep...
- 25:13 Lena: With the windshield wipers going crazy.
- 25:15 AK: So they're going crazy. I'm wondering why on earth he didn't take care of this. [Lena: Yes.] I find the knob, I turn it off. [Lena: Yeah.] And some seconds go by and then the beep.
- 25:24 Lena: Yeah. I would say one to two seconds go by. Beep happens right on "microphone." [Alek: Okay.] It wasn't much more time after that I dealt with the windshield wipers that that the beep occurred.
- 25:35 AK: Okay. And so what I'm still trying to understand, is there anything windshield wiper-y in my direct experience at the moment? Or has that, has that...
- 25:35 Comment: You might have noticed that DES investigators sometimes use neologisms like Alek's "windshield wiper-y." This is intentional, meant to convey, *I understand you experienced something related to windshield wipers, but I don't yet understand exactly what form that experience took. We've considered "wondering" and "turning off knobs" and a number of other possibilities, but I won't hold you to any of those now, so let's just call it "windshield wiper-y."* That kind of openness allows Lena to refine her description without having to confirm or disconfirm some leading hypothesis.
- 25:42 Lena: In my direct experience, no. It was, it was already came and went, but it was still in my experience as some relevant situation that just occurred.

25:56 AK: Okay. So I want to understand that. So you're saying "direct experience? No, but experience, yes." [Lena: Yes.] So those are different to you? [Lena: Yes.].

26:04 RTH: So I think y'all have a different definition of "direct."

26:04 Comment: This exchange illustrates how careful one has to be if one's aim is to grasp experience in high fidelity. Lena here seems to be using "direct" in a way that is different from Alek and different from the way we have used it on previous beeps today and on previous sampling days. It will take Alek and Lena a while (4 minutes! [ending at 30:03]) to sort it out, but that's what has to happen.

26:05 AK: Yeah. I would like you [Lena] to define them for me.

26:08 Lena: So my direct experience is like what I'm doing right now with you [Alek: Um hm.] You're in my direct experience. I'm interacting with you and we're having this moment. And then I'm going to walk away and leave here and think about it. [Alek: Um hm.] And now I'm indirectly experiencing you. [Alek: Okay.] Yeah. I don't know. That's how I view the situation where I directly dealt with the windshield wipers. I...

26:30 AK: So "direct" is like what I'm paying attention to?

26:32 Lena: Yeah. in the moment as if when I'm interacting with, like *physically* interacting with. So I'm *physically* interacting with you and then later on I'm going to leave. You're not physically in front of me anymore, but you are somewhere in my mental construct of when I think back on this conversation. When I think back on this moment and watch the video later, I will review it indirectly. [Alek: Okay.] Kind of like how I do with visually representing certain scenarios that people are telling me. I will later review that happening, later today. Like I will review it [Alek: Sure.] somehow. Yeah. So that's my definition.

27:14 AK: And so in beep number one, what might mean performing the song in philosophy class? Would we say, would you say that was in your direct experience at that moment?

27:21 Lena: Yeah. Yeah. [Alek: Okay.] I was interacting with it physical-- [interrupts herself mid word] well, um mentally, but it has a physical [Alek: Metaphysical (laughs)] metaphysical [laughs] yeah, that's a better word for it. I was having a metaphysical interaction. Yeah.

27:21 Comment: Lena, when she interrupts herself, seems to realize that she is contradicting herself, or at least is using "direct" in two different ways in two different contexts. Good! Carefully considered, most words are somewhat flexible in their connotations; here, Lena's "direct" is pretty different in the two contexts. Part of the DES art is to be aware of such possibilities and hear what the person *intends*, not the words that are used.

27:33 RTH: So I think, I think this is a time when we might want to impose our own definitions [Alek: Yes. Yes.] and I don't think we, I don't think we generally do this. [Lena: Um hm.] But here I, it seems like we're going to, we've got some things that are confused and we, and we want to help you straighten 'em out. [Alek: Um hm.] [Lena: Okay.]

27:33 Comment: DES routinely accepts words as the participant uses them—that is, it is the job of the interviewer to understand what the participant means. It is *not* desirable for the interviewer to train participants to use words in the interviewer's preferred manner. DES wants the participant to describe experience in whatever way is natural for the participant, and forcing a vocabulary onto the participant is likely to interfere with that.

But here, RTH makes a rare exception to that rule. Lena has used “direct” in two different ways in this interview, and because the distinction that lies behind that word is important, RTH decides to try to regularize our communication so that there is little ambiguity about what is meant by “direct” experience. It will take the next several interchanges to accomplish that.

27:47 So at the moment of this beep [refers to the timeline schematic], one of (the, this is the beep here [gestures the position of the onset of the beep]) but out before the beep [gestures], I've turned the wipers off. [Lena: Yes.] And that is an action that takes place in the real world, and I see that in the real world. And I'm wondering about, about whether my husband should have turned it off or whatever out there in the real world. [Lena: Yeah.] And then, that's happened. So by that definition of "direct experience," that's gone before we get to here [gestures to the schematic's moment of the beep].

27:47 Comment: Two things to notice about that. First, it is a good example of the concrete nature of DES training. DES never tries to provide an abstract definition, but instead refers to concrete instances. Second, it demonstrates without a hint of criticism that RTH has understood what Lena has said.

28:16 But here at the moment of the beep [gestures], it seems like there's still some kind of a consideration [Lena: Um hm. (Nods affirmatively)] that is before the footlights of my consciousness. And that is what we call "direct experience." [Lena: Mmm.] *Our* definition of direct experience is, for whatever reason, imaginary or real or whatever, it's directly present to me. [Lena: Um hm.] And, and so the, your guitar experience is direct experience because you were playing the guitar in your imagination. No, nowhere in the real world were you playing a guitar, and yet you were directly experiencing yourself as a guitar player. [Lena: I see what you're saying.] So our definition of "direct experience" is *this is occupying my* [pauses, searching for what to say] [Lena: Moment?] *my, my, my apprehended before-the-footlights-of-consciousness experience at the moment.* That's what we call “direct experience.” [Lena: Got it.]

29:09 And the, the alternative is like, in my, in, in here [gestures to the office in which they sit] in my indirect experience, I know that you came 15 minutes late today. [Lena: Yeah.] That's part of an indirect experience that has shaped everything that we have done here today. But at the... up until now, I haven't been thinking about that. I've been thinking about the stories that you've been telling and whatever. So we could say,

well, the lateness of the start and I, I fixed that video camera before we did, all that stuff is part of my *indirect* experience. It's, until I bring it into my *direct* experience and then remember, well, then it becomes part of my direct experience. [Alek: Right.]

- 29:09 That was a second concrete instance. The concept has been nailed down pretty adequately.
- 29:46 Lena: I hear you. Well, so then I would say in terms of *your* definition, the windshield wipers was still in my direct experience. It was dealt with in *my* definition as in, as
- 29:59 RTH: physically over with. [Lena: Yes. Yeah.] But still...
- 30:01 AK: But still somehow I'm conscious...
- 30:03 Lena: Still in my conscious experience, yeah.
- 30:03 Comment: Lena uses the two definitions skillfully. That is evidence that we understand each other. Now we can return to her experience at the moment of the beep.
- 30:06 RTH: Okay. And so is in, in your conscious experience, I-have-direct-experience-at-the-moment-of-the-beep experience about the windshield wipers. [Lena: Um hm.] Is that, is what's in your experience the craziness of the wipers? Or the I-have-dealt-with-it portion of it? Or the, why-the-heck-did-my-husband-do-that portion of it? Or
- 30:26 Lena: It was all three, just as one feeling. It was all three of those. Um, what you just described, was all part of the feeling that I was experiencing in that moment about the windshield wipers. It was the, Oh, why didn't he turn it off before I turn off his car? and Oh, they were so crazy! And it was like, you know, hectic-ness as I got in the car. So I was still dealing with that. And then the, um, turning it off. But even though I had already physically turn it off, it was, I was still just kind of mulling, like almost dwelling over it in a sense, but not in a way that was, um, overwhelming me from not paying attention to the radio. And then the visual I was having at the time I was listening to the guys speaking about what happened. Um, but it was still in my experience dealing with those three, I guess you'd say agitations part of me being part 'cause I did write down that I was feeling um, uh, slightly agitated emotionally.
- 31:38 AK: So, then I want to know, is the experience, the direct experience by our definition, [Lena: Yes.] by the DES definition, of feeling agitated. And now that you're here and we're asking about it, you can say, well here's kind of why, it's 'cause I had this whole weird windshield wiper experience. [Lena: Yes.] But my direct experience at the moment [Lena: Yes.] is the agitation, the result of all that. [Lena: Yes.] [Alek continues, emphasizing the word "or"] Or [Lena: Oh, okay.] [they laugh] (Yes! There's more!) Or I am maybe feeling agitated and also separately there's some [pauses searching for word] [Lena: mulling over.] like a thought-y thing or like a knowing or the, some awareness of all that happened. Do you see the difference [Lena: Yeah.] between those?

32:19 Lena: Yes. It, there was a mulling-over-it process occurring in my direct experience. And as I'm mulling, at the same, time there is the agitation with it. So it's like the mulling and the agitation are equal. [Alek: Okay.]

32:37 RTH: So a bit ago you said you thought the agitation came from the microphone-slapping.

32:44 Lena: And then there's that. That was agitating me, too.

32:44 RTH: Two separate agitations? Or, or one agitation with probably two, two inputs.

32:53 Lena: I don't know. I don't know. [RTH: That's fine, that's a fine answer...] If... I can theorize, but [RTH: I don't want you...] we won't go there.

33:00 RTH: So the agitation somehow seems relevant to the windshield wiper deal [Lena: Yes.] and somehow seems relevant to the [Lena: Microphone thing] to the microphone thing. And if those are two separate agitations, which, maybe, maybe not. [Lena: Yeah.] That's fine with me.

33:14 AK: Well, about the agitation. What, how, what do you feel? We're calling this a feeling? This is an emotional thing, [Lena: Yeah.] I'm understanding?

33:22 Lena: An emotional thing. There's no words. Um, just the feeling and, uh *emotional* feeling.

33:30 AK: And is this like in my body? Or it's a mental thing?

33:33 Lena: Mental. It's not in my body. Um, it's completely emotional, mental and, ummm... When I know I'm agitated, I could feel it in my face. I could feel that. I don't know if I actually look this way, but I could feel that furrow feeling like I'm furrowing my brows and I'm looking a little bit more intense. Um,

33:59 AK: And is that something about at the moment of the beep, I'm noticing the furrow? Or in general, I think I might furrow when I'm agitated?

34:06 Lena: At the moment of the beep when I, when I noticed I was agitated, I, ('cause I had paid attention to the fact I was agitated) and in paying attention to that, I was agitated, I knew it based on the way that my face was presenting itself. I didn't see my face, I couldn't, and there's no mirror in front of me, but I can tell that I'm tense in my face and how I'm dealing with the agitation.

34:34 AK: And is that, the noticing my face? Is that here [gestures to the timeline schematic] caught in flight by the beep? Or is that after the beep goes off [gestures to the timeline schematic], I realize I'm agitated, I start paying attention...?

34:45 Lena: Caught In flight by the beep. The beep went off after the windshield wipers already happened. I was mulling / agitated / microphone radio show beep. I'm in, feeling the agitation, noticing that I'm agitated because my face. And then um, beep. So the beep caught all of all of that.

35:04 AK: Okay. So agitation as far as my experience is concerned is both a mental feeling and is experienced in my face.

35:13 Lena: I *imagine* it as it being experienced in my face. I imagine that I have that look in my face. But I don't *know* what my face is looking like 'cause I'm not seeing it. [Alek: Sure.] I'm just, I'm just imagining that my face is agitated [laughs nervously] and then therefore I'm agitated. [Alek: Okay.] Yeah. But it's not happening in this sort of thought process like that. It's just, Oh, I'm agitated. And then I think about the agitation and then I realized, Oh my face. Yeah.

35:41 AK: Okay. And is the face part, is that like a, I feel my furrowed brow? Or I imaginarily picture my own face and it's agitated? Or, I think it, I say to myself, quote, "I've made my face looks agitated." Or how do you experience it, the face part?

35:57 AK: When I realize I'm agitated, I v.... there's a flash, like a photo shoot, like a little photo snapshot of my face just generally looking frustrated or agitated. And, um, I see that snapshot because, or I, I notice my agitation because I could feel my face tense and then I get this snapshot of my face looking tense and I realize, Oh, I'm agitated. But it's not this like whole breakdown [Alek: Um hm.] in my, um, mind occurring like that. It's just, it's like a snap of agitated / feel my face / and... Or emotionally agitated, I can tell my face, and then I realize I'm agitated. It's like a snap of a moment that I am telling myself I'm agitated, but not in that like I don't need a conversation with myself to realize I'm agitated. It's like a very, it was a very quick snapshot moment of I'm-agitated and then in com, compared to what was happening in my physical reality, physical world.

37:18 AK: Okay. Well this is tricky, right, because having an experience about my-face-is-agitated seems like it could be or might be or should be or whatever visual, 'cause your face is a thing you see, I guess. [Lena: Right.] And I didn't really hear you saying until quite a ways into this that there's any visual flash. And so I want to be skeptical of that [Lena: Yes (nods approvingly).] in a way to say that maybe by snapshot you mean *I just know it, or I somehow sense it, or I feel it, or whatever. So...*

37:18 Comment: There are lots of grounds for skepticism about Lena's account here. For example: The first mention of seeing her face comes at 35:57, which is to say, 16 minutes into the interview about this sample. Furthermore, she has said twice (34:06 and 35:13) that she did *not* see her face (both of those times she was talking about real-world seeing, but it would have been natural to have said at those times that she did imaginarily see her face).

The art of DES, which Alek displays well here, is to convey skepticism but do so in a way that is recognized as supportive of the participant. Alek says: I heard what you said, and I heard how you said it, and I hope we together are trying to get the at-the-beep phenomenon right.

37:49 Lena: There is a sensing there. There was a sensing there of my, that I'm agitated in my face. Um, that the tricky thing for me is when we come here and I write my experience

down, I write what I think will be helpful for me to remember what I was experiencing at the time of the beep. But I try not to put too much thought into what you're going to ask me about my experience, um, because I thought maybe like that would make me too mental. Um, but um, in being here when you start to ask things, I'm recreating it and I, and maybe, yeah, there was a part of it that we have to be careful in terms of accepting certain things. Um, but I do that when I get the questions from you guys, I could better by looking at what I wrote down, grasp at some of the things that I maybe didn't, that was a little bit more in the background. [Alek: Yeah.] But like the process of me being agitated, [Alek: Um hm.] I didn't give it so much thought in the moment of writing it down 'cause I was dealing with the car and this and that. I had to write this beep down! [Alek: Yeah.]. So, but *in here* I could actually revisit it in a way that I can say, yeah, that was agitation. And when I do recall feeling it in my face. Um, but I understand, too, that you have to be careful 'cause you don't want to um, put too much into building it up.

39:19 RTH: So then, so the deal is, so what you're saying here is *great*, as far as I'm concerned, [Alek: Yup.] because it indicates that you understand some important distinctions [Lena: Yeah.] and limitations and whatever. [Lena: Yeah.] And we, we understand important distinctions and limitations as well. And so first off, I would say, we don't expect this to be a perfect process, that we are al... we always fall short. The, our, our aim is not perfection (Well, our *aim* is perfection, but we never get it). And, and I think I, I think it's good that you don't say, you know, I'm not going to try to get mental, too mental too fast, [Alek: Um hm.] [Lena nods apparently in agreement] 'cause that's a, that's a good deal. And so this is a skill I think that maybe we'll get somewhat better at.

40:07 And in the meantime, we're gonna, I'm, we're going to leave this aspect of this beep as being sort of indeterminate. [Lena: Okay.] Maybe there was a feeling of agitation and it was just agitation and that was a mental thing and that was it. Or maybe that agitation in the moment at the, at the beep in the car, sort of telescopes it through this agitation: well I recognize my face, I feel my face, I see my face, or whatever. Maybe that's all there. Maybe that's in the reconstruction here in the interview. [Lena nods in assent.] We are skeptical in the honest sense [Lena nods in assent] of that. [Lena: Um hm.] "Skeptical" usually means, "well I don't believe what the hell you're talking about!" [Lena: Right.] But that's not, [Alek: Yeah.] that's not what we're saying. We... "Skeptical" means we're trying to be honestly genuinely understanding of, well, is a reconstruction and we don't want to reconstruct too much, or whatever. [Lena nods in assent.] So the way we deal with that is to sort of bracket this whole discussion. Well we don't know. Maybe it's this way, maybe it's not that way. We want to get you involved with that carefulness of the method. And then as we go along farther, you know, tomorrow or whenever, you have a, an experienced some agitation, well then, you'll be maybe easier to say at them all: Obviously there was no or facial thing--that's a reconstruction afterwards. Or maybe there *was* immediately. That we'll look, we'll figure that out. [Lena: Okay.]

40:07 Comment: That there are grounds for skepticism does not mean that Lena's account is incorrect. We do *not* try to figure out whether it is or is not correct. We acknowledge that grounds for skepticism and appeal to the potential of the iterative method.

41:43 AK: Maybe we should talk about the visual part of this one, right? 'Cause you're seeing the...

41:47 Lena: Oh yeah, yeah, the guy...

41:48 AK: So they're talking about that on the NPR show. [Lena: Um hm.] And what, and you, there's some visualization going on for you? [Lena: Yep. [inaudible].] And what exactly do you see?

41:59 Lena: As I'm hearing the words coming out, describing some man apparently with coronavirus, um, at a press conference, touching the microphones of other people. Um, I'm hearing this person saying this. And at the same time I am visualizing a man in a place where conferences are held with a bunch of microphones, um, all around the room. [laughs] And he's just like duck, duck, goose, like running around, tapping all the [laughs] microphones. And he was...

41:59 Comment: As an exercise for the reader, it might be worth comparing how Lena talked about agitation with how she talked about inner seeing. Alek's questions were pretty similar: "Well, about the agitation. What, how, what do you feel?" (at 33:14) and "There's some visualization going on for you? And what exactly do you see?" (at 41:48). But Lena's way of describing is *very* different: her description of the inner seeing (at 41:59) is straightforward and confident with consistently described details; we get to the heart of this description in under 30 seconds. By contrast, her description of agitation was meandering and inconsistent, and required about 6 minutes. One possible explanation is that visual imagery is easier to describe than are feelings (that is true for some people, but others find feelings easy to describe). Another explanation is that the visual imagery was more directly present to Lena at this beep than was the agitation.

42:29 AK: And do you mean like, microphones like on stands or on podiums?

42:31 Lena: Yeah, on podiums, well some podiums, some stands. Like I'm really trying to see the, my, whatever my representation of way conference, broadcast room looks like. And I'm seeing it as some having a podium, some stands, and it's just like all laid out in this like oval-ly shaped like the microphones are in an oval shape. [Gestures an oval.] And then he's just like duck, duck, goose. He's going around the oval shape [gestures], like tapping all the microphones.

43:03 AK: So do you see this clearly?

43:05 Lena: I see him doing it clearly. So again, he has this wispy vibe 'cause I don't know what the man looks like. I don't know if he's, what color he is. I don't know what hair color, I don't know what it is. I don't know what he's wearing. I just see him wearing a suit, a black suit with a red tie, and he's tall and thin. And I, but I don't define any real features. And I just see him running around touching microphones. I don't see anybody else in the room. [Alek: Um hm.] The room itself is kind of wispy itself, because I'm not really seeing the details of the rooms. I've never been in a room like that. I'm just

imagining what it would look like. And um, he's just going around the microphones. I would say second to him they're the most obvious and they're the most, um, they're the only things in the room that's really still. He is wispy. He's up and he's like running around. And then like the background, like the walls are kind of this like in and out. Like it's-there-but-it's-not-there vibe. Does that make sense? [Alek: Um hm.] Um, 'cause I'm not focused on the structure of the walls. I'm just focused on the structure of that, what he is doing to the microphones. So the microphone, and him are gonna be the most detailed.

43:05 Comment: Lena's visualization of this scene does not correspond to the actual event, where the man was a basketball player dressed in a warmup suit, the microphones were lying next to each other on a table, and there was no running involved. The interviewers knew that, but didn't mention it or ask about it. DES is about directly apprehended experience, *not* about the correspondence of experience to reality.

44:25 AK: And from what perspective do you see all this?

44:27 Lena: Birds-eye view. Above, like watching...

44:28 AK: Like on, from a video camera on the wall?

44:32 Lena: Yeah, I'm surveillancing it. Okay.

44:36 RTH: And, and I'm interested in this word, wispy, or what you're calling wispy. By wispy do you mean moving [gestures] like reeds [Lena: yeah (laughs).] in the wind or do you mean just not well-defined? [Alek: Um hm.]

44:36 Comment: Note that RTH did *not* ask something like, "Is this the same "wispy" is in previous samples?" And he did *not* assume that he understood what wispy means. Instead, he set aside (that is, he bracketed) all previous discussion about the wispy phenomenon and asked Lena to describe this wispy phenomenon *de novo*. If Lena gives a similar description on different occasions, there is reason to credit the fidelity of the descriptions.

44:51 Lena: Not well defined, and also this, this, [gestures back-and-forth movement].

44:56 RTH: So this is a moving thing. [Lena: Yeah.] I see *movement*. [Lena: Yeah.] It's not just I see *indeterminacy*. [Lena: Yeah.] It's that I see...

45:06 Lena: ...movement of a somewhat solid part of my mind. So like you know when you look at the reflection... Or you know on a hot day where there's like gas in the air and it kind of distorts like the background when you look at it? That's kind of how it looks to me in its movement. Has this kind of weird and I see that as wispy.

45:30 RTH: And, and the guy is moving. Is he moving in a wispy way or is he moving like a solid way from microphone to microphone?

- 45:38 RTH: in a wispy way. It's not this solid, where you would see in real life like he's runnin' to each one and then tap; on to the next microphone and tap. It's like he's like wisping to the microphone; tap; wisping to the next microphone; tap. 'Cause he's not defined. I can't see, I'm not paying attention to his actual legs moving him as we would here in the physical world. I see him just sort of wisp on over, you know, got it ghost-like, almost. Like very ghosty kind of like he's not real.
- 46:13 RTH: And it's not just indeterminately [Lena: Yep.] going from this microphone to that [Lena: Yeah.] microphone. It is somehow [Lena: Like a wispy] hula-ing or something [Lena: Yeah.].
- 46:23 Lena: But it's like, it's happening in a chaotic way. [Alek: um hm.] I feel it as chaotic. I'm, I'm seeing it as chaotic because the storyline sounds chaotic. So of course I'm going to interpret his movements even though they're wispy and ghost-like and strange, um, and undefined, um, it's still yet chaotic. And the only thing in my visual in that moment that's not moving in chaotic are the microphones. Yeah.
- 46:47 AK: But everything else including like the walls [Lena: Yeah.] and the [Lena: has this] surround.... has has this wave-like quality [Lena: Yeah.] and you see that movement.
- 46:55 Lena: Um hm, yeah. It's like an undulation in the room [Alek: Um hm.] Like there's, there's, he's part of it. The walls are kind of doing it.
- 47:04 AK: And the microphones are [Lena: still] still and solid, [Lena: Solid.] like a real object?
- 47:08 Lena: Yeah. Is, is even in so far as seeing the cords [laughs]. [Alek: Really, okay.] Yeah. Like I can visualize the cords, like all runnin' out, and all that. So yeah. [Alek: Okay.] So do we have time for another beep? Or are we beeped out?
- 47:25 AK: Let's see, 10:20. And we should leave some time to ask questions. I've gotta leave at 11, but...
- 47:30 Lena: I've got a few questions.

CONVERSATION AFTER THE SAMPLE DISCUSSIONS

- 47:35 RTH: I would say we'd probably ought to stop at this. But let me, let me ask: When we started this process, we started this process because Lena said, "I have words all the time," [Lena nods affirmatively] and I want to make sure that we're not just somehow under the table agreed not to talk about words. So in this, in this experience is, are there words involved?

47:35 Comment: In a typical DES set of interviews, the interviewer would not single out any particular aspect and inquire about it—instead, they would try to make every description complete and in high fidelity. However, the Lena interviews and context in which they arose were based on the premise of nearly constant internal dialogue, and RTH wanted to assure the viewer that we had not merely forgotten about that aspect.

- 47:57 Lena: You know, it's funny 'cause I know I started out saying that, which I *feel* that I do have words a lot. But I'm also realizing I'm very visual. And in that, in that particular thing, um, I wasn't personally having words. I was taking the words from my environment and creating a mental picture, a play almost.
- 48:17 RTH: And, and at the, at the beginning would you have said you were a very visual person?
- 48:22 Lena: I would have said I have these visual fancies every now and then, you know. But I wouldn't have described it as being with everything that I hear. Like I'm visually always breaking things down, it seems like.
- 48:36 RTH: Pretty much every beep that we've had, as I can recall, and that's...
- 48:37 Every single beep is a very visual experience, yeah.
- 48:37 AK: And fairly complex visual things, [inaudible] too.
- 48:43 Lena: I guess it makes sense. Since I'm a pretty, I mean, I don't know if this relates to it, but I'm a pretty crazy dreamer, you know. So I don't know if they play together in a way, so...
- 48:53 AK: Maybe. So what should we do?
- 48:55 RTH: So, so I guess, I guess this.... So I for sure don't want to be talking us out of the narration [Lena: Right. Yeah.] thing, because [Lena: Yeah.] part of what, part of what's interesting about our exercise here, our whole, our whole deal, is that you came in saying, "well, I was, I'm, I'm a word person." [Lena: Um hm.] And now it seems like you're saying, "well, I'm a visual person." [Lena: Right.] And at the beginning you might've said, "well, I'm a word person, but I can, I can have visual images sometimes." So, you know, maybe. And now you'd say, "well, it seems like I have visual images most of the time and maybe words sometimes," or something like that. Is that...?
- 49:36 Lena: I think... I know I have a lot of words. But I think (and I'm gonna continue to analyze this as the beeps go on), but, um, I see that my visual representations come to me. And then after I have exercised that visual representation, I have this intellectual process that narrates it after. It's like I need my words to digest what I just visually went through. Something. Not to every visual experience. Like to me playing a guitar in my philosophy class, I don't need to necessarily intellectualize that. 'Cause I know that it's not necessarily real. That's just a fantasy. And then, um, and even with this beep here, I don't need necessarily to intellectualize that either. But, um, I think one of the beeps we had (maybe it was the last time) [she refers to Sample 3.3 in interview 4] where I was watching the ghost shows, I was having words about considering what it's like to be a person who experiences a haunted environment, if there is a such thing. And um, I, as I'm watching it and visualizing what I'm watching, there's this feedback that is happening too, that I'm using words. But I'm realizing it's not with every experience I'm having. It's, um, maybe I'm having like one, some amount of it a day. I don't know exactly how many because I don't, I'm not beeping myself every day, all day. But it does

seem that I have some. Maybe it's not a balance, but I am having both. It, it's just I'm realizing that maybe the, the words is just an intellectual feedback thing where I have to intellectualize what I just, what I'm thinking or, or not necessarily thinking, but what I'm feeling, what I'm seeing in my mind.

- 49:36 **Comment:** This is a quite complex self-theory of internal dialogue. Maybe it is true; maybe not. We will bracket it as we go forward.
- 51:35 RTH: Even that one that you mentioned, I thought in our honest skeptic, skepticism way that there was some doubt about whether there were actually words there, [Lena: Um hm.] if I'm recalling that correctly. Because you couldn't, you couldn't remember what the words were, or didn't seem like it was words. [Lena: Right, well....] But as I recall, you weren't sure of what the words were.
- 51:35 **Comment:** Actually, we never fully discussed this aspect of Lena's experience in sample 3.3.
- 51:54 So it seems like, yeah, we're trying to figure out what your experience is. And you're trying to figure out what your experience is. And there's no reason why any one of us should have, should have known about this. [Lena: Right.] I mean, this is, this is, even though you could say, well, "I should know what an experience was. I've been living at my own life," [Lena: Um hm.] or whatever, but you haven't had the occasion to examine it in some [Lena: Right.] careful way.
- 52:22 RTH: Maybe I'll wear the beeper on my own this weekend and just try to see, okay, well let's, where are my words at? [Laughs]
- 52:31 RTH: Well, I think I, I, I don't know whether that's a good idea or a bad idea. The disadvantages, the risk of that is [Lena: Forcing it.] it reinforces a theory or reifies a theory when you don't have... I mean, the, the, our intention is to be honestly skeptical, which doesn't mean disbelieving [Lena: Right, right.] and has, it means let's try to get it right. And when you're on your own, then it's...
- 53:03 Lena: So, I have a question about that.
- 53:03 RTH: So, so do we want to take a break before we go into questions? Or are you ready to for the question? [Lena: I'm....] And then I think, I think maybe we should [Alek: start a new video?] start a new tape.