

TRANSCRIPT WITH COMMENTARY

A Case of Face Blindness

Sadie Interview 6:

Sixth day of DES sampling

Below in black is a word-for-word transcript of the March 29 interview with Sadie that is available on YouTube at <https://youtu.be/bwymoJ4tTFc>. 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

Sadie = Sadie Dingfelder

0:03 RTH: So I'm, I'm ready for day 6. This is day 6, we're counting.

0:05 AK: Day 6. Yeah.

SAMPLE 6.1 DISCUSSION STARTS HERE

0:09 Sadie: Yeah. Um, I was just counting my incidents. I have six today. [RTH: Good.] Um, okay. So I don't know exactly what time they were there because I didn't have my phone with me for some of them. Um, but the first one, I w, I was thinking of the word *a* and, um, and it was part of the sentence, *Aha. So Randy is not a....*, But the *a* was definitely like the last thing before the beeper beeps. And it was just in my head. And, . And I think the word, I think that I was like paused at the *a* and trying to think of the next word. Um, and I think the word I came up with was *perfectionist*, but, um, but, but it was really the *a* that was in my conscious awareness right before the beep.

1:09 RTH: And was there anything else in your experience at this beep? [Sadie: Nope.] Okay. So now I want to ask about the distinction that we've made before, I think, and I want to be as clear about it as I can. So does it seem like your experience is just about the word *a*, or does it seem like there has been a *sentence* and sort of your sentence, the chunk of your sentence is there, and the beep happens to come at the end of the chunk, but the chunk is longer than just the word *a*?

1:41 Sadie: Right. I asked myself this question too, and I really felt like I was just at the *a* [laughs]. I was like, I can tell you in retrospect what the whole sentence was, but I was at the *a*.

1:41 Comment: Sadie here gives us a glimpse of the DES iterative process at work. All her *previous* encounters with inner words (cf. samples 3.2, 3.3, 4.1, 4.2, 4.5, 4.6) and the interviews that followed them have helped her to be more prepared and skilled for her *current* encounter with inner words. Thus, at sample 6.1, she was prepared to notice—apparently in the fractions of seconds after the beep, while short-term memory still operates—whether her beeped experience had been of the single word *a* or of a larger sentence interrupted at the word *a*.

One could be skeptical about our earlier descriptions as having been based on moderately distant retrospections (on the order of hours), but now Sadie, as a committed co-investigator, has developed the ability to document such distinctions when retrospection is *very* short.

Sadie had never even noticed or wondered about this distinction prior to sampling. The samplings and interviews of days 1-5 have sharpened the tip of her introspective spear, which she can now aim directly at the distinction between single-words or meaningful phrases in her experience.

- 1:56 RTH: And so does that mean that if the, if the beep had come a second earlier, you would have been saying *not*? [Sadie: Yeah. Exactly.] And if it had come a second before that you would have been saying *is*. [Sadie: Yes.] And so your experience is never something like “Randy is,” or “Randy is not,” or “Aha. Randy.” It’s just one word at a time?
- 2:19 Sadie: I think it was one word at a time...
- 2:23 RTH: Okay. [AK: Okay.] [Sadie: ...in this case.] And I think I’m good about that. Well, I guess I got a couple more questions. [Sadie: Okay.] Does this, is this seem like you’re speaking these words? Or these words present without speaking? Or
- 2:44 Sadie: Present without speaking. I know they were coming from me, but I wasn’t speaking.
- 2:55 RTH: So they’re present consecutively, one after another, [Sadie: Um hmm.] but it’s, but *without* a voice. [Sadie: Yeah.] Any voice. [Sadie: Yeah!] And so does that mean without any pronunciation? So the, the words are known to you one at a time, but they’re not pronounced by any, anything or anyone?
- 3:25 Sadie: It seems like that. [RTH: Okay.]
- 3:31 AK: How is, do you mean pronounced in a way that’s different than spoken or voiced? [RTH: Well what I...] [Sadie: Oh, I know I ...] Yeah, go ahead.
- 3:45 RTH: Let’s hear what Sadie has to say about that.
- 3:45 Sadie: Oh, I was just gonna say, yeah, it didn’t seem like it was like in any voice at all. Not my voice. No one’s voice. It was just the words. [AK: Okay.]
- 3:57 RTH: So what I was trying to get at was by, by saying *pronounced* (so maybe there’s a better word) is, does it seem like I just know these words present? Or does it seem like there’s a rhythm of pronunciation? [AK: Umm. Yep.] Like *Randy* would have two syllables [AK: Right.] or if I know Randy, there’s....
- 4:23 Sadie: I think Randy was definitely one unit, but it was kind of, I can’t remember for sure. [RTH: Okay.]
- 4:32 AK: That makes sense. I think I get what you...

4:35 RTH: So I'm gathering what's happening is: I have these words coming to me, and the words are coming to me as *words*, [Sadie: Uh huh.] but they're not coming to me as articulated words or, [Sadie: Yeah.] Okay. [AK: Okay. Then I'm...] Then I think I'm good.

4:35 Comment: Sample 6.1 has two characteristics of Sadie that we have seen before: Experience chunked at levels smaller than their natural meanings (word—word—word or letter—letter—letter); and words innerly present without being innerly spoken or heard. Compare samples 2.4, 2.5, 3.3, 4.1, 4.2, 4.5, and 4.6.

Note that these characteristics have *emerged* from our interviews with Sadie—they were not *imposed on* Sadie, were not created externally and then *applied to* Sadie. The DES task is to get enough random samples to allow Sadie's natural characteristics to come into view without being forced into *a priori* categories.

SAMPLE 6.2 DISCUSSION STARTS HERE

4:58 AK: Me too. Number 2.

5:02 Sadie: Okay. I think this one is kind of funny. I was staring at some tree bark at the ground, on the ground. I wasn't really looking closely at it, but like it was in my conscious awareness. Um, and I, I can tell you what I was thinking in retrospect, but at that moment I wasn't, I was, I didn't have that experience of, particular experience of thinking. But what I *did* have in my experience at that moment was a song [laughs] called "So long and thanks for all the fish." Do you know it? [AK: No!] Okay. Well, it's this fun song and it's where it's like, um, dolphins, like go leaving the planet when humans destroyed, like killed, destroy the planet. And they just are like, okay, we gotta go, so long thanks for all the fish. Anyway. Um, it's like from a book, a funny book, um, and there's a movie and there's a song that's like this whole sort of like Broadway number. And at the end of the song, the dolphins go, like the female dolphins go "so long, so long, so long, so long, so long." And then the male dolphins go "so long, so long, so long, so long, so long." And that's where I was at in the song in my head. And so then I immediately pulled it up to compare my brain version. And in my brain version. I actually didn't have, like, there wasn't male and female voices. It was just, it was like all my voice, but like sort of my voice in chorus. And, um, so it was like, if it would, it would be like, if, like I had like a dozen Sadie's singing it, um, and we're singing both the male parts and the female parts.[laughs] [AK: Okay!] And so that's where we were at. Yeah. So it had been the first set of "so long"s had just ended. So I'd heard was like "so long, so long, so long, so long, so long."

5:02 Comment: Here, as supplied by Sadie, is the portion of the actual soundtrack where the dolphins sing: https://youtu.be/N_dUmDBfp6k?t=216. Note that (unlike Sadie's description) the male dolphins sing "so long" first, followed by the female dolphins.

6:56 AK: Okay. And is this the most salient part of your experience? This, song in your... [Sadie: yeah, definitely.] Okay. And so everything that you, the song is in your voice, but a chor, a chorus, your voices. Is that right? [Sadie: Yeah.] So you don't just mean that metaphorically, like it's loud or powerful. You mean there are multiple voices?

- 7:21 Sadie: Yeah, yes. Yeah. 'Cause like, you know how, if you double a voice like in a recording or triple you, like, you can sing along with yourself. And that's basically what I was doing. There's just little differences in the voices. So it sounds like a group of people, but it was really all my voice.
- 7:36 AK: Okay. And at the moment of the beep, you've just finished the female part of "so long, so long, so long." Is that right?
- 7:43 Sadie: Right. Yeah. Actually I think I just finished the female part and I was like into, like, I was just a little bit into the male part. 'Cause that yeah. That's where I was.
- 7:52 RTH: And in your experience, was that the female part and then the male part? Or just the first part and then the second part?
- 7:57 Sadie: It was just the first part and the second part. And it was, yeah. And I also, when I checked it against the recording, I had the tempo right. And, um, I didn't check to see if I had the pitches right. But I definitely had the relationship between the pitches right. [RTH: Okay.] But I didn't have any of the orchestral accompaniment at all. [AK: Okay. I was going to ask that.]
- 8:18 RTH: Okay. And is there orchestral accompaniment in the recording? [Sadie: Yeah. Yeah.] And did it seem like you were singing it accurately? [Sadie: Yeah.] I mean, were you, was your experience of I'm, I'm duplicating this recording?
- 8:31 Sadie: No. I mean, you mean in the moment did I think [RTH: Yeah.] I was like had the recording version? No, I didn't. I don't think I did. [RTH: Okay.] [AK: Okay.] But I *was* surprised when I listened to the recording that it was like two different groups of dolphins.
- 8:50 AK: And does it, some people can make a distinction, well, it seems like I'm singing it, like innerly *singing*? Or it seems like I'm innerly *hearing*? Or neither of those really fits?
- 9:03 Sadie: Yeah. I mean, I think, yeah. I don't know. I didn't, I don't, I don't know. [AK: Um hmm.] I didn't feel like very intentional. Like I didn't think: *okay I'm going to sing this dolphin song*.
- 9:26 AK: Mm hmm. Okay. Does it make sense to number the, the number of Sadies? Like, is there a ballpark where it's like, it kind of sounds like 10 voices, or kind of sounds like 30 voices or three, or... I don't want you to make something up, but if, if something kind of rests gently on, like *y'know it kind of felt like this many*.
- 9:44 Sadie: Yeah. If I was just, yeah, I would say like probably a dozen Sadies. [AK: Hmm.] A small ensemble.
- 9:44 *Comment: It is always worthwhile to check a participant's consistency across an interview. Sadie also said "a dozen" at 6:34.*
- 9:56 AK: [laughs] A small ensemble of Sadies is singing "so long and thanks for all the fish." [Sadie: Yeah.] They've just finished the first part of "so long"s, is heading into the

second. [Sadie: Yeah.] There's no accompaniment, but you're otherwise pretty accurate. [Sadie: Yeah.]

9:56 Comment: There is something intensely beautiful about this exchange: Alek laughs along with Sadie (without so much as a *hint* of laughing *at* Sadie) while she recounts with dead-on accuracy Sadie's account of her experience. There is no artifice here on either side: Sadie is trying to describe with fidelity a bit of her experience, doing so with the marveling recognition of the slightly strangeness of her experience; Alek evidently receives / responds / enjoys not only the facts of the situation but its marvelousness.

The heart of DES is revealed in this exchange (as everywhere else as well, but perhaps more accessibly here): DES aims to encounter everyday bits of experience on their own terms, making neither more nor less of them than they deserve. Sadie reveals an actually occurring morsel of Sadie, and Alek delights in it. There is no DES-method /theory / hypothesis standing between the account and its reception. Instead, Sadie marshals her Sadieness to describe one real glint of Sadie to Alek, who unlimbers her Alekness to receive Sadie's offering.

10:09 RTH: Okay.

10:12 Sadie: Anything else to say about the song portion? [Sadie: No.] Are we getting it? [Sadie: (inaudible)] Okay. And then was the, the tree bark, was that in your experience or was that context?

10:22 Sadie: No. It was in my experience. Like I was definitely looking at it. And in retrospect, I can tell you that I was deciding whether I should flip it over or stay on task, which was like going for the garden shed. [AK: Okay.] But I was like, so, so in retrospect I was like, *Oh, I wonder what kind of creepy crawlies are under there. Should I stop and flip it over?* [AK: Okay.] But, but my actual experience in that moment was nothing like that. I didn't, I wouldn't, I didn't feel like I was thinking. It just felt blank.

10:55 AK: Um hmm. So, um, as far as the thinking goes, that's not really anything reaching my experience. Afterwards, I can tell you, I was wondering whether I should flip it over or just keep on going to the garden shed. But I, but I do *see* the tree bark?

11:07 Sadie: Yeah. Yeah. I definitely was seeing the tree bark, the lichen on the tree bark, like the green lichen on the tree bark was particularly present.

11:16 AK: Okay. And am I into the, uh, like the greenness, like the color? Or some other quality or of the lichen?

11:33 RTH: Or into the lichen?

11:33 Sadie: What'd you say?

11:36 RTH: Or into the lichen?

11:36 AK: Yeah. That was a poorly crafted question.

11:36 Sadie: I don't think that that was totally into it at all. Like, I think it was just like, sort of in my presence and the, the lichen kind of had, like. It was the *pattern* of the lichen, actually. It was like the spot, the spotting of the lichen. 'Cause it was, it was almost like someone, it was like, um, it was splatter-painted onto the bark.

11:57 AK: Okay. So I guess the distinction here is something like, am I interested in the splattery pattern, which happens to be lichen, on tree bark? Or am I interested in the tree bark, which happens to have some splattery. Or I'm interested in the lichen which happens to be splattered on some tree bark. Does that make...

12:14 Sadie: I'm not really interested in any of it, which is what's kind of hard. Like I just know that I was conscious of the pattern of the lichen on the tree bark, but I didn't really care about it.

12:14 Comment: This exchange reveals why DES can never be codified or manualized. AK's 11:57 focus is on the distinction among three possible direction or targets of Sadie's experience: at the pattern, or at the bark, or at the lichen? But Sadie doesn't even get to that distinction, instead being hung up on AK's word-choice "interested in." That is, Sadie responded to / emphasized something about AK's mischaracterizing of Sadie's level of commitment or involvement, whereas AK had been focused on the *about-what* of Sadie's interest, not its level. The aim of DES is to encourage such talking-pasts to become evident and then corrected, rather than being swept under the rug. (We return to this distinction in sample 6.6, at 34:55.)

12:24 RTH: Okay. So let's recast Alek's question as *noticing*. Was I *noticing* the pattern of the lichen, or was I noticing the tree bark that happened to have some pattern?

12:24 Comment: *Caught your eye* might be better than *noticing*: RTH might better have asked, "What caught your eye? The pattern of the lichen (which happened to be on tree bark), the tree bark (which happened to have lichen on it), or the lichen itself (which happened to be patterned on the tree bark)?" But Sadie's response indicates that *noticing* was good enough.

12:38 Sadie: I was noticing the pattern, like the splattery pattern.

12:43 RTH: Okay.

12:48 AK: Okay. Then I think I'm good!

12:52 RTH: So, I want to double back to the chorus a little bit. [Sadie: Yeah.] So I'm gathering, these words are present in a way which is dramatically different from the words in the first beep. Is that right?

13:07 Sadie: Um, dramatically different. Yeah, definitely. 'Cause it's like a chorus of singing singers and also it's like almost audible. Um, it's got pitch, it's got rhythm. Um, yeah. [RTH: So it's...] In the first beep it was just like kind of more abstract words without any sounds associated with them.

13:34 RTH: Okay. And, and when you say “almost audible,” [AK: Yeah.] is “almost audible” more apt than “almost sung”? “Almost vocalized”?

14:01 Sadie: It doesn’t, I just don’t feel like, it didn’t feel like *I* was doing it that much. So it feels like I was hearing it more than producing it, [RTH: Okay.] [AK: But this..] even though it was in my voice. [laughs].

14:20 AK: This experience has, has inner sound though. Is that, would it be fair to call it that? [Sadie: Yeah, definitely.] Whereas 6.1 doesn’t have that at all. [Sadie: No sound.] There’s words that are known... [Sadie: Yeah.] Okay.

14:40 RTH: I think I’m good. [AK: Me too.] Number 3.

SAMPLE 6.3 DISCUSSION STARTS HERE

14:44 Sadie: All right. This is another song, and this time that’s all there is. And it’s the song that I didn’t even know the words of very well. And, um, but it was in my voice, but the voice, but it’s too high for me to actually sing, but it was still in my voice. *And* I don’t know the words. Um, but in the, so it was like, um, I like, I can’t sing it for you ‘cause it’s too high. So I’ll sing it low. It’s like, “feel my heartbeat *ch ch ch-ch-ch* like a symphony.” [laughs] And it was like, I didn’t know any of the words in the middle of it. And so I like sort of, um, I substituted in like a weird kind of like consonant-y like *ch* sound. Like I was like, *ch ch ch-ch-ch*, like kind of mumbled it in my head.

15:43 RTH: So if you were singing a song out loud, like you just did, [Sadie: Yeah.] you, you would have to put in some kind of syllables to mark the, mark the time. But in the *inner* world [Sadie: Yeah.] you could just skate over those and not, not have them be there.

16:00 Sadie: Yeah. I think it was. I just remember I gave it, I gave it like a little *ch*. I gave, I gave each note like a little placeholder syllable.

16:11 RTH: Okay. So this I’m gathering from your articulation here, sounds like you’re doing the *singing* of it.

16:20 Sadie: Yeah. That definitely felt more like I was producing it.

16:26 RTH: And so does that make this different from the second beep? [Sadie: Yeah.] So in both cases I got a song going on, but in 3 I’m *singing* the song (even though I don’t know the words) and in 2, I’m *hearing* the song from multiple *mes* singing in chorus. [Sadie: Yeah.] Okay. And, and it goes too high for you to sing in real life. [Sadie: Yeah.] Did you go high enough to sing it in your imagination?

17:01 Sadie: Yes. Yeah.

17:04 RTH: So your imaginary singing outstripped your actual abilities. [Sadie: Definitely. (laughs)] And, and was that part of your experience at the moment of the beep? Or, or were you just *singing* at the moment and the beep and now when you were telling me about it, well you’re, y’know, I couldn’t really do that in real life.

17:22 Sadie: Yeah, exactly. I, at the moment of the beep I was just singing it and it was fine. But it was later, it was *after* the beep that I was like, Oh, I don't know those words. And I can't sing that high. [AK: That's cool.]

17:37 RTH: But you could do it anyway. [Sadie: Yeah!] And there's nothing else in your experience?

17:44 Sadie: No, no, no. I didn't even write down any context here.

17:50 RTH: And are you still outside? Do you know that?

17:52 Sadie: Yeah, I'm outside and I'm doing something garden-y related, I'm sure. But I don't know what it was.

17:59 RTH: And has that been true for all three beeps so far today? The first beep was outside as well?

18:04 Sadie: Yeah. I was outside for all three beeps.

18:06 RTH: Okay.

18:06 AK: Cool. Then I guess number 4.

18:16 RTH: Well, let me ask just something more. So is your voice as experienced in number 3, other than it's higher than you, than you possibly can sing, does it seem exactly like your voice?

18:31 Sadie: Hmm. No, I think it, it was like my voice, but it was kind of processed in the same way as the singer in the songs, voice is sort of, it's like sort of mechanically processed or like it's sort of, um, what's the word, distorted.

18:48 RTH: So you're singing as if through a distortion device of some kind. [Sadie: Yeah.] And does it seem like, [coughs] excuse me, like your voice distorted as opposed to somebody else's voice?

19:05 Sadie: Yeah, it seems like my voice.

19:11 AK: Sorry, I missed that for a second. Can you explain how it's distorted?

19:16 Sadie: You know, it was sort of like compressed. Like I know I don't really know what that means from an aud, like an engineering point of view. But it's just like, it's, it makes like voices sounded a little other-worldly. [AK: Um, um.] It had a little reverb on it, probably.

19:33 AK: Okay. Um, like this is a produced version of you singing or something? [Sadie: Yeah, exactly!] Okay. That's what I thought you meant. Just double checking.

19:44 RTH: Then I think I'm good.

19:45 AK: Me too. Number 4.

SAMPLE 6.4 DISCUSSION STARTS HERE

19:48 Sadie: Okay. [apparently reading from her notes] My eyes are pointed at the soil. The soil was present in my consciousness. But more present was a feeling of the cold, hard trowel pressing uncomfortably into my right index finger towards the bottom of the finger. And it was causing very mild pain.

20:07 AK: Okay. And the pain that, that the feeling is the more prominent thing? [Sadie: Yeah.] And how exactly does that go? You, you cut out on my end for just a second. Something about your right index finger?

20:23 Sadie: Yeah. That was my right index finger. It was towards the bottom and like in real life, my little metal tool was like pressing into it. Um, and in my conscious experience, I felt the coldness of it and sort of the sharp, like the sharp edge, like it was sort of cold and hard and kind of sharp, pressing into my finger.

20:44 AK: And do those seem like *separate* sensations? Like I've got a cold sensation and then separately I've got a hard sharp sensation? Or is this all sort of one cold, hard, sharp, edgy sensation?

20:56 Sadie: Yeah. It's just one, one sensation.

21:00 AK: And in that one sensation though, I notice things that are somewhat distinct, like the coldness versus the sharpness. Is that right?

21:07 Sadie: I think like, that was just how I described it afterwards.

21:11 AK: Okay. So I guess, let me, let me back this up a little bit. So is this like, is this experience *I feel pain in my finger?* Or *I feel the trowel on my finger?* Or something else?

21:30 Sadie: It's just that I feel something like pressing into my finger that's cold, hard and sharp.

21:39 AK: Okay. And is the sensation in my finger? I feel the tool pressing into my finger. [Sadie: Yeah.] Okay.

21:51 RTH: So I would like to make a distinction. Do you feel the *tool* pressing in--that this is about it--obviously in the real world, it's the tool, but in your experience, do I feel pressure? Or do I feel the trowel?

22:03 Sadie: It's just pressure.

22:05 AK: Gotcha.

22:07 RTH: So I've abstracted away the trowel-ness of this.

22:17 AK: And we've said that this is in the bottom toward the bottom of your right index finger? [Sadie: Yeah.] Is it a very specific location or just kind of more diffuse in that area?

22:27 Sadie: It was pretty specific. It was like right below. It was like right above the last joint.

22:33 AK: Okay. And does where you feel it, experientially, does that correspond accurately with where the trowel is pressing? [Sadie: Yeah.] Okay. Anything more to say about that part of this?

22:52 Sadie: Nope.

22:53 AK: So then there's also something about the soil. Yes. I was looking at the soil, but, um, I wasn't really like thinking. It didn't feel like it was a big part of my experience.

23:04 AK: So I see the soil [Sadie: Yeah.] but I'm not very engaged with it. I'm not, it doesn't sound like I'm *noticing* anything in *particular* about the soil. [Sadie: Yeah.] Okay. Just seeing it kind of idly.

23:23 RTH: Yeah. Okay.

23:25 AK: If you had to compare the salience of these, like the finger sensation to the soil, is this like a 90-10? 60-40?

23:34 Sadie: Well, you know, honestly, like I would say most of my experience was *nothing* at that moment. Like if, if I'm allowed to do that, [AK nods affirmatively] like, um, it was probably 80% nothing and like almost 20% feeling, feeling, the feeling of the trowel. And like, I don't know, 1% staring at the soil. I know that's a hundred and one% [laughs].

23:57 AK: We can be in the ballpark. So tell me, can you explain what that, I don't know. Tell me more about how 80% of you is doing nothing or is experiencing nothing. What?

24:14 Sadie: Yeah! Like, I don't know. I just, um, like, you know, in retrospect I can see, I was *probably* thinking like, I was probably lost in thought, though I didn't have a specific thought at that moment, or I wasn't working on a problem that I was conscious of. But it just like wasn't as, I don't know, like, is, is it okay to say "spacy"? I was just sort of spaced out, mostly.

24:42 AK: Yeah. And so I guess what I'm curious about, well a few things, but one is, does *spacy* mean there is actually some part of this that is, uh, a spacey kind of empty, nothing ex, I don't know, aspect of this experience? Or does it just mean, y'know, really I'm just noticing sensations. So I guess I *must have been* spacy.

25:11 Sadie: No! Kind of neither. It's just like, it's like my usual, it's like pretty typical. My usual state of being is like, some part of my brain is off doing something. I don't really know what, um, but if someone like interrupts me, like I'll startle, you know? Or I'll like jump. So I'm like kind of los, I'm lost in thought, but I don't know what kinds of thought. Or, and I don't really experience the thoughts in any way. [AK: Hmm.]

- 25:11 Comment: At every point in DES, as here, there is the possibility that what is said reflects a presupposition rather than an experience (or some combination thereof). Here the presupposition-possibility is suggested by Sadie's giving a (perhaps faux-) general account ("my usual, it's like *pretty typical*. My usual state of being is like, some part of my brain is off doing something"). Sadie is generally pretty good at limiting herself to describing experience at only the moment of the beep, so when she departs from that into the land of generality, RTH's presupposition detectors begin to jangle. Here, the presupposition is (or at least might be): I conceive of myself as a thinker (my self-concept or self-worth or whatever understands my essence as being of one who engages nearly always in thinking. So if some beep occurs where nothing is experienced, then I *interpret* that as I *must have been thinking*. So RTH will lean into the let's-stick-to-experience effort...
- 25:43 RTH: So can I give a third alternative to Alek's two? And the third alternative would be what's in my experience is seeing the soil, but it that's just, um, I'm not much to have any energy or attention or whatever into it. It's a fact that I'm seeing it, but it, it's "volume is turned way down" in my experience. [Sadie: Yeah.] And I am feeling this sensation in my fingers, and I'm not really very much into that, either. I'm *capable* of experiencing that five times as much as I am, but I'm *not*. At this moment, I'm just sort of *mildly* experiencing that. [Sadie: Yes. Yeah.] And then, and that, but that's all there is, [Sadie: Yeah.] in which case you could say, well, there's 80% *nothing* out there because these things are only just like 20% of their maximum.[Sadie: Uh huh.] Or there is some specific nothingness that I am experiencing.
- 26:51 Sadie: I feel like there *is* sort of a quality to like, to like, um, but it's like pretty vague. Like there's sort of a quality to like when I'm thinking about something, I don't know what it is or why or anything.
- 26:51 Comment: ...and Sadie responds about experience ("there *is* sort of a quality"). However, the next sentence reverts to the generalization (" Like there's sort of a quality to like when I'm thinking about something"). So is there a presupposition operating here? We don't know.
- 27:13 RTH: So the, I at this particular moment have the experience of *something*, which is actually *nothing*, [Sadie: Yeah!] goes beyond fingertip pain and, and soil seeing. [Sadie: Yeah.] So it's not just like, as far as what I'm into is fingertip sensations and, and seeing, um, I seem to be aware of something else, which, but there's really nothing there. [Sadie: Yeah. Yeah.]
- 27:54 Sadie: How does this compare to the continuum of thinking that we have talked about before. You've had some, what we've called very remote or inchoate thinkings. Like there's really nothing there, but on retrospect, I, I, I was thinking about something. I can tell you what it was, but I didn't have much direct experience of that. And sometimes there's a little presentiment of that thinking. Is, is this like that? I don't want to. Yeah.
- 28:23 Sadie: Yeah, no, I, it wasn't really like exactly like that. It was like that a little bit, but I don't even know in retrospect what I was thinking about.

28:33 AK: Oh, okay. Okay, then I'm good.

28:43 RTH: Well, I gotta follow up a little bit on that, then. So what you know on retrospect doesn't necessarily have any impact at all on what's in your experience at the moment at the beep. [Sadie: Well.] So I could be, I could be, I could have the clear experience of thinking, but on retrospect [Sadie: Yeah.] I have no idea what it is. [Sadie: Yeah.] Or I could have basically no experience of thinking at all, [Sadie: Yeah.] and then on retrospect know that I know what I was not thinking of. Know, know what my thinking apparatus was aimed at.

29:25 Sadie: Yeah. It was neither of those.

29:30 RTH: So this is a nothing of nothing, basically. [Sadie: Yeah.] It's more than just nothing...

29:39 Sadie: ...but it's not quite nothing. Yeah.

29:40 RTH: But it's not quite nothing. [Sadie: Yeah.] Okay. Then I think I'm good. Number 5.

29:40 Comment: We have made as clear as we can the distinction between describing a directly apprehended experience and applying a presupposition, coming down here on the side of directly apprehended experience. Should we conclude that there is no presupposition operation here? No. Maybe that's the case, but we will have to wait for subsequent sampling to let our confidence about that accumulate. We will return to this discussion in sample 6.6 (see 36:05).

SAMPLE 6.5 DISCUSSION STARTS HERE

29:52 Sadie: Okay. I was, Oh wait, I, we already at 5. [AK: Mm hmm.] Cool. Okay. I was staring at a clod of dark dirt and looking at the contrast with the light soil. Um, and I *know* that I was looking for depth. Like, you know, it was like such a dark piece of dirt and it was in shadow and it really just looked like a uniform void or something. Like, I couldn't perceive any depth in the soil at all. So I was actually looking for something that wasn't there in my perception. And, um, and that's what, that's all I had. Yeah.

30:35 RTH: And you broke up on sort of the key word of this. Were you, did you say you were looking for depth?

30:41 Sadie: Depth. Yeah. Depth as in, you know,

30:45 RTH: D-e-p-t-h depth.

30:45 Sadie: Yeah. Yes. [laughs] Like depth perception, which... Yeah. So I was looking for like signs of depth, like of texture in the dirt, but it was in shadow. It was kind of bright out and it was nothing. Like, I couldn't find any, any, it just was like a, almost like a little void in the world.

31:15 RTH: And, and did this seem to be occupying a hundred percent of your experience? This looking for depth in the... [Sadie: Yeah.] And there's dark dirt and there's white whitish dirt, light dirt.

31:34 Sadie: Yeah. I'm totally focused on the dark dirt. I think I just put the white dirt in there for context.

31:40 RTH: Okay. So I'm seeing the dark dirt and trying to see whether there's any depth to it. [Sadie: Yeah.] And that's all that's going on. [Sadie: Yeah.] And is there a reason why I'm looking for the depth? I want to put a seed in it? Or?

32:00 Sadie: Uh, no. I mean, in retrospect I can I... I mean at that moment, no. But in retrospect, I think I was thinking about my own poor depth perception. And I was wondering if someone else would be able to see depth in the, in the dirt.

32:23 RTH: But that's not... That's sort of a speculation, is that right?

32:27 Sadie: It's, you know, honestly I'm pretty, I mean, like I would, I was pretty sure once the beep happened, I was like, *Oh, that's what I was thinking about*. But at that moment I was just looking for depth.

32:50 RTH: Okay. Then I think I'm good.

32:50 AK: Me too. Number 6.

SAMPLE 6.6 DISCUSSION STARTS HERE

32:54 Sadie: Okay. I'm back inside now. And I was staring, Oh, I was literally just staring at a bottom spot on my computer screen that was dark. And the darkness was present, but not like turned up very much in volume. And in retrospect, I know that I was thinking about where to put a slider on like a video. But at that moment, I really was just staring at a random patch of darkness, like on my computer screen. And like, as before, like I have a sense that I'm thinking, and it's not quite nothing, but it's not very present. [AK: Um hmm.] But it is like most of my experience at that moment.

33:40 AK: Okay. So when you said that "the dark spot was not turned up all the way," that's a reference to earlier, we were saying, you know, you're not as experientially engaged as you could be. Is that right?

33:53 Sadie: Yeah. Yeah. Like I'm not like focused on this like splotch of random patch in my screen. Um, I'm just looking at it kind of idly.

34:04 AK: Okay. If we had to put a number to it, is this like a 10% of the experience? Or less? Or more?

34:15 Sadie: Yeah, like 10, 15. [AK: Okay.] And then the rest of it is just like my, like slightly-more-than-nothing [AK: Um hmm.] thinking experience.

34:31 AK: I'm going to stay with this dark spot for just a moment. Is, um, and I'm going to ask the same question, which is... What I'm trying to understand is if this is a sensory awareness deal, like I am into the darkness or the break, or, you know, the reflecting-ness or something, or is there just a dark spot on the screen and I, I'm seeing it regardless of any of its qualities. Does that...

34:55 RTH: [interrupts] I would change that from "into" to "noticing." Am I noticing the darkness.

35:08 Sadie: Am I noticing the darkness?

35:08 RTH: Or some aspect of it.

35:08 Sadie: No, I don't think so. I just know that's where I was looking, and that was present in my consciousness. [AK: Um hmm.] And, but there wasn't like any, yeah. I don't know.

35:32 RTH: In the bark example, as I recall it, you were noticing a pattern of whatever. [Sadie: Yeah.] And on this beep there's nothing like that. Is that right?

35:45 Sadie: Sorry. Yeah, no, I wasn't. It was not, there was nothing, no feature, nothing like that.

35:53 RTH: So I was *seeing* the computer screen. [Sadie: Yeah.] And it was dark, but I'm not really noticing any aspect of it at all. I'm just seeing it. [Sadie: Yeah.]

36:05 AK: Okay. And then the, the something that's more than nothing. How, how does this compare to the, that earlier beep number 4, where there was the sensation in your finger and just barely the soil. Is this... And that one, we said 80% of your experience was sort of something more than nothing. [Sadie: Um hmm.] But here we're saying something like, 85 [laughs] is that same kind of thing. [Sadie: Yeah.] Is it in terms of your experience? Is this kind of the same deal? [Sadie: Yeah.]

36:44 AK: So I have some sense of something, but it's, it's not at all specified. [Sadie: Yeah.] Is this too what you might call spacy?

37:06 Sadie: Yes. Yeah, definitely.

37:09 AK: Okay. Okay. Then I'm good for that.

37:17 RTH: So let me, let me start a little bit from the beginning. So what we're saying is that this 85% is somehow present to me.

37:27 Sadie: A little bit, yeah.

37:27 RTH: It's not just an absence. It is a [AK: Mm hmm.] present absence [inaudible]. [Sadie: Yes. Yeah.] Alright. Then I think I'm good.

37:39 AK: Yeah. Okay. Cool. We got them all, huh? [Sadie: Yeah.] Okay. And I fixed my beeper myself!

37:54 RTH: So the beeper seems to be working.

37:56 Sadie: Yeah. I think I fixed it. [she turns it on; it beeps] Yep. Fixed it. [laughs]

38:01 RTH: Are you using the earphone when you're, when you're...

38:05 Sadie: Yes. Yes. I always use my earphone, even though it gets in the way, the cord, and I knock it out sometimes. [laughs].

38:11 RTH: Some people find it convenient to run the cord inside their collar and whatever.

38:16 Sadie: Oh, that's a good idea. Like a television mic.

38:18 RTH: Yeah. It doesn't, it doesn't snag on the doorknob or the trees in the yard or whatever. [Sadie: Yeah.] And I think that, I think the one I sent you is a pretty long cord, so... So shall we do this again?

38:37 Sadie: Yeah, totally! [AK: Great.] And I will leave it up to you all to figure that out when that's going to be.

38:43 AK: We'll do that. [Sadie: Awesome.].

38:47 RTH: All right. Thank you very much.

38:48 Sadie: Thank you.

38:50 AK: Have a good one.

38:50 Sadie: You too.