Part I.

The first part of the Supplementary Materials contains all answers that ChatGPT generated in response to our prompts. Prompts are reported in the main text of the article, where excerpts from the novels are also listed in the Appendix.

Mrs. Poulter:

1. **Rides the bus**: Mrs. Poulter is one of the passengers on the eight-thirteen from Sarsaparilla.
2. **Engages in conversation**: She talks with Mrs. Dun about why she moved to Terminus Road, explaining that she and her husband came from up north and wanted a quiet life. They thought land was an investment.
3. **Displays her bus ticket**: She checks her plump glove to see if her ticket is still there.
4. **Expresses sadness**: She reminisces about the past and feels a tinge of sadness.
5. **Explains**: She describes how the roads at Sarsaparilla were dead ends and mentions seeing a Chinese woman standing under a wheel-tree.
6. **Laughs and complains**: She laughs about the state of the old buses and complains about their condition.
7. **Brightens up**: She feels proud of the nicer parts of Sarsaparilla when looking out of the bus window.
8. **Waves**: She waves at Bill when she sees him sweeping the gutters for the Council, even though he does not respond.

Mrs. Dun:

1. **Rides the bus**: Mrs. Dun is another passenger on the same bus.
2. **Initiates conversation**: She asks Mrs. Poulter why she moved to Terminus Road.
3. **Expresses unease**: She seems uneasy when Mrs. Poulter talks about the crow.
4. **Sucks her teeth**: This action indicates a moment of contemplation or mild disapproval.
5. **Agrees with Mrs. Poulter**: She agrees that land is an investment and later echoes Mrs. Poulter's complaints about the buses.
6. **Grasps the rail**: She holds onto the rail as the bus shakes.
7. **Comments on the veranda**: She mentions Mrs. Poulter's veranda as a luxury for drying laundry.
8. **Shows conviction**: She speaks with a certain relentlessness of conviction about the veranda.

Bill:

1. **Sweeps gutters**: Bill is seen sweeping the gutters for the Council.
2. **Ignores Mrs. Hide**: When Mrs. Poulter waves at him, he does not respond and continues his work.
3. **Rolls a cigarette**: When he sees his wife in public, he sometimes takes time off to roll a cigarette instead of acknowledging her.
4. **Wears an old sweater**: He is described wearing an old fawn sweater that Mrs. Poulter had knitted, which had begun to stretch and sag.

These actions together paint a picture of the characters' lives, their interactions, and the dynamics of their relationships.

Figure S1. Snapshot of ChatGPT Answer to Query on Excerpt No. 1

Mrs. Poulter

1. **Talks about the Chinese woman**: She recalls seeing a Chinese woman who lived on a hill, mentioning her refinement and the wheel-tree she stood under.
2. **Comments on the bus**: Mrs. Poulter reacts to the bus shaking and laughs about the old buses.
3. **Expresses happiness**: After laughing, she feels happier and shakes off her previous sadness.
4. **Remarks on Mrs. Dun's veranda**: She comments on the luxury of Mrs. Dun's veranda for drying laundry in the rain.

5. **Looks out of the bus**: She observes the surroundings, feeling proud of the nicer parts of Sarsaparilla.
6. **Waves at Bill**: She sees her husband Bill sweeping gutters and waves at him, although he doesn't acknowledge her.

Mrs. Dun

1. **Listens to Mrs. Poulter**: Mrs. Dun listens to Mrs. Poulter's story about the Chinese woman.
2. **Sucks her teeth**: She reacts by sucking her teeth.
3. **Grasps the rail**: When the bus shakes, she holds the rail tightly and turns a deeper yellow.
4. **Agrees about the veranda**: She responds to Mrs. Poulter's comment, affirming the luxury of her veranda in the rain.
5. **Shows conviction:** Her strong grip on the rail reveals her strong feelings about the conversation and situation.

Bill Poulter

1. **Sweeps the gutters**: Bill is working for the Council, sweeping gutters.
2. **Ignores his wife**: He does not respond to Mrs. Poulter's wave, staying true to his principle of not acknowledging her in public.
3. **Rolls a cigarette:** Sometimes, he takes time off to roll a cigarette when he sees his wife, but never waves.

The additional section emphasizes Mrs. Poulter's reflections on her surroundings and interactions with Mrs. Dun, highlighting her attempt to shake off sadness and find small joys. Mrs. Dun's reactions continue to show her strong convictions and engagement in the conversation. Bill's actions reinforce his steadfast adherence to his principles and his subtle interactions with Mrs. Poulter.

Figure S2. Snapshot of ChatGPT answer to a portion of Excerpt 1.

Waldo

1. **Decides to go for a walk**: Waldo suggests going for a walk to prevent Arthur from brooding.
2. **Fetches coats**: He brings coats for both himself and Arthur.
3. **Helps Arthur with his coat**: Waldo assists Arthur in putting on his coat and sets Arthur's cap straight.
4. **Warns about illness**: He comments on the danger of giving in to illness and imagination.
5. **Observes Arthur's hair**: Waldo notices the shagginess and whiteness of Arthur's hair.
6. **Leads Arthur out of the kitchen**: He guides Arthur out of the brown gloom of the kitchen, holding his hand.
7. **Walks with Arthur**: They stumble in and out of the grass along a brick path.
8. **Handles his oilskin coat**: Waldo deals with the stiff oilskin coat as they walk.
9. **Reflects on their relationship**: He contemplates their habits and relationship, feeling a sense of duty and bitterness.
10. **Speaks to Arthur**: Waldo speaks briskly to Arthur, sometimes indulging in his role as the elder brother.
11. **Acts as a barber**: Waldo cuts Arthur's hair every third Sunday, feeling a mix of emotions as he does so.
12. **Pushes and humors Arthur:** He pushes Arthur gently, sometimes letting him believe he is leading**.**

Arthur

1. **Agrees to the walk**: Arthur agrees to Waldo's suggestion to go for a walk.
2. **Sits in the old leather chair**: Initially, Arthur sits in their father's old chair.
3. **Accepts help with his coat**: He lets Waldo help him with his coat and cap.
4. **Continues sitting**: Arthur remains seated for a while, even after putting on his coat.
5. **Smiles at Waldo**: He looks up and smiles when Waldo asks if he feels better.

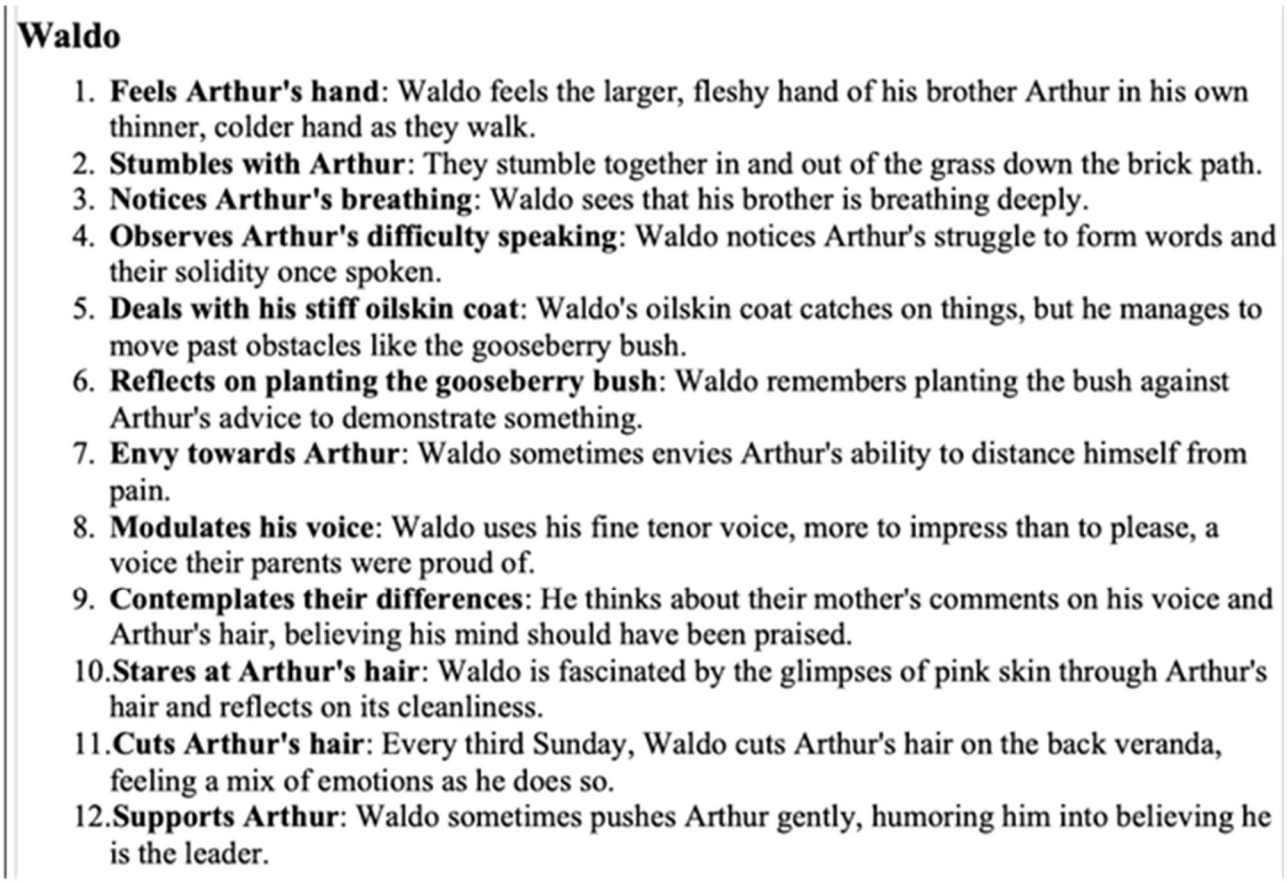
6. **Breathes deeply**: Arthur breathes deeply as they walk.
7. **Follows Waldo**: He follows Waldo out of the kitchen and down the path.
8. **Speaks to Waldo**: Arthur speaks to Waldo during the walk.
9. **Shows signs of pain and relief**: Arthur's brisk speech indicates he is moving away from sources of pain.
10. **Allows Waldo to cut his hair:** Arthur sits for a haircut every third Sunday, showing a passive acceptance of the ritual.

The Dogs (Scruffy and Runt)

1. **Observe Arthur**: The two old dogs watch Arthur with milky eyes.
2. **Claw at Arthur's knee**: Scruffy claws at Arthur's knee, showing affection.
3. **Whinge in anticipation**: The dogs make little whinging noises, excited about the walk.
4. **Bark and scutter**: The older dog barks, and the second dog scutters across the floor.
5. **Frolic and fart**: The dogs enjoy mild pleasures, frolicking and farting.
6. **Lift a leg on a cabbage**: Runt lifts his leg on a cabbage and almost overbalances.

The main actions revolve around Waldo's efforts to care for and manage his brother Arthur, their mutual dependency, and the simple pleasures of their dogs. The story highlights the routines and interactions that define their lives, showing a blend of duty, habit, and subtle affection.

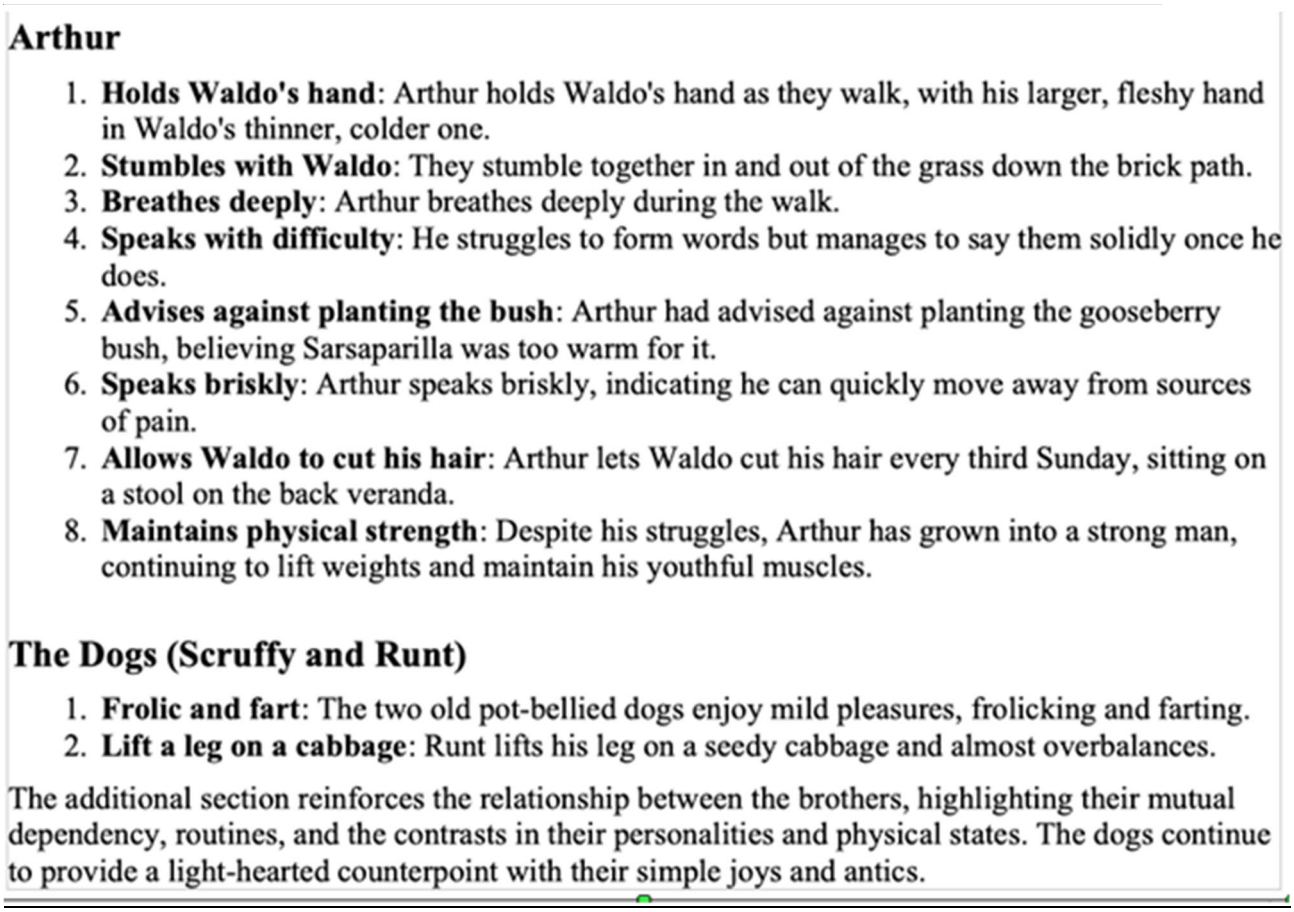
Figure S3. Snapshot of ChatGPT summary of Excerpt No.2



Waldo

1. **Feels Arthur's hand**: Waldo feels the larger, fleshy hand of his brother Arthur in his own thinner, colder hand as they walk.
2. **Stumbles with Arthur**: They stumble together in and out of the grass down the brick path.
3. **Notices Arthur's breathing**: Waldo sees that his brother is breathing deeply.
4. **Observes Arthur's difficulty speaking**: Waldo notices Arthur's struggle to form words and their solidity once spoken.
5. **Deals with his stiff oilskin coat**: Waldo's oilskin coat catches on things, but he manages to move past obstacles like the gooseberry bush.
6. **Reflects on planting the gooseberry bush**: Waldo remembers planting the bush against Arthur's advice to demonstrate something.
7. **Envy towards Arthur**: Waldo sometimes envies Arthur's ability to distance himself from pain.
8. **Modulates his voice**: Waldo uses his fine tenor voice, more to impress than to please, a voice their parents were proud of.
9. **Contemplates their differences**: He thinks about their mother's comments on his voice and Arthur's hair, believing his mind should have been praised.
10. **Stares at Arthur's hair**: Waldo is fascinated by the glimpses of pink skin through Arthur's hair and reflects on its cleanliness.
11. **Cuts Arthur's hair**: Every third Sunday, Waldo cuts Arthur's hair on the back veranda, feeling a mix of emotions as he does so.
12. **Supports Arthur**: Waldo sometimes pushes Arthur gently, humoring him into believing he is the leader.

Figure S4. Snapshot of part of more focused summary - HalfExcerpt2 - relating only Waldo's actions



Arthur

1. **Holds Waldo's hand**: Arthur holds Waldo's hand as they walk, with his larger, fleshy hand in Waldo's thinner, colder one.
2. **Stumbles with Waldo**: They stumble together in and out of the grass down the brick path.
3. **Breathes deeply**: Arthur breathes deeply during the walk.
4. **Speaks with difficulty**: He struggles to form words but manages to say them solidly once he does.
5. **Advises against planting the bush**: Arthur had advised against planting the gooseberry bush, believing Sarsaparilla was too warm for it.
6. **Speaks briskly**: Arthur speaks briskly, indicating he can quickly move away from sources of pain.
7. **Allows Waldo to cut his hair**: Arthur lets Waldo cut his hair every third Sunday, sitting on a stool on the back veranda.
8. **Maintains physical strength**: Despite his struggles, Arthur has grown into a strong man, continuing to lift weights and maintain his youthful muscles.

The Dogs (Scruffy and Runt)

1. **Frolic and fart**: The two old pot-bellied dogs enjoy mild pleasures, frolicking and farting.
2. **Lift a leg on a cabbage**: Runt lifts his leg on a seedy cabbage and almost overbalances.

The additional section reinforces the relationship between the brothers, highlighting their mutual dependency, routines, and the contrasts in their personalities and physical states. The dogs continue to provide a light-hearted counterpoint with their simple joys and antics.

Figure S5. Snapshot of part of more focused summary - HalfExcerpt2 - relating only Arthur's actions

- **EXCERPT No.3**

1. **Strange Man:**
   - Pushed the gate.
   - Walked up the path.
   - Knocked and rattled the door.
   - Shouted to see if anyone was home or hiding.
   - Thwacked a window-pane.
   - Kicked at the house.
2. **Waldo:**
   - Observed the man approaching.
   - Felt envious and relieved about the man’s appearance.
   - Remembered watching unwanted guests with Mother.
   - Wished for the dogs' presence.
   - Felt regret and thrill over the stranger’s presence.
   - Had a memory of being warned about hoarse-voiced people.
   - Moved stealthily around the house.
   - Hated Johnny Haynes.
   - Prayed for the dogs to come.
   - Watched the intruders leave.
   - Decided to move his private papers for safety.

- Transferred his papers to an old dress box.
- Investigated the dress box and found an old dress.
- Felt obsessed and compelled by the dress.
- Dressed himself in the old dress.

3. **Johnny Haynes:**
    - Recognized the place.
    - Shouted at the woman.
    - Kicked at the house.
    - Expressed a desire to see Waldo and his twin brother.
    - Insulted Waldo and his twin.
    - Left with the woman, making indecent gestures.
4. **Woman:**
    - Followed the man up the path.
    - Spoke huskily and smiled.
    - Commented on the possibility of a mistake.
    - Noticed and commented on a smell.
    - Shuddered and laughed with Johnny.
    - Left with Johnny, allowing him to touch her indecently.
5. **Memory of Mother:**
    - Played a significant role in Waldo's recollections.
    - Represented moral proportion and the past.
6. **Arthur:**
    - Mentioned as out roaming with the dogs.

In summary, the story revolves around Waldo's interaction with a strange visitor and his female companion, his memories, and his actions to safeguard his private papers. Waldo's internal thoughts and reflections, as well as his memories of his mother and warnings from a boy named Johnny Haynes, also play a significant role in the narrative.

Figure S6. Snapshot of excerpt 3 about the description of a man which turns out to be his friend Johnny Haynes

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Waldo:

1. **Fetches and Lights a Lamp**: Waldo brings a lamp and lights it to better examine the dress he found.
2. **Observes the Dress**: He notices the rust and the patterns on the dress, reflecting on its grandeur and age.
3. **Gets Drunk with Colors and Memories**: He becomes entranced with the colors and memories evoked by the dress, especially the memory of his mother.
4. **Reflects on Mother's Legacy**: Waldo thinks about how his mother had a sense of moral proportion, which he believes he inherited along with her pale eyes.
5. **Impresses His Reflection**: He tries to impress his reflection in the glass with his inherited eyes.
6. **Holds Fragments**: After his heart crashes, he holds fragments of something (likely emotional or metaphorical fragments) in front of the mirror.
7. **Goes to See What Happened**: He goes to investigate a lamp that had fallen off the shelf.
8. **Kicks the Pieces**: He kicks the pieces of the fallen lamp.
9. **Returns to the Dress**: He goes back to the dress, feeling obsessed and possessed by it.
10. **Begins to Undress**: Waldo starts taking off his clothes, feeling compelled to do so.
11. **Dresses in the Old Dress**: He puts on the old dress, feeling transformed and no longer himself.

12. **Sweats and Shivers**: His body reacts with icy sweat and shivers as he fully arranges himself in the dress.
13. **Memory Takes Over**: Memory, personified, takes a dominant position, and Waldo sees visions of great occasions and feels a surge of radiance and splendour.
14. **Hears Arthur's Voice**: He overhears Arthur calling for the dogs with obscene language.
15. **Feels Appalled**: The situation splinters in his mind, and he feels appalled and exposed.
16. **Feels Shame and Terror**: He experiences a rush of shame and terror, feeling his body reverting to normal.
17. **Desperately Redresses**: In desperation, he quickly undresses from the wretched dress and puts on his regular clothes, returning to respectability.

Arthur:

1. **Calls for the Dogs**: Arthur is outside, calling for the dogs with obscene words and private jokes.

Personified Memory:

1. **Takes Control**: Memory, as a character, takes control of Waldo, making him relive and see past events with heightened vision and splendour.

The story centers around Waldo's intense interaction with the dress, his deep reflections and memories of his mother, and a moment of being caught by Arthur, leading to a desperate return to normalcy.

Figure S7. Snapshot of ChatGPT summary of an extract from Excerpt 3 focused on Waldo's actions

- **EXCERPT No.4**

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1. **Arthur:**
    - Produces something he found.
    - Asks Waldo about the item.
    - Holds the dress in front of him so that Waldo can see his reflection.
    - Throws away the dress.
    - Answers Waldo's questions about the poem.
    - Tries to snatch the paper from Waldo.
    - Comes in and sees Waldo later.
    - Asks Waldo what he is trying to do to him.
    - Shapes his defense, apologizes, and explains himself to Waldo.
    - Pleads with Waldo to let him go.
2. **Waldo:**
    - Identifies the item Arthur found as an old dress of their mother's.
    - Orders Arthur to put the dress back.
    - Discovers a sheet of paper in a corner and smooths it out.
    - Quivers upon discovering the paper and calls Arthur to ask about it.
    - Reads the poem aloud.
    - Feels menaced by the poem.
    - Lets the paper hang from his hand.
    - Goes into the room where their mother used to sit.
    - Takes down the dress-box and begins to look for words.
    - Experiences shaking hands and feelings of being old and lustreless.
    - Feels infected by Arthur's "unnatural blood."
    - Goes to the pit where they burn things and pitches a paper tent.
    - Burns papers, feeling lighter afterward.
    - Considers how to disembarrass himself from Arthur.

- Raises himself on one elbow due to the urgency of his problem.
- Reacts to Arthur's last words with disgust.
- Becomes entranced by Arthur's face as it metaphorically opens and falls apart.

Figure S8. Snapshot of ChatGPT's summary of Excerpt No.4

- The VISIT is more *ominous, less expected, oblique and undoubtedly malicious*
- The GATE which *never quite fell* down
- The SILK SCARF which *apparently serve no other* purpose than to stop the hair from bursting out
- *If it had not been for* his vigour, the burly stranger, who inclined towards the elderly by Waldo's calculating, might have been described as fat. **But**
- Those ZIPS *which might one day get stuck*
- With such a BUILD, in a year or two, *a stroke would probably strike* his visitor down
- If VISITOR *he were. And not some busybody* of an unidentified colleague
- *Or or. Waldo racked his memory, and was racked*.
- He *couldn't help but wishing the* DOGS hadn't gone trailing after Arthur
- That they *might appear* round the corner
- Waldo sincerely *wished Mother had been there* to deal with things
- She walked with the *quizzical ease of a certain type* of expensive woman Waldo had never met, only smelt, and once touched in a bus
- She was wearing a lime-green dress of *more than necessary*, though diaphanous, material
- He *longed to catch that moment, if he could*, not in its flesh, oh no, but its essence, or poetry, which had been eluding him all these years
- Waldo *might have continued* congratulating himself on this piece of practical information, *if the man hadn't just then shouted* at the woman
- But the woman *apparently did not care* to be asked. She remained indifferent. Or ignorant.
- So it was only natural *he should continue hating* Haynes
- Staring vindictively at it from under his barbered eyebrows - what vanity - *as though he intended to tear* bits of the woodwork off
- But. You could tell
- After kicking at the house once or twice, *to bring it down, or relieve his frustration*, the *visitor appeared the victim* of a sudden sentimental tremor
- "I was *never too sure* about the twin; I think he *wasn't so loopy as they used* to make out"
- "If they *ever* existed," the woman replied dreamily
- The *mere thought* of their nakedness together gave Waldo Brown the gooseflesh, whether from *disgust or envy he couldn't have told*.
- Arthur was far from dishonest, but had the kind of buffalo mind which *could not restrain itself from lumbering* into other people's thoughts
- Choked by quince trees, the *window hardly responded* to light, unless the highest blaze of summer
- Something *more esoteric than could have come* from a department store
- Standing as *she had never stood in fact*, because, although memory is the glacier in which *the past is preserved, memory is also licensed to improve* on life
- When his heart crashed. So it literally *seemed*.
- His breath went with him, through the tunnel along *which he might have been running*. Whereas he was again standing.

Figure 9. List of sentences containing "uncertainty" markers in excerpt No. 3

The narrative technique in this excerpt is highly unique, blending **stream of consciousness** with **free indirect discourse**. This approach provides a deep dive into the protagonist Waldo's psyche, revealing his thoughts, feelings, and perceptions in a way that blurs the line between his inner monologue and the narrator's voice.

Key Features of the Narrative Technique:

1. **Stream of Consciousness**: The narrative frequently shifts into a stream of consciousness mode, where Waldo's thoughts flow freely and often incoherently, mimicking the natural process of human thought. This technique allows readers to experience the immediacy of Waldo's mental state, his paranoia, his memories, and his fantasies, all in real time. For example, his sudden associations with the visitors, his memories of Johnny Haynes, and the intense reflection on his past and present fears are all rendered in a fluid, unstructured manner.
2. **Free Indirect Discourse**: The narrative also employs free indirect discourse, a technique where the third-person narration slips into the character's inner thoughts without quotation marks or explicit tags like "he thought." This creates a seamless blend between the character's voice and the narrator's, allowing readers to experience Waldo's perspective intimately while maintaining the third-person narrative structure. Phrases like "Waldo sincerely wished Mother had been there to deal with things" and "But much as he regretted the stranger's presence and relationship, he thrilled to the evocations of the woman's voice" illustrate how the narrative shifts in and out of Waldo's direct thoughts.
3. **Fragmentation and Disjointedness**: The narrative is deliberately fragmented, reflecting Waldo's mental state. His memories, observations, and anxieties are presented in a disjointed manner, mirroring his fractured sense of reality. This fragmentation is evident in how the narrative jumps between different times, places, and emotions without clear transitions, making the reader experience the confusion and complexity of Waldo's inner world.
4. **Symbolism and Imagery**: The narrative is rich in symbolism and vivid imagery, often taking on a surreal quality. For instance, the descriptions of the lime-green dress, the nacreous fan, and the icy satin of the old dress are laden with symbolic meaning, reflecting Waldo's obsessions, his longing for the past, and his fear of exposure. These symbols are intricately woven into the narrative, enhancing the psychological depth of the story.
5. **Narrative Tension and Ambiguity**: There is a constant tension between reality and imagination, with the narrative leaving much to the reader's interpretation. The visitors, for example, are described with an ominous ambiguity that leaves their true nature unclear—are they real threats, mere figments of Waldo's imagination, or symbolic representations of his fears? This ambiguity heightens the sense of psychological unease that permeates the text.

Overall, the narrative technique is deeply immersive, drawing the reader into the protagonist's troubled mind through a blend of psychological realism and stylistic experimentation.

Figure S10. Snapshot of excerpt No. 3 used to detect narrative style

1. Sentences that present or represent a fact:

Past Facts:

***Just then the bus nearly shook apart, and one of the young lady typists lost her balance.

***It was those stiletto heels.

***Mrs Dun went a deeper yellow as she grasped the rail.

The sadness had been shaken out of her.

°°°The bus was making slow progress, on account of the pay-as-you-enter, and queues at the shelters, and kiddies who had missed the special.

***Mrs Poulter looked out.
***She brightened with the leaves of the evergreens which the sun was touching up.
***Then she saw Bill, and waved.
***But he did not respond.
***He went on sweeping the gutters for the Council.
***It was against Bill Poulter's principles to acknowledge his wife in public.
***Sometimes on her appearing he went so far as to take time off to roll himself a cigarette.
***But never wave.
°°°She was content enough to realize he was wearing the old fawn sweater, no longer presentable except for work, because the loose stitch she had been trying out had begun to stretch and sag.
Not in the Past:
"That veranda of yours must be a real luxury, dryin' laundries in the rain."
"I'll say it is!" said Mrs Dun.
2. Sentences that do not represent a fact:
***"These old buses!" Mrs Poulter heaved, and laughed.
***"They're a downright disgrace!" Mrs Poulter laughed.
***Presently she couldn't resist: "That veranda of yours must be a real luxury, dryin' laundries in the rain."
***She had a certain relentlessness of conviction.
If it hadn't been for her gloves her knuckles would have shown up white on the chrome rail.
***Mrs Poulter was proud of the glossier side of Sarsaparilla, of the picture windows and the texture brick.

Figure S11. Snapshot of ChatFPT categorization of SmallExcerpt 1.

Not in the Past (includes progressives):
"That veranda of yours must be a real luxury, dryin' laundries in the rain."
"I'll say it is!" said Mrs Dun.
Mrs Poulter was proud of the glossier side of Sarsaparilla, of the picture windows and the texture brick.
She brightened with the leaves of the evergreens which the sun was touching up.

Figure S12, Snapshot of subsection of ChatGPT output for SmallExcerpt1 on Progressive

Not in the Past (includes progressives):
"What goes on in people's minds. Because it does go on. You've only got to read the papers."
"They was probably only taking a walk to get their circulation going." **(progressive implied)**
Like that blood-pressure thing was on your arm.
Nor did it help either lady to know the other could be involved.

Figure S13. Snapshot of subsection of ChatGPT output for SmallExcerpt1 on Implied Progressive

1. Sentences that present or represent a fact:

Past Facts:
In High Street the overstuffed bus began to spew out its coloured gobbets.
***"Wonder what those two old fellers were doin' so far from Terminus Road?" Mrs Poulter nursed her curiosity as they waited to be carried by the common stream.
***"But two respectable old gentlemen like the Mister Browns? They was probably only taking a walk to get their circulation going."
Mrs Poulter had turned mauve.
***"I was never one," she said, "not to keep to meself, and mind me own business."
***Creating in the bus.
***Mrs Dun wondered whether she had been wise in the first place to accept Mrs Poulter's friendship.
***"As for those old men," said Mrs Dun, "they're nothing to me."
***"They're nothing to me," Mrs Poulter agreed.
***But the situation made her want to cry.
***And Mrs Dun could feel it.
***She could feel her own gooseflesh rise.
***As they waited to escape from the suffocating bus the features of their familiar town began fluctuating strangely through the glass.
Not in the Past (includes progressives):
"What goes on in people's minds. Because it does go on. You've only got to read the papers."
"They was probably only taking a walk to get their circulation going." (progressive implied)
Like that blood-pressure thing was on your arm.
Nor did it help either lady to know the other could be involved.
2. Sentences that do not represent a fact:
***"You wonder what goes on in some people's minds," said Mrs Dun.
***"I beg yours?"
***"What goes on in other people's minds is private. I wouldn't want to know what goes on inside of my own husband's mind."
Although Mrs Dun might have wanted, she suggested she didn't by drawing in her chin.
***"Aren't I right then?" Mrs Poulter continued, still too loud, and still too mauve.

Figure S14. Snapshot of ChatGPT classification for SmallExcerpt2

Understood! Please share your text, and I'll analyze it by dividing the sentences into the categories you described:

1. **Fact vs. Not a Fact**
   - Facts are statements that present or represent objective truths or verifiable claims.
   - Non-Facts are statements that don't meet this criterion, e.g., subjective statements, hypothetical scenarios, or rhetorical questions.
2. **Subcategories for Facts**:
   - **Past Events**: Sentences containing main verbs in the **pluperfect tense** (e.g., "had gone," "had been").
   - **Other Facts**: Sentences representing facts but not placed in the past using the pluperfect tense.

Please share the text, and I'll start the classification!

Figure S15. Snapshot of ChatGPT answer to prompt clarification

Here's how I categorized the sentences based on your criteria:

Category 1: Fact vs. Not a Fact

Facts:

1. The bus nearly shook apart, and one of the young lady typists lost her balance.
2. It was those stiletto heels.
3. Mrs. Poulter heaved and laughed.
4. Mrs. Dun went a deeper yellow as she grasped the rail.
5. The sadness had been shaken out of her.
6. She was happy again.
7. Presently she couldn't resist: "That veranda of yours must be a real luxury, dryin' laundries in the rain."
8. "I'll say it is!" said Mrs. Dun.
9. She had a certain relentlessness of conviction.
10. ****If it hadn't been for her gloves, her knuckles would have shown up white on the chrome rail.
11. The bus was making slow progress, on account of the pay-as-you-enter, and queues at the shelters, and kiddies who had missed the special.
12. Mrs. Poulter looked out.
13. She was proud of the glossier side of Sarsaparilla, of the picture windows and the texture brick.
14. She brightened with the leaves of the evergreens which the sun was touching up.
15. Then she saw Bill, and waved.
16. ****But he did not respond.
17. He went on sweeping the gutters for the Council.
18. ****It was against Bill Poulter's principles to acknowledge his wife in public.
19. ****Sometimes on her appearing, he went so far as to take time off to roll himself a cigarette.
20. ****But never wave.
21. She accepted it.
22. She was content enough to realize he was wearing the old fawn sweater, no longer presentable except for work, because the loose stitch she had been trying out had begun to stretch and sag.

Not Facts

1. ****"These old buses!"
2. ****"They're a downright disgrace!"
3. ****"That veranda of yours must be a real luxury, dryin' laundries in the rain."

Category 2: Facts Subcategorized by Tense

Facts in the Past (Pluperfect Tense)

1. The sadness had been shaken out of her.

Other Facts

1. The bus nearly shook apart, and one of the young lady typists lost her balance.
2. It was those stiletto heels.
3. Mrs. Poulter heaved and laughed.
4. Mrs. Dun went a deeper yellow as she grasped the rail.
5. She was happy again.
6. Presently she couldn't resist: "That veranda of yours must be a real luxury, dryin' laundries in the rain."
7. "I'll say it is!" said Mrs. Dun.

8. She had a certain relentlessness of conviction.
9. ****If it hadn't been for her gloves, her knuckles would have shown up white on the chrome rail.
10. The bus was making slow progress, on account of the pay-as-you-enter, and queues at the shelters, ****and kiddies who had missed the special.
11. Mrs. Poulter looked out.
12. She was proud of the glossier side of Sarsaparilla, of the picture windows and the texture brick.
13. She brightened with the leaves of the evergreens which the sun was touching up.
14. Then she saw Bill, and waved.
15. ****But he did not respond.
16. He went on sweeping the gutters for the Council.
17. ****It was against Bill Poulter's principles to acknowledge his wife in public.
18. ****Sometimes on her appearing, he went so far as to take time off to roll himself a cigarette.
19. ****But never wave.
20. She accepted it.
21. She was content enough to realize he was wearing the old fawn sweater, no longer presentable except for work, ****because the loose stitch she had been trying out had begun to stretch and sag.

Figure S16. Snapshot of ChatGPT new summary for SmallExcerpt1

Facts in the Past (Pluperfect Tense)

1. "They're taking you down!" Bill used to shout.
2. Her husband would have spat if it didn't normally happen indoors.
3. "What?" he used to say, throwing off her concern with his shoulder.

Figure S17. Snapshot of ChatGPT subsection for Pluperfect

PART II.

This part of Supplementary Material contains the conversation held with Gemini 2.0 in Google AI Studio on January 27, 2025. The text material used is the same we used in the previous experiment with ChatGPT and is made up of four excerpts taken from the novel The Solid Mandala by Patrick White. The prompts for summary generation are the same we used with GPT. We include in the stream of conversation exchanges the new prompts used. In particular seen that Gemini allows text input up to 100K tokens we tried to paste the whole novel, which however was not completely notified as explained below.

The following note appears on a side: This experimental model is for feedback and testing only

I use bold italics for our prompts and comments. I will mark with italics underlined the mistakes Gemini makes

---

I have a short text to summarize which I copy paste here below

- **Excerpt No.1**

Okay, here's a summary of the text, focusing on the main points:

Short Summary:

Two women, Mrs. Poulter and Mrs. Dun, are on a crowded bus from Sarsaparilla. Mrs. Poulter reminisces about moving to Terminus Road when it was quieter, mentioning a Chinese woman she once saw. They discuss the bus's shoddiness and then Mrs. Poulter's veranda. Mrs. Poulter briefly observes her husband, Bill, working as a street sweeper but he doesn't acknowledge her in public.

Medium Summary:

The passage focuses on a bus journey with two women, Mrs. Poulter and Mrs. Dun, from Sarsaparilla. Mrs. Poulter initiates a conversation by discussing their initial move to Terminus Road, highlighting their desire for quiet and the promise of future development. This leads to a nostalgic reflection on a time when Sarsaparilla was less connected, and a brief mention of a Chinese woman. The conversation shifts to the decrepit bus and Mrs. Poulter's enjoyment of her own veranda, which is contrasted with Mrs Dun's stoicism. Mrs Poulter becomes momentarily sad, but her cheerfulness quickly returns. Finally, she sees her husband, Bill, at work, and although he ignores her presence, Mrs. Poulter seems unbothered by his reluctance to acknowledge her in public.

Key Themes and Observations:

Nostalgia and Change: The text explores a sense of nostalgia for a quieter past, contrasted with the busyness of the present.

Class and Community: The setting is a mundane bus ride, with Mrs. Poulter showing her subtle pride in Sarsaparilla. There is a subtle hint of prejudice in the "But a Chinese is never the same" comment.

Husband and Wife Dynamics: The dynamic between Mrs. Poulter and her husband, Bill, is established as one where he is distant and she is seemingly accepting.

Everyday Life: The text captures the ordinary details of daily life - a bus ride, a conversation between friends, a glimpse of a husband at work - and how those can reveal deeper layers.

Let me know if you need a longer or different focus!

For the same text can you produce a long summary?

- **Excerpt No.1**

  LONG

  Okay, here is a long and detailed summary of the first text you provided, focusing on its nuances and implied meanings:

  Long Summary:

  The passage opens with a vivid depiction of a mundane morning commute on the 8:13 bus from Sarsaparilla. The opening lines establish a sense of weariness and routine, where the passengers are so preoccupied with the prospect of another day that they fail to notice the two women, Mrs. Poulter and Mrs. Dun. The phrase “no hope this side of the tea-break” speaks volumes about the monotony and drudgery of their lives. The phrase "in no way exposed ladies" is ironic, since the women are, in fact, completely exposed - both to the gaze of the narrator (and, by extension, the reader), and to the humdrum life that surrounds them. This ironic statement also subtly emphasizes the invisibility of older women in the eyes of the world. The mention of their hats as providing "protection" further highlights their desire for a form of privacy in a public setting. It’s as if these women are both invisible and hyper-visible at the same time.

  The focus then shifts to a conversation between Mrs. Poulter and Mrs. Dun. The simple opening question, “Why did you?” from Mrs. Dun to Mrs. Poulter, acts as a catalyst for a deeper exploration of their pasts. The question about why they chose to live down Terminus Road immediately introduces the theme of place and its impact on their lives. Mrs. Poulter's response, initially punctuated by a practical concern about her ticket, gradually reveals a wistful longing for a different time and a different way of life. Her explanation of moving there, a desire for quiet and a place to “find their feet,” shows how life often takes unexpected turns. Her husband Bill's belief in land as an "investment" also underscores a sense of practicality mixed with a touch of naivete, perhaps reflecting a wider societal belief in the value of property.

  The phrase "land is an investment" acts almost as a refrain, a justification for a choice that now seems to carry a hint of regret, which is mirrored by the "sadness" that is "moistening Mrs Poulter." Her subsequent reminiscence about Sarsaparilla, where “all the roads... were dead ends,” adds a layer of poignancy. This image represents not only the physical isolation of the place in the past, but also the stagnation and limited opportunities available in their lives. Her explanation "as the crow flies" further underscores how limited their perspectives were (and perhaps remain).

  The mention of the "Chinese woman" who lived on a hill introduces a brief moment of exoticism into their otherwise ordinary lives. The description of her as "people of means" juxtaposes the woman against her background and Mrs. Poulter's own situation. The image of the woman standing under the "wheel-tree" is both beautiful and somewhat melancholic. Mrs Poulter’s observation that she “wasn't without refinement” is then quickly followed by “But a Chinese is never the same,” showing the ingrained biases of the time. This reveals a deeply ingrained prejudice in Mrs Poulter's mind. The phrase "the Chinese person isn't the point" further demonstrates that this was a digression, a side-thought to the main topic of conversation, though the prejudices it displays cannot be ignored.

  The sudden disruption of the bus, with the young typist losing her balance, brings the narrative back to the mundane reality of the present. This jarring moment highlights the frailty of the everyday lives and the general sense of chaos. The humorous description of the "old buses" and the stiletto heels of the typist adds a touch of levity to the text. The quick change of Mrs Poulter's mood, from sadness to laughter, is a testament to her resilience, and perhaps, her way of coping with the less glamorous aspects of her life. *Her comment on Mrs. Dun’s ”veranda”* is a subtle form of one-upmanship, revealing the competitive undercurrents in their friendship. *The description of Mrs. Dun’s ”relentlessness of conviction”* adds depth to her character, suggesting a stoic and perhaps stubborn personality that contrasts with Mrs Poulter's more outwardly expressive nature.

The narrative moves outdoors, where Mrs Poulter observes the "glossier side of Sarsaparilla," expressing a degree of civic pride and finding beauty in the “evergreens which the sun was touching up.” She attempts to connect with her husband, Bill, but his complete disregard of her public presence is telling. Bill's behavior—the refusal to acknowledge his wife in public—reveals his rigid personality and his view of their relationship as separate public and private spheres. This is further reinforced by the fact that she is aware that his refusal to acknowledge her is part of the established routine. Mrs. Poulter’s acceptance of it, along with her noting the state of his old sweater is a demonstration of her ability to find comfort in small details and familiar routines. She is also, in her quiet way, demonstrating her care for her husband through her awareness of the details of his clothes. The detail about the "loose stitch" that has "begun to stretch and sag" also seems symbolic of the wear and tear of their marriage.

Key Themes:

The Mundane and the Meaningful: The text explores the intersection of the mundane aspects of everyday life with deeper questions of meaning, memory, and identity. The ordinary bus ride, and the conversation about moving are used to explore ideas of time, identity, place, memory, and societal prejudice.

Nostalgia vs. Reality: The passage shows the contrast between Mrs. Poulter’s idealized memories of the past and the less appealing reality of the present. Her nostalgia for a quieter time is contrasted with the crowded and chaotic nature of the bus journey.

The Invisibility of the Ordinary: The text highlights the invisibility of older, working class women. The opening sentences emphasize the fact that these women have been completely overlooked by society, and the text explores them in detail, making them the focus of the story.

Routine and Habit: The characters in this text live lives dominated by routine and habit. The bus ride, the conversation, and even Bill’s refusal to acknowledge Mrs. Poulter are all part of established daily patterns.

Suburban Life: The text paints a nuanced picture of suburban life. It’s neither idyllic nor completely bleak, but rather a complex mix of mundane routines, personal histories, and moments of quiet desperation.

Prejudice and Bias: The text subtly introduces themes of prejudice, through the casual comment about the "Chinese" woman. This moment reveals the deeply ingrained biases of the society in which these women live.

Acceptance and Resilience: Mrs Poulter, despite the subtle disappointments of her life, demonstrates a degree of resilience and acceptance. Her ability to move from sadness to laughter, and her quiet observation of Bill’s worn sweater, shows a capacity for finding comfort and beauty in the ordinary.

Communication and Distance: The relationship between Mrs Poulter and Bill is defined by a lack of communication. His public disregard for her and her silent acceptance of it highlight the emotional distance that can exist within long-term relationships.

This detailed summary captures the essence of the text, revealing its exploration of ordinary lives and the subtle complexities of human experience. The text reveals a world both mundane and melancholic, where personal histories are woven into the fabric of everyday routines, and where unspoken longings linger beneath the surface of small-town life.

****

- **Excerpt No.2**

Long Summary:

The passage opens with Waldo deciding that he and his brother, Arthur, need to go for a walk, ostensibly to prevent Arthur from "brooding." This sets the stage for a story about two brothers whose relationship is characterized by duty, habit, and a complex mix of resentment and affection. Arthur is depicted as physically large and somewhat passive, sinking into their father’s old, worn chair. Waldo, in contrast, is portrayed as

more pragmatic and controlling, demonstrated by his rough handling of Arthur's coat and cap. These actions are not born out of cruelty, but a sense of obligation and a distrust of sentimentality, particularly where Arthur is concerned.

Waldo's internal monologue is rich with observations about their shared history, their personalities and the nature of their relationship. He reflects on the perceived weakness of giving into illness, and the role of imagination, in an effort to counter any perceived excess of emotion in Arthur. We learn about the brothers' shared history through the mention of the "good English stuff" inherited from Uncle Charlie, which has been made to last and the faded memory of their parents' pride in Waldo's tenor voice. There is also a hint of rivalry and lingering resentment, in the observation about how their mother used to contrast Waldo's voice with Arthur's hair and the underlying thought that it should have been Waldo's mind instead of his voice, that their mother valued.

The dogs, Scruffy and Runt, are introduced as another element of the brothers' shared domestic world. They are old and infirm, yet easily delighted, mirroring the reliance on routine that defines the brothers' lives, and providing a contrasting image of uncomplicated joy.

When Waldo asks if Arthur feels better, and Arthur responds with a simple "Thank you", there is a sense of tenderness that emerges despite Waldo's apparent emotional reticence. This subtle shift is followed by the dogs' reaction and sets the tone for their walk outside of the oppressive environment of their kitchen.

As the brothers venture outside, the harsh realities of their situation become clear. The kitchen with its "brown gloom" and "solid" smells, is juxtaposed with the "cold light" outside. Waldo considers their dependence on habit and the burden of their relationship. He reflects on how others have seemingly mastered similar relationships, but the Browns are different, less well-adjusted. He feels the cold, fleshy weight of Arthur's hand in his own and is confronted by the realization that "more than habit" makes them one. This reflects the sense of a shared fate that binds them. The wind "drives reasons inward," suggesting the brothers' inability to articulate their feelings, and their retreat to habit as a means of coping.

The passage offers more insight into the brothers' individual traits. Waldo's oilskin, with its persistent resistance to the weather, serves as a metaphor for his own stoicism, and his need to demonstrate his own agency. In contrast, Arthur appears to be more detached from the "abrasive roughcast of which life was composed." Arthur's ability to move quickly from pain to a more placid state makes Waldo envious and allows him to temporarily *assume the role of the "elder" brother, despite being younger in age.* This shows how Waldo attempts to assert control and position himself as the more mature one in their relationship.

The text ends with a vivid description of Waldo's routine hair-cutting sessions with Arthur. He is both repulsed and strangely fascinated by the remnants of Arthur's hair. The details emphasize a tension between their contrasting physical appearances: Waldo's thin and unhealthy, *while Arthur, despite his age*, has remained physically strong. This hints at Waldo's envy as he notes how Arthur's physical prowess, and mental simplicity, made it easy for Arthur to carry "his wits". The image of the hair, "old-girlishly" soft, is another paradox. This seemingly simple act becomes a powerful symbol of the complex love, repulsion, and responsibility that define Waldo's relationship with his brother.

Key Themes:

Duty vs. Sentiment: The story explores the tension between familial obligation and genuine affection. Waldo feels a strong sense of duty towards Arthur, but struggles to express or even acknowledge any sentimental feelings.

Brotherhood: The complex, often strained, relationship between the brothers, highlights the intricacies of sibling dynamics, and the long-lasting impact of a shared history. The brothers are bound by habit and shared history, but also isolated by their inability to communicate effectively or to understand each other.

Individual vs. Shared Identity: The passage examines how individual identities are shaped by familial relationships and shared experiences. Waldo's internal struggle reveals his desire to define himself independently of Arthur, even as he is perpetually bound to him.

Mortality and the Passage of Time: The portrayal of the aging dogs and the description of the brothers' physical decline, underscores the theme of mortality and the inevitability of time's passage.

The Burden of Care: The responsibility that Waldo feels towards Arthur is presented as a heavy burden that he carries with resignation and perhaps a touch of resentment.

Underlying Repression and Complexity: The passage shows how deeply ingrained emotions are often suppressed or expressed indirectly. The subtle nuances in Waldo's observations and actions reveal a hidden complexity beneath the surface of their mundane routine.

This longer summary should capture the text's depth and provide a more complete understanding of its themes and characters. Let me know if you'd like to discuss any particular aspect further!

- **Excerpt No. 3**

Okay, this is a rich and complex piece! Here's a long and detailed summary, exploring the multiple layers and nuances:

Long Summary:

The passage details a disruptive and unsettling visit to the home of Waldo and Arthur Brown by a man from their past, Johnny Haynes, and his female companion. This visit acts as a catalyst, triggering a deep dive into Waldo's memories, insecurities, and ultimately, his unsettling transformation.

The encounter begins with the unexpected arrival of Johnny Haynes, described with a mixture of disdain and envy by Waldo. Haynes is portrayed as vulgar but powerful, with a polished exterior that Waldo finds both alluring and repulsive. The description is heavy with class-based animosity, where the wealthy, assertive Haynes contrasts with Waldo's intellectual, yet emotionally repressed, character. The appearance of Haynes's female companion, a stylish, aloof woman, further heightens Waldo's unease and awakens complex desires within him. Her husky voice and lime-green dress become powerful symbols of a world that is both enticing and threatening.

Waldo retreats to the “dark sanctuary” of the dining room, where his memories of observing unwanted visitors with his mother are contrasted with his present vulnerability. His desire for the dogs to attack Haynes is born out of both fear and frustration. The scene emphasizes Waldo’s isolation and his longing for a protective maternal figure in a situation where he feels both threatened and exposed.

As Haynes and his companion move around the house, their dialogue reveals a history that Waldo is forced to confront. Haynes's recognition of the house, and his comments about the "classical pediment," highlight the brothers' family history and their place within the community. Meanwhile, the woman’s dismissive attitude reflects an outsider’s perception of the Browns.

Waldo's memory is further triggered by the mention of Johnny Haynes, the school bully who warned him about people with hoarse voices, and their supposed connection to disease. This memory illustrates the lasting impact of childhood experiences on Waldo's sense of self. It is also a source of both judgment and projection. Waldo focuses on Johnny's “gangster” look and his treatment of the woman as justification for his dislike, while simultaneously envying the man's confidence and sensuality.

Haynes's mocking remarks about the "Brothers Brown," and the suggestion that Arthur may not be as simple as he appears, are perceived by Waldo as a direct attack on his integrity and his carefully constructed world. He is infuriated by Haynes’ attempt to disrupt his understanding of Arthur, feeling a need to defend not just

his brother but his own reality. His invocation of the dogs, turned into a kind of Greek prayer, underscores the growing sense of desperation.

The woman's pronouncement that she feels "too close to the beginning" and the possibility of having to start again, resonates with Waldo's own feelings of existential unease. It serves as a turning point. As Haynes and the woman leave, their intimate gestures trigger a mix of disgust and envy in Waldo. He is repulsed by their physicality, but he is also drawn to the world of sensuality they represent. The act of seeing the woman's body exposed under the light, her lime-coloured dress revealing her flesh, becomes a powerful symbol of a life force that he has repressed within himself.

This encounter with the outside world acts as a catalyst for Waldo's descent into his own inner world, specifically his memories, where he seeks refuge and identity. He decides to secure his private papers – his writings, his "virgin heart" – by hiding them in his mother's old dress-box. The act of hiding the papers also represents a desire to protect his interior self from the invasive scrutiny of the world, and to preserve his intellectual identity.

The discovery of his mother's dress and fan, however, takes Waldo on an unexpected journey. The dress becomes a symbol of a past he both longs for and feels trapped by, and it represents his mother as an idealized figure. As he engages with these objects, the past blurs with the present. The image of his mother standing on the stairs with her elegant dress, and fan, becomes an elaborate construction, a memory reconstructed and idealized, as he acknowledges that "memory is licensed to improve on life."

Waldo's journey culminates in a transformative act of self-fashioning, as he dons the dress and becomes a distorted version of his mother, a "Memory herself". He is no longer Waldo Brown, but a bizarre, and unsettling manifestation of his past. The description of him, with the "salt-cellars filled with icy sweat" and "ribs shivery as satin" emphasizes the emotional and physical turmoil of his transformation. He is both revolted and enthralled by this act. The image of him looking in the mirror, "tilting" the chair and peering through the fan, suggests a merging of identities, a distorted reflection of both himself and his mother. His desire for "radiance and splendour" suggests a longing to escape his mundane existence. The passage ends with this disturbing image of Waldo as a distorted version of the past, poised to receive "the whole rout of brocaded ghosts and fleshly devils" into his own life.

Key Themes:

Memory and Identity: The past, particularly the memory of his mother, plays a crucial role in shaping Waldo's present identity and his actions. Memory is portrayed as both a refuge and a trap.

Repression and Desire: Waldo's repressed sexuality and his longing for a different life are in conflict with his intellectual nature and rigid moral code.

Social Class and Envy: The encounter with Johnny Haynes highlights the social differences between the brothers and a sense of resentment that Waldo carries towards those he considers less refined.

The Power of the Past: The past continues to exert a powerful influence on Waldo's present, shaping his thoughts, emotions, and actions. The past is not simply a memory, but an active force that shapes his reality.

Transformation and Escape: The act of putting on his mother's dress represents a desperate attempt to transcend his limitations and escape the mundane realities of his life, even if that means embracing something unsettling and disturbing.

Fragility of Reality: The lines between reality and imagination become increasingly blurred, as Waldo descends further into his memories and creates a new persona. This blurring suggests the fragile nature of one's sense of self.

The Grotesque: The portrayal of Waldo's transformation has elements of the grotesque and disturbing, highlighting the dark and unsettling aspects of human desire and the desperate search for identity.

This detailed summary aims to unpack the complexities of the text and to show how the disruptive visit of Haynes and his companion triggers a dramatic and unsettling shift in Waldo's sense of self. Let me know if there are any aspects you would like to discuss in further detail.

****

Now I have the following question: what narrative techniques and linguistic devices the author uses to characterize the protagonists?

Okay, let's delve into the narrative techniques and linguistic devices the author uses to characterize the protagonists, particularly Waldo and, to a lesser extent, Arthur. I'll focus on how these elements shape our understanding of their personalities, their relationship, and their internal worlds.

Narrative Techniques:

Third-Person Limited Omniscient Narration Focused on Waldo: The narrative is primarily told from Waldo's perspective, though in the third person. This allows the reader access to his thoughts, feelings, and internal struggles, while maintaining a degree of distance that enables the author to offer subtle critiques of his character. We are privy to Waldo's biases, his justifications, and his often-contradictory thoughts, which provides a complex, multi-layered portrait of his character. We see the world through his eyes, filtered by his insecurities and obsessions.

Internal Monologue: The extensive use of internal monologue is crucial in revealing Waldo's complex personality. We are constantly privy to his inner thoughts, which are often rambling, analytical, and filled with self-doubt, resentment, and a strong sense of intellectual superiority. For instance, his constant analysis of Johnny Haynes's appearance, and his thoughts about his own intellectual pursuits demonstrate his character. We hear his judgments, his rationalizations, and his attempts to make sense of his world, which reveals his internal conflicts.

Juxtaposition and Contrast: The author employs frequent juxtapositions and contrasts to highlight the differences between Waldo and Arthur. Waldo is intellectual, analytical, and emotionally repressed, while Arthur is portrayed as more passive, physically strong, and seemingly less troubled by his thoughts. These contrasts emphasize their distinct personalities, and the imbalance of power in their relationship. The contrast between the "brown gloom" of the house and the "cold light" outside also highlights the contrast between their internal and external worlds. The use of contrasting descriptions of Waldo and his mother's dress create a strong sense of transformation.

Symbolism: The author uses symbolism extensively to enhance characterization. The old house, with its "brown gloom" and the worn chair, is symbolic of the brothers' stagnant lives and the weight of the past. Waldo's oilskin represents his stoicism and his resistance to change. The mother's dress and fan are powerful symbols of the past, and they ultimately become tools for Waldo's dramatic transformation. The limes, the colours and the sensuality of the woman represent an attractive, but forbidden aspect of life that is alien to Waldo.

Setting as Character Mirror: The setting itself acts as a mirror reflecting their internal worlds. The claustrophobic and dimly lit house represents the brothers' isolated and stagnant existence. The description of the house shows its decline, mirroring the characters' sense of decline and entrapment. The neglected path, the seedy cabbage, and the old dogs, all contribute to a sense of decay and disillusionment.

Flashbacks and Memory: The use of flashbacks, particularly relating to Waldo's childhood, provide insights into his present insecurities and biases. His memories of the school bully and of his mother illuminate the psychological roots of his personality. The flashbacks help us understand how his past experiences continue to shape his present perceptions.

Linguistic Devices:

Descriptive Language and Imagery: The author uses rich and evocative language to describe the characters and their environment. The detailed descriptions of Waldo's physical appearance (thin, cold, with thinning grey hair), of the house, and of Johnny Haynes and the woman are all carefully crafted to create vivid and memorable images that contribute to our understanding of their characters.

For example: "He was the colour and texture of certain vulgar but expensive bricks," to describe Johnny Haynes.

"She walked with the quizzical ease of a certain type of expensive woman Waldo had never met, only smelt, and once touched in a bus."

Figurative Language (Metaphor, Simile, Personification): Figurative language is used to add layers of meaning to the text. Metaphors and similes create vivid and striking images that help us understand the characters' inner lives and their relationships.

Waldo's thoughts about his memories as a "glacier" are an example of metaphor that represents the way that the past shapes the present, while also being static and cold.

"Memory herself seated herself in her chair," is an example of personification that makes memory a physical, sentient being.

Waldo's comparison of his mind to his mother's and Arthur's hair to his mother's, represents how he feels a sense of injustice in how he is perceived.

Irony: There is often a subtle sense of irony throughout the text, particularly concerning Waldo. The reader is often aware of his self-deceptions, which creates a sense of tension. His belief in his own intellectual superiority is often undercut by his actions and by the narrative's implicit critique of him. The irony is clear in his attempts to dissect Johnny Haynes but without being able to acknowledge his own feelings of envy.

Word Choice: The author's choice of words is deliberate and revealing. The use of words like “brooding,” “shagging,” “vivid,” “repulsive,” “obsessed,” "vulgar," and "ice" all add to our understanding of the characters' emotional and psychological states. The use of medical terminology to describe the woman's voice (a "symptom of venereal disease") is revealing of his distorted perceptions of women. The use of negative or uncomfortable words associated with his own description, while admiring descriptions are applied to those he views as successful, shows the way that he views the world.

Sentence Structure and Rhythm: The long, meandering sentences often reflect Waldo's complex and analytical thoughts, while shorter sentences are used for emphasis or to create a sense of immediacy. The varying rhythm of the text mirrors the fluctuations in Waldo's emotional state.

Intertextuality: The references to literary figures like Tiresias contribute to the sense of Waldo as a frustrated intellectual. These literary allusions place his character within a broader context of intellectual and artistic endeavor. The reference to the "gothick stair" is another example of intertextuality that highlights Waldo's distorted view of the world.

Repetition: The repetition of words and phrases, such as "the Brothers Brown," reinforces the themes of habit and the brothers’ interconnectedness. The repetition of the color lime-green highlights the woman's alluring but unsettling presence.

Character Specifics:

Waldo: Is characterized through his internal monologues, his judgmental observations of others, his intellectual pretensions, and his repressed emotions. The use of symbolism, vivid imagery, and specific word choices all contribute to painting a portrait of a man trapped by his own insecurities and perceptions of the world. He is an unreliable narrator, whose views we must often take with a grain of salt.

Arthur: Is characterized largely through his actions and his relationship with Waldo. He is presented as more passive, but also seemingly more at peace with himself. The descriptions of his physical presence as a large, strong man, contrast with Waldo's analytical and intellectual persona. The lack of access to his internal thoughts makes him more of a mystery, and his simplicity also throws Waldo's own complexity into sharp relief. His silence serves as a foil to Waldo's internal verbosity.

By employing these narrative techniques and linguistic devices, the author creates richly detailed portraits of Waldo and Arthur, revealing their complex internal lives, their shared history, and their contrasting personalities. We gain not only a sense of their individual characteristics but also the intricate dynamic that defines their relationship.

- **Excerpt No.4**

Okay, this is another complex and revealing passage. Here's a long and detailed summary, exploring its nuances and themes:

Long Summary:

This passage picks up from the previous one, focusing on the aftermath of Waldo's encounter with his mother's dress and the discovery of Arthur's poem. The narrative follows Waldo's descent into a state of emotional turmoil and his subsequent, desperate actions, culminating in a disturbing and ambiguous confrontation with Arthur.

The initial scene involves Arthur's innocent discovery of the dress, which he presents to Waldo, highlighting the stark contrast between their approaches to the past. Arthur's view is straightforward – a forgotten object, while Waldo reacts with violent possessiveness, revealing the deep emotional turmoil the dress has stirred in him. Arthur's simple act of holding the dress up to reflect Waldo's image is a symbolic moment of confrontation.

Waldo's reaction is a blend of fear and possessiveness. However, the dress magically turns into the sheet of paper, Arthur's poem. The poem itself, which is quoted within the text, is both cryptic and disturbing. It suggests a sense of sacrifice, a bleeding heart, and an acceptance of suffering that is both unsettling and strangely compelling. The poem's themes of sacrifice, and the use of the term "vivisection," seem to speak to Waldo's internal state and his feelings towards Arthur.

Waldo reacts to the poem with a blend of jealousy and disgust. He recognizes its power and is menaced by it. This is followed by Arthur's quick dismissal of it, a sign that Arthur doesn't place the same importance on art as Waldo does.

After Arthur leaves, Waldo's obsession with the past is intensified. He feels old, tired, and depleted. The "shining words" he seeks are now lustreless, and his hands shake like time-worn papers. Waldo feels "infected" by the unnatural blood of the poem. This moment highlights his descent into a state of psychological instability.

Waldo's actions become increasingly drastic as he takes his writings and heads to the pit where they traditionally burn unwanted things. He burns his writings, both sowing and scattering, in a ritualistic act of self-destruction. He is freeing himself from his past, but he is left feeling empty, suggesting that he has not been able to rid himself of his own internal struggles. The act is presented as a flawed attempt at purification or catharsis.

The focus then shifts to Waldo's dark and disturbing thoughts about how to get rid of Arthur. Waldo seeks a "quick, clean, and subtle" solution, reminiscent of the way he had been planning to get rid of the papers - a sign of a warped and obsessive mind. The reference to "a pass with the tongue he had not perfected" carries a suggestive and unsettling tone, revealing a darker and more violent side of his personality.

This sets up the climactic confrontation with Arthur. Arthur's fear is palpable, as he sees Waldo and asks, "What are you trying to do to me?" Waldo's perception is that Arthur does not acknowledge his actions or the "hurt" that Waldo intended, echoing his previous thoughts on Arthur's perceived ignorance.

Waldo's distorted perception extends to his memories of Dulcie, whose moustache (which Waldo believes led to her destruction), parallels the "ugliness" he sees in the poem. He is consumed by this idea of "ugliness", seeing it in the poem, and in Arthur. The words are an attempt by Arthur to defend himself, to explain, but they only fuel Waldo's rage.

Waldo's violent reaction is triggered by Arthur's dismissive words about the poem. Arthur's simple comment, "I know it wasn't much of a poem," acts as the final catalyst for Waldo's descent into violence. He twists Arthur's comment into an insult. The image of Arthur's "marigold of a face" being "torn apart," is a terrifying and striking image of violence. The use of vivid language enhances the disturbing atmosphere of the scene.

The final image of Arthur falling "Down. Down." ends the passage on a terrifying and ambiguous note. It's unclear whether this is a symbolic or literal fall, and leaves the reader with a sense of horror and uncertainty.

Key Themes:

Art and Emotion: The discovery of Arthur's poem highlights the differing views on art and emotion between the two brothers. For Arthur, his poem is a flawed and easily dismissed object; for Waldo, it is a disturbing reflection of his own repressed feelings and a symbol of a threat to his carefully constructed world.

Obsession and Control: Waldo's obsession with the past, and with his own intellectual and artistic pursuits, leads to an increasingly desperate need for control over his own life and the lives of others, especially Arthur. This is demonstrated through his violent impulses and the destruction of his writings.

Jealousy and Resentment: Waldo's jealousy and resentment towards Arthur simmer beneath the surface throughout the text, and finally erupt in violence. His perceived intellectual superiority is constantly threatened by Arthur's apparent peace and simplicity.

Violence and Self-Destruction: The passage shows Waldo's self-destructive tendencies and his descent into violence. The burning of his papers and his thoughts about killing Arthur all point to a deep-seated inner turmoil.

Ambiguity and Uncertainty: The ending of the passage is left deliberately ambiguous, leaving the reader to interpret the final events and the extent of Waldo's violence. It raises questions about his sanity, and the nature of the brothers' relationship.

The Past as a Burden: The past, represented by his mother's dress and the objects in the house, weighs heavily on Waldo. He tries to rid himself of it, but is ultimately consumed by it.

Communication and Misunderstanding: The brothers' inability to communicate effectively with each other highlights the gulf between their inner worlds. Waldo's misinterpretations of Arthur's actions lead to a tragic misunderstanding and violence.

Repressed Emotions: This passage shows how Waldo's repressed emotions finally erupt. This occurs in the violence at the end, and his final twisted comments at the end. His inability to face his emotions leads to a descent into violence and destruction.

This passage marks a culmination of the tensions and themes presented earlier in the story. It shows Waldo's descent into chaos and the tragic consequences of his repressed emotions, jealousy, and obsession with the past. The ambiguous ending further underscores the darker and more complex aspects of the narrative. Let me know if there are any particular details or themes you would like to explore further!

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Classify the sentences contained in the text at first into two categories: factual sentences and non-factual. Then a second classification of only factual sentences into those referring past actions and those with present actions. In this case, past sentences are those whose main verbal complex is expressed in the pluperfect.

Okay, this is another complex and revealing passage. Here's a long and detailed summary, exploring its nuances and themes:

Long Summary:

This passage picks up from the previous one, focusing on the aftermath of Waldo's encounter with his mother's dress and the discovery of Arthur's poem. The narrative follows Waldo's descent into a state of emotional turmoil and his subsequent, desperate actions, culminating in a disturbing and ambiguous confrontation with Arthur.

The initial scene involves Arthur's innocent discovery of the dress, which he presents to Waldo, highlighting the stark contrast between their approaches to the past. Arthur's view is straightforward – a forgotten object, while Waldo reacts with violent possessiveness, revealing the deep emotional turmoil the dress has stirred in him. Arthur's simple act of holding the dress up to reflect Waldo's image is a symbolic moment of confrontation.

Waldo's reaction is a blend of fear and possessiveness. However, the dress magically turns into the sheet of paper, Arthur's poem. The poem itself, which is quoted within the text, is both cryptic and disturbing. It suggests a sense of sacrifice, a bleeding heart, and an acceptance of suffering that is both unsettling and strangely compelling. The poem's themes of sacrifice, and the use of the term "vivisection," seem to speak to Waldo's internal state and his feelings towards Arthur.

Waldo reacts to the poem with a blend of jealousy and disgust. He recognizes its power and is menaced by it. This is followed by Arthur's quick dismissal of it, a sign that Arthur doesn't place the same importance on art as Waldo does.

After Arthur leaves, Waldo's obsession with the past is intensified. He feels old, tired, and depleted. The "shining words" he seeks are now lustreless, and his hands shake like time-worn papers. Waldo feels "infected" by the unnatural blood of the poem. This moment highlights his descent into a state of psychological instability.

Waldo's actions become increasingly drastic as he takes his writings and heads to the pit where they traditionally burn unwanted things. He burns his writings, both sowing and scattering, in a ritualistic act of self-destruction. He is freeing himself from his past, but he is left feeling empty, suggesting that he has not been able to rid himself of his own internal struggles. The act is presented as a flawed attempt at purification or catharsis.

The focus then shifts to Waldo's dark and disturbing thoughts about how to get rid of Arthur. Waldo seeks a "quick, clean, and subtle" solution, reminiscent of the way he had been planning to get rid of the papers - a sign of a warped and obsessive mind. The reference to "a pass with the tongue he had not perfected" carries a suggestive and unsettling tone, revealing a darker and more violent side of his personality.

This sets up the climactic confrontation with Arthur. Arthur's fear is palpable, as he sees Waldo and asks, "What are you trying to do to me?" Waldo's perception is that Arthur does not acknowledge his actions or the "hurt" that Waldo intended, echoing his previous thoughts on Arthur's perceived ignorance.

Waldo's distorted perception extends to his memories of Dulcie, whose moustache (which Waldo believes led to her destruction), parallels the "ugliness" he sees in the poem. He is consumed by this idea of "ugliness", seeing it in the poem, and in Arthur. The words are an attempt by Arthur to defend himself, to explain, but they only fuel Waldo's rage.

Waldo's violent reaction is triggered by Arthur's dismissive words about the poem. Arthur's simple comment, "I know it wasn't much of a poem," acts as the final catalyst for Waldo's descent into violence. He twists Arthur's comment into an insult. The image of Arthur's "marigold of a face" being "torn apart," is a terrifying and striking image of violence. The use of vivid language enhances the disturbing atmosphere of the scene.

The final image of Arthur falling "Down. Down." ends the passage on a terrifying and ambiguous note. It's unclear whether this is a symbolic or literal fall, and leaves the reader with a sense of horror and uncertainty.

Key Themes:

Art and Emotion: The discovery of Arthur's poem highlights the differing views on art and emotion between the two brothers. For Arthur, his poem is a flawed and easily dismissed object; for Waldo, it is a disturbing reflection of his own repressed feelings and a symbol of a threat to his carefully constructed world.

Obsession and Control: Waldo's obsession with the past, and with his own intellectual and artistic pursuits, leads to an increasingly desperate need for control over his own life and the lives of others, especially Arthur. This is demonstrated through his violent impulses and the destruction of his writings.

Jealousy and Resentment: Waldo's jealousy and resentment towards Arthur simmer beneath the surface throughout the text, and finally erupt in violence. His perceived intellectual superiority is constantly threatened by Arthur's apparent peace and simplicity.

Violence and Self-Destruction: The passage shows Waldo's self-destructive tendencies and his descent into violence. The burning of his papers and his thoughts about killing Arthur all point to a deep-seated inner turmoil.

Ambiguity and Uncertainty: The ending of the passage is left deliberately ambiguous, leaving the reader to interpret the final events and the extent of Waldo's violence. It raises questions about his sanity, and the nature of the brothers' relationship.

The Past as a Burden: The past, represented by his mother's dress and the objects in the house, weighs heavily on Waldo. He tries to rid himself of it, but is ultimately consumed by it.

Communication and Misunderstanding: The brothers' inability to communicate effectively with each other highlights the gulf between their inner worlds. Waldo's misinterpretations of Arthur's actions lead to a tragic misunderstanding and violence.

Repressed Emotions: This passage shows how Waldo's repressed emotions finally erupt. This occurs in the violence at the end, and his final twisted comments at the end. His inability to face his emotions leads to a descent into violence and destruction.

This passage marks a culmination of the tensions and themes presented earlier in the story. It shows Waldo's descent into chaos and the tragic consequences of his repressed emotions, jealousy, and obsession with the past. The ambiguous ending further underscores the darker and more complex aspects of the narrative. Let me know if there are any particular details or themes you would like to explore further!

****

Now I have a new question to ask you on this latter text

Okay, I'm ready for your new question about the latter text! Please ask away, and I'll do my best to provide a thorough and insightful answer.

Classify the sentences contained in the text at first into two categories: factual sentences and non-factual. Then a second classification of only factual sentences into those referring past actions and those with present actions. In this case, past sentences are those whose main verbal complex is expressed in the pluperfect.

Okay, this is an interesting and analytical task! Let's break down the sentences in the last text and classify them as you've requested.

Excerpt No.3

First Classification: Factual vs. Non-Factual Sentences

Factual Sentences: These are sentences that describe events, actions, or states that could be considered objectively verifiable within the context of the story. They present information that the characters experience or that can be observed.

Non-Factual Sentences: These are sentences that express opinions, feelings, thoughts, interpretations, or subjective experiences. They reveal the internal world of the characters.

Here's the breakdown:

Factual Sentences:

When Arthur produced something he had found.

"An old dress of Mother's."

"Why was it behind the copper? She must have forgotten."

"Put it away!" Waldo shouted. "Where it was!"

To Arthur, who was holding in front of him the sheet of ice, so that Waldo might see his reflexion in it.

Arthur threw away the dress.

Which turned into the sheet of paper Waldo discovered in a corner, not ferreting, but ferreted.

On smoothing out the electric paper at once he began quivering.

"Arthur," he called, "do you know about this?"

"Yes," said Arthur. "That's a poem."

"What poem?"

"One I wanted to, but couldn't write."

Then Waldo read aloud, not so menacingly as he would have liked, because he was, in fact, menaced:

The paper hung from Waldo's hand.

"I know, Waldo!" Arthur cried. "Give it to me! It was never ever much of a poem."

He would have snatched, but Waldo did not even make it necessary.

When his brother had gone, Waldo went into the room in which their mother used to sit at the four o'clock sherry.

He took down the dress-box and began to look out shining words.

About four o'clock he went down, Tiresias a thinnish man, the dress-box under his arm, towards the pit where they had been ac-customed to burn only those things from which they could bear to be parted.

He stood on the edge in his dressing-gown.

Then crouched, to pitch a paper tent, and when he had broken several match-sticks - increasingly inferior in quality - got it to burn.

The warmth did help a little, and prettiness of fire, but almost immediately afterwards the acrid years shot up his nose.

So he stood up.

He began to throw his papers by handfuls, or would hold one down with his slippered foot, when the wind threatened to carry too far, with his slippered foot from which the blue veins and smoke wreathed upward.

After he had lain down on the bed he began to consider how he might disembarrass himself, not like silly women in the news who got caught out through falling hair or some such unpremeditated detail, but quick, clean, and subtle, a pass with the tongue he had not yet perfected, but must.

As he lay, he raised himself on one creaking elbow, because of the urgency of his problem.

That was when Arthur came in and saw him.

"Waldo!" Arthur was afraid at last. "What are you trying to do to me?"

Through the pain of destroying Arthur he noticed more than heard Arthur's last words.

"I know it wasn't much of a poem." Arthur was shaping his defence. "Oughter have destroyed it at once. Apologise, Waldo."

"That poem? That disgusting blood myth!" Waldo gasped to hear his own voice.

"I would have given the mandala, but you didn't show you wanted it."

"I never cared for marbles. My thumb could never control them."

He was entranced by Arthur's great marigold of a face beginning to open.

Opening.

Coming apart.

Falling.

"Let me go! Wald! Waldo!"

As dropping.

Down.

Down.

Non-Factual Sentences:

"What is it, Waldo?"

This was the lowest, finally.

He was old. He was bleeding. He was at last intolerably lustreless.

His hands were shaking like the papers time had dried.

While Arthur's drop of unnatural blood continued to glitter, like suspicion of an incurable disease.

Waldo was infected with it.

It was both a sowing and a scattering of seed.

When he had finished he felt lighter, but always had been, he suspected while walking away.

Now at least he was free of practically everything but Arthur.

When Waldo had always wondered, fainter now, whether Arthur noticed the hurt which was intended for him. Or Dulcie. He had never shown her he had noticed that moustache. And Dulcie's moustache might possibly have been the means of her destruction.

But Arthur so practically smooth.

The warmed stones of words.

Second Classification: Past vs. Present Factual Sentences (Pluperfect = Past)

Now, let's take the factual sentences and classify them further based on whether they refer to past actions (specifically using the pluperfect tense) or present actions:

Past Actions (Pluperfect Tense):

None in this text. (There is one example of conditional in the past, but the pluperfect only appears in the narration of events.)

Present Actions (Simple Past/Present):

When Arthur produced something he had found.

"An old dress of Mother's."

"Why was it behind the copper? She must have forgotten."

"Put it away!" Waldo shouted. "Where it was!"

To Arthur, who was holding in front of him the sheet of ice, so that Waldo might see his reflexion in it.

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He stood on the edge in his dressing-gown.

Then crouched, to pitch a paper tent, and when he had broken several match-sticks - increasingly inferior in quality - got it to burn.

The warmth did help a little, and prettiness of fire, but almost immediately afterwards the acrid years shot up his nose.

So he stood up.

He began to throw his papers by handfuls, or would hold one down with his slippered foot, when the wind threatened to carry too far, with his slippered foot from which the blue veins and smoke wreathed upward.

After he had lain down on the bed he began to consider how he might disembarrass himself, not like silly women in the news who got caught out through falling hair or some such unpremeditated detail, but quick, clean, and subtle, a pass with the tongue he had not yet perfected, but must.

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"I never cared for marbles. My thumb could never control them."

He was entranced by Arthur's great marigold of a face beginning to open.

Opening.

Coming apart.

Falling.

"Let me go! Wald! Waldo!"

As dropping.

Down.

Down.

Observations:

Absence of Pluperfect: The absence of pluperfect in the factual sentences suggests that the narrative focuses primarily on the immediate actions and events, with minimal digression into past events that occurred prior to the narrative timeframe. This helps to create a sense of immediacy. The past is expressed through memories that are presented as non-factual, and in the present simple or past simple.

Non-Factual as Insight: The non-factual sentences, predominantly reflections of Waldo's internal state, are key to understanding his character, motivations, and psychological breakdown. These sentences reveal his biases, fears, and distorted perceptions of reality.

Action-Oriented Narration: The abundance of factual sentences, particularly in the present tense, creates a narrative that is focused on the unfolding events and the actions of the characters. This helps to build tension and momentum, particularly as the narrative builds to its violent conclusion.

This detailed classification should give you a clear understanding of how the author uses sentence types to convey information and character in the text. Let me know if you have any further questions or want to explore any aspect more deeply!

****

We wanted Gemini to use the previous not the last text so I corrected it and it came up with this new subdivision into Factual Past, Factual Present, Non-Factual Internal, Non-Factual Dialogue

Okay, thank you for providing the correct text! I apologize for the mix-up. I'm ready to classify the sentences in this text according to the four-way system we've established:

Factual Past: Sentences describing objective events or actions completed in the past (specifically using the pluperfect).

Factual Present: Sentences describing objective events or actions occurring within the narrative timeline. (simple present, simple past, present perfect, past perfect if they occur within the narrative).

Non-Factual Internal: Sentences expressing the internal thoughts, feelings, and subjective interpretations of the character, mainly Waldo.

Non-Factual Dialogue: Sentences expressing dialogue, questions, or exclamations from the characters.

Here's the classification of the sentences in the provided text:

1. Factual Past (Pluperfect):

If it had not been for his vigour, the burly stranger, who inclined towards the elderly by Waldo's calculating, might have been described as fat.

Only now, with Mother gone, the game had lost some of its zest, he had forgotten some of the rules.

Waldo remembered reading some years earlier, before the demands of his own work had begun to prevent him following public affairs, that Johnny Haynes was going to the top, that he had become a member of parliament - if you could accept that sort of thing as the top - and been involved in some kind of shady business deal.

2. Factual Present (Simple Past/Present within Narrative Timeline):

Then there was the visit, more ominous still, because less expected, more oblique in execution, undoubtedly malicious in conception.

It was a couple of years after they got the dogs that the strange man pushed the gate which never quite fell down.

It was a Sunday, Waldo would remember, the silence the heavier for insects.

The thick-set man came up the path.

He was the colour and texture of certain vulgar but expensive bricks, and was wearing tucked into his open shirt one of those silk scarves which apparently serve no other purpose than to stop the hair from bursting out.

But with such purposefulness animating his ag-gressive limbs, solid was the more accurate word.

Waldo had begun to envy the artificial gloss which streamed from the stranger's kempt head, and the casual fit of his fashionable clothes, so that it came as a relief to spot one of those zips which might one day get stuck beyond retrieve in some public lavatory, and to realize that, with such a build, in a year or two, a stroke would probably strike his visitor down.

He found himself by now in the dining-room, that dark sanctuary at the centre of the house, from the safety of which on several occasions he had enjoyed watching with Mother the antics of someone unwanted, Mrs Poulter for instance, roaming round by congested paths, snatched at by roses.

The Peace, moreover, had so far receded he couldn't help wishing the dogs hadn't gone trailing after Arthur, that they might appear round the corner, and while Scruffy held the stranger up, Runt tear the seat out of his insolent pants.

For the man had begun to knock, and ask: "Anyone at home?" then growing braver, or showing off, to rattle, and shout: "Anyone in hiding?"

Waldo sincerely wished Mother had been there to deal with things, especially as a woman, more of a female, whether the stranger's wife or not, was following him up the path.

She walked with the quizzical ease of a certain type of expensive woman Waldo had never met, only smelt, and once touched in a bus.

She walked smiling, less for any person, than for the world in general and herself.

She was wearing a lime-green dress of more than necessary, though diaphanous, material.

Raised to her hair, her arm, ex-posing the dark shadow of its pit, was a slightly dusty brown.

Under his dressing-gown, Waldo got the shivers.

He continued rattling the door-knob, till he left off to thwack a window-pane with the crook of one of his blunt fingers.

Waldo was sure he had heard somewhere that huskiness of voice was an accompaniment of venereal disease.

But much as he regretted the stranger's presence and relationship, he thrilled to the evocations of the woman's voice as she stood amongst the lived-out rosemary bushes, humming, smelling no doubt of something exotic, Amour de Paris out of the pierrot bottle, holding her head up to the light, which struck lime-coloured down, at her breasts, and into her indolent thighs.

The result was he longed to catch that moment, if he could, not in its flesh, oh no, but its essence, or poetry, which had been eluding him all these years.

The silver wire was working in him ferociously now.

At least the long cry in his throat grew watery and obscure.

Again memory was taking a hand.

He remembered it was that boy, that Johnny Haynes, they could have cut each other's throats, telling him behind the dunny to watch out for hoarse-voiced men and women, they were supposed to be carriers of syph.

It was Waldo who was moved, not by the materialization of Johnny Haynes, but by the motion of his own life, its continual fragmentation, even now, as Johnny, by his blow, broke it into a fresh mosaic.

All sombre chunks, it seemed.

So it was only natural he should continue hating Haynes, clopping like a stallion with his mare all round the house, staring vindictively at it from under his barbered eyebrows - what vanity - as though he intended to tear bits of the woodwork off.

Exonerated of course.

You could tell.

Only gangsters dressed their women like that.

Then, edging round the secure fortress of the dining-room, Waldo saw that Johnny had come to a stop in the yard.

After kicking at the house once or twice, to bring it down, or relieve his frustration, the visitor appeared the victim of a sudden sentimental tremor.

Waldo had never hated Johnny Haynes so intensely as now, for trying to undermine his integrity in such seductive style, and when Johnny added: "I was never too sure about the twin; I think he wasn't so loopy as they used to make out" - then Waldo knew he was justified.

Instead, the mortals went.

Then she shuddered.

At once they were laughing the possibility off, together with anything rancid.

They were passing through to the lime-coloured light of the front garden, where the woman's body revived.

The mere thought of their nakedness together gave Waldo Brown the gooseflesh, whether from disgust or envy he couldn't have told.

But his mouth, he realized, was hanging open.

Whereas Johnny Haynes was the elderly man, asking for trouble of the lime-coloured woman, wife or whore, who was going to give him syph or a stroke.

Anyway, they were going out the gate.

Most indecently the light was showing them up, demolishing the woman's flimsy dress, as the member of parliament passed his hand over, and round, and under her buttocks, which she allowed to lie there a moment, in the dish where those lime-coloured fruits had too obviously lain before.

More than anything else these dubious overtures, such an assault on his privacy, made Waldo realize the need to protect that part of him where nobody had ever been, the most secret, virgin heart of all the labyrinth.

He began very seriously indeed to consider moving his private papers - the fragment of Tiresias a Youngish Man, the poems, the essays, most of which were still unpublished - out of the locked drawer in his desk to more of a hiding place, somewhere equal in subtlety to the papers it was expected to hide.

Locks were too easily picked.

He himself had succeeded in raping his desk, as an experiment, with one of the hairpins left by Mother.

Arthur was far from dishonest, but had the kind of buffalo mind which could not restrain itself from lumbering into other people's thoughts.

So it became imperative at last.

To find some secret, yet subtly casual, cache.

In the end he decided on an old dress-box of Mother's, lying in the dust and dead moths on top of the wardrobe, in the narrow room originally theirs and finally hers.

Choked by quince trees, the window hardly responded to light, unless the highest blaze of summer.

A scent of deliquescent quinces was married to the other smell, of damp.

The old David Jones dress box lay in innocence beyond suspicion.

Waldo discovered when he took it down some article which had been put away and forgotten, something more esoteric than could have come from a department store.

It turned out to be one of Mother's old dresses shuddering stiffly awkwardly through his fingers, and the scales of the nacreous fan flopping floorwards.

He would have to investigate.

Waldo almost skipped to transfer the papers, so easily contained: his handwriting was noted for its neatness and compression - in fact he was often complimented.

Then, as though the transfer of the papers had been too simple on an evening set aside for subtlety, he remembered the old dress.

He stooped to pick up the little fan.

One of the ribbons connecting the nacreous blades must have snapped in the fall.

The open fan hung lopsided, gap-fingered.

In the premature obscurity which quince branches were forcing on the room Waldo fetched and lit a lamp, the better to look at what he had found.

Rust had printed on the dress a gratuitous pattern of hooks and eyes.

Not noticeably incongruous.

Age had reconciled their clusters with the icy satin and shower of glass which swirled through his fingers creating a draught.

It was a dress for those great occasions of which few are worthy.

So he became slightly drunk with the colours he lit on entering.

How his heart contracted inside the blue, re-verberating ice, at the little pizzicato of the iridescent fan as it cut compliments to size and order.

Mother had died, hadn't she? while leaving him, he saw, standing halfway down the stairs, to receive the guests, the whole rout of brocaded ghosts and fleshly devils, with Crankshaw and O'Connell bringing up the rear.

Encased in ice, trumpeting with bugles, he might almost have faced the Saportas, moustache answering moustache.

When his heart crashed.

So it literally seemed.

He was left holding the fragments in front of the mirror.

Then went out to see.

A lamp he had disarranged on the shelf in taking the one for his own use had tumbled off.

He kicked at the pieces.

And went back.

To the great dress.

Obsessed by it.

Possessed.

His breath went with him, through the tunnel along which he might have been running.

Whereas he was again standing.

Frozen by what he was about to undertake.

His heart groaned, but settled back as soon as he began to wrench off his things, compelled.

You could only call them things, the disguise he had chosen to hide the brilliant truth.

The pathetic respect people had always paid him - Miss Glasson, Cornelius, Parslow, Mrs Poulter - and would continue to pay his wits and his familiar shell.

When he was finally and fully arranged, bony, palpitating, plucked, it was no longer Waldo Brown, in spite of the birthmark above his left collarbone.

Slowly the salt-cellars filled with icy sweat, his ribs shivery as satin, a tinkle of glass beads silenced the silence.

Then Memory herself seated herself in her chair, tilting it as far back as it would go, and tilted, and tilted, in front of the glass.

Memory peered through the slats of the squint-eyed fan, between the nacreous refractions.

If she herself was momentarily eclipsed, you expected to sacrifice something for such a remarkable increase in vision.

In radiance, and splendour.

All great occasions streamed up the gothick stair to kiss the rings of Memory, which she held out stiff, and watched the sycophantic lips cut open, teeth knocking, on cabuchons and carved ice.

She could afford to breathe indulgently, magnificent down to the last hair in her moustache, and allowing for the spectacles.

3. Non-Factual Internal (Thoughts, Feelings, Interpretations):

If visitor he were. And not some busybody of an unidentified colleague. Or blackmailer in search of a prey. Or or.

Waldo racked his memory, and was racked.

The silver wire was working in him ferociously now.

Mercifully it was choked at birth.

Waldo might have continued congratulating himself on this piece of practical information, if the man hadn't just then shouted at the woman:

All sombre chunks, it seemed.

His breath went with him, through the tunnel along which he might have been running.

Whereas he was again standing.

Frozen by what he was about to undertake.

His heart groaned, but settled back as soon as he began to wrench off his things, compelled.

You could only call them things, the disguise he had chosen to hide the brilliant truth.

The pathetic respect people had always paid him - Miss Glasson, Cornelius, Parslow, Mrs Poulter - and would continue to pay his wits and his familiar shell.

As opposed to a shuddering of ice, or marrow of memory.

4. Non-Factual Dialogue (Questions, Exclamations):

"Anyone at home?"

"Anyone in hiding?"

"Perhaps you've made a mistake," the woman said rather huskily, touching her hair, and looking around at nothing more than a summer afternoon.

"No, I tell you!" the man insisted.

"I can't believe anyone really lives in it," said the woman in her inalterably husky voice.

"But I know it is! It's the place all right. I'd bet my own face. There's that erection they had my old man stick on top because they wanted what Waldo's dad used to call a classical pediment'. I ask you!"

"I would have been interested," he grumbled, "to take a look at old Waldo. And the dill brother. The twin."

"I was never too sure about the twin; I think he wasn't so loopy as they used to make out"

"O God, send at least the dogs," he prayed, turning it into a kind of Greek invocation as he was not a believer, and no doubt because of his blasphemy against reality, the dogs failed to come.

"The Brothers Brown!" Johnny snort-laughed.

"If they ever existed," the woman replied dreamily.

"What's wrong?" Johnny asked.

"A smell of full grease-trap," the woman answered in her hoarse voice. "There are times when you come too close to the be-ginning. You feel you might be starting all over again."

Observations:

Presence of Pluperfect: Unlike the previous text, here, we have some instances of the pluperfect tense used in factual sentences. These occurrences emphasize the role of the past in shaping the present events. However, their scarcity, especially in comparison to the other factual sentences, also demonstrates how much of the narrative unfolds in the present timeline.

Dominance of Factual Present: As in the previous text, the "Factual Present" category contains the bulk of the sentences. This emphasizes the narrative's focus on the progression of events and the actions of the characters in a specific timeline. The sentences in this category act as descriptions that are a crucial part of the narrative and the way that we perceive the story unfolding.

Extensive Internal Monologue: The significant number of "Non-Factual Internal" sentences is crucial, as this shows the narrative's emphasis on the inner world of Waldo. These sentences reflect his increasingly

unstable thoughts, judgments, and distorted interpretations of the events, and they highlight his internal conflict and his psychological instability.

Dialogue as Interaction: The "Non-Factual Dialogue" sentences contribute to the drama and tension of the scene. The dialogue reveals not only the characters' personalities but also how they interact with and affect each other. The dialogue functions as an external force that is used to drive the narrative forward, in contrast to the interiority that is conveyed through the monologue.

This four-way classification provides a detailed view of how the author uses different sentence types to convey information, character, and mood in the text. The interplay between action, observation, and internal thought is key to the passage's complexity and impact. Let me know if you have any further questions or want to analyze this further!

****

Classify the sentences contained in the text at first into two categories: factual sentences and non-factual. Then a second classification of only factual sentences into those referring past actions and those with present actions. In this case, past sentences are those whose main verbal complex is expressed in the pluperfect.

First Classification: Factual vs. Non-Factual Sentences

Factual Sentences: These are sentences that describe events, actions, or states that could be considered objectively verifiable within the context of the story. They present information that the characters experience or that can be observed.

Non-Factual Sentences: These are sentences that express opinions, feelings, thoughts, interpretations, or subjective experiences. They reveal the internal world of the characters.

Past Actions (Pluperfect Tense):

When Waldo had always wondered, fainter now, whether Arthur noticed the hurt which was intended for him. Or Dulcie.

He had never shown her he had noticed that moustache.

And Dulcie's moustache might possibly have been the means of her destruction.

^^^^^

PREVIOUS EXCERPT 3.

LONG

Here's the breakdown of the sentences based on the new criteria:

1. Factual Past (Pluperfect):

None in this text (as we determined before).

***** He had never shown her he had noticed that moustache.

2. Factual Present (Simple Past/Present within Narrative Timeline):

When Arthur produced something he had found.

"An old dress of Mother's."

"Why was it behind the copper? She must have forgotten."

"Put it away!" Waldo shouted. "Where it was!"

To Arthur, who was holding in front of him the sheet of ice, so that Waldo might see his reflexion in it.

Arthur threw away the dress.

Which turned into the sheet of paper Waldo discovered in a corner, not ferreting, but ferreted.

On smoothing out the electric paper at once he began quivering.

The paper hung from Waldo's hand.

When his brother had gone, Waldo went into the room in which their mother used to sit at the four o'clock sherry.

He took down the dress-box and began to look out shining words.

About four o'clock he went down, Tiresias a thinnish man, the dress-box under his arm, towards the pit where they had been ac-customed to burn only those things from which they could bear to be parted.

He stood on the edge in his dressing-gown.

Then crouched, to pitch a paper tent, and when he had broken several match-sticks - increasingly inferior in quality - got it to burn.

The warmth did help a little, and prettiness of fire, but almost immediately afterwards the acrid years shot up his nose.

So he stood up.

He began to throw his papers by handfuls, or would hold one down with his slippered foot, when the wind threatened to carry too far, with his slippered foot from which the blue veins and smoke wreathed upward.

As he lay, he raised himself on one creaking elbow, because of the urgency of his problem.

That was when Arthur came in and saw him.

Through the pain of destroying Arthur he noticed more than heard Arthur's last words.

He was entranced by Arthur's great marigold of a face beginning to open.

Opening.

Coming apart.

Falling.

As dropping.

Down.

Down.

3. Non-Factual Internal (Thoughts, Feelings, Interpretations):

This was the lowest, finally.

He was old. He was bleeding. He was at last intolerably lustreless.

His hands were shaking like the papers time had dried.

While Arthur's drop of unnatural blood continued to glitter, like suspicion of an incurable disease.

Waldo was infected with it.

It was both a sowing and a scattering of seed.

When he had finished he felt lighter, but always had been, he suspected while walking away.

Now at least he was free of practically everything but Arthur.

After he had lain down on the bed he began to consider how he might disembarrass himself, not like silly women in the news who got caught out through falling hair or some such unpremeditated detail, but quick, clean, and subtle, a pass with the tongue he had not yet perfected, but must.

When Waldo had always wondered, fainter now, whether Arthur noticed the hurt which was intended for him. Or Dulcie. He had never shown her he had noticed that moustache. And Dulcie's moustache might possibly have been the means of her destruction.

But Arthur so practically smooth.

The warmed stones of words.

4. Non-Factual Dialogue (Questions, Exclamations):

"What is it, Waldo?"

"Arthur," he called, "do you know about this?"

"Yes," said Arthur. "That's a poem."

"What poem?"

"One I wanted to, but couldn't write."

"my heart is bleeding for the Viviseckshunist Cordelia is bleeding for her father's life all Marys in the end bleed but do not complane because they know they cannot have it any other way' "

"I know, Waldo!" Arthur cried. "Give it to me! It was never ever much of a poem."

"Waldo!" Arthur was afraid at last. "What are you trying to do to me?"

"I know it wasn't much of a poem." Arthur was shaping his defence. "Oughter have destroyed it at once. Apologise, Waldo."

"That poem? That disgusting blood myth!" Waldo gasped to hear his own voice.

"I would have given the mandala, but you didn't show you wanted it."

"I never cared for marbles. My thumb could never control them."

"Let me go! Wald! Waldo!"

Observations:

Continued Absence of Pluperfect: Again, the absence of the pluperfect further confirms the narrative's focus on the immediate unfolding of events. The past is a haunting background, but the narrative remains anchored in the present moment within the story.

Dominance of Factual Present: The prevalence of sentences categorized as "Factual Present" highlights the text's emphasis on the actions and events as they occur. The narrative is less about a description of an event, as it is about a representation of an event that occurs through the present tense.

Internal vs. Dialogue: The separation of non-factual sentences into "Internal" and "Dialogue" allows us to see how the author alternates between Waldo's interior world and the interaction with Arthur. This

categorization also shows how much the reader is privy to Waldo's thought processes and how little insight is given into Arthur's.

Waldo's Internal World: The number of "Non-Factual Internal" sentences is a testament to the importance of Waldo's internal struggle in the passage, and the insight that the reader has to his twisted view of the world. These sentences are crucial for characterization, and it allows us to follow Waldo's descent into an extreme state.

Dialogue as Catalyst: The "Non-Factual Dialogue" sentences, on the other hand, are significant as they contain those utterances that cause the escalation of violence and Waldo's loss of control, demonstrating how the interaction between the two contributes to the dramatic ending.

This four-way classification provides an even more nuanced understanding of the author's sentence choices and how they contribute to the text's meaning and the development of its characters. Let me know if you have any further questions or want to explore this further!

A second important point is the one mentioning Memory as an actor:

**** Memory Takes Over: Memory, personified, takes a dominant position, and Waldo sees visions of great occasions and feels a surge of radiance and splendour.

And below is a comment for the bullet point Personified Memory:

**** Takes Control: Memory, as a character, takes control of Waldo, making him re-live and see past events with heightened vision and splendour.

But Memory is not just a personified character, she is the personification of Waldo's mother. In fact, Memory is slowly turned into the Mother, even though at the beginning of the paragraph the two appear separate. Then comes the moment when "Memory herself seated herself in her chair", where "her" refers to Mother.

Waldo's journey culminates in a transformative act of self-fashioning, as he dons the dress and becomes a distorted version of his mother, a "Memory herself". He is no longer Waldo Brown, but a bizarre, and unsettling manifestation of his past. The description of him, with the "salt-cellars filled with icy sweat" and "ribs shivery as satin" emphasizes the emotional and physical turmoil of his transformation. He is both revolted and enthralled by this act. The image of him looking in the mirror, "tilting" the chair and peering through the fan, suggests a merging of identities, a distorted reflection of both himself and his mother.

^^^^^^^^^^^^^^^^^^^^^^^^

In the second text I gave you there's a problem with and oilskin and a bush planted, could you please revisit it in detail? Here below is the text repeated:

Okay, let's revisit the oilskin and gooseberry bush details in the second text and explore their significance:

The Oilskin:

Description: The oilskin is described as "stiff" and something that "nothing would free from the weathers which had got into it." This suggests it's an old, worn, and inflexible garment that has absorbed the harsh conditions of the outside world.

Symbolism: The oilskin becomes a symbol of Waldo's character. Its stiffness reflects his own rigidity, his inability to adapt or change, and his stoic nature. Just as the oilskin has absorbed the weather, Waldo seems to have absorbed the hardships of life, becoming hardened and inflexible. The fact that "nothing would free it from the weathers" implies a sense of permanence and a resistance to change, that reflects on Waldo's character.

Expectation of Tearing: Waldo's constant expectation that the oilskin will tear, combined with it never actually tearing, suggests an underlying anxiety and a sense of impending disaster, but a fear that remains constantly unfulfilled. This is mirrored by Waldo's fears about the state of his and Arthur's life.

Connection to the World: The oilskin is what Waldo uses to interact with the outside world. It's a practical, utilitarian garment designed to protect him from the elements. This practicality contrasts with his intellectual and artistic aspirations and also suggests the way that his outward persona is a form of protection against the outside world.

The Gooseberry Bush:

Context: The oilskin's tendency to catch on things is specifically linked to the gooseberry bush. This creates a connection between the two, highlighting the symbolic significance of the bush. The text states that "Waldo's oilskin went slithering past the gooseberry thorns," emphasizing the direct connection between the two and the inherent tension.

Arthur's Advice: Arthur's advice against planting the bush ("Sarsaparilla was too warm") demonstrates his practical, down-to-earth nature. He sees things as they are, without the need for added layers of meaning or symbolism, in contrast to Waldo's tendency to look for deeper meanings.

Waldo's Act of Planting: Waldo's decision to plant the gooseberry bush despite Arthur's advice is significant. It's an act of defiance or a need to assert his own will and to demonstrate something to himself. The text states that he planted it "To demonstrate something or other," which highlights his need for symbolic gestures that go beyond the practical aspect of life. The word choice "something or other," shows that even Waldo doesn't fully understand his own motivations, and that there is an inner force that drives him.

Symbolism: The gooseberry bush and its thorns can be seen as a symbol of the obstacles and difficulties that life presents. Waldo's oilskin gets caught in the thorns, showing that even his stoicism cannot always protect him from the challenges of life. The gooseberry bush also represents Waldo's need to impose himself on the world, even when that imposition is, perhaps, irrational or unnecessary.

Connection Between Oilskin and Gooseberry Bush:

Conflict: The relationship between the oilskin and the gooseberry bush represents the conflict between practicality (the oilskin) and the desire for something more symbolic or meaningful (the gooseberry bush). The bush represents the part of Waldo's character that is not based on pure practicality, but driven by less obvious motives, and the oilskin represents the stoic, controlled part of his character that is resistant to change. This clash mirrors the tension between Waldo and Arthur, with Waldo being the one driven by symbolism and meaning and Arthur by the practical and the real.

Resistance: The oilskin's constant catching on the bush, and the expectation of it tearing, underscores a sense of ongoing resistance. Waldo's life is a constant struggle against the perceived constraints of reality. The oilskin and bush interact constantly without resolution, emphasizing this permanent state of tension.

Control vs. the Unpredictable: Waldo's attempt to control his environment by planting the gooseberry bush clashes with the unpredictable nature of the world, represented by the ever-present threat of the oilskin tearing, a sign of the ways that Waldo's attempts to impose his will and to control his environment are ultimately unsuccessful.

Overall Significance:

The oilskin and the gooseberry bush are not just random details in the text. They are carefully chosen symbols that contribute significantly to the characterization of Waldo and his relationship with Arthur. They represent his internal struggles, his need for control, his resistance to change, and the underlying tensions within the brothers' lives. They emphasize the way that the outer world reflects the internal world of the characters, and the way that the mundane can often be a vessel for more profound meaning. The interaction between the

oilskin and the bush highlight Waldo's inner turmoil and inability to connect with the world around him in a healthy and meaningful way.

By focusing on these seemingly small details, the author adds depth and complexity to the narrative, creating a rich and meaningful story.

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If I copy past the text of the entire novel would you be able to define the narrative style in more depth and detail?

Yes, absolutely! If you paste the entire novel, I would be happy to analyze the narrative style in much greater depth and detail. Having the full text will allow me to:

Identify overarching patterns: I can analyze recurring themes, motifs, and symbols that might not be as evident in smaller excerpts.

Track character development: I can trace how the characters evolve over the course of the novel and how the narrative style reflects those changes.

Analyze the pacing and structure: I can examine how the novel is structured, how the plot unfolds, and how the pacing contributes to the overall effect.

Explore shifts in perspective: I can identify any shifts in narrative perspective and analyze their impact on the reader's experience.

Examine linguistic patterns: I can conduct a more thorough analysis of the author's word choices, sentence structure, and use of figurative language throughout the entire work.

Understand the overall tone and atmosphere: I can provide a more complete picture of the tone and atmosphere the author creates and how these elements contribute to the novel's meaning.

Investigate the use of time and temporality: By looking at the novel as a whole, I can explore how the author uses time (flashbacks, flashforwards, chronological order), and how the manipulation of temporality contributes to the narrative.

Essentially, with the full text, I can offer a much more comprehensive and nuanced analysis of the narrative style.

Just be aware that:

It will take time: Analyzing a full novel will be a more time-consuming task than analyzing shorter excerpts.

I will provide a long and detailed answer: My response will be lengthy and will attempt to cover all aspects of the narrative style.

I'm excited to see the full novel and delve into its narrative intricacies. Please feel free to paste it when you're ready, and I will do my best to provide a thorough and insightful analysis.

11.8 sec

%%%%%

Okay, this is fantastic! Thank you for providing the full text of the novel. This is a lot to unpack, and I'm excited to delve into a more comprehensive analysis of its narrative style.

Given the length and complexity of the text, I'll approach the analysis by breaking it down into key elements and providing a more detailed and structured response. Here's how I'll explore the narrative style of the novel:

1. Narrative Perspective and Voice:

Point of View: I'll analyze the shifts in perspective and the use of third-person limited omniscient narration primarily focused on Waldo's perspective and how it shapes our perception of events and other characters. I will also look at the effect of having some sections focalized through other characters (mainly Mrs Poulter).

Narrative Distance: I'll examine the narrator's proximity to the characters and the events, the extent to which we are given access to their internal thoughts, and how this influences our understanding.

Tone and Diction: I'll analyze the overall tone and how it shifts throughout the novel (e.g., ironic, melancholic, satirical, etc.). I'll also discuss the author's distinctive voice, including the use of specific vocabulary, sentence structures, and register (formal vs. informal, etc.). I'll also look at the effect of using free indirect discourse.

2. Characterization:

Techniques of Character Development: I'll discuss how characters are revealed through their actions, thoughts, dialogue, and descriptions.

Internal vs. External Conflict: I'll examine the internal struggles of the characters (especially Waldo) and how they clash with their external circumstances.

Symbolic Characters: I will investigate the way that specific characters like Mrs Poulter, and Johnny Haynes, represent forces or themes within the novel.

Character Relationships: I will also explore the dynamics between the characters, the complexity of those relationships and how they contribute to the themes of the novel.

3. Plot and Structure:

Plot Progression: I'll analyze the overall structure of the novel, how the plot unfolds, and how the narrative moves through time. I will also look at how the use of flashbacks influences the story.

Pacing and Rhythm: I'll discuss the pacing and rhythm, how the author uses slow or quick passages to influence reader engagement.

Episodic Nature: I'll discuss the episodic structure and the way that each vignette contributes to the characterization and themes of the novel.

4. Use of Language and Imagery:

Figurative Language: I will discuss the use of metaphor, simile, symbolism, personification, irony and other figurative devices.

Sensory Detail: I'll analyze the use of sensory details (sight, sound, smell, touch, taste) to create vivid descriptions.

Repetition: I will also look at the use of repetition of themes and images.

Intertextuality: I will look at any literary references and how they interact with the themes of the novel.

5. Themes and Motifs:

Recurring Themes: I'll identify and analyze the key themes that emerge from the novel: isolation, memory, the past, responsibility, love, and the search for identity and meaning.

Motifs: I'll identify recurring motifs (like the color blue, mirrors, or references to the past) and their symbolic significance.

Underlying Ideas: I'll discuss the novel's take on family, community, and the struggle between order and chaos.

6. The Ending and Its Significance:

Resolution vs. Ambiguity: I'll analyze the ending of the novel, whether it provides resolution or leaves the reader with questions.

Impact and Meaning: I'll discuss the impact of the ending on the overall meaning of the novel, and the extent to which it confirms the themes previously laid out.

This comprehensive approach will allow me to provide a deep and nuanced analysis of the narrative style employed throughout the entire novel. It's a significant task, so it will take some time, but I promise a thorough and thoughtful response.

I'm excited to get started! Let me know if you have any specific questions or areas you'd like me to focus on as I move through the analysis.

13,5s

Try the key point No. 3 Plot and Structure

Okay, let's focus on point #3, Plot and Structure, and analyze how these elements contribute to the overall narrative style of the novel.

Plot Progression:

Character-Driven, Not Plot-Driven: The novel is less driven by a conventional plot with rising action, climax, and resolution, and more by the internal lives and evolving relationships of its characters, particularly Waldo. The "plot," such as it is, arises from the mundane actions and conversations of the characters and then it is often fractured by Waldo's internal thought processes, memories and the digressions of the narrator. The novel does not follow a linear path of cause and effect. The plot, instead, is focused on the internal life of the characters. We see them move between different events, and these events are often presented as isolated incidents. This lack of overt plot is deliberate, pushing the focus onto the themes of isolation and the weight of the past.

Cyclical Rather Than Linear: The narrative resists a traditional linear trajectory. Instead, there's a sense of circling back, of revisiting the same themes, relationships, and places. The opening and closing sections, for instance, both focus on the bus journey, while the descriptions of the house and the daily walk are all recurring images that structure the novel. Events are revisited through memory, and this adds to the cyclical sense. It creates a feeling that the characters are trapped in their own routines and patterns of thought. This gives the novel a cyclical, rather than linear, structure.

The Disruption of the Visit: The arrival of Johnny Haynes and his companion is the most significant external event in the novel and does serve to disrupt the relatively stagnant lives of the characters. However, even this event, although having a drastic effect on Waldo, doesn't lead to a significant outward transformation. Rather, it acts as a catalyst, prompting a deeper descent into Waldo's internal world. So rather than propelling forward a conventional plot, the arrival of Haynes acts as a catalyst for internal transformation.

Waldo's "Journey": Instead of a linear plot, Waldo's actions form an internal "journey." He attempts to separate from the past, seeks a hidden space, finds the dress and fan, burns his manuscripts, and considers violence towards Arthur. However, all of this happens internally with little outward change, meaning that even significant incidents do not give a clear movement within the narrative, rather they are used to reveal the psychological state of the protagonist.

The Ambiguous Ending: The ending of the novel is open-ended, and does not offer closure, but a sense of being trapped in a never ending cycle. This reinforces the lack of plot as it means that the reader is left without

a neat conclusion, but with a series of questions, and the sense that things will likely repeat as they have done so many times before.

Pacing and Rhythm:

Shifting Paces: The pacing of the novel is uneven and reflects the shifting focus between exterior and interior worlds. The scenes in the bus, at the library, or on the street, often unfold at a deliberate, almost plodding pace. These are often broken up by moments of intense interiority and psychological insight in which the narrative pace shifts to focus on Waldo's thoughts and memories, often giving an accelerated sense of movement between ideas and times. The shifts in pace add to the tension and the emotional impact of these passages.

Detailed Descriptions and Digressions: The author uses long, detailed descriptions of settings and objects, slowing down the pacing, and often digressing, drawing out the experience, and pushing away from the main narrative. There's a deliberate slowing down of events through the attention to detail, the digressive descriptions of people, objects, and memories. This contributes to the sense of a world that is both familiar and stagnant, reflecting the characters' entrapment in routine.

Abrupt Shifts in Focus: At other moments, the narrative can abruptly jump from one scene to another, or from a conversation to a memory, creating a sense of disjointedness and disorientation that reflects Waldo's fragmented mental state and the lack of a cohesive plot. These shifts mirror the often random nature of thought and memory.

Episodic Nature:

Vignettes of Life: The narrative is structured as a series of episodic vignettes, such as the bus rides, the encounters with Mrs Poulter, the memories of childhood, and the visits to the Library. Each episode contributes to the overall picture of the characters, their relationships and the themes of the novel. They are relatively self-contained units that can be read as individual moments in time, but which collectively build a comprehensive view.

Recurring Episodes: Recurring episodes and situations, such as the daily walk, the description of the house and the constant references to the past, highlight the repetitive and cyclical nature of the characters' lives. These recurring moments emphasize the stagnation of the plot, and also allow us to track the subtle changes, and the increasing tension, in Waldo's internal world.

Lack of Traditional Narrative Structure: The episodic nature of the novel subverts traditional narrative structure, moving away from a clear, plot-driven story. The novel does not have a conventional arc, but rather a collage of experiences, actions, thoughts, and memories. This allows the focus to remain on the internal lives of the characters, their relationships, and themes, rather than on a plot.

Influence on Narrative Style:

Focus on Character Over Action: The lack of a conventional plot emphasizes the inner lives of the characters, especially Waldo. It foregrounds character development and psychological analysis over dramatic action. We are not reading the story for "what happens," but for "who they are" and their often complex states of mind.

Ambiguity and Uncertainty: The episodic, cyclical, and fragmented nature of the plot contribute to the overall ambiguity of the novel. The open-ended nature of the ending reflects the sense of the unresolvable internal and external conflicts that define the protagonists' lives.

Emphasis on the Mundane: The focus on everyday activities, the descriptions of mundane routines, and the use of conversational fragments all contribute to the feeling of a life lived outside of dramatic events, and this shows the way that mundane events can often hold great significance, and can reflect a larger internal turmoil.

A Reflection of Memory: The way that the plot moves through time, with jumps and digressions, reflects the way that memory works. It is not a linear path, but is a jumble of interconnected ideas, emotions, and experiences. The fractured nature of the narrative reflects the way that memory itself is unreliable and often fragmented.

In conclusion, the plot and structure of the novel deviate from traditional narrative conventions, employing a cyclical approach, focusing on internal journeys rather than external events, and giving episodic glimpses into the characters' lives. These choices all contribute to the novel's unique narrative style, highlighting the importance of character, themes, and the subjective experiences of its protagonists. This approach prioritizes character study and the exploration of psychological states, over the demands of a linear, plot-driven narrative.

I am now happy to move on to another key point, or to analyze the use of language, or any other element that you would like to discuss in more detail. Just let me know!

//////////////////

Okay, let's move on to analyze the Use of Language and Imagery in the novel and how these elements contribute to its distinctive narrative style. I'll focus on the following:

1. Figurative Language:

Metaphors and Similes: The novel is rich in metaphors and similes, used to create vivid descriptions and convey the characters' internal states. The imagery is often unexpected and striking, helping to make the mundane moments more significant.

For example, the description of the house as a "boat-shaped erection" in the first part, the use of "ice" as a metaphor throughout the text for both coldness and the preservation of the past, and descriptions of memory as a "glacier", add layers of meaning to the physical setting and the characters' experiences.

The recurring comparison of people with animals, such as Johnny Haynes "clopping like a stallion," and the dogs "frolicking and farting," help to create a vivid, sometimes grotesque, picture of their world. Similes like "his hands were shaking like the papers time had dried," are used to convey the fragility and emotional state of the characters.

Symbolism: The novel relies heavily on symbolism. Objects and settings take on meanings beyond their literal representations, contributing to the overall themes.

The oilskin and the gooseberry bush, as we have discussed, have a symbolic significance for Waldo's personality. The mother's dress becomes a symbol of the past and a tool for Waldo's descent into a complex and disturbing transformation. The classical pediment represents the father's (and by extension Waldo's) striving for something more lofty and refined, while the squalor of the surroundings highlights the failure of that ambition.

Colors like lime-green (associated with the woman) and blue (with the dogs, but also the recurring image of the "blue woman") take on symbolic meaning, reflecting the characters' emotional states or desires, or the weight of the past. The color brown, too, is linked to the stifling atmosphere of Terminus Road and the repetitive, monotonous lives of the characters.

Personification: The author often uses personification to bring inanimate objects or abstract concepts to life. Memory is treated as a sentient being that "seated herself in her chair," and time is personified as a force that can erode or "dry" objects. This adds to the novel's sense of internal landscapes and heightened emotion.

Irony: The author employs different kinds of irony (situational, dramatic, and verbal) to create a complex and multi-layered narrative.

Situational irony can be seen in the way that Waldo attempts to control his life and to create order through his writing, but finds himself increasingly chaotic.

Dramatic irony is created when the reader is privy to Waldo's inner thoughts, which he cannot share with those around him.

Verbal irony is often used in dialogues, where characters' comments are meant to reveal their hidden motives and underlying tensions. Waldo's repeated use of the word "sensibility" is an ironic take on the sensibilities of his mother's generation.

2. Sensory Detail:

Emphasis on the Senses: The author uses vivid sensory detail to create an immersive experience for the reader. The text is filled with descriptions that appeal to all five senses. This gives a heightened feeling of realism, even within the heightened sense of the internal life of the protagonist.

Sight: The use of color, light and shade in descriptions such as the recurring image of the "lime-coloured light", or the description of the inside of the house are used to create powerful visual experiences for the reader.

Sound: The sound of the creaking oilskin, the murmur of voices, or the disjointed notes of the piano add to the atmosphere of the text and give a sense of the aural space.

Smell: The descriptions of the "thick green silence" of the dahlias or the scent of deliquescent quinces create a strong sense of the environment and also often reflect the internal turmoil of the characters. The smell of old books, or the reek of saltpetre from their father's room, also have a strong impact.

Touch: The descriptions of textures, such as the "icy satin" of the dress, or the "fleshy" hand of Arthur, bring the physicality of the characters and their surroundings to life.

Taste: Taste is used to describe food, but also emotions. This can be seen in the descriptions of bread, or of the taste left in Waldo's mouth after the discussion of the public lavatories with his father.

Creating Atmosphere: These sensory details do more than just describe; they contribute to the atmosphere of the novel. The oppressiveness of the house, the mundane routines of the characters, the beauty of certain moments, or the violence of others are all amplified through the use of detailed sensory impressions.

3. Repetition:

Recurring Phrases and Images: Repetition is a crucial device, used to emphasize themes and to create a sense of entrapment. Phrases like "the Brothers Brown", "Terminus Road", "classical pediment" or the recurring description of Arthur's hair and Waldo's voice and spectacles all come to take on an almost ritualistic quality, and contribute to the cyclical structure of the novel.

Echoes and Refrains: Certain images, phrases, or ideas are repeated throughout the novel, acting as refrains that highlight key themes and motifs, and further enforce the way that the narrative returns to the same points. For example, the repeated mentions of the "Chinese woman", the "veranda" and references to "Mother" act as leitmotifs.

4. Word Choice and Syntax:

Precise and Evocative Diction: The author's word choice is deliberate and precise, often using unexpected words to create a unique and memorable effect. The use of specific vocabulary related to objects and materials (e.g., "nacreous", "diaphanous," "verdigris," "calico") enhances the reader's immersion in the described world.

Complex Sentences: Long, meandering sentences often reflect the complex, analytical nature of Waldo's thoughts. They are also used to convey the weight of the past and the oppressive atmosphere of the world around the characters. In contrast, shorter sentences are used for emphasis, to create moments of tension, or to give the reader a direct, and visceral experience.

Abstract and Concrete Language: There is a deliberate contrast between abstract, philosophical language (often used by Waldo), and concrete, physical descriptions. This adds a feeling of tension between the intellectual world and the material world, between the realm of thoughts and the world of actions. The often abrupt switch between the abstract and the concrete is used to destabilize the narrative, reflecting a state of heightened tension and anxiety.

5. Intertextuality:

Literary References: The references to literary figures like Tiresias, Ibsen, and Goethe, and the use of phrases like "Everyman Classics," help to position Waldo as an intellectual figure, albeit a frustrated and often self-deluded one. These literary allusions situate him within a broader context of artistic and intellectual ambition. There is a similar effect created by references to specific authors and literary works (Shakespeare, Tennyson, Dickens, George Eliot and so on).

Mythological and Religious Allusions: The references to Greek mythology, and the inclusion of religious allusions (especially the Greek invocation), as well as Arthur's repeated reference to The Bible, serve to add further layers of meaning, but also highlight the way that these themes can be manipulated, or made mundane, by the characters. The way that Mrs Feinstein talks about her "Jewish" past, and Waldo's description of her family's home, place the events within a complex historical and social context.

By focusing on these elements, the author has created a distinct and powerful narrative style that is not just descriptive but also deeply evocative and analytical. The interplay of vivid imagery, figurative language, deliberate word choice, recurring patterns, and the blending of internal and external perspectives, creates a rich and complex tapestry that is both emotionally resonant and intellectually engaging. The style consistently serves to enhance the themes, and further the characterization.

Let me know if you would like me to explore any of these aspects in more detail or if you are ready for the next section.

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From Arthur to the end of the novel

It took 12 seconds to read and reply:

Okay, this is the full novel now, and I have to say, reading it in its entirety has been a powerful experience. This final section, focusing on Arthur, and then on Mrs Poulter, is deeply moving and helps to bring all of the themes and characters of the story into focus.

Let's delve into the "Use of Language and Imagery" key point, keeping in mind the full context of the novel.

1. Figurative Language (Expanded Analysis):

Metaphors and Similes (Beyond the Physical): While the novel employs a lot of imagery based on descriptions of the characters, their appearances and physical actions, in this second half, the use of metaphors often moves towards exploring abstract concepts. For instance, the description of memory as a "glacier" and time as something that could be "eaten away by rust", is used to express the weight of the past and the inevitability of change. The description of Mrs Poulter's dress as "a silver sea" while she is dancing gives the reader a complex mix of the mundane and the transcendent. The recurring image of the mandala, too, is an example of an object which becomes a metaphor to explore themes of wholeness, but also fragmentation.

In particular, the use of the descriptions related to religious and mythical imagery is used to explore the themes of suffering, sacrifice, and redemption. When Arthur "dances the mandala" these descriptions, when combined with the references to Greek myths, or "The Brothers Karamazov" all contribute to the sense of the power of the unseen.

Personification (Emphasized): As the narrative progresses, the use of personification also gets amplified. Abstract concepts like "Memory" or "Time" take on almost physical presences, often becoming active agents in the story. This is particularly notable in the final sections, where personified “Memory” "tilts herself in front of the glass," or where the forces of the past seem to be actively weighing down Waldo's present experience, creating an almost supernatural atmosphere, and highlighting the way that the characters are being controlled, or influenced by the past, or other forces.

Symbolism (Expanded): The symbolic nature of several elements is enhanced in this second half. For instance, the significance of the dress-box which has been sitting there as a neglected object for so long, is elevated as a symbol of memory. The mandala, which is initially presented as a marble, becomes a significant symbol that can represent wholeness or fragmentation. The classical pediment, in the final part, is shown to be something that is being devoured by time and the natural forces of decay, thus rendering a previously static object a symbol of the way that even attempts to make a structure last are always limited.

Irony (Deeper Nuances): The use of irony becomes more pointed and often darker in the final sections, as the characters get closer to an understanding of their own nature. The reader is given access to Waldo’s understanding of his family and community, and this knowledge gives added layers of dramatic irony to his pronouncements. The description of the town, too, is infused with an ironic sensibility, where the aspirations for civic improvement are contrasted with the stagnation and hopelessness of the lives lived within it. For instance, the fact that the "Peace" is always being referred to, but never truly arrives, is an example of situational irony.

2. Sensory Detail (Expanded):

Emphasis on Discomfort: While the novel continues to engage all the senses, there's a deliberate emphasis on details that evoke discomfort, unease, and decay. The descriptions of the stifling heat, the oppressive smells, the taste of blood or metal, as well as the feeling of old skin, serve to heighten the sense of suffering, despair, or the physical decay of objects, people, and the buildings they inhabit. The descriptions of the town, the house, and even the surrounding landscape are often imbued with these sensory elements, making the external world also a reflection of the internal state of the characters.

The Sensuality of Decay: There is a recurring, and often uncomfortable, sensuality in the descriptions of decay. The decay of the house, the description of the old oilskin, the descriptions of fading flesh are all used to highlight the transience of life, the inevitability of change, and the way that time and nature can reduce all things. However, the sensuality in those details highlights the fact that even decay has its own unique energy and life.

Specific Use of Taste and Smell: The use of taste and smell becomes particularly significant in the final sections. The descriptions of mutton fat, sweat, tobacco, and the smell of old books and damp rooms are used to create a sense of the tangible and also to create a feeling of repulsion. The descriptions of Mrs Poulter’s "cyclax skin" or the way that Waldo is described as ""plucked" are used to illustrate the physical unease of the characters. The taste and smell of blood, too, plays a key role in this section, both as a reminder of death, and of physical reality.

The Role of Color: While color has been a constant throughout the novel, the use of specific colors becomes more noticeable in the final sections. The "lime-green" dress and the blue of the dogs remain as symbols of something forbidden and troubling, and as the characters move through the final stages, and even in death, new colors are used to evoke specific moods. For instance, the "mauve" of Mrs Poulter's face, and her red neck, help to build her persona as a strong and, eventually, also tragically sympathetic character.

3. Repetition (Expanded):

Echoes of the Past: Repetition now often takes the form of echoes from the past. Phrases and images used in previous sections return to create a sense of continuity and a feeling of inevitability. The references to the

"classical pediment," for example, or to the phrase “the Brothers Brown”, all help to highlight a kind of inevitability that the characters cannot escape from. The recurrence of these images also reveals the way in which the characters are trapped by their own memories.

Repeating Patterns in Dialogue and Thoughts: Repetition is not just in the descriptions. Characters often repeat phrases in dialogue or in their internal thoughts, highlighting their obsessions, biases, and the cyclical nature of their experiences. These repetitions act as mantras and highlight the ways in which thoughts can become self-enforcing.

Emphasis Through Repetition: The author uses repetition to emphasize the most significant themes of the novel, such as the burden of duty, the isolation of the individual, the transience of life, and the power of memory. The cyclical nature of repetition reinforces the themes of the novel and gives a sense of the characters' inability to escape their predetermined roles.

4. Word Choice and Syntax (Expanded):

Shifting Registers: The register of the language shifts between the lyrical and the prosaic, the intellectual and the earthy, depending on the character or the focus of the narration. When describing Waldo, the vocabulary often shifts to explore abstract, theoretical ideas; when it focuses on Arthur, the prose is more simple, physical and often humorous. The use of colloquial language contrasts with the more formal, poetic language used to convey the characters' inner states. The dialogue between Mrs Poulter and Mrs Dun is noticeably more conversational than the prose employed elsewhere in the text.

Formal vs. Informal: The shift in register and syntax is used to create an almost "dialogic" narrative, where the reader can sense the different voices and perspectives.

The Use of Specific Terminology: The author uses terms specific to literature, art, and philosophy, as well as medical terms or scientific language, to emphasize Waldo's character and to highlight the contrast between his rational, intellectual world and the world of the flesh.

5. Intertextuality (Expanded):

Beyond Literary References: The use of intertextuality, beyond the specific literary figures already mentioned, is expanded with biblical references or terms from religious rites, all of which are used to add to the novel's exploration of the nature of faith, sacrifice, and the search for meaning in a world where traditional structures of belief have been questioned, or undermined. The influence of Greek tragedy is an undercurrent through the book. The idea of fate and destiny are recurring ideas.

The Appropriation of Text: The text uses intertextuality also as a method of showing how previous ideas, stories and works are reconfigured by the characters and then used by the author, showing the fluidity of meaning and its dependence on the reader, and the interpreter.

Overall Impact:

The careful and considered use of language and imagery is what sets this novel apart. The text uses the mundane, and everyday as a way of showing the beauty, the horror, and the fragility of human existence. By combining vivid descriptions, evocative metaphors, and deliberate linguistic choices, the author creates a text that is both intellectually stimulating and emotionally engaging, pushing readers to question all that they have taken for granted, and to question what they believe is real or true.

I am happy to move on to the next part, or revisit any of these elements in more detail. Let me know how you would like to continue.

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Now, let's address your question about the role of the abstract notion of "uncertainty" and how it's implemented in linguistic structures and word choices within the novel. This is a very insightful question and central to the experience of reading the work.

Uncertainty as a Pervasive Force:

Uncertainty is not just a theme, but a fundamental principle that underlies the narrative structure, character development, and use of language throughout "The Solid Mandala." It manifests in several ways:

Ambiguous Characters and Motivations: The characters, especially Waldo, are often complex and contradictory. Their actions, thoughts, and motivations are not always clear-cut. This opacity makes it difficult for the reader to know what they truly feel or what they are trying to achieve. We are constantly asked to reconsider the characters' actions and words. The characters in the novel often seem to act against their stated intentions and they cannot always be relied on to tell the truth about their inner lives. The reader is left with uncertainty regarding their true nature, motivations, or their relationships.

Unreliable Narrator: The narrative perspective, primarily through Waldo's limited third-person narration, is inherently unreliable. We are often presented with his distorted perceptions, biased judgments, and self-deceptions. This makes it difficult for the reader to fully trust the information they are given and encourages them to question the events and the characters involved. We know that Waldo's vision of his reality is not always that of what has happened, leaving a sense of uncertainty of what can be believed.

Disrupted Timelines and Fragmented Memories: The novel does not follow a linear or chronological plotline, and there are frequent shifts in time and perspective, reflecting the often fragmented and unreliable nature of memory. The way that the memories are presented also leads to uncertainty. We are never fully sure whether we are reading about the actual event or a memory that has been warped by time or the narrator's perspective.

Ambiguous Endings and Open Questions: The novel deliberately avoids tidy conclusions and straightforward resolutions. The endings often leave the reader with open questions, a sense of unease, and an uncertainty about what the future holds for the characters. This lack of resolution contributes to the overall sense that life is fundamentally ambiguous and uncertain.

Existential Uncertainty: The characters grapple with fundamental questions about identity, purpose, meaning, and truth. These are not just questions of individual experience, but also reflect a broader uncertainty about the nature of existence, and the nature of our relationships with each other. They seek clarity, a sense of purpose, and ways to navigate a world that often feels bewildering and chaotic.

Linguistic Structures and Word Choices Implementing Uncertainty:

Qualifiers and Hesitations: The language of the narrative is often characterized by qualifiers like "perhaps," "might," "seemingly," "almost," "if," "maybe," which introduce a degree of doubt and uncertainty into even seemingly straightforward statements, highlighting the subjective and unreliable nature of knowledge. For instance the frequent phrases "as if", "or almost" and "it seemed" highlight a certain tentativeness in the narrative.

Incomplete or Tentative Sentences: Many sentences are left unfinished, or they are vague, suggestive, and open to multiple interpretations, which adds to a sense of uncertainty and indeterminacy. Sentences with parentheses or dashes are used to insert secondary ideas, reflecting the way that people think, and also undermining certainty by allowing for multiple, sometimes contradictory, statements.

Contradictory Descriptions: The novel often juxtaposes contradictory descriptions of the characters, places, and situations. This creates a sense of ambiguity and emphasizes the difficulty of arriving at any fixed or reliable understanding of the world. The text contains phrases such as "almost pretty," "almost beautiful," and so on, which highlight this contradictory nature.

Use of Ambiguous Terms: The use of abstract, multi-layered words and descriptions, makes it difficult to be certain of their meaning. The frequent use of terms relating to "mystery" or "the unknown" also enhances the sense of uncertainty and emphasizes the limits of human understanding. The recurring use of the word "thing," as well, reveals the way in which even clear definitions can lack their necessary substance.

Shifting Perspectives: The use of limited third-person narration which focuses on different perspectives, but without being overly reliable, creates a sense of subjective truth. This creates an understanding that different characters will interpret events in different, and often conflicting ways, meaning that the reader can never fully experience a situation objectively.

Free Indirect Discourse: The use of free indirect discourse, where the narrator slips into the characters' own thought patterns, often without being explicit about the source of the information, contributes to a sense of ambiguity and also highlights the porous nature of interiority. We are never certain whether we are reading a character's thoughts, a perspective, or both.

Questions and Unanswered Questions: The use of questions, both rhetorical and genuine, and the frequent posing of unanswerable questions creates a sense of doubt and emphasizes the limits of human understanding. The novel does not provide neat answers, but a continuous exploration of the mysteries of life and the limitations of our ability to comprehend them fully.

Effects of Uncertainty on the Reader:

Active Engagement: The pervasiveness of uncertainty forces the reader to actively engage with the text, to question assumptions, to interpret the subtle hints, and to draw their own conclusions, rather than simply being a passive recipient of information.

Frustration and Unease: The lack of clear answers and the constant shifts in perspective can be unsettling and frustrating for the reader. However, these are a deliberate choice of the author and are meant to reflect the uncertainty of life. This feeling of discomfort is deliberately used to force an understanding of the experience being presented.

Depth and Complexity: The ambiguity adds a layer of complexity to the narrative, inviting multiple readings, and promoting a more profound engagement with the themes and characters. The uncertainty forces the reader to look beyond the surface and to consider the complex and often contradictory nature of reality and perception.

In conclusion, the pervasive sense of uncertainty is a deliberate choice that shapes every aspect of the novel. The linguistic and structural techniques employed create a narrative that is both compelling and disorienting. This effect is achieved not by accident, but through a calculated process. The lack of resolution, the shifting perspectives, and the overall emphasis on the unknowable nature of things, forces the reader to question and to reflect on the ambiguity that is inherent to human existence. The author has created a world that mirrors the uncertainty of the human mind and the human experience.

I hope this is a sufficiently detailed explanation of the role of uncertainty in the novel. Let me know if you have any further questions!