

How ChatGPT's Hallucinations (Compared to Gemini's) Impact Text Summarization with Literary Text

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Abstract

In this paper we explore ChatGPT's ability to produce a summary, a precis and/or an essay on the basis of excerpts from a novel – *The Solid Mandala* - by Nobel Prize Australian writer Patrick White. We use a number of prompts to test a number of functions related to narrative analysis from the point of view of the "sujet", the "fable", and the style. In the paper, we illustrate extensively a number of recurrent semantic mistakes and hallucinations that can badly harm the understanding of the contents of the novel. We made a list of 12 different types of mistakes and hallucinations we found GPT made. We then tested Gemini for the same 12 mistakes and found a marked improvement in all critical key issues. The conclusion for ChatGPT is mostly negative. We formulate as an underlying hypothesis for its worse performance, the influence of vocabulary size which in Gemini is 7 times higher than in GPT.

Keywords: ChatGPT Prompts, Narrative Theory, Semantic Theory, Modality and Factuality, Temporal Reordering

Introduction

The paper describes in detail an experiment using ChatGPT.4o in the summarization mode in order to show the positive and negative aspects of the way in which literary text is reduced to fit into a short summary [1]. The choice to use literary rather than journalistic text is done considering that in literary text a greater variety of text typologies can be found thus constituting a more interesting challenge. In particular, literary text may frequently contain both literal and non-literal meaning; it may be organized with sentences with structures in non-canonical order; it may contain new and hard to understand lexical items; the temporal sequence of the storyline

may be in some cases reversed introducing flashbacks, and may be interspersed with diegetic or gnomic statements. For this reason, we are using excerpts taken from a novel "The Solid Mandala" written by Nobel Prize Australian writer Patrick White which can offer such a variety [2]. We include in Appendix A a brief summary of the storyline of the novel.

As the banner in the starting webpage recites, ChatGPT can make mistakes, it is not infallible and falls into frequent hallucinations. We intend to illustrate extensively a number of recurrent errors that can badly harm the understanding of the content of the novel. GPT's performance is then compared to Gemini's in a separate section where we show that mistakes are reduced and overall comments on narrative style are correct. We used a number of different prompts to address storyline and style. The prompts we used are very simple and direct. For this reason, we organized our analysis into three separate sections: the first one is dedicated to summarizing the content by way of what has happened to the protagonists, the story or "fabula". The second one is dedicated to how the story is being organized, that is the narrative technique, the "sujet" or the plot. The third focuses on the linguistic tools that make the style the way it is, focusing on the verbal complex. It is important to note the peculiarity of White's style which, according to Gordon Collier (p.130) is a narrative in third-person that uses a technique called "figural consciousness", that rather than having the "auctorial narrator" has each character – there are three main protagonists - narrate with his/her own personal language and style, and both are very different from one another [3].

As will appear from the analysis we carried out, mistakes in the output summary produced by ChatGPT can sometimes harm the way in which the content of the story is reported, by assigning actions to the wrong character. These constitute the worst cases, which we assume regard the use of a procedure that we dub "coreference chain" in which all pronouns are bound to a preceding antecedent. We assume that the procedure is based on heuristics rather than on the knowledge acquired by the underlying NN: in some case, the antecedent is wrongly assigned, or not assigned at all confusing the plot. These constitute more difficult cases, in which the antecedent can be assigned only through an inference, or when a cataphora is present. Other recurrent mistakes regard the incorrect usage of semantically ambiguous terms. Typical problems may arise due to oversimplification, i.e. summarization requirement to reduction down a certain threshold. This may cause disappearance of semantically relevant pieces of text, usually restrictive modifiers, that allow the reader to understand the content adequately. As to the choice of the novel, for many critics Patrick White's novels are difficult and rich of a lot of elaborate suggestions. As said above, White uses a complex mixture of narrative techniques which includes metaphors and other poetic devices. Stream of consciousness is substituted by a technique by which the narrator embodies each character using each time a different language: the result is a figural consciousness speaking not the omniscient narrator. But the main trait of his style is the mixture of "fabula" and "sujet", i.e. the personality of his characters are strongly interwoven with the storyline and in more abstract terms the form is strongly interwoven with meaning. What is consistently present and acknowledged, is the intent of the author to characterize each protagonist - and in our case the main ones are three - with specific linguistic features realized both by the use of lexical choice

and distinct constructions mostly at verbal complex level – but see section 3. In this way each protagonist is identified by specific expressions and significant traits that highlight psychological aspects and the relationships with each other, with the external world and with other characters.

In a previous study we followed suggestions by Gordon Colliers which we used to implement a system that tries to identify automatically narremes in the novel, which has been annotated manually [4-6]. For the annotation we were also inspired by Colliers' list of features and have been using it with some changes and additions. In particular, we also decided to use Martin & White's Appraisal Theory Framework and introduce features related to Judgement and Affect [7,8]. The current analysis is thus accompanied and counterbalanced by the deep level of knowledge we acquired in the previous experiments which will be useful to clarify what ChatGPT is consistently unable to understand and why. More on this in section 3 below.

The paper is organized as follows: in section 1.1 below we draw a neat picture of state of the art hallucinations in a number of fields including medicine and healthcare, news, law and story and reference fabrication; in section 2 we focus on summarization of excerpts from the novel, which requires ChatGPT to correctly relate events, actions, and states to the correct protagonist, preserve all needed text to convey complete information and extract appropriate meaning for ambiguous words; in section 3 we concentrate on the style, the plot and the linguistic and rhetoric devices used by the author, and we highlight the level of complexity in the way in which subtle psychological states are presented by manipulating the verbal complex; in the fourth section we make a detailed comparison with Gemini where we highlight the overall better performance; finally in section 5 a discussion is presented to support the previous analysis by the underlying hypothesis and the comparison drawn with Gemini; and then a conclusion follows.

State of the Art of Hallucinations

To the best of our knowledge, no previous study has appeared on the presence of hallucination in literary books like novels of famous writers. Hallucinations have been the object of extensive research in the last three or four years. We review briefly the most important trends in the literature appeared mainly last year 2024, which regard: fabrication of ungrounded text, omission of relevant information, generating inexistent references for scientific topics, lack of concern for factuality. Topics treated include Medicine, Summarization, Law, and eventually a general abstract topic, Faithfulness.

Hallucinations in Medicine

Hallucinations in medicine in general are regarded very dangerous. This is what is expressed directly in a number of research papers that we review first of all.

In Emsley paper, the first reference was to a well-known longitudinal study reporting brain changes over time - but it was inappropriate, as it was not focused on the thalamus [9]. The author was unable to trace three of four references, whether searched by author names, manuscript title or journal details. Similarly, with Google Scholar it was not possible to identify

the articles. Entering the Digital Object Identifier (DOI) number in the searches resulted in totally unrelated publications. As the author was becoming increasingly uneasy, he questioned ChatGPT about previous studies whose content he was familiar with, including his own, as a test of accuracy. Some of the answers provided were patently incorrect.

So, the author notes that "The problem therefore goes beyond just creating false references. It includes falsely reporting the content of genuine publications. Thus, while most attention to date has focused on the production of false references as these are the easiest to detect, the veracity of any content inputs provided by ChatGPT cannot be trusted. The cause of these falsifications has been linked to a disturbance in language production, with probabilistic outputs based on estimates of semantic similarity. This allows informed guesses, with bits of false information being mixed with factual information."

The continuation is even worse: "Alarmed, I assumed I had done something wrong. I instructed ChatGPT to check one of the incorrect references. I received an apology for the mistake and was provided with the "correct" reference. However, this one was also incorrect. And so too with the third attempt."

In conclusion, prof. Emsley defines ChatGPT's hallucinations as fabrications, and concludes as follows: "I do not recommend ChatGPT as an aid to scientific writing."

Pal et al. explain in their paper the importance of being faithful and factual in reporting information related to the medical and in general healthcare domain [10]. But as they say it, LLMs "generate plausible and confident yet incorrect or unverified information. Such hallucinations may be of minimal consequence in casual conversation or other contexts but can pose significant risks when applied to the healthcare sector, where accuracy and reliability are of paramount importance. Misinformation in the medical domain can lead to severe health consequences on patient care and outcomes, the accuracy and reliability of information provided by language models can be a matter of life or death. They pose real-life risks, as they could potentially affect healthcare decisions, diagnosis, and treatment plans."

To mitigate the consequences of hallucinations they propose "the development of methods to evaluate and mitigate such hallucinations in the Med-HALT framework, which proposes a two-tiered approach to evaluate the presence and impact of hallucinations in generated outputs."

Their approach is very interesting and still up to date. It includes Reasoning Hallucination Tests (RHTs) which are used to "assess how accurately the language model performs reasoning over the medical input data and whether it generates logically coherent and factually accurate output, without creating fake information." This test includes: The False Confidence Test (FCT) which "involves presenting a multiple-choice medical question and a randomly suggested correct answer to the language model, tasking it with evaluating the validity of the proposed answer, and providing detailed explanations for its correctness or incorrectness, in addition to

explaining why the other options are wrong." The other test is called None of the Above (NOTA) Test, and here the model "is presented with a multiple-choice medical question where the correct answer is replaced by 'None of the above', requiring the model to identify this and justify its selection. It tests the model's ability to distinguish irrelevant or incorrect information. Finally, they conceived of another important test, the Fake Questions Test (FQT), which "involves presenting the model with fake or nonsensical medical questions to examine whether it can correctly identify and handle such queries." Results are very poor for reasoning tasks but very high when given a binary task like distinguishing between real and fake questions.

Alessia McGowan et al. in the abstract of their paper clarify their work as follows [11]: "... we aimed to assess whether ChatGPT could reliably produce accurate references to supplement the literature search process. We describe our March 2023 exchange with ChatGPT, which generated thirty-five citations, two of which were real. 12 citations were similar to actual manuscripts (e.g., near-matched title with incorrect author lists, journals, or publication years) and the remaining 21, while plausible, were in fact a pastiche of multiple existent manuscripts...Furthermore, we describe potential explanations for citation fabrication by GPTs, as well as measures being taken to remedy this issue, including reinforcement learning. Our results underscore that output from conversational LLMs should be verified."

The authors "endeavored to use the most popular GPT large language model, ChatGPT, to conduct a literature search for a machine learning-based manuscript, utilizing NLP on spoken Language to identify linguistic correlates of suicidal behavior in the context of psychosis". In the paper we find the characterization of error patterns which sounds as follows: "in comparing each of the 12 inaccurate citations with their most closely matched "real" citation, we noted that, in several places, the titles of real articles had been altered such that original terms were replaced with terms from our queries."

Hallucinations in Summarization

Another frequent topic treated in relation to hallucinations is summarization. Maynez et al. already in 2020 analyzed limitations of large language models for abstractive document summarization and found that these models are highly prone to hallucinate content that is unfaithful to the input document [12]. They conducted a large scale human evaluation of several neural abstractive summarization systems to better understand the types of hallucinations they produce and found substantial amounts of hallucinated content in all model generated summaries.

The problem of document summarization, i.e. "the task of producing a shorter version of a document while preserving its information content requires models to generate text that is not only human-like but also faithful and/or factual given the document.

The authors introduce an interesting classification of hallucination in their analysis which is expressed by the following question: "Do models hallucinate by manipulating the information present in the input document (intrinsic hallucinations) or by adding information not directly

inferable from the input document (extrinsic hallucinations)?", and its follow up represented by the following question: "How much hallucinated content is factual, even when unfaithful?"

As the authors clearly affirm, despite recent improvements in conditional text generation, most summarization systems are trained to maximize the log-likelihood - a strong statistical technique for estimating the parameters of probability distributions based on observed data - of the reference summary at the word-level, which does not necessarily reward models for being faithful. The authors continue by saying that "moreover, models are usually agnostic to the noises or artifacts of the training data, such as reference divergence, making them vulnerable to hallucinations. Thus, models can generate texts that are not consistent with the input, yet would likely have reasonable model log-likelihood.

Hallucinations of intrinsic nature; both use terms or concepts from the document but misrepresent information from the document, making them unfaithful to the document. Extrinsic hallucinations are model generations that ignore the source material altogether. In extrinsic hallucinations use terms that are not introduced in the document. According to the authors "a model with a poorly-informed decoder and that is agnostic to the divergence issue between the source and target text will function more as an open-ended language model and will be prone to extrinsic hallucinations.

A better definition of hallucinations is contained in the definition that follows: "A summary S of a document D contains a factual hallucination if it contains information not found in D that is factually correct. Factual hallucinations may be composed of intrinsic hallucinations or extrinsic hallucinations. By definition, abstractive summaries are written to preserve the salient information in the input document, but they are expressed in the words of the summary author as opposed to the input document author."

In the conclusion of their paper, Kalev et al. express the need to study further the phenomenon of hallucination, and recommends caution in the use of AI for summarization: "No matter the underlying cause, these results suggest significant caution is warranted in automated summarization and that further research is needed into the general prevalence and underlying causes of summarization hallucination [13]."

Another frequent trend in examining hallucinations, is the one represented by the paper by Catarina G. Belem et al., where Multi Document Summarization (MDS), is considered. In this work, the authors investigate how hallucinations manifest in LLMs when summarizing topic-specific information from multiple documents [14]. Since no benchmarks exist for investigating hallucinations in MDS, they use existing news and conversation datasets, annotated with topic-specific insights, to create two novel multi-document benchmarks. When evaluating 5 LLMs on their benchmarks, they observe that on average, up to 75% of the content in LLM-generated summary is hallucinated, with hallucinations more likely to occur towards the end of the summaries. To understand the characteristics of these hallucinations, they manually evaluate

700+ insights and found that most errors stem from either failing to follow instructions or producing overly generic insights.

In their work, Laban et al. propose to leverage the task of summarization as a testbed for evaluating long-context models and Retrieval Augmented Generation (RAG) systems [15]. They note that summarization requires reasoning over a long context and a careful understanding of the relative importance of content. They use a highly specialized test bed for summarization, the “Summary of a Haystack” (SummHay) task, which requires a system to process the Haystack and generate, given a query, a summary that identifies the relevant insights and precisely cites the source documents. Results are very disappointing.

Huang et al. focus on multi-document news summarization with the task of summarizing diverse information encountered in multiple news articles encompassing the same event [16]. To facilitate this task, they outlined a data collection schema for identifying diverse information and curated a dataset named DiverseSumm. Their analyses suggest that despite the extraordinary capabilities of LLMs in single-document summarization, the proposed task remains a complex challenge for them mainly due to their limited coverage, with GPT-4 only able to cover under 40% of the diverse information on average. Their fine-grained human evaluation results identify that even the most advanced LLM, GPT-4, only covers about 37% of diverse information with optimally designed prompts.

Hallucinations in Law

Another important field of application of AI summarization function is law. Dahl et al. ask the rhetoric question: do large language models (LLMs) know the law? Seen that LLMs are increasingly being used to augment legal practice, education, and research, they note how their revolutionary potential is threatened by the presence of “hallucinations” — i.e., textual output that is not consistent with legal facts [17]. In their paper, they present the first systematic evidence of these hallucinations in public-facing LLMs, documenting trends across jurisdictions, courts, time periods, and cases. To this aim, they have been using OpenAI’s ChatGPT 4 and other public models. As a result, they show that LLMs hallucinate at least 58% of the time, struggle to predict their own hallucinations, and often uncritically accept users’ incorrect legal assumptions. Thus, they conclude by cautioning against the rapid and unsupervised integration of popular LLMs into legal tasks, and to mitigate the effect they develop and make available a typology of legal hallucinations to guide future research in this area.

Hallucinations: Vocabulary Size, Factuality and Faithfulness

One of the underlying causes of hallucination in summarization may be found in the paper by Uluoglakci and Taskaya Témizel [18]. In their paper they note that LLMs encounter challenges when dealing with rare tokens, especially in mixed contexts. No information is made available when ungrounded yet plausible text is generated, as the authors comment: “Adversarial effects in real-life scenarios may inadvertently emerge from prompts that combine both common and rare tokens. However, approximately 90% of the time LLMs neglect to indicate their lack of information about a hypothetical phenomenon in similar situations. This characteristic

significantly diminishes the reliability of LLMs and impedes their suitability for deployment in critical decision-making systems." And as to the tendency of LLMs toward hallucination when in presence of nonexistent terms in their training dataset see below.

Another important trend is the one characterized by the evaluation of factuality in generated texts by LLMs. Min et al. in their paper, introduce FACTSCORE, a new evaluation tool that breaks a generation into a series of atomic facts and computes the percentage of atomic facts supported by a reliable knowledge source [19]. As the authors note, "evaluating the factuality of long-form text generated by large language models (LLMs) is non-trivial because (1) generations often contain a mixture of supported and unsupported pieces of information, making binary judgments of quality inadequate, and (2) human evaluation is time-consuming and costly." Their results "indicate that current LLM training methods are insufficient to prevent hallucinations, emphasizing the need for a fundamental change to ensure the reliability of LLMs." To test the ability of LLMs to answer questions they used a dataset which comprises one-third of hypothetical questions and two-thirds valid questions. The results determined by the percentage of valid answers to hypothetical questions was 5.72% for GPT-3.5 and 5.64% for Llama2-70B indicating over a 94% error rate. In most cases the models failed to recognize a hypothetical term or refused the existence of a valid term producing hallucinated information. In addition, they omitted the hypothetical term entirely in 5% of their responses.

As Mishra et al. assume, Llama and other similar LMs have demonstrated significant achievements in summarization tasks but struggle with factual inaccuracies, a critical issue in clinical NLP applications where errors could lead to serious consequences [20]. LLMs confront significant challenges, primarily their propensity for generating hallucinations—fabricated information not grounded in source text—and producing factually inconsistent outputs. Such limitations critically undermine the models' reliability, particularly critical in clinical NLP applications, where inaccuracies could result in serious misdiagnoses.

The authors Kalai & Vempala comment on the tendency of recent language models to generate false but plausible-sounding text with surprising frequency [21]. This fact constitutes a danger seen that such "hallucinations" are an obstacle to the usability of language-based AI systems and can harm people who rely upon their outputs. Their paper shows that there is an inherent statistical lower-bound on the rate that pretrained language models hallucinate certain types of facts, and that this fact has nothing to do with the transformer LM architecture or data quality.

Kin et al. report work done at book level to verify the "faithfulness" of LLMs in reporting the book content in their summaries [22]. To this aim, they decompose each summary into a list of claims (FABLES) which are then individually verified against the input document. Overall, they observed that CLAUDE-3-OPUS is the most faithful book-length summarizer by a significant margin, followed by GPT-4-TURBO. As a result, a qualitative analysis of FABLES reveals that the majority of claims marked as unfaithful are related to events or states of characters and relationships. In their experiment, the authors also found that annotators frequently point out omissions of critical information. Thus, they developed the first taxonomy of omission errors in

book-length summarization and observe that key events, details, and themes are frequently omitted by all LLMs. They also observe other content selection errors: for example, even the strongest summarizers, CLAUDE-3-OPUS and GPT-4-TURBO, over-emphasize content towards the end of books to the detriment of the beginning.

As a first conclusion derived from the literature on hallucinations in the use of LLMs we can safely say that the problem can be traced to the intrinsic need to keep the size of the vocabulary in the range of 30K-60K, a decision that is dictated partly by the need to keep the number of parameters to a manageable size and reduce the compute requirements: as Tao et al. put it "A larger vocabulary size improves tokenization fertility, i.e., splitting sentences into fewer tokens, thereby improving the tokenization efficiency [23]. Additionally, a larger vocabulary enables the model to capture a wider range of concept." But increased vocabulary size requires an adequate training corpus, because "...the risk of under-fitting for rare tokens increases with larger vocabulary sizes". Thus the authors introduce the notion of Optimal Vocabulary Size which is however at least 7 times the one commonly used in most current LLMs [23].

This type of reasoning is deduced from the experiments carried out by Alessia McGowan et al. and in the paper by Uluoglakci and Taskaya Témizel where they address directly the problem of presence of rare terms which might be missing in the training corpus [11,18]. In a number of previous papers we verified this hypothesis by checking the behaviour of different LLMs on texts extracted from Italian poetry and the results showed clearly that rare words cause a dramatic drop in the ability of BERT to predict the next word [24,25].

A more abstract generalization will affect directly the underlying theory. Distributional semantics is based on the Distributional Hypothesis, which states that similarity in meaning results in similarity of linguistic distribution [26]. Words that are semantically related, are used in similar contexts. Distributional semantics reverse engineers the process and induces semantic representations from contexts of use [27,28]. As we know from the way in which Language Models are built, word embeddings can be regarded direct representatives of the theory. In its most basic and frequent form, distributional semantics represents word meaning by transforming large amounts of text through an abstraction algorithm, to produce a distributional model, where semantic representations are listed in the form of vectors — i.e., lists of numbers that determine points in a multidimensional space where similarity is measured by cosine similarity. Other possibilities include the representation of semantic units via complex algebraic objects like matrices or tensors.

Materials, Methods and Results I°

We started using ChatGPT for summarizing excerpts from the novel beginning of December of last year. We started using prompts that should have given as a result a short summary of the actions taken by each character in the story.

In fact, we tried different versions of the excerpt to verify that the text and the answer was not searched somewhere in the internet, so we also changed all the names of people and locations, but we got always the same answers. We also slightly modified the prompt a number of times as you can see here below but always got the same answer. First prompts for summarization are as follows:

- Tell me all that happens in the story
- Tell me all that the characters do in the story
- Tell me all that happens to the characters of the story
- What have all the characters in the story done?

Then we turned to focusing on narrative techniques and use of linguistic and rhetoric devices so the idea was also to increase the length of each excerpt from 3000 tokens up. We knew that the length of the excerpt could result in a rejection by ChatGPT but we intended to try. So, we asked whether we could copy past the whole text of the novel even though we knew that we would receive a negative answer, this is the prompt I used and here it is what we got:

- I will now copy paste the entire text of a novel if that will suit you: what narrative techniques and what linguistic devices did the author use to characterize the protagonists?

If you share the entire text of a novel, it might be challenging to analyze it in a single step due to its length. However, you can share key passages or chapters that you believe are crucial to understanding the characterization of the protagonists. This will allow for a focused analysis of the narrative techniques and linguistic devices used.

Alternatively, if you can specify which parts of the novel are particularly important for character development, I can analyze those sections. That way, we can break down how the author builds the characters and what literary tools are employed. When we launched the following prompt with a new excerpt, we got the answer "Error too long" and no summary was produced. Then we discovered that ChatGPT had managed to find out the name of the author but not the correct title which however we received after a number of following interactions.

The excerpt from "Riders in the Chariot" by Patrick White showcases several linguistic devices and narrative techniques that characterize the protagonists, Mrs. Poulter and Mrs. Dun, as well as the setting of the scene. White uses these techniques to subtly reveal the characters' personalities, social standing, and the nature of their relationship.

And here is the answer we got from ChatGPT after 21 interactions with short excerpts from the same novel:

This excerpt from Patrick White's *The Solid Mandala* employs a range of linguistic and rhetorical devices to characterize Mrs. Poulter and Mrs. Dun, two elderly women who engage in conversation while riding a bus. Here's an analysis of some key devices that help shape the personalities and dynamics between these characters:

The summaries produced in reply to input excerpts ranging from 3500 to 4000 words, have all the same sequence of bullet key points with comments that explore characters through their dialogue and their lexis. In particular, when summarizing Excerpt No.1, ChatGPT notices the use of repetitive words and phrases, presence of grammatically non-standard sentences, colloquial regional idioms. But then it highlights the role each character embodies in the conversation, ironic and humorous statements, their contrasting personalities when compared to people passing by the bus, like young girls and the couple of twins living in the house opposite in the same road. One bullet point is dedicated to the symbolism attached to objects and places mentioned in the text. Finally, there are comments on characters' personalities and the presence of suspense and suggestion of possible dramatic events.

Whereas reference to the use of specific linguistic items – like conjuncts, adverbials, articles, different naming references, verbal complexes, etc. - their semantic imports – like use of modality - and syntactic constructions - like cleft sentences, parataxis, displaced syntactic structures etc. - is totally absent, the reference to narrative techniques is present but not always. We analyze in detail the quality of the summaries produced by enumerating the bullet points that ChatGPT has produced in an incremental way, thus showing that it is using a memory of previous analysis of the same novel.

Here the list of 9 key points used by ChatGPT to build up one of the last summary of excerpt No.1:

1. Dialogue and Repetition; 2. Colloquial Language and Syntax; 3. Subtle Power Dynamics; 4. Irony and Understatement; 5. Characterization through Contrast; 6. Symbolism; 7. Subtle Humour; 8. Foreshadowing and Suspense; 9. Characters Psychology and Subtext.

And here below are the 10 bullet points used by ChatGPT to build up the first summary of excerpt No.1:

1. Stream of Consciousness; 2. Repetition; 3. Contrast and Juxtaposition; 4. Symbolism; 5. Imagery, 6. Fragmented Narrative; 7. Characterization through Mundanity; 8. Use of Indirect Characterization; 9. Religious Allusions; 10. Emotional Resonance through Ambiguity.

In this case there are remarkable differences and only three bullet points that we underlined can be said to coincide. However, when we look at the summaries produced for the following excerpts, we see that the previous scheme is preserved. Here below the list of bullet points produced for Excerpt No.2:

1. Dialogue-Driven Characterization; 2. Indirect Characterization; 3. Repetition and Parallelism; 4. Social Commentary through Subtle Irony; 5. Symbolism; 6. Character Dynamics; 7. Use of Humour; 8. Tone and Mood; 9. Attention to Detail; 10. Stream of Consciousness Elements.

Almost all the new bullet points have been inherited from previous analysis. When we repropose Excerpt No. 1 after going through all other Excerpts we got a totally different decomposition of the text, as can be noticed from the list below:

1. Dialogue and Speech Patterns: 1.1 Repetition and Echoing, 1.2 Colloquial Language, 1.3 Indirect Communication; 2. Characterization through Internal Thoughts, 2.1 Mrs. Poulter Reflection, 2.2 Mrs. Dun's Hesitation; 3. Use of Setting, 3.1 The Bus as a Microcosm, 3.2 Sarsaparilla and Terminus Road; 4. Symbolism, 4.1 Verandas and Hedges, 4.2 Flowers; 5. Narrative Perspective, 5.1 Limited Third-Person Point of View; 6. Humor and Irony, 6.1 Subtle Humor, 6.2 Irony; 7. Pacing and Rhythm, 7.1 Slow, Measured Pace, 7.2 Rhythmic Repetition; 8. Social Commentary, 8.1 Class and Gender, 8.2 Conservatism and Prejudice

Not only the majority of key points are completely new but they also foreshadow a totally different approach: rather than being abstractions derived from narratological theory, the new list proposes the insertion of direct reference items extracted from the text.

Eventually we concentrated on temporal ordering and then on factuality, which required the new prompts that are listed in Section 3. Here below we analyze what is contained in the summaries produced by ChatGPT, choosing the most significant cases.

The Story or Fabula

In the choice of text to summarize, we have been using excerpts from the novel in which the number of protagonists does not exceed two or three persons of the same sex. The most remarkable part of the output we receive from ChatGPT regards the treatment of pronouns, i.e. coreference resolution and what we dubbed as "coreference chain". The technique used by the summarization algorithm seems to follow the implicit rule to assign the same antecedent to all pronouns with the same morphological features in the stretch of text that follows the appearance of a referential expression that can be regarded by its frequency of usage a lexically expressed protagonist, until a new and different protagonist is mentioned explicitly. This rule works perfectly apart from a case in which the antecedent is implicitly coreferred by means of a physical object belonging to her and not to the other protagonist. This case is shown in excerpts No.1 which comes from the beginning of the novel where two women – Mrs Poulter and Mrs Dun - are talking while sitting on a bus: the pronoun starting a sentence has an antecedent which requires the knowledge of the extended context acquired by the underlying Neural Network thanks to the LLM it has been using – more below. We place the excerpts in the Appendix and the answers from ChatGPT in the text.

All the excerpts are decomposed by ChatGPT into short sentences made up from the extraction of snippets made of predicate-argument structures, i.e. a Subject and Object NP, and a verb. Sentences are assigned to each protagonist separately. In our case, at first comes Mrs Poulter's list of sentences and then Mrs Dun's. So here below we show the first answer to Excerpt No.1.

EXCERPT No.1

Mrs. Poulter

- **Rides the bus:** Mrs. Poulter is one of the passengers on the eight-thirteen from Sarsaparilla.
- **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.
- **Displays her bus ticket:** She checks her plump glove to see if her ticket is still there.
- **Expresses sadness:** She reminisces about the past and feels a tinge of sadness.
- **Explains:** She describes how the roads at Sarsaparilla were dead ends and mentions seeing a Chinese woman standing under a wheel-tree.
- **Laughs and complains:** She laughs about the state of the old buses and complains about their condition.
- **Brightens up:** She feels proud of the nicer parts of Sarsaparilla when looking out of the bus window.
- **Waves:** She waves at Bill when she sees him sweeping the gutters for the Council, even though he does not respond.

Mrs. Dun

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

Bill

- **Sweeps gutters:** Bill is seen sweeping the gutters for the Council.
- **Ignores Mrs. Hide:** When Mrs. Poulter waves at him, he does not respond and continues his work.
- **Rolls a cigarette:** When he sees his wife in public, he sometimes takes time off to roll a cigarette instead of acknowledging her.
- **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 1: Snapshot of ChatGPT Answer to Query on Excerpt No. 1

In the analysis below we report ChatGPT answers preceded by three stars (***) and the related part of text coreferred preceded by three dots (---).

The note regards a comment by Mrs Poulter, who compares living in a suburb like being in a cage and expresses this by the sentence:

--- "You couldn't go anywhere as the crow."

To which comment Mrs Dun replies by expressing her surprise with a filler question: "Eh?". The following turn contains Mrs Poulter's attempt at clarification and Mrs Dun's lack of appreciation of the use of a "crow" to indicate a generic bird:

--- "As the crow flies," Mrs Poulter explained.

--- "Oh, the crow," her friend murmured, seeming uneasy at the idea.

*** **Expresses unease:** She seems uneasy when Mrs. Poulter talks about the crow.

ChatGPT interprets this utterance as an expression of uneasiness whereas the author's suggestion is "seeming" uneasy.

At the beginning of the conversation we are told that Mrs Poulter is wearing a pair of gloves:

--- "Well," said Mrs Poulter, peeping inside her plump glove...

Towards the end of the excerpt, Mrs Dun replies to a comment by Mrs Poulter and the following piece of text is a comment by the author of the way in which one of the two women is actually feeling:

--- "I'll say it is!" said Mrs Dun.

--- 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.*

ChatGPT carries over the coreference to Mrs Dun in the following sentence started by pronoun "she". But it is Mrs Poulter that is now being coreferred and this is made clear by the following sentence that we highlighted in italics, where the gloves are referred to. The passage is assigned to Mrs Dun and this is how the it is being commented:

*** **Shows conviction:** Her strong grip on the rail indicates her strong feelings and convictions.

The third mistake regards the need to simplify when producing a summary, but in this case we are in presence of oversimplification. As the conversation continues, Mrs Poulter who is "happy again", manages to make a remark on a gadget that she wishes she could also have:

--- Presently she couldn't resist: "That veranda of yours must be a real luxury, dryin' laundries in the rain."

The veranda's usage for drying laundries in the rain is something Mrs Poulter is really envying her friend. However, ChatGPT only reports the reaction of Mrs Dun to what Mrs Poulter said. Oversimplification is present in Mrs Dun's comment reported wrongly:

*** **Comments on the veranda:** She mentions Mrs. Poulter's veranda as a luxury for drying laundry.

The veranda is not just for drying laundry, but when it rains which has been omitted.

In general, all that is not represented by a fact and is a comment by the author is being erased. In particular, we noticed that a lot of text contained in the excerpt is totally ignored by ChatGPT and for this reason we represented a portion of the text to ChatGPT that we comment below. The paragraph where the author reports Mrs Poulter's talking about a Chinese woman and family and the place where they lived is reported by a generic sentence mixed up with what has been said at the beginning.

*** **Explains:** She describes how the roads at Sarsaparilla were dead ends and mentions seeing a Chinese woman standing under a wheel-tree.

This is reported from the point of view of Mrs Poulter. There's another indirect reference to the Chinese woman from the point of view of Mrs Dun:

*** **Sucks her teeth:** This action indicates a moment of contemplation or mild disapproval.

Mrs Dun "sucks her teeth" when Mrs Poulter is telling about the "those what-they-call wheel-trees" and she had seen her "standing under it when it was in flower". It would seem that Mrs Dun does not like Chinese people, but we learn more in the enlarged summary below. Finally, ChatGPT captures an important description of Mrs Poulter and her husband Bill that characterizes them with their personalities well.

As said above, I decided to split the Excerpt and use the final portion to ask the same question and see what additional information ChatGPT would be able to gather. The portion of text starts from Mrs Poulter, telling about her memory of a Chinese woman and her family. And here is the result:

Mrs. Poulter

- **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.
- **Comments on the bus:** Mrs. Poulter reacts to the bus shaking and laughs about the old buses.
- **Expresses happiness:** After laughing, she feels happier and shakes off her previous sadness.

- **Remarks on Mrs. Dun's veranda:** She comments on the luxury of Mrs. Dun's veranda for drying laundry in the rain.
- **Looks out of the bus:** She observes the surroundings, feeling proud of the nicer parts of Sarsaparilla.
- **Waves at Bill:** She sees her husband Bill sweeping gutters and waves at him, although he doesn't acknowledge her.

Mrs. Dun

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

Bill Poulter

- **Sweeps the gutters:** Bill is working for the Council, sweeping gutters.
- **Ignores his wife:** He does not respond to Mrs. Poulter's wave, staying true to his principle of not acknowledging her in public.
- **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 2: Snapshot of ChatGPT answer to a portion of Excerpt 1.

As can be easily noticed, there's a lot more information that has been captured when reducing the text to be summarized: this is certainly due to a fixed proportion of text that the algorithm allows every time a text is being presented. The new extracted pieces of text are the following ones: a first bullet point dedicated to Mrs Poulter recounting the story of the Chinese woman. The other new point is about Mrs Poulter "Expressing happiness", whereas in the previous summary we had her "expressing sadness and nostalgia". At the same time, we notice that some information previously present has now been deleted. In particular, the reference to Bill's sweater which was so rich in the previous summary is now absent. We can also notice the lengthening of the reference to Mrs Dun's veranda which is now useful for drying laundry "in the rain".

*** **Wears an old sweater:** He is described wearing an old fawn sweater that Mrs. Hide had knitted, which had begun to stretch and sag.

However now we have Mrs Poulter recalling her story of a Chinese woman and at the opposite side we have Mrs Dun listening to the story.

*** **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.

*** **Listens to Mrs. Poulter:** Mrs. Dun listens to Mrs. Poulter's story about the Chinese woman.

Now Mrs Dun "sucking her teeth" is no longer interpreted as showing some kind of appreciation of what she had been told by Mrs Poulter, but just as a generic reaction we are not told to what: reduction again.

The interesting point is the one explaining Mrs Dun's "conviction":

*** **Shows conviction:** Her strong grip on the rail reveals her strong feelings about the conversation and situation.

Whereas in the previous summary "shows conviction" was related to the veranda, now it is wrongly related to conversation and the situation. The fact is that as before, the sentence is wrongly associated with Mrs Dun rather than with Mrs Poulter, thus making a doubly wrong reference.

EXCERPT No. 2

In the second excerpt we are dealing with two men, the two most important protagonists of the novel, the twins Brown, Waldo and Arthur. In this excerpt the number of dialogues are just a few and the majority of the text is made up of author's descriptions and reported speech.

As happened with the previous Excerpt No. 1, also in this case important parts of the text have been totally ignored so that I had to represent a section.

The first summary is focused on the two protagonists and the dogs and their actions are reported very correctly and precisely.

Waldo

- **Decides to go for a walk:** Waldo suggests going for a walk to prevent Arthur from brooding.
- **Fetches coats:** He brings coats for both himself and Arthur.
- **Helps Arthur with his coat:** Waldo assists Arthur in putting on his coat and sets Arthur's cap straight.
- **Warns about illness:** He comments on the danger of giving in to illness and imagination.
- **Observes Arthur's hair:** Waldo notices the shagginess and whiteness of Arthur's hair.
- **Leads Arthur out of the kitchen:** He guides Arthur out of the brown gloom of the kitchen, holding his hand.
- **Walks with Arthur:** They stumble in and out of the grass along a brick path.
- **Handles his oilskin coat:** Waldo deals with the stiff oilskin coat as they walk.

- **Reflects on their relationship:** He contemplates their habits and relationship, feeling a sense of duty and bitterness.
- **Speaks to Arthur:** Waldo speaks briskly to Arthur, sometimes indulging in his role as the elder brother.
- **Acts as a barber:** Waldo cuts Arthur's hair every third Sunday, feeling a mix of emotions as he does so.
- **Pushes and humors Arthur:** He pushes Arthur gently, sometimes letting him believe he is leading.

Arthur

- **Agrees to the walk:** Arthur agrees to Waldo's suggestion to go for a walk.
- **Sits in the old leather chair:** Initially, Arthur sits in their father's old chair.
- **Accepts help with his coat:** He lets Waldo help him with his coat and cap.
- **Continues sitting:** Arthur remains seated for a while, even after putting on his coat.
- **Smiles at Waldo:** He looks up and smiles when Waldo asks if he feels better.
- **Breathes deeply:** Arthur breathes deeply as they walk.
- **Follows Waldo:** He follows Waldo out of the kitchen and down the path.
- **Speaks to Waldo:** Arthur speaks to Waldo during the walk.
- **Shows signs of pain and relief:** Arthur's brisk speech indicates he is moving away from sources of pain.
- **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)

- **Observe Arthur:** The two old dogs watch Arthur with milky eyes.
- **Claw at Arthur's knee:** Scruffy claws at Arthur's knee, showing affection.
- **Whinge in anticipation:** The dogs make little whinging noises, excited about the walk.
- **Bark and scutter:** The older dog barks, and the second dog scutters across the floor.
- **Frolic and fart:** The dogs enjoy mild pleasures, frolicking and farting.
- **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 3: Snapshot of ChatGPT summary of Excerpt No.2

As can be noticed, the summary reports faithfully the main actions of the twins, however as can be easily noticed from a comparison with the next more detailed summary there's a lot missing. So, we split Excerpt No. 2 and produced a new shorter text starting from the paragraph with Waldo leading his brother out of the kitchen. Here below we show ChatGPT summary which is however split into two separate images so that they can be more easily matched with the previous Figure 3. Here below the image regarding Waldo's behaviour.

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 4: Snapshot of part of more focused summary - HalfExcerpt2 - relating only Waldo's actions

The portion of Excerpt 2 that we may now call HalfExcerpt2, may be referred to in the previous figure No. 3 from bullet point 7 downward. We list here below the new text extracted and comment on their importance in the overall previous summary. We use three ^^ to indicate newly extracted text, and "§§" to indicate a stretch of text which is partially coincident with what was previously extracted.

^^ **Feels Arthur's hand:** Waldo feels the larger, fleshy hand of his brother Arthur in his own thinner, colder hand as they walk.

^^ **Notices Arthur's breathing:** Waldo sees that his brother is breathing deeply.

^^ **Observes Arthur's difficulty speaking:** Waldo notices Arthur's struggle to form words and their solidity once spoken.

^^ **Reflects on planting the gooseberry bush:** Waldo remembers planting the bush against Arthur's advice to demonstrate something.

^^ **Envy towards Arthur:** Waldo sometimes envies Arthur's ability to distance himself from pain.

^^ **Modulates his voice:** Waldo uses his fine tenor voice, more to impress than to please, a voice their parents were proud of.

^^ **Contemplates their differences:** He thinks about their mother's comments on his voice and Arthur's hair, believing his mind should have been praised.

§§ **Stares at Arthur's hair:** Waldo is fascinated by the glimpses of pink skin through Arthur's hair and reflects on its cleanliness.

At first glance it is fairly obvious that the second summary is by far more informative both in terms of facts and of mental thoughts.

Now consider the mistake in assigning an action to Arthur, which in fact was done by Waldo as clearly appears from the related stretch of text:

--- Arthur had advised against it - Sarsaparilla was too warm - but Waldo had planted the bush. To demonstrate something or other.

And this is the snippet produced by GPT:

*** **Reflects on planting the gooseberry bush:** Waldo remembers planting the bush against Arthur's advice to demonstrate something.

It is not Arthur's that wants to demonstrate something but Waldo. In this case the mistake is due to the IMPLICIT subject of the infinitival which must receive an antecedent: the choice of Arthur is due to his role as SUBJECT of the previous main sentence. Whereas Waldo is SUBJECT of the dependent sentence which is however closer to the infinitival and becomes the new TOPic if any such mechanism is in force with the "coreference chain". Arthur's advice was contained in the parenthetical "Sarsaparilla was too warm", which is ignored. But in the following enlarged version of the second part of HalfExcerpt2, I highlight the pieces of text that have been added.

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 5: Snapshot of part of more focused summary - HalfExcerpt2 - relating only Arthur's actions

Here below the stretches of text which have been extracted in addition to the more general summary.

^^ **Holds Waldo's hand:** Arthur holds Waldo's hand as they walk, with his larger, fleshy hand in Waldo's thinner, colder one.

^^ **Speaks with difficulty:** He struggles to form words but manages to say them solidly once he does.

^^ **Advises against planting the bush:** Arthur had advised against planting the gooseberry bush, believing Sarsaparilla was too warm for it.

^^ **Maintains physical strength:** Despite his struggles, Arthur has grown into a strong man, continuing to lift weights and maintain his youthful muscles.

As can be noticed some of the additional material is important to understand the story but had been previously erased by oversimplification.

We comment now on a third excerpt regarding the behaviour of one of the twins, Waldo and an at first unidentified character, which in the following text becomes one of his friends. The recognition comes through the words of the woman who accompanied the man: a husky voice. In particular at this precise moment: "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."

EXCERPT No.3

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.

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.

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.

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.

Memory of Mother

- Played a significant role in Waldo's recollections.
- Represented moral proportion and the past.

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

In this text, through the words of the woman, Waldo remembers what his friend Johnny Haynes told him, and realizes who the man was. But we are not told this by the summary made by ChatGPT, which keeps references to the old man separate from those related to Johnny Haynes as if they were two different persons.

The reasons for this important mistake are to be found in the way in which the “coreference chain” usually works: at first comes the referring expression in our case a human being that becomes the entity to be coreferred and coindexed by subsequent pronouns or epithets or other. The entity coreferred is the antecedent and not as in our case a cataphora which requires specific mechanisms for cataphoric coreference. It may be also due to the need to produce an inference on the type and tone of the woman’s voice and the two characters appearing in the story.

In the summary we are told that both the Old Man and Johnny Haynes “kick at the house” as if they were two separate persons doing the same action. This mistake modifies the plot introducing a new non-existing entity.

Besides, the summary is a bad oversimplification where most important pieces of text have been ignored. We repeat the same operation we did previously by splitting the text of Excerpt 3 and producing a new more focused summary that we show here below in Figure 7.

Waldo

- **Fetches and Lights a Lamp:** Waldo brings a lamp and lights it to better examine the dress he found.
- **Observes the Dress:** He notices the rust and the patterns on the dress, reflecting on its grandeur and age.
- **Gets Drunk with Colors and Memories:** He becomes entranced with the colors and memories evoked by the dress, especially the memory of his mother.
- **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.
- **Impresses His Reflection:** He tries to impress his reflection in the glass with his inherited eyes.
- **Holds Fragments:** After his heart crashes, he holds fragments of something (likely emotional or metaphorical fragments) in front of the mirror.
- **Goes to See What Happened:** He goes to investigate a lamp that had fallen off the shelf.
- **Kicks the Pieces:** He kicks the pieces of the fallen lamp.
- **Returns to the Dress:** He goes back to the dress, feeling obsessed and possessed by it.
- **Begins to Undress:** Waldo starts taking off his clothes, feeling compelled to do so.
- **Dresses in the Old Dress:** He puts on the old dress, feeling transformed and no longer himself.
- **Sweats and Shivers:** His body reacts with icy sweat and shivers as he fully arranges himself in the dress.
- **Memory Takes Over:** Memory, personified, takes a dominant position, and Waldo sees visions of great occasions and feels a surge of radiance and splendour.
- **Hears Arthur's Voice:** He overhears Arthur calling for the dogs with obscene language.

- **Feels Appalled:** The situation splinters in his mind, and he feels appalled and exposed.
- **Feels Shame and Terror:** He experiences a rush of shame and terror, feeling his body reverting to normal.
- **Desperately Redresses:** In desperation, he quickly undresses from the wretched dress and puts on his regular clothes, returning to respectability.

Arthur

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

Personified Memory

- **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 7: Snapshot of ChatGPT summary of an extract from Excerpt 3 focused on Waldo's actions

This portion of Excerpt 3 is dominated by what a personified Memory brings about in Waldo's thoughts and the actual actions in his present life. In particular the first reference by ChatGPT is taken to be a real fact:

**** 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.

----- Disorderly in habit, because the years had gradually frayed her, Mother kept what he liked to think of as a sense of moral proportion. Which he had inherited together with her eyes.

The text does not assert that Mother "had a sense of moral proportion", but this is what Waldo "liked to think" or "believe". In the snippet produced by ChatGPT, the verb "think" is used in another sense, with the other meaning, "consider" which implies factuality in the implication. The ambiguity of the verb THINK is at least 5 time ambiguous (believe, consider, intend, devise, be preoccupied, etc.) and in a LLM all the different senses are assembled into one single embedding. GPT extracted the wrong sense.

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 relive 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.

----- 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.

In this case, the personification of Mother is IMPLICIT and requires an inference, two operations that are impossible for ChatGPT and for DNNs in general. The reason is very simple, models are built around lexically expressed words, implicit information is not available and not present in the model except for words which are strongly contextually motivated.

Eventually, we add another final excerpt for this section, which is concentrated on the twins and follows previous excerpts as far as the story or fabula is concerned. Excerpt No. 4 is focused on Waldo's attempt at inflicting his brother high levels of pain by bringing to light Arthur's attempts at poetry writing. In fact, the move hides Waldo's desperate need to erase his past unsuccessful attempts at novel writing which is apparent when Tiresias is mentioned. Here is ChatGPT's summary of the characters' actions in the excerpt:

EXCERPT No.4

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.

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 disembarass 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 8: Snapshot of ChatGPT's summary of Excerpt No.4

Waldo does not want Arthur to know about mother's dress he had just hidden, but he wants to tease Arthur by destroying his secret past attempts at poetry writing. The tone of voice is important but is mingled with his feelings of revenge. This is what the text tells us:

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

And here is GPT's couple of snippets:

**** Reads the poem aloud.

**** Feels menaced by the poem.

Waldo wanted to sound menacing but "in fact he was menaced", this is reported as a fact by the omniscient writer and was not felt by Waldo. The poem or what Arthur wrote, was telling about bleeding, a Vivisectionist Cordelia is bleeding and all Marys "in the end bleed". After reading the poem aloud Waldo holds it in his hand and Arthur takes it back:

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

On the contrary what GPT understands of Arthur's action is something different:

**** Tries to snatch the paper from Waldo.

But Waldo's action is reported correctly:

**** Lets the paper hang from his hand.

Now Waldo feels "he was bleeding" and in his imagination he had "suspicion of an incurable disease", because of the feeling he had of Arthur's "unnatural blood continued to glitter". Then we are told that,

----- Waldo was infected with it.

He was infected with the imaginary incurable disease and not by the blood:

**** Feels infected by Arthur's "unnatural blood."

Waldo is now convinced that all his past vainglorious attempts at becoming a novelist had no sense and it was the time to part from all of them. As a result, mother's dress and all his papers

were slowly burnt. The scene is described with a wealth of details because it is a fundamental milestone in the development of the two characters' life. But GPT only records two simple actions:

**** Goes to the pit where they burn things and pitches a paper tent.

**** Burns papers, feeling lighter afterward.

Waldo's action is in fact very complex since it encompasses all his past memories. At first, we are told that the dress-box is in fire and after that Waldo feels spontaneously pushed to continue burning his past, which is made up of all the attempts at writing a novel about Tiresias:

----- About four o'clock he went down, Tiresias a thinnish man, the dress-box under his arm, towards the pit where they had been accustomed 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. 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.

At the end, we are also told that even if "felt lighter" but always had been "he suspected". Apart from his twin brother that arrives in the following snippet, which is again badly presented:

**** Considers how to disembarass himself from Arthur.

**** Raises himself on one elbow due to the urgency of his problem.

----- After he had lain down on the bed he began to consider how he might disembarass 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.

The final part of the conversation between the twins is rendered only superficially without the sufficient pathos for what is happening. Waldo is trying to destroy emotionally and mentally his twin brother Arthur with the excuse of the poem. The dialogue is summarized correctly by Arthur's reaction:

**** Asks Waldo what he is trying to do to him.

**** Shapes his defense, apologizes, and explains himself to Waldo.

But then the outcome is wrongly reported in the snippet:

**** Reacts to Arthur's last words with disgust.

Which should summarize the following sequence of their conversation:

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

The warmed stones of words.

"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."

Waldo in fact gasped to hear his own voice, and disgust is associated with the words of Arthur's poem.

Method, Materials and Results II°

Testing ChatGPT with the plot, the "sujet"

In this section we will consider the way in which the story has been narrated, the narrative style or techniques the author has brought forward to make the story interesting, as well as the linguistic techniques underlying the style. At first, we have used the same Excerpt No.3 of the previous analyses, because it is a highly representative piece of text to be used for characterizing White's style through Waldo's personality. And this is mainly the reason why we have chosen it, but as will appear below, it is also for its peculiar linguistic features.

ChatGPT analysis, organized as before into a sequence of bullet items, this time is preceded by a general comment which hinges upon the mixture of what ChatGP regards the three important components of White's narrative style: stream of consciousness, free reported or indirect discourse and the narrator's intrusive voice. In fact, none of the three components indicated are present: White's style has no "auctorial intrusion", no stream of consciousness and no free indirect discourse. Rather what is at stake here is "figural consciousness", i.e. it is the character's own internal consciousness that the narration presents, something that is totally different in each of the three protagonists. Even the presence of diegetic statements must be regarded as stemming from the character inner voice (see [3,6]).

As happened before, also in this case the introductory portion of the excerpt with a seemingly strange visitor and his accompanying woman is not intertwined with Waldo's reconnaissance phase when the memory of Johnny Haynes jumps up to clarify the scene and justify Waldo's reactions.

The man is described with a richness of details ending up in a solid man, – because of his purposefulness - is the author's comment. Waldo envied the man, his clothes, his kempt head. But then comes the ironic side of the man's description: the zip of his "insolent" pants, which might get stuck in a public lavatory. So that eventually the man might be soon subject to a stroke. And that's when Waldo "racked his memory" and was "racked". As said above, Waldo eventually recognized Johnny Haynes – the boy he hated - because of his woman's husky voice. So it is for the details that we are brought inside the protagonist's mind and navigate with his thought and imagination in unexplored lands.

The most important component of White's style as referred to the most important protagonist, Waldo, is the diffuse sense of uncertainty, expressed by the use of modality which is realized in verbal complexes and adverbials. Here below we make a list of "uncertainties" introduced in the excerpt, marking the relevant portion of text with italics:

- 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

And here below in Figure No. 10 the summary produced by ChatGPT. It is really important to focus on the way in which ChatGPT has been able to capture the “uncertainty” we have been referring to in the Introduction. This is particularly well represented in bullet point no. 5 where we have the impression that “ambiguity” has become so strong that reality is almost indistinct from imagination. However, this is not at all the way uncertainty should be interpreted. As the list of verbal and adverbial constructions above clearly shows, it is rather with the use of modality that it is possible to classify the narrative technique typical of Patrick White’s novels in general and in particular of the most important protagonist of this novel, Waldo Brown.

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

- **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.
- **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.
- **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.
- **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.

- **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 10: Snapshot of excerpt No. 3 used to detect narrative style

Modality and uncertainty are important features of White's style and has been deeply documented in a previous paper [3] as said in the Introduction. In a number of tables – from Table 1 to Table 3 here below, that we repeat from the paper cited, we explain why modality is the key to understand the style. We started above by commenting *uncertainty*, we marked all the parts of the text that in their syntactic, semantic or pragmatic value carry a sense of interpretation of the storyworld by the characters. This interpretation may indicate actual hesitation or ambiguity, expressing the more or less conscious doubts in the minds of the protagonists; at the opposite end, it can also signal a judgment of certainty by a character, which ironically in turn generates insecurity in the reader and raises a series of important questions. In the present analysis, the element *uncertainty* has only one obligatory attribute: *nonfactual* (more in a section below, but see [26,27]). To specify uncertainty, ambiguity and doubt, in fact, it is crucial to mark the annotated expression as non-real – that is, non-factual – a process that is only going on in the character's mind and which does not have an equivalent in the "real world" of the story.

As with all other aspects of this particular tagging system, subjectivity, the second of the three stylistic elements, focuses on facets of character psychology and on their relations with the storyworld. The main difference between *uncertainty* and *subjectivity* lies in the fact that the first element circumscribes how the protagonists interpret their reality and the ways they rationalize it, while the second marks the modalities in which they actively and subjectively contribute to the narration. While the former element is non-factual in nature, the latter always has consequences in terms of narrative, sometimes even tangible ones (e.g. in the case of performative *will*). Subjectivity includes active psychological processes – both conscious and unconscious – as studied by cognitive sciences, as well as expressions of emotion and different kinds of feelings, grouped into five attributes.

The last content-related element introduced in the annotation is judgement, as was the case with the affect attributes. In this annotation, *judgmnt* marks all evaluative expressions related to the characters of the novel, aimed at highlighting both social and personal reactions to the storyworld and particularly to the other characters and their behavior. The theoretical

basis of this categorization can be found in the so-called “appraisal theory”[7,8], which underscores the relevance of impressions and judgments in the formation of feelings, emotions, and complex thoughts. Environment and psychology are here understood as standing in a relation of mutual dependency, with the reactions of each individual to events and stimuli evoking different responses. Speaking of the characters of a novel, we can say that the “artificially created” psychology of every character reacts in substantially different ways to what happens in the storyworld. From a general point of view, we can say that *judgmnt* and *affect* as categories have a lot in common, both dealing as they do with indices of emotion and sentiment. In this specific study, however, it was decided to annotate *judgmnt* as an independent element, for two main reasons: the first was to emphasize our interest in the evaluative language used by the author, and the second was to allow a more detailed internal differentiation between the categories of social-esteem and social-sanction and their respective polarities. For a complete explanation of the meaning of each tag we refer the reader to the paper cited above.

The linguistic feature grid we organized for our annotation task is structured in three main meta-tags and a number of hierarchically related tags, as shown here below:

Table 1: Semantic Linguistic Features Grid Organized by Hierarchy

Meta-Tags	Uncertainty	Subjectivity	Subjectivity	Judgement
<i>Intermediate Tags</i>	<i>Non-Factuality</i>	<i>Psychology</i>	<i>Affectivity</i>	<i>Social_Evaluation</i>
Tags	Seeming	Perception	Inclination_Positive	Esteem_Negative
	Gnomic	Precognition	Inclination_Negative	Esteem_Positive
	Concessive	Cognition	Security_Positive	Sanction_Negative
	Conditional	Performwill	Security_Negative	Sanction_Positive
	Defdesire		Satisfaction_Positive	
	Will		Satisfaction_Negative	
	Possibility			
	Ability			
	Obligation			
	Assumption			
	Negation			

We annotated 8416 semantic features as a whole - the non-repeated count amounts to only 1584, i.e. the level of repetition is fairly high - and characterizes each of the three protagonists as shown in the following tables. In some case, the same wordform has received more than one label due to its intrinsic polysemous nature. We report in Table 2 the actual count split by character and by semantic feature.

Table 2: Distribution of Semantic Linguistic Features Amongst the Three Protagonists

	Waldo	Arthur	Mrs. Poulter	Totals	RatioW	RatioA	RatioP
Percept	674	303	109	1086	62,063	27,9	10,037
Precogn	379	141	39	559	67,799	25,224	6,977
Cognition	953	460	140	1553	61,365	29,62	9,015

PerformW	39	3	0	42	92,857	7,143	0
Seeming	512	198	56	766	66,841	25,848	7,3107
Will	74	33	8	115	64,348	28,696	6,956
Possibl	224	54	42	320	70	16,875	13,125
Gnomic	32	20	9	61	52,459	32,787	14,754
Ability	347	195	51	593	58,516	32,884	8,6
Obligation	178	79	28	285	62,456	27,719	9,8246
Concessv	150	75	26	251	59,761	29,88	10,358
Conditnl	264	117	32	413	63,922	28,329	7,7482
Defdesire	49	35	2	86	56,977	40,698	2,325
Assumpt	73	36	9	118	61,864	30,508	7,627
Emot_Pos	400	183	43	626	63,898	29,233	6,869
Emot_Neg	247	107	30	384	64,323	27,864	7,812
Inclin_Pos	83	50	17	150	55,334	33,334	11,334
Inclin_Neg	75	26	12	113	66,372	23,009	10,619
Secur_Pos	133	65	19	217	61,29	29,954	8,756
Secur_Neg	297	116	40	453	65,563	25,607	8,83
Satisf_Pos	136	66	10	212	64,151	31,132	4,717
Satisf_Neg	215	112	25	352	61,079	31,818	7,102
Estm_Pos	223	71	47	341	65,396	20,821	13,783
Estm_Neg	346	129	39	514	67,315	25,097	7,587
Sanct_Pos	80	19	18	117	68,376	16,239	15,385
Sanct_Neg	127	47	16	190	66,842	24,737	8,421

And in the two following tables, Table 3.1 and Table 3.2 the specificity of each protagonist as to their most typical semantic feature associated by the author in the novel.

Table 3.1: Best 10 Semantic Linguistic Features of the Three Protagonists

Waldo's Best 10	Arthur's Best 10	Mrs. Poulter's Best 10
1-PerformW	1-DefDesire	1-Sanct_Pos
2-Possibility	2-Inclin_Pos	2-Estm_Pos
3-Sanct_Pos	3-Ability	3-Inclin_Pos
4-Precognt	4-Gnomic	4-Gnomic
5-Estm_Neg	5-Satis_Neg	5-Possibility
6-Sanct_Neg	6-Satis_Pos	6-Inclin_Neg
7-Inclin_Neg	7-Assumptn	7-Concessiv
8-Secur_Neg	8-Secur_Pos	8-Perceptn
9-Estm_Pos	9-Concessiv	9-Obligation
10-Will	10-Cognition	10-Cognition

Table 3.2: Unique Semantic Linguistic Features of the Three Protagonists

Waldo's Unique	Arthur's Unique	Mrs P-'s Unique
PerformW	DefDesire	
	Ability	
Precognt		

Estm_Neg	Satis_Neg	
Sanct_Neg		
Inclin_Neg	Assumptn	
Secur_Neg	Secur_Pos	Perceptn
	Concessiv	Obligation
Will		

Testing CHATGPT for factuality and temporal ordering

Eventually we tested ChatGPT for its ability to tell facts from non-facts using short paragraphs from the same novel [29,30]. Facts should be regarded all sentences of direct speech disregarding their content; then non-facts should include all diegetic or gnomic statements which are usually expressed in present tense. At first, we gave ChatGPT two binary choices which were then easily understood. But what happened is shown in a few examples which we chose from the many we tried and always received the same results: a total confusion due to third-person narration carried out in the past even for direct speech, that ChatGPT was unable to infer as being different from real past events, this time expressed with the pluperfect. So, at first, we improved the prompt with a slight clarification about progressive. In particular we added to the main prompt the suggestion to watch for presence of progressive tense or aspect which ChatGPT seemed to focus on even though the general impression we received is that the verbal complex is internally invisible to ChatGPT.

Here is the main prompt:

'I have a short text where you should divide up sentences at first into two categories: those that present or represent a fact and those that don't. Then you should divide up those that represent a fact into two subcategories: those that are placed in the past and those that aren't.'

Additionally, at the usual request by ChatGPT at the end of each output we added an extra small prompt clarification:

"Let me know if you'd like any further refinements!"

Yes. You should list sentences with a verbal complex in the progressive amongst the "not past"

Got it! I'll revise the categories, ensuring sentences with a verbal complex in the progressive are placed in the "Not in the Past" subcategory. Here's the updated breakdown:

And here is the first text taken from the first Section of the book that we now call SmallExcerpt1. Just then the bus nearly shook apart, and one of the young lady typists lost her balance. It was those stiletto heels.

"These old buses!" Mrs Poulter heaved, and laughed.

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

"They're a downright disgrace!" Mrs Poulter laughed.

The sadness had been shaken out of her. She was happy again.

Presently she couldn't resist: "That veranda of yours must be a real luxury, dryin' laundries in the rain."

"I'll say it is!" said Mrs Dun.

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.

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 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. 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 accepted it. 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. This is the output where we marked with three asterisks wrong choices and with three °°° complex sentences containing a simple sentence in the past.

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.

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 11: Snapshot of ChatFPT categorization of SmallExcerpt 1.

In fact, the narration is all told using past tense also when direct speech is presented as can be clearly seen, in particular, in the sentence "I'll say it is!" said Mrs Dun" which has been correctly listed by ChatGPT under NOT IN THE PAST even though the governing verb "said" is clearly expressed in past tense. Correctly listed under PAST FACTS are those sentences with their verbal complex in past perfect or pluperfect tense. Also correctly listed as NOT FACTS is the one sentence with a counterfactual.

After the additional small suggestion about progressive tense we find the following reordering:

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 12: Snapshot of subsection of ChatGPT output for SmallExcerpt1 on Progressive
 ChatGPT has wrongly treated the presence of past tense as signaling past facts. The first sentence is now a shortened version of the previous complete utterance which included the governing verb in the past tense: the text of the direct speech contains a gerundive which is expressed in the "ing" form, contracted though. There are then two additional sentences which however do not contain progressives in their main clause, only the second one has progressive in the relative clause. The same happened in the many other short paragraphs we selected to see whether there were improvements. We only report one case where ChatGPT indicates the presence of an "implied 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 13: Snapshot of subsection of ChatGPT output for SmallExcerpt1 on Implied Progressive. In fact, the progressive is expressed "was...walking" and not IMPLIED as wrongly indicated. Here is a second paragraph where ChatGPT wrongly categorizes direct speech as taking place in the past and as non-fact, that we call SmallExcerpt2:

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.

"You wonder what goes on in some people's minds," said Mrs Dun.

"I beg yours?"

"What goes on in people's minds. Because it does go on. You've only got to read the papers."

"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. "Anyway," she said, "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.

"I was never one," she said, "not to keep to meself, and mind me own business."

"Aren't I right then?" Mrs Poulter continued, still too loud, and still too mauve.

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. Like that blood-pressure thing was on your arm. Nor did it help either lady to know the other could be involved.

And here below the output categorization by ChatGPT, where we marked with three asterisks wrong classifications:

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.

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 14: Snapshot of ChatGPT classification for SmallExcerpt2

Seen the total inability of ChatGPT to recognize the use of past tense in the narration as the current narrative present, we decided to include in a new prompt the explicit information about the way in which past events should be interpreted. Here is the new prompt:

I have a short text where you should divide up sentences at first into two categories: those that present or represent a fact and those that don't. Then you should divide up those that represent a fact into two subcategories: those that are placed in the past and those that aren't, where past event clauses are those that have a main verb in the pluperfect tense.

What we did then was basically this: we left the two binary choices intact and added an explanation to make easier the selection of past event sentences. But this worked to badly increase the level of complexity of the query and made the whole prompt impossible to satisfy. This is how the new prompt was received:

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

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.

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 15: Snapshot of ChatGPT answer to prompt clarification

And this is what happened in the classification with the new prompt clarification:

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

Category 1: Fact vs. Not a Fact

Facts

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

- ****"These old buses!"
- ****"They're a downright disgrace!"
- ****"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)**

- The sadness had been shaken out of her.

Other Facts

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

- 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 16: Snapshot of ChatGPT new summary for SmallExcerpt1

The number of mistakes has increased. The same happened with SmallExcerpt2 which we don't repeat here but select the most revealing part of the output: in Category 2. Facts in the Past (Pluperfect Tense) the answer was "No sentences here have main verbs in the **pluperfect tense**." On the contrary we have the following two sentences:

- Mrs. Poulter had turned mauve.
- Mrs. Dun wondered whether she had been wise in the first place to accept Mrs. Poulter's friendship

We used a new small excerpt to confirm our findings and we discovered that ChatGPT confuses the habitual "used to" as a past perfect, and also the conditional perfect for a factual verb and as such not included in the subsection for non-facts, as shown in the subsection we selected from the whole output:

Facts in the Past (Pluperfect Tense)

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

Figure 17: Snapshot of ChatGPT subsection for Pluperfect

Comparing GPT ad Gemini

In this section we will draw a comparison between GPT responses and the one given by Gemini on the same excerpts [31]. The output of the conversation with Gemini held on January 27th, 2025 is however made available only as Supplementary Material. The elements to compare are limited to the 12 mistakes made by GPT and in particular they are:

- oversimplification (dropping the restrictive modifier)
- wrong coreference chain (Mrs Dun rather than Mrs Poulter)
- wrong sense selection with ambiguous term (think)
- omitted cataphora with split referents (a strange man and Johnny Haynes)
- disjoined reference of MEMORY and Mother
- use of stream of consciousness as narrative style
- mistakes in classifying factual vs non-factual sentences
- mistakes in classifying factual sentences in the past with pluperfect
- inability to detect linguistic elements characterizing narrative style
- inability to characterize UNCERTAINTY in the verbal complex
- abstract key points substituted by direct extracted references
- Correct name of the author but wrong title of the novel - hallucination

I will now tag each previous key point with WRONG in case the same mistake has been repeated and RIGHT and explain how Gemini has managed to overcome the difficulty.

- WRONG – as with GPT the restrictive modifier of the “veranda” has been dropped
- WRONG – the same mistake but then we asked Gemini to correct the error and this is the interaction where I use bold italics for the query and italics for the extract:

Great, but you made a mistake. In the piece of text I repeat below you wrongly assigned reference to Mrs Dun but it's Mrs Poulter intended because she is the one who has been depicted with gloves:

"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."

You are absolutely correct! My apologies for that oversight. That's a crucial detail, and I appreciate you pointing out the mistake.

You are right, the sentence: "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," refers to Mrs. Poulter, not Mrs. Dun.

The text earlier describes Mrs. Poulter as "peeping inside her plump glove to see if the ticket was still there," which is the key detail that connects her to the gloves. Mrs Dun, on the other hand, has no mention of gloves, instead she "went a deeper yellow as she grasped the rail," focusing on her reaction and appearance.

This mistake highlights the importance of careful reading and attention to detail. Thank you for correcting me! I will try my best to be more careful in the future.

- RIGHT – think is used with the appropriate sense
- RIGHT: the summary starts by directly substituting “the strange man” with its referent Johnny Haynes
- RIGHT: Gemini correctly interprets the embodiment of Memory as the Mother
- RIGHT – no mention of stream of consciousness but characters describing the story from their internal point of view and their peculiarities
- RIGHT – a better classification of factuality with few mistakes. We report the final comment on the role that Factuality represents in the narration which is tagged as OBSERVATIONS:

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!

- **WRONG** – a better classification of past vs. present but there are mistakes. In fact there are only one or two sentences in the pluperfect. Gemini wrongly declares that there are no pluperfect sentences and motivates it by this observation:

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.

- **RIGHT** – specific key points dedicated to linguistic items but they do not include what should have made the difference, that is mainly verbal complexes
- **RIGHT** – **UNCERTAINTY** is depicted in deep details at the end of the Supplementary Materials in two pages. We paste here the beginning of the response by Gemini to the question "***And now I would like to know what is the role of the abstract notion of "UNCERTAINTY" and how it has been implemented in linguistic structures and words in the novel'***:"

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:

- **RIGHT** - Bullet key themes in Gemini's summaries are always abstractions, Here is a list from the Supplementary Materials where we can easily note that each excerpt has different themes unlike what happens with GPT where themes are often repeated:

Excerpt 1:

The Mundane and the Meaningful: Nostalgia vs. Reality: The Invisibility of the Ordinary: Routine and Habit: Suburban Life: Prejudice and Bias: Acceptance and Resilience;

Communication and Distance:

Excerpt 2:

Duty vs. Sentiment: Brotherhood: Individual vs. Shared Identity: Mortality and the Passage of Time: The Burden of Care: Underlying Repression and Complexity:

Excerpt 3:

Memory and Identity: Repression and Desire: Social Class and Envy: The Power of the Past: Transformation and Escape: Fragility of Reality: The Grotesque:

Excerpt 4:

Art and Emotion: Obsession and Control: Jealousy and Resentment: Violence and Self-Destruction: Ambiguity and Uncertainty: The Past as a Burden: Communication and Misunderstanding: Repressed Emotions:

- WRONG – as happened with GPT also Gemini got the right name of the author but the wrong title of the novel. The response and the question are reported here below:

I thought by now you would have been able to tell who is the author and the title of the novel

You are absolutely right! My apologies for the oversight. With all this detailed analysis, I got so caught up in the process that I neglected the most basic element: identifying the work.

Based on the text I have been analyzing, the author is Patrick White, and the novel is titled "*The Tree of Man*."

The distinct style, themes, character portrayals, and the specific details I've encountered throughout the text are all hallmarks of White's work. His focus on the inner lives of seemingly ordinary individuals, his use of rich, evocative language, and his exploration of themes like isolation, memory, and the search for meaning are all consistent with his established style and preoccupations.

Thank you for pointing out my oversight! It's a crucial piece of information that I should have acknowledged much earlier.

I hope that, despite this oversight, you have found my analysis insightful and helpful. Now that we have established the author and title, does it change anything about the aspects of narrative style you would like to discuss? I am still happy to delve into any of the previous topics in more detail.

Ok for the author but the title of the novel is *The Solid Mandala*.

You are absolutely correct again! My apologies for the persistent error. The correct title of the novel is indeed "*The Solid Mandala*" by **Patrick White**. Thank you for catching that! It seems I was having a bit of a mental block there.

Discussion

As has been extensively shown, both ChatGPT and Gemini can produce well organized summaries or essays, but the contents of the analysis are sometimes the result of some form of hallucination, in particular this happens with GPT. On the contrary, with Gemini, we saw that over 12 types of mistakes made by ChatGPT, 8 have been correctly reported. However, the lack of generalization is present in both AI systems: in some case, the information to be used in order to report correctly seems to have been fully understood since a correct definition of the items has been captures. But the result shows that even in those cases in which the possible output has been exemplified correctly, the application of the apparently learnt information is either missing or is wrong. This reveals one of the most important deficiency of LLMs, also in their operative modality: the total lack or inability to generalize.

We assume that hallucinations are originated from three important faults in the overall architecture and conception of current AI technology: (1) tokenization that proceeds both at test and training time is wrought on the basis of too small vocabularies and it used subword units to cope with OOVWs; (2) contextual information which is the basis of LLMs knowledge both in syntax and semantics is lost every time an unknown token/wordform is met and sometimes is not put to use even when made available by the model itself; (3) higher abstract information cannot be derived simply by local or chunk-level context, it may require complex inferential operations and some reasoning. When unknown wordforms are met, the model strives to build a new token with subword units, often resulting in illegal or inexistent words (see our papers in [24,25]). As discussed at length in [23] and reported above, smaller vocabularies result in approximate context and wrong embeddings selection in zero shot model performance leading to hallucinations. Similarities between model and input test can in general be misleading, due to the nature itself of cosine measure in vector space, as has been shown in detail in our latest research [24,25]. Finally, as explained in (3) higher abstract information like the one needed to characterize the plot of a novel and the underlying linguistic techniques, require the ability to generalize and then reason on a set of underlying linguistically characterized phenomena in order to choose the correct interpretation which in our case has been mostly missing. The other important linguistic element hard to cope with for LLMs is the well-known fact that human language erases redundant information whenever it is grammatically derivable – and in some cases also in order to produce non-literal language with the aim to generate ambiguity and misunderstanding as happens in satiric contexts or in metaphors. Elided linguistic information – as for instance the subject of an untensed clause like an infinitival or a gerundive - cannot be recovered by context lookup in a model.

Eventually, even though ChatGPT has shown a remarkable ability in organizing summaries their content is deficient, but it may be used as precis by K-9 students and still get a good mark. Different judgement can be given for GEMMA 2 and Gemini which have produced a much richer output with deep and elaborate concepts at all levels of analysis we have tested it. Mistakes appeared but in a much smaller quantity.

Conclusions

In this paper we have made a detailed analysis of the way in which ChatGPT.4o and Google Gemini summarize narrative text and showcased the typical errors that may ensue. We listed 12 types of error and hallucination that GPT made and compared its performance with Google Gemini, improving and correcting 8 of them. Worst cases are semantically relevant errors, which are those related to coreference resolution, to the incorrect deletion of a restrictive modifier, and what is more important, association of actions and thoughts to the wrong character. In addition, we showed that ChatGPT has not been able to correctly detect neither factuality nor temporal ordering. Besides the plot being incorrectly classified, also the style, which has been wrongly defined at first as stream of consciousness with auctorial intrusion. Eventually, we may regard the summarization function of GPT as contributing descriptions which are error prone. Google Gemini on the hand, may be regarded satisfying even if containing some mistake. The reason for the improvements found in Gemini may be due to the use of a much larger vocabulary – 256K vs 32K entries. Besides, even if the responses of the two AI systems contain in some case well organized summaries and useful hints for further improvements, they cannot be regarded fully reliable and require human intervention.

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Abbreviations

The following abbreviations are used in this manuscript:

OOVW	Out Of Vocabulary Word
NLP	Natural Language Processing
GPT	Generative Pre-Trained Transformer
LLM	Large Language Model
BERT	Bidirectional Encoder Representations from Transformer
DOI	Digital Object Identifier
RHT	Reasoning Hallucination Test
FCT	False Confidence Test
FQT	Fake Question Test
NOTA	None Of The Above

Appendix A

In this Appendix we include a short summary of the novel *The Solid Mandala*:

The novel is the story of the life of twins Arthur and Waldo, their family and their neighbour, Mrs Poulter in a suburb of Sydney. Waldo Brown is an appropriate example of many other important characters of Patrick White's novels, as well. He is the representative of the intellectual who failed to become an artist or even to accomplish anything of significant and ended up being a simple clerk in a municipal library. His life is empty of events and positive emotions. He is educated and despises his community, which he considers too uninteresting and uncultured for him to be a part of. This voluntary isolation translates in a general growing resentment and in open hostility towards his twin brother, who is completely different from him and yet always a constant in his life. Arthur and Waldo could not be more diametrically opposed. This opposition is specifically crafted to portray and therefore study two basic drives: intellect and intuition. We find in Waldo every characteristic of the academic individual driven by intellect, as we said before; in Arthur, instead, there is a more "feminine" intuition which is often painted as direct result of his weak wits. Contrary to his brother, Arthur is far from studious and clever: it is often difficult to understand him even from his point of view, and this does not seem to hold particular meaning for him. He has difficulty speaking and expressing himself, even though some of his thoughts are deeper and more significant than Waldo's. He loves others, even and mostly the brother who despises him and considers him a handicap. Most of all, he is completely, almost unbelievably good, always humble and helpful in his simple way of living.

Appendix B

In this appendix we list the excerpts taken from the txt version of the Penguin version of the novel we bought on the internet and we indicate the page numbers related to each such excerpt in the Penguin published version wherefrom the txt version has been taken.

EXCERPT NO. 1 (from page 12 to page 14)

Everyone was too obsessed by the start of another day - no hope this side of the tea-break - to notice the in no way exposed ladies in the eight-thirteen from Sarsaparilla, though it was perhaps doubtful whether anyone would ever notice Mrs Poulter or Mrs Dun unless life took its cleaver to them. For the present, however, they had the protection of their hats.

"Why did you?" asked Mrs Dun.

"Did I what?"

"Come to live down Terminus Road."

"Well," said Mrs Poulter, peeping inside her plump glove to see if the ticket was still there, "when we first come from up north - both my hubby and me was country people - we wanted it quiet like. We was young and shy. Oh, it was Bill's nerves, too. Bill said: It'll give us time to find our feet. It'll always open up in time. Land is always an investment."

"Oh, yairs. Land is an investment."

But a sadness was moistening Mrs Poulter.

"In those days," she said from out of the distance, "all the roads at Sarsaparilla were dead ends. Not only Terminus. You couldn't go anywhere as the crow."

"Eh?" Mrs Dun asked.

"As the crow flies," Mrs Poulter explained.

"Oh, the crow," her friend murmured, seeming uneasy at the idea.

"There was a Chinese woman lived on a hill up at the back. I never ever knew her. I seen her once. They were people of means, so people said. Growin' vegetables and things. They'd planted one of those what-they-call wheel-trees. Well, I seen her standing under it when it was in flower."

Mrs Dun sucked her teeth.

"You wouldn't of said she was without refinement," Mrs Poulter remembered. "But a Chinese is never the same."

It was something Mrs Dun had not even contemplated.

"And anyway, the Chinese person isn't the point."

Just then the bus nearly shook apart, and one of the young lady typists lost her balance. It was those stiletto heels.

"These old buses!" Mrs Poulter heaved, and laughed.

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

"They're a downright disgrace!" Mrs Poulter laughed.

The sadness had been shaken out of her. She was happy again.

Presently she couldn't resist: "That veranda of yours must be a real luxury, dryin' laundries in the rain."

"I'll say it is!" said Mrs Dun.

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.

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 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. 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 accepted it. 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.

EXCERPT NO. 2 (from page 23 to page 26)

"Put on your coat, and we'll go for a walk," he decided at last. "Otherwise you'll sit here brooding."

"Yes," Arthur said. "Brooding."

But he sat, and might have continued sitting, in that old leather chair with the burst seat where mice had nested the other winter, the woodwork scratched by dogs reaching up to claim right of affection. Arthur sat in their father's chair.

Waldo brought the two coats. He helped Arthur into his. Waldo treated the old herringbone rather roughly, to show that what he was doing had been dictated by duty and common sense. He set the matching cap very straight on Arthur's head. It was, in any case, the angle at which Arthur wore his cap. Waldo was relieved the performance of duty had at last set him free. But duty was honest, whereas he mistrusted the snares of sentiment set by inexhaustible tweed. (It was that good English stuff, from amongst the things discarded by Uncle Charlie, some of which were lasting for ever.)

"When it comes to illness there's too much giving in to it, not to mention imagination," Waldo warned.

As he put his own coat on he glanced at his brother's head, at the shagginess of hair falling from under the tweed cap. Very white. Waldo might have contemplated the word "silvery", but rejected it out of respect for literature and truth. Arthur's hair was, in fact, of that doubtful white, with the tobacco stains left by the red which had drained out of it. Unlike Waldo's own. Waldo on top was a thinned-out dirty-looking grey.

Arthur continued sitting.

And the two old dogs, turning on their cat-feet, forgetful of their withered muscle, watched out of milky eyes. One of them - it was Scruffy - clawed once at Arthur's knee. The dogs made little whinging noises in anticipation. They were easily delighted.

"You do feel better, though?" Waldo asked, so suddenly and so quietly that Arthur looked up and smiled.

"Yes, Waldo," Arthur said, and: "Thank you."

Then the older of the two dogs, of whiter muzzle, and milkier marble eyes, threw up his head, and gave two ageless sexless barks. The second of the two dogs began to scutter across the boards on widespread legs.

Waldo was leading his brother Arthur, as how many times, out of the brown gloom of the kitchen. The cold light, the kitchen smells, had set almost solid in it. Yet, here they were, the two human creatures, depending on habit for substance as they drifted through. If habit lent them substance, it was more than habit, Waldo considered bitterly, which made them one.

Some had made a virtue out of similar situations: naked-looking, identical boys; laughing girls, he had noticed, exchanging the colours which distinguished them, to mystify their friends; neat, elderly ladies, in polka dots and similar hats, appeared to have survived what was more a harness than a relationship.

But the Browns.

Waldo could feel his brother's larger, fleshy hand in his thinner, colder one as they stumbled in and out of the grass down what remained of the brick path. The wind drove reasons inward, into flesh. They were reduced, as always, to habit. But stumbled, even so.

Only the old pot-bellied dogs appeared convinced of the mild pleasures they enjoyed, frolicking and farting, though somewhat cranky with each other. One of them - Runt - lifted his leg on a seedy cabbage and almost overbalanced. His brother was breathing deeply, Waldo saw. He had difficulty with his words, chewing them to eject, but when he did, there they stood, solid, and for ever.

There was the sound of Waldo's stiff oilskin nothing would free from the weathers which had got into it. Waldo's oilskin used to catch on things, and he always expected to hear it tear. On that gooseberry bush, for instance. Which had not succeeded. Arthur had advised against it - Sarsaparilla was too warm - but Waldo had planted the bush. To demonstrate something or other.

On the broken path Waldo's oilskin went slithering past the gooseberry thorns. The wind might have cut the skins of the Brothers Brown if they had not been protected by their thoughts.

Arthur spoke quite briskly. Time, it appeared, removed him quickly from the sources of pain. Sometimes Waldo envied the brother who did not seem to have experienced - though he should have - the ugly and abrasive roughcast of which life was composed.

My brother, Waldo would breathe, at times indulgently enough, and at once he became the elder by years instead of the younger by several hours. Waldo could modulate his voice, more to impress than to please. The rather fine tenor voice, of which the parents had been proud, and Dulcie Feinstein had accompanied in the first excitement of discovery. Men, the insensitive ones, sometimes recoiled from the silken disclosures of Waldo's voice. Waldo's voice and Arthur's hair. So Mother used to say. (It should have been Waldo's mind, Waldo knew.)

Sidling brittly down the path, to negotiate the irregular bricks, now pushing Arthur, who liked to be humoured at times into believing he was the leader, Waldo could not avoid staring into his brother's hair, fascinated, when the wind blew, by the glimpses of pink skin beyond. This head might have flaunted an ostentation of cleanliness, if it had not been for its innocence, and the fact that he knew Arthur was in many ways not exactly clean. Every third Sunday Waldo made him sit on a stool on the back veranda, behind the glass, behind the scratching of the roses, to hack at the excessive hair, and as it first lay against, then flowed away through his fingers, the barber always wondered why he got the shivers, why he hated the smell of his own mucus as he breathed down his thin nose, while the hair lay on the boards, in dead snippets, and livelier love-knots, quite old-girlishly, if not obscenely, soft. It had seemed much coarser when Arthur was a boy.

And Arthur had grown into a big strong man. Was still, for that matter. It was Arthur who lifted the weights. His muscles had remained youthful, perhaps because his wits had been easy to carry.

Excerpt No. 3 (from page 187 to page 193)

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. 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 with such purposefulness animating his aggressive 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.

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.

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. Only now, with Mother gone, the game had lost some of its zest, he had forgotten some of the rules. 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. Which was foolish of her when you knew how the axe could fall.

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

She was wearing a lime-green dress of more than necessary, though diaphanous, material. Raised to her hair, her arm, exposing the dark shadow of its pit, was a slightly dusty brown. Under his dressing-gown, Waldo got the shivers.

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

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

"I can't believe anyone really lives in it," said the woman in her inalterably husky voice. Waldo was sure he had heard somewhere that huskiness of voice was an accompaniment of venereal disease. So however good the stranger might be having it with his wife or whore there was retribution to come. Waldo nearly bit his lip.

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. Mercifully it was choked at birth. 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.

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

"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!"

But the woman apparently did not care to be asked. She remained indifferent. Or ignorant.

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. Of an old blue-shanked man under his winter dressing-gown, which he wore because the house was dark and summer slow in penetrating.

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. 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. Exonerated of course. But. 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.

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

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. 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.

Instead, the mortals went.

"The Brothers Brown!" Johnny snort-laughed.

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

Then she shuddered.

"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 beginning. You feel you might be starting all over again."

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. Like a dirty old man dribbling in a train. 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 rapping 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. How much easier, more open to violation, the papers. 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. Heavy though, for its innocence. 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. Afterwards. Arthur was out roaming with the dogs. 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. But glittering.

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. He need not mention names, but he could see her two selves gathered on the half-landing at the elbow in the great staircase, designed by special cunning to withstand the stress of masonry and nerves. 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. So he became slightly drunk with the colours he lit on entering. How his heart contracted inside the blue, reverberating ice, at the little pizzicato of the iridescent fan as it cut compliments to size and order. Disorderly in habit, because the years had gradually frayed her, Mother kept what he liked to think of as a sense of moral proportion. Which he had inherited together with her eyes. There were those who considered the eyes too pale, too cold, without realizing that to pick too deeply in the ice of memory is to blench.

Merely by flashing his inherited eyes he could still impress his own reflexion in the glass - or ice.

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

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.

Excerpt No. 4 (from page 211 to page 214)

When Arthur produced something he had found.

"What is it, Waldo?"

"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:

"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' "

This was the lowest, finally. 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. 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.

About four o'clock he went down, Tiresias a thinnish man, the dress-box under his arm, towards the pit where they had been accustomed 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.

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 disembarass 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?"

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.

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."

The warmed stones of words.

"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.

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Supplementary

This Supplementary Material contains the conversation held with Gemini 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!

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.

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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.

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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.

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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.
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- **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.
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- **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 accustomed 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 disembarass 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. 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 accustomed 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 disembarass 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.

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

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.

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.

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.

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:

Factual Past (Pluperfect)

None in this text (as we determined before).

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

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 accustomed 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.

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 disembarass 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.

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.

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:

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.

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.

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.

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.

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.

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:

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 "sensitivity" is an ironic take on the sensibilities of his mother's generation.

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.

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.

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.

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.

&&&&&&&&&&&&&&&&& 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.

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.

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.

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.

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.

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.

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!