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ANNOTATING PATRICK WHITE'S "THE SOLID MANDALA" WITH
DEEP FEATURES TO UNRAVEL STYLISTIC DEVICES

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INTRODUCTION

Nobel Prize winner Patrick White (1912-1990) is considered to be one of the greatest and most influential writers of the 20th century, not only in Australia, his country, but in the rest of the world, as well. His innovative, multi-faceted and complex prose caught the interest of the critics and of many other writers, who in some cases strove to follow on his steps. Interpreting and decoding White's works was always a challenge, however, considering the intricacy of this author's style and the multiple levels he used to build his stories, and especially the novels. To shed more light on this debated topic, Gordon Collier examined in detail the stylistic features of *The Solid Mandala* (1966), one of White's most famous and important novels, in his *The Rocks and Sticks of Words* (1992). His theories are fundamental to this master's thesis, which aims to continue on the same path, trying to use quantitative and qualitative methods of analysis to better understand the role of the most important stylistic features in White's style, as well as the use of stylistic devices in general.

The thesis is made of four chapters dealing with complementary aspects of this research. The first is dedicated to the presentation of Patrick White as a national and international author, of his novels – *The Solid Mandala* in particular – and of the reaction of the critics to his most important works. It also functions as a first approach to the complexity of this kind of style and to the difficulties of finding a comprehensive definition for it. The second introduces Collier's approach to the stylistic analysis and the most relevant points of his theories, using them as a starting point to set hypotheses for the subsequent original stages of the study. White's narrative is here proven as psychological, using specific devices in the style to mirror the character's emotions and mental processes. In order to take the analysis to the text more in depth, these theories were used to build a tagging system to annotate the whole novel. The criteria of this annotation are based on an XML standard tagging system and follow Collier's take on the stylistic features, aiming to confirm his findings, to detect possible anomalies, and most importantly to elaborate a comprehensive theory on the new data. The third chapter explains in detail this process of annotation, from the subdivision of the text in narremes to the reasoning behind each tag, attribute and value. The fourth and final chapter uses the data collected through the annotation to build a quantitative analysis,

combining stylistic, narratological and linguistic features with statistical information, tables and diagrams.

The purpose of the research has two directions. In a more general way, its main goal is to establish parameters for the annotation of stylistic features in a novel. The tagging system used for *The Solid Mandala* is of course specific to Patrick White's style and to the peculiarities of his prose, but it can be easily adapted to other novels and authors, if needed. Furthermore, the data extracted from *The Solid Mandala* alone are in themselves sufficient for many different approaches to the novel and the author, leaving a number of broader perspectives to be explored. In a more specific way, this particular approach to the research selected semantic categories and chose to investigate the novel using as references the four sections, the three main characters, and the narremes of the reconstructed *fabula* as markers of events. With these starting parameters it was possible to give a specific reading of the statistics, which is only one of many, but perhaps the most interesting for a comprehensive view of the novel.

CHAPTER ONE

PATRICK WHITE AND *THE SOLID MANDALA*

1.1 Patrick White, Australian writer

Patrick V. M. White was born in London in 1912 to Australian parents. His family went back to Australia when he was only a few months old, and there he lived most of his life, devoting to it a lot of his production. The first half of his life, however, was characterized by a back and forth from one continent to the other which was meant to deeply influence him: he attended boarding school in Wales and college in England, and after a brief pause in Australia he was accepted in King's College, Cambridge, to study languages. This became his starting point for the exploration of Europe, Germany and France in particular. After graduation he began writing and publishing in London, influenced by the many artists he met there, and in these years he probably came to terms with his homosexuality, which had given him many personal problems earlier in his life. He continued travelling a lot, visiting the United States before joining the RAF in 1941 to assist in World War II as an intelligence officer, mostly in Middle East and Greece. It was in Greece that he met Manoly Lascaris, his future life partner, and after the war the two of them decided to permanently move to Australia. It was 1948. Since then White stopped travelling and lived a quite private life, devoting himself mostly to his writing before his death in 1990. Thanks to his prolific and innovative work in both fiction and drama, he is considered to be one of the most influential writers of his country and of the 20th century. His original prose earned him the Nobel prize for literature in 1973, making him the first Australian ever to receive the prestigious honor, and by that time the writer was not new to critical acclaim.

In truth, critics do not always agree when it comes to White and his style. Most of them, however, concur that he found his place in Australian literature and tradition only to deeply innovate them with new approaches and to reinterpret many 'typical' themes, from the hostile environment to the relative stability of the cities, from the advancement of civilization to the unfathomable depths of the human mind and soul.¹ His complex,

¹ John MCLAREN, "The Image of Reality in Our Writing (with Special Reference to the Work of Patrick White)" (1963) in *20th Century Literary Criticism*, edited by Clement SEMMLER (Melbourne, London, New York: Oxford University Press, 1967), p. 240.

elaborate style often conveys both realism and mysticism at the same time. The writer uses this particular ‘trademark’ technique as a tool to study and describe the world and the society, and yet he always focuses on the individuality of the characters, on their motivations and on the intricate paths that lead them on their search for self-realization. In this respect, critics often associate him with David Martin and George Turner.² Their characters, similarly to White’s, frequently become symbols of society by living personal tragedies and discovering their identities. In relation to their contribution to Australian literature as a whole, McLaren (1963) writes:

The Australian continent could well be the symbol of either post-nuclear devastation or pre-nuclear mass society. It will most likely continue to be the symbol of the universe in which each man finds his own struggle.³

Australia, however, was not Patrick White’s only home, and his works are permeated with European influence. England and Wales are important places in the writer’s childhood and formation years, the University of Cambridge especially. Influences of English, French, German and Russian literature are clearly visible in his style, from Joyce’s stream of consciousness to Jung and to the epic tradition.⁴ This is probably one of the main reasons for White’s critical success in Europe and in the rest of the world, and at the same time for the constant thematic comparison between the role of Australia as beloved homeland and as an empty, in some respects disappointing, country. Despite these last pessimistic views, compared with the image of a more lively Europe, White nevertheless belongs to Australia, never denying or avoiding his heritage. McLaren (1989) states that he “stayed at home but wrote for the world.”⁵ The flaws he criticizes are cause for deep reflection, and according to Goodwin (1986) the “absence of cultural landmarks” is well represented in the timelessness of his novels, as well as in the boundlessness of the spaces in them.⁶ These traits are not innovative in themselves in Australian and New Zealander tradition. The author’s style here often mirrors the land, as it happens in 20th century Canadian literature – in fact, Canada is another place where

² McLAREN, “The Image of Reality in Our Writing”, pp. 243-244.

³ Ibid., p. 244.

⁴ Karin HANSSON, “Patrick White: Existential Explorer” (2001), in *Nobel Laureates in Search of Identity & Integrity; Voices of Different Cultures*, edited by Anders HALLENGREN, (Singapore: World Scientific Publishing, 2004), pp. 104-105.

⁵ John McLAREN, *Australian Literature; An Historical Introduction*, (Melbourne: Longman Cheshire, 1989), p. 249.

⁶ Ken GOODWIN, *Macmillan History of Literature; A History of Australian Literature*, (Basingstoke: Palgrave Macmillan, 1986), p. 5.

the scarcity of human presence and the hostility of nature are absolute protagonists. The spiritual relationship with the natural environment in its immutability, the absence of borders and the search for identity and realization are all characteristic of White's works, revisited and made even more powerful by new psychological insight.

Spirituality in itself is another central theme of Patrick White's, and more than that, it profoundly influences his style. Despite the thematic role of mysticism and metaphysics in a country such as Australia, as said before, this approach to writing was not well received by realists and rationalists, at least at first, before *The Tree of Man* (1955).⁷ The author's earlier works had been welcomed in Europe and especially in the United States, but his homeland remained cold towards him for nearly twenty years. As White himself later stated in his 1958 manifesto *The Prodigal Son*,⁸ realism was the main literary current at the time and it had its many merits, but he was striving to achieve more than "just" that. What he wanted to do was to formally experiment with literature, and his efforts made possible the beginning of Australian modernism and postmodernism – even if delayed, when compared to international movements. This attitude must not be confused with real dissent, or with strong objections to traditionalism; it was the younger generation, following on his steps, that chose for itself the role of bearer of a new "counter-culture."⁹ White's main objective was to represent Australian spiritual life as an existing dimension, parallel to the more immediate secular and social aspects and just as important. The centrality of this theme reached one of its peaks eight years later, in 1966, with the publication of *The Solid Mandala*. The title alone, with its reference to what constitutes one of the main pillars of the novel, is a clear statement of the writer's intentions in this sense.

The apparent contrast of White with the norms of Australian literary tradition is highlighted by Dutton (1976), as well:

[...] no one who had read Patrick White's work up to 1964 could have been surprised when he was awarded the Nobel Prize ten years later. The surprise was not that it was Patrick White, but that he was *Australian*. Some articles in the

⁷ Kerryn GOLDSWORTHY, "Fiction from 1900 to 1970", in *The Cambridge Companion to Australian Literature*, edited by Elizabeth WEBBY, (Cambridge: Cambridge University Press 2000), p. 126.

⁸ Patrick WHITE, "The Prodigal Son" (1958), in *The Vital Decade*, edited by Geoffrey DUTTON and Max HARRIS (Melbourne: Sun Books, 1968), p. 157.

⁹ Susan LEVER, "Fiction: Innovation and Ideology", in *The Oxford Literary History of Australia*, edited by Bruce BENNETT and Jennifer STRAUSS, a. e. Chris WALLACE-CRABBE, (Melbourne: Oxford University Press, 1998), p. 308.

foreign press said that he wasn't really Australian at all, as if literature were some disease incompatible with the raging health of the mythical Australian.¹⁰

According to Dutton, being an Australian novelist in the sixties and seventies was not good press in order to publish abroad, even in other English-speaking countries. No one seemed to expect much, and Patrick White was a successful writer not because he was an Australian who wrote about his homeland, but *in spite of it*.

Gordon Collier briefly reviews critical positions on the author's works at the very beginning of his study, *The Rocks and Sticks of Words*, denouncing a generalized inadequacy in dealing with such an unusual style and trying to analyze it. On the contrary, his take on White's relationship with tradition attempts to be more technical. He describes how novels like *The Solid Mandala*, *The Aunt's Story* or *The Twyborn affair*, his "three best", seem to show strong, complex structures, in sharp contrast with the relative weakness of the ones of "tradition".¹¹ Collier states that this complexity of both structure and style mirrors the human mind, constituting an essay on identity and on the human existential quest for wholeness. At the same time, it was the element responsible for the disorientation – and sometimes even the dissatisfaction – of many readers, especially considering the "amplitude" of his books, a term which is presented as related to the prose of Tolstoj, Dostoevskij and Flaubert.¹² Not only the language and the style are subjected to experiment, then, but we can clearly discern new approaches to the narrative method, always using realism and tradition as a starting point. Collier describes in this regard the "reconciliation, in fruitful tension, of the experimental and the traditional",¹³ with the final objective to better express human nature. Many agree with this particular interpretation, using the initial negative criticisms as proof of how White tended not to give his readers what they expected. Talking about the reception of his work, Barua uses the expression "difficult novel of a difficult man",¹⁴ observing how the writer himself understood that a vast majority considered him "an intruder, a breaker of rules, a threat to the tradition of Australian Literature."¹⁵

¹⁰ Geoffrey DUTTON, *The Literature of Australia*, edited by Geoffrey DUTTON (Ringwood, Victoria: Penguin Books Australia, 1976), p. 7.

¹¹ Gordon COLLIER, *The Rocks and Sticks of Words: Style, Discourse and Narrative Structure in the Fiction of Patrick White* (Cross/Cultures 5; Amsterdam & Atlanta, Georgia: Rodopi, 1992), p. 5.

¹² *Ibid.*, p. 3.

¹³ *Ibid.*, p. 5.

¹⁴ Krishna BARUA, "The Androgyne: The ambiguity of existence in Patrick White's *The Solid Mandala* and *The Twyborn Affair*", *Archive of Consciousness, Literature and the Art*, Vol. 7, N. 3 (December 2006).

¹⁵ Patrick WHITE, *Flaws in the Glass* 139, *ibid.*

Without a doubt this complex, interesting and controversial author left us a rich legacy not only in his novels, short-stories, plays, and non-fictional works, but in his usage of themes, characters and especially language, as well. The critical positions presented in this first section constitute just a small portion of the attempts to fully understand Patrick White, and a small introduction to such a multifaceted academic debate. Starting from this view, in the following sections we illustrate a few of the most fascinating characteristics of his prose, with a particular focus on our main object of interest, the novel *The Solid Mandala*.

1.2 The settings in White's fiction: ordinary and extraordinary

As we said before, the significance of symbols and thematic comparisons in the 'mystic realism' of Patrick White and his followers not only is important, but fulfills a central role in the narrative. Parallels and oppositions are found in the structure of the novels and in the relationships between the characters, but also in every other aspect, big or small, of the works, style included. Style, in fact, is especially crucial, and according to the majority of the experts the finesse of its construction is probably one of White's greatest achievements. We can find a key example of this in the choice of the settings. As the places in which characters and themes are developed and presented to the readers, they are invested with the same level of significant associations, becoming a vital, harmonic part of the whole.

As for the geographical setting, we already introduced Australia as the place of contradictions in White's real life as well as in fiction, as a country to be proud of and a main source of disappointment. This particular connotation becomes very useful when the author's intention is to depict the contradictions of the *inside*, the human mind and soul, which then find a perfect match in the *outside*, the world with its many sides and facets. Not only a single country, then, but everywhere humankind lives, a "pure world of the spirit."¹⁶ Moreover, Australia is a colonized land. Year after year, it sees the constant spreading of European lifestyle. This tendency, however, often clashes against the wilderness, sometimes forgotten but still untamed, still looming on the characters and their story: natural cataclysms can easily threaten the new order in *The Tree of Man* (1955), the wheel-tree "on fire" is the setting of Arthur Brown's topic mandala dance in

¹⁶ MCLAREN, *Australian Literature*, p. 177-178.

The Solid Mandala, and in *A Fringe of Leaves* (1976) the pre-colonization bush continues to be – again, symbolically – tangible, a reminder of the uncivilized aboriginal world and of a strong relationship with nature.

If we delve deeper in the Australian landscape it's easy to pinpoint a third major opposition. In a novel like *The Solid Mandala*, for example, we find the contrast between the city, Sydney, and its quiet suburbia, the fictional Sarsaparilla, main and true location of the novel. Suburban settings are very common with White, and they are often the core of the characters' search for identity and meaning, away from the lively city center. Another significant example is the transformation of the rough Australian bush in the outskirts of a suburb as we see it in *The Tree of Man*, but we can find many more cases of the same pattern in many novels and short stories by this author.

Recognizable landscapes, simple everyday actions, the sequence of seasons and the passing of time are all well-known to the readers because they are part of their lives, as well. It is possible to visualize places and weather conditions clearly, and to find familiar common contexts from time to time. The reason of this focus on the 'ordinary' is, once again, figurative. Behind every simple concept in White's settings and in the acts of his characters is concealed an 'extraordinary' meaning of the mind, and nothing is 'only' what it seems. The style and the language have precisely the function to make this correlation understandable, if not apparent. Effectively, as we are going to see in the next sections, complete clarity and transparency is an almost un-reachable objective in White's fiction, thematically, philosophically, and as a consequence even stylistically.

1.3 Characters and themes in *The Solid Mandala* and other novels

Just as Patrick White's settings often mirror the psyche of the characters living in them, it is possible to notice another correspondence, and this time it is from the inside out: from the psychology to the 'real world'. The author is especially interested in the disorders of the mind, and in the ways the conscious – and subconscious – thoughts influence the identity and the perception of the self. The profound influence of Carl Jung and of his analytical psychology on the philosophy of his novels is generally agreed upon by the critics. It grows more and more prominent, especially in White's later works, dealing with "fragmented minds" and with "spiritual understanding."¹⁷

¹⁷ GOODWIN, *A History of Australian Literature*, p. 167.

The individual becomes in White the center of every possible experience, from single thoughts to how the person relates to his or her surroundings. This feature was at the time a pioneering one for Australian literature, not so much in the attention for the individuals, which had an older tradition, but for its strong connections to novel structure, style, and language. Once again, however, the reactions of the critics showed that they did not fully understand it, at least at first. McLaren's opinion is that with White tradition was "deliberately rejected" but not betrayed, if by tradition we mean Australian realistic fiction, either with urban scenes and a focus on social issues or the more philosophical "rural novel."¹⁸ Unable to recognize the value of the innovation, literary criticism acknowledged it but never really connected the dots. In his words:

Unfortunately most comment on White has concentrated on what is different, to the detriment of what is new. Thus we have the gabble about his style and his exploration on the mytho-poetical regions of experience, comment which is largely remarkable for its failure to tell us just how his style operates, or what new regions he has defined through it.¹⁹

A similar failure is highlighted by Collier in his before-mentioned analysis of the major critics of White.²⁰ Sometimes the Australian writer was well-loved but still poorly understood in his achievements, and the way in which his language was related to the characters and their psyche was often simply described, rarely studied. According to Collier, the wait for a convincing investigation of these narrative features lasted until 1983, with Hilary Heltay and her study on White's articles as linguistic and stylistic markers.²¹ Without a detailed comprehension of this particular style, in fact, we cannot expect to understand the layers of the author's interpretation of life, viewed through the often difficult experiences and the perspectives of each of his characters. Nothing is left to chance: every element is exactly where it needs to be in order to become a part of the whole and to convey a specific meaning.

A significant example of these concepts is the use of dialogues since some of the earliest novels. They rarely are proper exchanges, and most importantly they do not represent a true contact between characters. Almost ironically, their function is the opposite of what we would normally expect: communication contributes to segregate

¹⁸ McLAREN, "The Image of Reality in Our Writing", pp. 236-237.

¹⁹ Ibid., p. 237.

²⁰ COLLIER, *Rocks and Sticks of Words*, pp. 1-10.

²¹ Ibid., p. 5.

each individual in his or her “fortress of isolation.”²² Everyone remains firm in their own perspective, unable to access others. This is especially true for *The Solid Mandala*, and dramatically so for Waldo Brown and his existential refusal of every possible alternative to the miserable life he finds himself living. From his sense of superiority and his judging of everyone around him stems a substantial inability to develop relationships of any kind. Here dialogues are a tool for delving deeper into the character’s mind and attitude, to help the reader understand him better. Language lets us access his thoughts directly, giving us a full experience of what drives Waldo Brown – and, like him, all the other characters.

Waldo Brown is an appropriate example of many other important characteristics of Patrick White’s novels, as well. He is what Kiernan describes as a “patrician”,²³ the representative of the intellectual who failed to become an artist or even to accomplish anything of significance 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. Waldo Brown is never depicted as a nice person: he is distant, arrogant, sometimes even repulsive, but he is also almost always miserable. In this respect, Kiernan writes:

While it is clear that Waldo has been conceived as a caricature, as a monstrous egoist, he grows imaginatively into a more sympathetically observed character.²⁴

We see Waldo under the perpetually satirical lens of the writer as a sketch of the outsider, of someone who is generally accepted by society for his apparent normality, and then shunned when his atypical mindset reflects on the outside, unsettling others. At the same time, however, we can understand him. His interiorized suffering is rarely explicitly declared, but every sentence written from his point of view is permeated with it. White molds his words and phrases in such a meticulous way that this suffering in a sense becomes ours, too. We can see it, almost feel it, and a part of us pities the character for what he has to endure.

²² MCLAREN, “The Image of Reality in Our Writing”, p. 238.

²³ Brian KIERNAN, “The Novels of Patrick White”, in *The Literature of Australia*, edited by Geoffrey DUTTON (Ringwood, Victoria: Penguin Books Australia, 1976), p. 472.

²⁴ *Ibid.*, p. 475.

These concepts are part of a larger analysis of the alienated and of the empty lives, which is – as said before – a distinctive trait not only of Patrick White’s but of his admirers’, as well. This kind of complex study, based on psychological doctrines, evolves and becomes more and more poignant with the passing of the years. Wilkes notices how characters in White’s earlier works are more caricatures than men and women, and more benevolent or malevolent depending on their thematic role in the story. Some examples are *Riders in the Chariot* (1961), *The Season at Sarsaparilla* (1962), and *The Burnt Ones* (1964).²⁵ In this case, when a character is rejected by society, we perceive it as some form of justice towards someone who ‘deserved’ it. The same dynamic is considerably different in *The Solid Mandala*. When he is writing this last novel, White has already made a step forward from this initial concepts, and he has begun developing the distinctive trait of sympathy noticed by Kiernan and by many others. On his wake, his admirers will try to take on the same mantle, with varying results. One of the most successful was Randolph Stow (1935-2010), who carried out a study very similar to White’s. His main novels were published in the 50s and 60s, as well, and his characters were portrayed “through the perplexity and compassion aroused in others.”²⁶

The individuals in Patrick White’s novels often fail, not only socially, but in finding some meaning in their lives. Even when they do find something similar, the epiphany is completely isolated inside the person, and the reader does not have access to its significance or even to its consequences. This happens, for example, in *Voss* (1957). The embodiment of the absolute failure in this sense is, once again, Waldo Brown in *The Solid Mandala*. His is a “failure of avoidance”,²⁷ a voluntary segregation from every possibility of growth and happiness – or pain – outside literature. When Waldo does not feel accepted he negates in an absolute way the object of his attention. We see it in his sudden emotional outbursts of hate for Dulcie Feinstein every time he realizes his affection towards her, and especially after she refuses his awkward proposal; in the hurt silence after the painful indifference of Bill Poulter; and even inside his house, later, after the rejection of his own dog Runt in favor of the “dill” brother Arthur. His last act, after he is forced to negate his writing, as well, is to die, consumed by hatred. Constantly afraid to love, he makes impossible for himself to build an emotionally

²⁵ Gerard Alfred WILKES, *Australian Literature: A Conspectus* (Sydney: Angus and Robertson, 1969), pp. 94-95.

²⁶ *Ibid.*, p. 97.

²⁷ MCLAREN, “The Image of Reality in Our Writing”, p. 244.

established life with anyone, even with the brother he's lived with since birth. This deep insecurity does not go unnoticed, however. While many do not understand it, like Dulcie and Mrs. Poulter, or do not care, like Bill, the simple Arthur is the only one to grasp it fully with its psychological value, if only for a moment. It is his reading of *The Brothers Karamazov* to prompt the thought, together with the realization that Waldo and their father were more alike than they thought: both afraid to love, both feeling empty, they developed a need to worship something in order to feel alive. Waldo has his writing, as their father had the classical pediment of the house, along with the Greek myths.²⁸

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.²⁹ In many of Patrick White's books, especially the later ones, these two poles are explicitly expressed by sexual difference, with the male as archetypically intellectual and the female as intuitive. Key examples of this are in *The Twyborn Affair* and especially in *A Fringe of Leaves*, where the female character of Ellen is depicted as more in touch with nature and feelings, if not truly irrational, while Austin, the male counterpart, is an intellectual and does not care for emotions. Sometimes themes connected to gender are also the perfect excuse to explore sexuality and inhibition, or lack of, and precisely with this novel White begins an investigation in this sense. The woman is generally depicted as more sensual, and the 'perfect' solution seems to be, at least at a first glance, in androgyny.³⁰ Back to the brothers Brown, 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. Contrary to his brother, Arthur tends to have a good relationship with people, and especially women. His simple mind allows him not to linger on worry or hatred, as Waldo does, to continually forgive and forget. He loves others, even and mostly the

²⁸ WILKES, *Australian Literature*, p. 95.

²⁹ Terms used in Ken GELDER, "The Novel", in *The Penguin New Literary History of Australia*, edited by Laurie HERGENHAN with Bruce BENNETT, Martin DOWELL, Brian MATTHEWS, Peter PIERCE, Elizabeth WEBBY (Ringwood, Victoria: Penguin Books, 1988), p. 508.

³⁰ *Ibid.*, pp. 508-509.

brother who despises him and considers him an handicap. Most of all, he is completely, almost unbelievably good, always humble and helpful in his simple way of living.

It is with Arthur and his four mandala-marbles, which he received when he was a child, that we begin to observe an attempt to reunite the opposites. In *The Solid Mandala*, no one but Arthur himself seems to understand the meaning of this, the incredible importance behind the concept of ‘totality’. Not Waldo and not their father, since their mind cannot grasp it, and not their mother, who often seems to feel in the wrong place. The symbolic dualism which is so present in the novel finds an apparent unification with Arthur, at least in his mind and his views of the world.

Strongly connected to this last perspective is the mandala-dance. When Arthur decides to “dance his mandala” to Mrs. Poulter, in the apex of their relationship, he does so alone, but the structure is the same of a group circular formation, with a mandala pattern and a central Christ-like image.³¹ Arthur has four marbles and he dances four corners, one for every major character of his life – himself, Dulcie Feinstein, Mrs. Poulter, and finally Waldo, the only one he is not able to properly express. It is a transcendental moment for the dancer and the viewer both, something that lifts them from their ordinary, uneventful lives and almost projects them into another plane of existence. White makes the scene extremely vivid for the reader, as well, putting himself in the position of what we could call “the visual artist.”³² It may seem a contradiction that the mysticism of the scene is rendered in such physical detail but, again, this is precisely the aim of the writer. Combining spiritual elements such as the mandala, the dance and the consequent moment of trance of the characters with a realistic scene is White’s highest representation of the nature of the world and of the before-mentioned reunification of the duality of mystic and rational. Another interesting detail is that the dance occurs under a wheel-tree, when Arthur and Mrs. Poulter are alone and immersed in nature. We said before that Arthur is in a way the precursor of characters like Ellen in *The Fringe of Leaves*. Some of her traits are already present in him, and in this scene they especially shine: let us look, for example, at the (partial) liberation happening in a place where nature protects and hides from civilization. From this positive approach to nature and to the world Arthur can draw the strength to protect himself and to try – and ultimately fail – to protect his brother. Waldo, from his solitary retreat from emotions, will never have the possibility of understanding what this is

³¹ Melinda JEWELL, *The Representation of Dance in Australian Novels; The Darkness Beyond the Stage-Lit Dream* (Bern & New York: Peter Lang, 2011), p. 197.

³² GOLDSWORTHY, “Fiction from 1900 to 1970”, p. 128.

about. He will never be in touch with the spiritual side of things, because he is the one who decided so.

Right beside Arthur we mentioned the third most important character in the novel, the neighbor Mrs. Poulter. Simple, uneducated but polite, an Australian woman from a small village, she seems in a sense to be Arthur's female counterpart. She understands him when no one else does, so much that she becomes the only spectator of the intimate mandala-dance, and she appreciates his companionship in long walks for a certain time. Contrary to Arthur, however, Mrs. Poulter knows the rules of society and is a part of it. While Arthur does not show interest in conforming, she is afraid of judgment, of being shunned. This is already apparent from the first chapter, in which she talks to the ordinary Mrs. Dun on the bus, and becomes dramatic when she decides not to see Arthur again because of the rumors of them being lovers: even though it is not true, she cannot have her husband suspecting her, or his colleagues gossiping behind their backs. Unlike the brother Browns, who were raised atheists, she is Christian, and the source of Arthur's wondering about the meaning of religion. The influence, however, is reciprocal, and will become even stronger in its manifestation in Mrs. Poulter towards the end of the novel, after she finds Waldo's body and thinks that the apocalypse is coming. In this moment of revelation Arthur gives sudden meaning to her "abstract and conventional religious beliefs" and becomes the embodiment of a saint, in a sense her new religion.³³ But Mrs. Poulter's connection to Arthur does not end here, despite the importance of the spiritual aspects and of the similarities between them. Their relationship resembles in many traits the bond between a mother and her son: Arthur, with his simple mind, is a comfort for Mrs. Poulter, and she in turn finds herself with someone to help and care about, providing him with the affectionate love of a mother. In this complex intersection between their needs Mrs. Poulter's tragedy as a character can be developed, and most of it is viewed through Arthur's and even Waldo's eyes in the novel. Her inability to have other children after the premature death of her first leaves her empty and searching for some substitute. Arthur is the first, the one she'll recognize as her "love" and "son" in the last chapter (*Mrs. Poulter and the Zeitgeist*). For some time his place is taken by a doll, a gift by Waldo, something embarrassing and yet seemingly necessary she does not want to part with.

As Mrs. Poulter is in a way Arthur's counterpart, her husband Bill is Waldo's. Clever but cold and distant, he is less isolated or inhibited than Waldo Brown but similarly an

³³ KIERNAN, "The Novels of Patrick White", pp. 475-476.

outsider from 'normal' society. It is not by chance if Waldo feels some sense of companionship towards him, and dreams of making him his friend – something that he hesitantly tried only twice before, with Dulcie Feinstein and with the colleague Walter Pugh. His hopes of a friendship based on intellectual exchange is crushed, however, by Bill Poulter's refusal and subsequent indifference.

Back to his more significant wife, Mrs. Poulter is also one of the only three important women of the novel, in contrast with both Anne Brown, mother of the twins, and Dulcie, their friend and platonic love since childhood. While Mrs. Poulter is a "woman of the flesh", and her corner of the mandala-dance is rich of sensual images before stopping without a true fulfillment – symbolically, the lack of children –,³⁴ Dulcie is quite the opposite: she is a "woman of the spirit", the ugly girl who blossoms into a beautiful woman precisely with marriage and children and who somehow keeps her purity intact throughout the years.³⁵ Both characters are central in the lives of the brothers Brown, and both are associated with nature and especially flowers: Mrs. Poulter with her chrysanthemums, Dulcie with the hydrangeas of her garden. Mrs. Poulter, however, is down-to-earth and simple, and she understands more than most, taking on at least for Arthur a part of the role of mother that Mrs. Brown left when she died; Dulcie, in her candor and innocence, seems more distant, almost out of reach, and she constantly represents the wife neither Arthur nor Waldo ever had, the realization they cannot aspire to. Analyzing Waldo's corner of the mandala dance, as well, Sutherland (1970) notices a lot of feminine elements in his representation by Arthur, and above all a specific correspondence between him and their mother.

Mrs. Pask (*Riders in the Chariot*), Miriam Sword (*Night on Bald Mountain*) and Anne Brown (*The Solid Mandala*) suffer from that [Waldo's] same inability to achieve personal identity beyond that physical environment which seems to contain them. They are united in their acquiescence to modes of behaviour which make their lives bearable.³⁶

Waldo's connection to his mother is especially apparent when, years after her death, he finds in a box her old blue dress. He tries it on, becoming for a few moments a female entity of Memory, almost losing his identity in this new radiant one. This partial

³⁴ John SUTHERLAND, *The women of Patrick White: A mandalic vision* (MA thesis, Department of English, Simon Fraser University, Vancouver, 1970), p. 50.

³⁵ *Ibid.*, p. 111.

³⁶ *Ibid.*, p. 98.

identification is not truly surprising, if we consider that Waldo inherits most of his traits from her: Anne was “never a Brown despite of her love for that sallow little man with the gammy leg”,³⁷ and never truly accepted the simple Arthur. Waldo takes from her the cold eyes, as well, and a cold, aristocratic attitude towards society. This continuity becomes explicit when he is alone in front of the mirror with the blue dress on, and shameful immediately afterwards, when he rushes to hide everything from Arthur, who is returning from a walk.

Androgyny is often interpreted as a take on the fragmented identity, and we already saw that Patrick White had a particular interest in this theme. In *The Solid Mandala* can be found the seed of what will become a more complex and defined topic in *The Twyborn Affair* (1979), in which the protagonist faces more directly both bisexuality and transvestism, and in the end manages to be accepted and to find a beginning of fulfillment. With Waldo and Arthur Brown things go very differently. It is not that they refuse to think about their identity because of fear of society – they are pariahs enough as it is – but rather that they never truly understand the meaning of their ‘being different’. It is a concept perhaps too complex, too intertwined, not limited to sexuality or gender in themselves, but involving every facet of their personalities. The only moment in which Arthur notices something similar and wonders about its meaning is, as noticed by Barua (2006), when he finds a passage about the “hermaphroditic Adam” in the public library. Adam is here considered hermaphroditic because he carries a part of the female, Eve, in himself.³⁸

Arthur felt that Waldo and he were but a translation of a would be transvestite. He believed that it was the mystery of their basic metaphysical roots, a profound rather than superficial union which so intrigued him. [...] In this light Arthur impulsively tells Waldo that it would be better to be Tiresias, changing into a woman for a short time, than the hermaphrodite Adam.³⁹

Waldo himself planned to write a novel which was also an autobiography, and it would have been called “Tiresias, A Youngish Man”, a figure he was interested in since childhood. His failed ambitions kept him from finishing it, but this title reflects once again the parallels and the differences between the brothers. While Arthur’s approach is

³⁷ Patrick WHITE, *The Solid Mandala* (New York: Viking Press, 1966), p. 162.

³⁸ BARUA, “The Androgyne”.

³⁹ Ibid.

positive as he tries to understand himself and his brother better, Waldo's is again of negation. He feels clearly that there is something unusual in his ambivalent relationships: he wants to be accepted and respected, he wants to form 'normal' bonds with others, but his contempt for everyone else makes it impossible and creates in him conflict and suffering. Even when his twin tries to give him a possible explanation, he rejects it, refusing to consider something that would make him even more an outsider.

These incessant tensions are always present, sometimes undetected, in the personalities and minds of the characters, and they are the ultimate guilty party in Waldo's death and in Arthur's breakdown. Unlike what happens in *The Twyborn Affair* they are constantly far from being realized in any way, aggravating their inner psychic condition in their search for balance and completion. They will never truly achieve them.

1.4 The philosophy behind the themes

Ambivalence is a constant in Patrick White's works. It connects the physical world to the spiritual one in the more or less pacific co-existence of diametrically opposite concepts. In the previous section we already saw how this is realized in the characters, specifically the protagonists of *The Solid Mandala*, but the same argument stands for everything else: locations, themes, stories, structures, and every other possible aspect of the narration. As the *Oxford Companion to Australian Literature* puts it:

The difficulties of transmitting such a vision are overcome by White's urgent, dynamically suggestive imagery and his expressive eccentricities of language and syntax. Frequently his use of uniting, mandalic symbols, such as the heavenly chariot in *Riders in the Chariot*, the glass marbles in *The Solid Mandala* and the storm in *The Eye of the Storm*, shape and complicate his fictional structures with a visionary dimension.⁴⁰

White's style is of course the element binding all the others together, and much has been said – and still is – on its characteristics. We are going to explore it and describe it better in the following chapters. For now, it should suffice to say that without it and

⁴⁰ William H. WILDE, Barry ANDREWS, Joy HOOTON, "White, Patrick", in *The Oxford Companion to Australian Literature* (Melbourne: Oxford University Press, 1994), p. 741.

without its peculiar cumulating of effects it would not have been possible for him to give his novels so many layers and “textures”.

Going back to the existential ambivalence in White, it can be interpreted in two different directions, integration or dissociation, or sometimes both. Looking at the principles behind integration with a critical eye might remind us of Hegel’s philosophy, in a sense: duality is represented by thesis and antithesis, which co-exist and are in opposition but ultimately merge together in a cosmic synthesis.⁴¹ Waldo and Arthur Brown are a clear example of this. They are complete opposites and they prove themselves inadequate to live a ‘normal’ life on their own, but together they almost create a functional, balanced person. Together they can keep up some sort of appearance in front of society, presenting themselves as the family unit they cannot create in other ways. The mechanic of attraction-repulsion between them is in continuity with the synthesis of other couples before them, notably Stan and Amy in *The Tree of Man* and Voss and Laura in *Voss*.⁴²

According to Steven (1989), however, it is not that simple. The ‘gap’ between the metaphysical world and the simpler, ordinary reality we live in would not be the representation of a deeper reality in itself, but the very cause of the dualism. It is the style that establishes the narration and not vice-versa.⁴³ McLaren (1967) already stated something similar, saying about *Riders in the Chariot* that “[the] symbols are imposed from without, instead of arising from within”⁴⁴ and, about *Voss*, that White “is not content to write realistically and let the symbols emerge naturally, but at the same time he cannot resist dropping back from the symbolic to the realistic plane.”⁴⁵ Not only he fails to harmonize and integrate the two planes, but he makes the distance between them even more confusing for the readers. Steven is of the opinion that we cannot talk about ‘proper’ integration or wholeness with White, at least in his first works, and that we should focus on dissociation instead. He depicts the author as a deeply dissociated man who imposes on his novels his need for permanence and unity, a form of the fulfillment his characters are constantly looking for. In this interpretation this would be a sort of

⁴¹ William H. WILDE, Barry ANDREWS, Joy HOOTON, “White, Patrick”, in *The Oxford Companion to Australian Literature*, p. 741.

⁴² GOODWIN, *A History of Australian Literature*, p. 173.

⁴³ Laurence STEVEN, *Dissociation and Wholeness in Patrick White’s Fiction*, (Waterloo, Ontario: Wilfrid Laurier University Press, 1989), p. 1.

⁴⁴ MCLAREN, “The Image of Reality in Our Writing”, p. 241.

⁴⁵ John MCLAREN, “Patrick White’s Use of Imagery” (1966), in op. cit. by Clement SEMMLER, p. 271.

defense mechanism, a projection of his own insecurities without a real solution.⁴⁶ As White's style evolves, the writer seems to increasingly overcome this initial limitation.

The spiritual dimension in White is transformed gradually from an arbitrary and unconvincing imposition into a moving reality which gains in authenticity by being the natural outcome of, and on a continuum with, human relationships.⁴⁷

In Steven's opinion it is from *A Fringe of Leaves* that White shows the necessary distance and finally manages to create a fascinating, convincing sense of wholeness originating from the initial dissociation.⁴⁸

Steven's theory is particularly interesting if we consider the importance of the idea of 'fulfillment' throughout White's novels, a theme we already touched in the previous section when we introduced its meaning to the characters. A constant in his fiction is the description of the cruelty of life. Existence for alienated men and women can be – and often is – not only dissatisfying but really empty, hollow. Author and characters both seem on a quest to try to find an explanation, sometimes even a rationalization, for everyday failures and for how disappointing every course of action ultimately is. There is a tension, then, between the *experiencing* this mostly negative view of reality and *examining* it, striving for a justification which is nothing if not the only possible fulfillment in life. This profound necessity to seek meaning is developed in life and transferred into the books. Goodwin's opinion is similar to Steven's in some points, and differing in others: in his view of White's fiction, the author's first objective is to portray his criticism of materialism and his philosophy of integration of opposites in a 'new' creative way, something adequate to express such metaphysical concepts. The struggles in developing his peculiarly symbolic style would be a direct consequence of this.⁴⁹ They both agree on the stylistic – and personal – struggle, then, but while Steven interprets it as the cause of the philosophy in White's books, Goodwin reads it as its end result.

As for the modality of achieving fulfillment, varying degrees of criticism have mostly condemned Patrick White for what is described as an inability to make the epiphanies of characters accessible to the readers. McLaren in particular disapproves his tendency to make his characters find partial meaning through mystic experience after

⁴⁶ STEVEN, *Dissociation and Wholeness*, p. 2.

⁴⁷ *Ibid.*, p. 6.

⁴⁸ *Ibid.*, p. 12.

⁴⁹ GOODWIN, *A History of Australian Literature*, p. 179.

they were presented as realistic and immanent. He states that, if White cannot express this “crucial element in his understanding of life”, he ultimately fails both his readers and his own objectives.⁵⁰ Love seems often negated as a mean of fulfillment, and the only possible ways seem to be mysticism, insensitivity, or passive acceptance. In *The Solid Mandala*, however, the subject of ‘love as liberation’ plays an important part, and its role has been hotly debated by critics. While Arthur Brown strives to understand the existential meaning of totality, so well represented in the real world by his “solid” mandala-marbles, he begins to grasp what he believes to be the meaning of his life: protecting others, with his own concept of “lovingkindness”. He does so for example with the Saporta family, and Dulcie in particular, even if the price he has to pay for his help is to be progressively left alone as their simple life blossoms and realizes itself. At the same time, his brother Waldo shows his fear of every kind of love and his inability to overcome it. As already said, this will be strongly connected to his final undoing. We can conclude from these observations that love does indeed have its own dignity as an instrument for liberation and fulfillment, but that it may be the most difficult way. No one really seems to make it work: not Arthur, whose attempts fail to make his life better, and certainly not Waldo, who does not even try. The same is true for other works of fiction by White, like *The Seasons at Sarsaparilla* or *Riders in the Chariot*.

1.5 Realism, symbolism, modernism, and existential pessimism

One of the most difficult tasks for any critic is to place Patrick White in the cultural or literary trends of his years. Much has been already said on his relationship with tradition, and finding an exact definition for his work – being it ‘realistic’, ‘metaphysical’ or something else – would inevitably fail to include all the peculiar characteristics of his style and his approach to narrating fiction.

White’s works were undoubtedly influenced by Australian social realism, the ‘tradition’, which sought to represent the life of common people and the way it was shaped by society. Australia itself, however, offered few prompts to use as starting points for complex considerations. Its history had been brief and focused on settlement, quite poor as for literature, and it was necessary to look back to Europe in order to find conventions and themes to use or subvert. Australian writers constantly tried to

⁵⁰ MCLAREN, “Patrick White’s Use of Imagery”, p. 272.

overcome this problem for all the first half of the 20th century using precisely social realism and following on the steps of Henry Lawson (1867-1922), considered the father of the country's literary tradition, but this experimentation was not always coherent. Many authors tried unexplored roads, achieving varying results, but some were accused of excessive parochialism in their attempt to set their stories in the 'real' Australia of the bush and the suburbs, and this in turn prompted a new need for literary change. The first works of Patrick White seem to bear the mark of this process, the novel *Happy Valley* (1939) in particular,⁵¹ even though he seemed to resist the pressure to conform. A few elements of this trend were bound to remain a constant in his fiction, chiefly the relationship between society and individuals.

One of the new perspectives White brought was the introduction of symbolism as functional to the narration. More often than not this trait was connected to a metaphysical perspective unaccounted for in the works of his predecessors, especially considering the difficulties of including religion or spirituality in the realistic fiction of a secular country. White's route to symbolism is described by most critics as quite unusual, sometimes even "sentimental":

However in the later novels [after *The Tree of Man*] the symbolism becomes sentimental, in the sense that the reader is invited to read into it what he will without realizing that it is his own belief that he is supplying to complement the author's understanding.⁵²

According to Steven, this abstract view of symbolism is of no use if the author cannot convey his interpretation of the symbols themselves in the book. This seems to be another point in which White grows throughout the years, developing in novel after novel the concept that "the symbolist route is no solution unless the symbolism is firmly rooted in human experience".⁵³ The "solid mandala" is, with its complex meanings, an expression of this idea, even if he never truly forsakes his "prophetic tone",⁵⁴ a powerful way of charging the elements of his stories with transcendence.

Similar topics were meanwhile faced and discussed by modernists, who started to ask themselves if fiction could really represent individuals, especially alienated souls, and in what terms. White can of course be counted between those who explored art's capability

⁵¹ MCLAREN, *Australian Literature*, p. 154.

⁵² MCLAREN, "The Image of Reality in Our Writing", p. 239.

⁵³ STEVEN, *Dissociation and Wholeness*, p. 3.

⁵⁴ WILDE, ANDREWS, HOOTON, "White, Patrick", p. 741.

to convey real persons, feelings and drives focusing specifically on the outsiders, and in these terms he can be considered with full rights a member of the modernist, if not even post-modernist, trend.⁵⁵ The attempts to find a solution to this ‘dilemma’ were carried on through experimentation and at least partial dismissal of what was considered the norm: the frequent elliptical sentences, the attention to single words in themselves, the more than careful building of the storyworld through structure are all symptoms of this inclination.

Furthermore, In Hansson’s opinion there is a tendency stronger than everything else which binds all these characteristics together, becoming one of the few constants in Patrick White’s career. This tendency is his existential pessimism, probably inherited by European philosophers such as Eckhart and Schopenhauer, the belief that suffering and humiliation are the only possible ‘successful’ outcomes of the few who embark on the quest for self-realization.⁵⁶ Despite this ultimate failure, the sufferer must strive towards the final epiphany because it is the only way to know the truth. It can be partial, it can be sometimes hidden even for the reader, but it is necessary. This is not to say that White’s fiction is dark. Far from it, it interprets in its own way the black irony and the satire of the years, direct consequences of World War II,⁵⁷ more often than not choosing satire and even a “relaxed, even playful, tone.”⁵⁸

The following chapters will try to investigate in detail the peculiarities of Patrick White’s style all the while keeping these premises firmly in mind. All the characteristics highlighted by traditional literary criticism will be not only the fundamental starting point for the analysis and the substance of all possible hypotheses, but also – and maybe more importantly – the terms for comparison of the final results.

⁵⁵ LEVER, “Fiction: Innovation and Ideology”, p. 311.

⁵⁶ HANSSON, “Patrick White: Existential Explorer”, p. 112.

⁵⁷ Dorothy JONES and Barry ANDREW, “Australian Humour”, in op. cit. edited by Laurie HERGENHAN, p. 60.

⁵⁸ KIERNAN, “The Novels of Patrick White”, p. 475.

CHAPTER TWO

A UNIQUE STYLE

2.1 Introduction to a stylistic analysis

Patrick White's peculiar and many-sided style is the main focus of this study, and as such it is deserving of a chapter fully dedicated to its analysis. Much has already been said by the critics on the properties and characteristics of White's writing. This thesis does not presume to add new perspectives to the existing ones, and instead aims to use them as a very specific starting point. The computational analysis which represents the core of the work stems precisely from them, using their argumentations to build tagging systems and reliable statistical models. For this study in particular we relied heavily on the theories of the already mentioned *The Rocks and Sticks of Words*, the extremely rich 1992 analysis by Gordon Collier focusing – as its subtitle says – on “style, discourse and narrative structure in the fiction of Patrick White”. From Collier's work we derived the structures for the computational study, as we will see in detail at the end of the chapter and in the following ones.

For this reason, as the first chapter was dedicated to know the author, the novel and the themes better, in the current one we will be concentrating on stylistic matters and a few important narratological aspects. Collier's and his colleagues' observations will be instrumental, in fact, to understand our premises: we will see how the style and the characters are more often than not read as interdependent; how single lexical items or verbal characteristics can change the reader's perception of the storyworld; how the author plays with rhetoric and ellipses for narrative reasons; and how every element can be distributed in specific classes of markers. This last point makes for the ideal foundations for further analysis with computer programs, and Collier's meticulous cataloguing constituted the very beginning of it.

As for the narratological subdivision of *The Solid Mandala* in chronologically ordered units, or narremes, Chapter Three will provide all the necessary details, including the specifics of how they were employed in the tagging system.

2.2 Looking for a definition

In Chapter One we already introduced the problem of describing Patrick White's style with a single word or expression, saying that this is still subject of debates between the experts. The substantial difficulty of the matter, in fact, did not stop the author's critics, who have tried for decades now to find categories and technical definitions for his work.

Many, for example, tend to classify him as a late modernist or post-modernist following on James Joyce's steps.⁵⁹ They interpret the importance of the inner dimension of the characters as evidence of narrative stream of consciousness: the narrator is often indefinite, outlined only blurry, sometimes even changing without explicit markers. The application of this particular narrative device seems particularly fitting for a writer who seeks to represent on paper the thoughts of men and women, and describes accurately one of the preferred tools of White's. Still, what it ultimately fails to do is to comprehensively describe the style at hand, leaving the question unanswered.

Something similar happens when we try to apply other 'general' terms to this kind of narrative.

There is a tendency to throw concepts like "symbolism", "expressionism", "impressionism" and "stream of consciousness" around with reckless abandon, in the hope that at least *something* familiar, tried and true will stick. [...] Reviewers especially show a concomitant tendency to go off the deep end about superficial matters that could easily be explained after a moment's reflection; it could well be that they have been profoundly unnerved by *other* features of White's style that are resistant to facile identification.⁶⁰

This reasoning is part of a larger debate between critics on whether the term "mannerism" is applicable to Patrick White's prose. For some manner is parody or even self-parody, not only stylistic but also thematic, and Collier does not argue with this interpretation.⁶¹ Many prominent reviewers, however, seem to use the word as a vague descriptor of the before-mentioned author's attention to every element of his narrative.

⁵⁹ As noted in COLLIER, *Rocks and Sticks of Words*, p. 24.

⁶⁰ Ibid.

⁶¹ Ibid., p. 12.

“Mannerism” becomes the taste for “stylization” and “excess”,⁶² the development of “embellishments of style”,⁶³ a series of “quaint ornaments”,⁶⁴ or even “meaningless flourishes”⁶⁵ and “tricks of style.”⁶⁶ It is interesting to notice that this controversial term is employed by both admirers and detractors of White’s, in positive or negative acceptations depending on the case. In Collier’s opinion this view is inadequate, often too strongly tied to “inapplicable aesthetic theories”⁶⁷ or to senseless pretenses of originality. He makes a long argument against the use of the term, concluding that it is

[...] ultimately a form of shoddy impressionism, a catch-all for an omnium gatherum of syntactic, structural, textual and narrative characteristics of White’s fiction. If there is a degree of linguistic and visionary extremism in White, it can be acknowledged; but it must be encountered on its own terms as intrinsic to signification, and not exploited for purposes of negative criticism [...]⁶⁸

One of the most difficult and confusing features for most critics seems to be the indeterminacy of the point of view. As we said, it was a mostly modernist characteristic, and in White it tends to ‘complicate’ the analysis for the reader so much that it ends up distracting them from other central points. This and the hypothesis of intrusiveness of the author in the narration are seen by some as two of the main problems with White’s style:⁶⁹ in this kind of reading the characters and the narrative are overwhelmed by what is perceived as extensive commentary, and unable to reach full potentiality precisely because of this. As we are going to see with our computational analysis in Chapters Three and Four, this theory does not take into consideration the profound stylistic variations connected to the structure, the themes, and most of all the characters of the novels, in our case *The Solid Mandala*.

Back to the search for a definition, we agree with Collier when he argues that the ones provided by the critics are mostly limited and sometimes even inaccurate. Patrick White’s style is undoubtedly hard to understand in its many, many layers, but over-

⁶² Paul SHARRAD, “Pour mieux sauter: Christopher Koch’s Novels in relation to White, Stow and the quest for a Post-Colonial Fiction”, *World Literature Written in English*, vol. 23, 1 (1984), pp. 209-211.

⁶³ Lyndon HARRIES, “The Peculiar Gifts of Patrick White”, *Contemporary Literature*, vol. 19, n. 4 (1978), p. 470.

⁶⁴ Colin RODERICK, “Riders in the Chariot: An Exposition”, *Southerly*, vol. 22, n. 2 (1962), p. 74.

⁶⁵ Rodney MATHER, “Voss”, *Melbourne Critical Review*, vol. 6 (1963), p. 38.

⁶⁶ O. N. BURGESS, “Patrick White, his critics and Laura Trevelyan”, *The Australian Quarterly*, vol. 33, n. 4 (December 1961), p. 51.

⁶⁷ COLLIER, *Rocks and Sticks of Words*, p. 17.

⁶⁸ *Ibid.*

⁶⁹ *Ibid.*

simplification is hardly the best way to deal with such matters. Instead than talking at length about this specific topic and go into more details, it should suffice to say that this kind of approach proved inconsequential for our study, and that a more explicit and analytical one will be required.

2.3 Style, characters, narrative mode

Let us now focus specifically on *The Solid Mandala*, keeping in mind that similar considerations can be made for most of White's works, as well. If we examine the style in which the narrative of the novel is presented following Collier's take, we can suggest that it constitutes a mirror of the story itself, of its themes and of the characters who populate it. Style and characters are so deeply connected, their relation so balanced, that one part cannot possibly exist in its complete form without the other: the author shapes the words around the protagonists of his narrative according to their nature, and in return words, expressions and sentences give the reader a much greater insight on the characters themselves, conveying layers and shades that the narration alone cannot hope to portray. A different way of organizing the language around them would fail to achieve White's main objective – that is, the narrative representation of how the human mind works.

Evidence of this relation can be found for example in the opposition between the brothers Brown, which is also one of the most frequent elements of the novel. It is already apparent in the structure of the narrative, with the two middle and most prominent chapters dedicated to Waldo and Arthur respectively, and continues to be so as we take our analysis further. As Collier notes,⁷⁰ however, these sections are not equally proportioned and do not carry the same weight: Waldo's chapter is in fact much longer and more detailed than Arthur's, even considering that some of the most important events in their lives are narrated by both points of view. This kind of repetition, the "twice-told",⁷¹ is a key element to White's style. It is not important only for the information about the narrative given to reader – namely, the contrast between the two brothers' points of view and their way of seeing each other. The lexical items, the verbs and the structures are carefully chosen depending on the character experiencing the scene and on the specific circumstances. Let us examine for example a

⁷⁰ COLLIER, *Rocks and Sticks of Words*, p. 33.

⁷¹ *Ibid.*, p. 36.

few sentences from the sections concerning the discussion between the twins about Mrs Poulter, which represent narreme 62 in the current study (see Chapter Three for more details).

From Waldo's section:

“The tatters of dough with which his [Arthur's] hands were hung made him look dreadful – webbed, or leprous.

Then it all came out of Waldo, not in vomit, but in words.”

(62. WA_W+A+P)

“If you could believe that people were so simple, and Waldo couldn't quite, but hoped. Dignity is too hard won, and lost too easily.

«Well, if you've decided it like that, between yourselves,» he said, «I congratulate you, Arthur.»

It made him feel like Arthur's elder brother, which in fact he had become.”

(62. WA_W+A+P)

And from Arthur's:

“Waldo did more than murmur. Waldo exploded finally.”

(62. WA_W+A+P)

“The night of his outburst Waldo congratulated Arthur on the decision he and Mrs Poulter had come to. Waldo was obviously pleased by what he called its ethical rectitude, though immediately gloomy over a situation he had read about but not experienced. Perhaps Waldo was a bit jealous, as well as contemptuous, of Arthur's miserable affair. If he had not admired his brother, Arthur might have felt hurt.”

(62. WA_W+A+P)

This is only a sample, but the differences are already noticeable. Waldo's section is full of expressions of superiority (“*It made him feel like Arthur's elder brother, which in fact he had become*”; “*Dignity is too hard won, and lost too easily*”) and even more of words heavily hinting at Arthur's and Mrs Poulter's inferiority (*tatters, dreadful, webbed, leprous, vomit, simple*). Furthermore, the verb *have decided* is a recurring one in Waldo's narrative, expressing performative will: what Waldo “decides” has to become real, and here he is projecting his way of thinking on his brother, failing to

understand his different mentality. We can see how he puts this way of thinking in practice in many occasions. A few examples:

“It was about this time that Waldo *decided* every member of his family was hopeless but inevitable.” (7b. W_W+A+MrB+MrsB)

“So much for Dad, he *decided*. And the Jews.” (44. WA_W+A+D)

“[...] Waldo *decided* in secret that it shouldn't concern them [...]” (35. WA_W+A+WP)

In contrast, Arthur's section is semantically marked by a certain benevolent pity towards his brother (*exploded finally, gloomy, a situation he had [...] not experienced, a bit jealous*) and towards himself (*miserable*). The feeling of inferiority is present, but it is not identified as a reason of shame. Being “superior” is something that only Waldo desires, and for Arthur this merely represents humility and goodness of heart. The sentence *If he had not admired his brother, Arthur might have felt hurt* symbolizes quite well Arthur's take on his relationship with Waldo: admiration – hence the feeling of inferiority – and love, with sometimes a bit of suspicion.

Another significant element of the language used to differentiate characters is related to their level of instruction and to the preferred register of communication in dialogues. To the earthy, genuine Australian slang spoken by the Poulterers, most residents of Sarsaparilla, and most of the times Arthur himself, White compares the ‘correct’ English of the educated Browns – noble Mrs Brown specifically – and of Waldo's speech, and the exotic mix of European languages of the Feinsteins. It is interesting to notice that the behavior of Mr Brown is here opposite to Waldo's: while the son strives to feel “superior” through a more elevated language, the father forces on his speech an Australian accent in order to be better accepted. In any case, education is only the first of many layers of interpretation. Social class, level of entitlement and personal traits all play an important role *inside* the chosen register, and ultimately drive the author to use a particular expression instead of another to give full depth to what a character is saying or thinking.

An example of this is the colloquial speech dominating the first chapter, *In the Bus*, which has Mrs Poulter as the protagonist and sees her accompanied by her nervous, mistrusting new neighbor Mrs Dun.

“Not like you catch the bus to Barranugli and spend the mornin’ muckin’ around. Mind you, it isn’t the ha’penny. There’s some women will spend a shillun to save the old ha’penny.”

“You wouldn’t of said she was without refinement [...]”

“«Yairs,» said Mrs Dun, and: «Yairs.»”
(105b. B_P+MrsD)

Moreover, this element is another occasion of contrast between the brothers Brown. While Waldo’s speech is correct and controlled, to the cost of alienating less educated members of society, Arthur’s is much simpler:

“«I’m that tired.» [...]»
«It isn’t ‘that’. It’s just ‘tired’» Waldo used to say, ever so prim.”
(U1. WA_W+A+MrB+MrsB+MrsM)

Collier wrote extensively on the maintained cohesion of the narrative in relation to the concept of omniscient narrator highlighted by some critics.⁷² Many tend to agree with him in suggesting that free indirect discourse is “the representation of figural consciousness”, if not even “narrator-less.”⁷³

We will only say that, despite evidence of a consistent mentality behind the stylistic choices (supported by Cohn⁷⁴ and Genette,⁷⁵ as well), it is difficult to state that the author deliberately “entered the scene” in intrusive ways to steal the protagonists’ lights, especially considering the differentiations of the style we just examined. It seems more correct to claim that what is perceived as authorial intrusion is instead a form of subjective, interior narrative mode. What makes it so difficult to detect is the way it is ‘masked’, for the most part, as an external and impartial mode. Non-impartial fractures might then be read with the author’s voice, without noticing the interior narration underway.

⁷² See COLLIER, *Rocks and Sticks of Words*, pp. 121-136.

⁷³ Ann BANFIELD, *Unspeakable Sentences: Narration and Representation in the Language of Fiction* (1982, Routledge & Kegan) (Abingdon, Oxon & New York: Routledge and Kegan, 2015), pp. 65-67.

⁷⁴ See Dorrit COHN, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Princeton: Princeton University Press, 1978).

⁷⁵ See Gérard GENETTE, *Narrative Discourse: An essay in method*, translated by Jane E. LEWIN (Ithaca, New York: Cornell University Press, 1980).

To better highlight the level of differentiation, the quantitative analysis will carefully consider the possible variations of the style according to the characters involved. Every narreme of the novel will contain indications on the respective point of view – or points, when both Waldo and Arthur are present in first person in the narration – and on the main characters acting in the scene. The aim of this step of the process is to be able to connect the linguistic and stylistic specificities to the characters they are used for, and to try to understand why it is so.

2.4 Aspects of the analysis

In this section, we are going to briefly review some of the most important stylistic aspects taken into consideration in the current study, continuing to use Collier's work as a starting point. We will specifically talk about lexicon, modal and psychological verbs, and use of rhetoric.

Lexis

Every good author is supposed to have a very good understanding of words and how to use them in order to convey exactly what he wants in his or her narrative. Patrick White finds himself in the especially tricky situation of having to bend the words to the mentality of the character, going from pristine clarity of expression to the most confusing indeterminacy depending on the state of mind of the protagonists. What is fundamental to notice is that, as stated before, this is not only an intentional form of 'aesthetic' writing, but a functional and necessary element to the narration itself. This point can be then divided into two sub-topics: a) the words selected by the *author* for the narration, and b) the words the author makes the *characters* select when they speak or, sometimes, think. The difference between them, being this internal focalization, is not as pronounced as we might think: both kinds of lexical groups can be part of the scope of attention of the characters, making Waldo, Arthur and Mrs Poulter themselves think on their significance and implicitly encouraging the reader to do the same. The main divergence is in the degree of responsibility placed on the words. As an example:

“«You will leave this place,» Waldo was commanding, and very loudly: «sir!»
Indicating that he, Arthur, his brother, his flesh, his breath, was a total stranger.

The passage is taken from Arthur's point of view during the discussion at the Library. Here Arthur notices the "commanding", "loud" tone of an angry Waldo, but the word "sir" has a particular impact of its own. Arthur is no stranger to seeing anger, fear and intolerance in his twin brother, the one he considers so close as to be "his flesh" and "his breath". Waldo did not choose his commanding tone, since it is a part of his character, and Arthur knows it only too well. He, however, deliberately chose to use an estranging word like "sir" while talking to his own brother. While the words of the narration let us see more deeply the personalities of the twins, the words they utter are the expression of their will, in this case the will to make of Arthur "a total stranger".

The exact opposite happens when the characters are not in the position to decide or to think clearly. When this is the case, the terms are less precise, sometimes even poorly denoted. The structure itself seems to suffer from the loss of mental cohesion, as we see in *Mrs Poulter and the Zeitgeist*, when the terrified woman seeks help and refuge at a hostile Mrs Dun's house:

«Mr Brown, Mr Waldo Brown is dead,» Mrs Poulter said in spite of all. «I can't tell exactly what 'as 'appened. Who done it. I don't know. But something funny. Something. Dead,» Mrs Poulter rattled. (122. P_P)

The selected words clearly mirror Mrs Poulter's state of mind. The dialogue is specifically vague. It is a failed attempt to follow a chain of thought, to reconstruct the tragic discovery of Waldo's maimed body, and maybe even to come to terms with the horrible vision. The lexical choices here are very indefinite: with twenty-seven words Mrs Poulter is unable to express a consistent message, and the focus shifts from the content to the form, and to the cognitive processes behind it. *Can't tell*, *don't know*, *something funny* and *something* are all simple, generic and out of a specific context, indices of a confused mind. Even the more explicit *dead* does not carry much information, if we consider the blurry information it is given with. As briefly introduced, it is worth considering that the structure has an important impact on the discourse, as well. Well-formed and longer sentences are often signs of self-confidence and/or clarity of mind, while for the indeterminacy White seems to find a lot of different

solutions: a few examples are atactic structures with internally normative status,⁷⁶ fragmented sentences and frequent ellipses.

As for the particular usage of lexicon in the novel, Collier's chapter on indexical detail shows in depth how Patrick White's choice of words is never careless.⁷⁷ The analysis is so specific that it does not require ulterior adjuncts, but for the sake of the current study we want to focus on some of these groups. Particularly interesting are, in fact, the ethical and spiritual indexes connected to the emotional sphere, like the terms for suffering, love, protection, shame, guilt, and religious faith. As we are going to see, all these different words mark the subjectivity of the different characters, and a quantitative analysis of them can give us a good picture of the author's intentions. Another interesting area is, again, the semantic field of unity, which in *The Solid Mandala* takes two different directions: the first is the union between the brothers, perceived by both in more or less the same way – and with the same kinds of words; the second is the before-mentioned union of male and female. This is once again negated by Waldo, who wants to see the male as predominant and the female as inferior (after all, at one point Arthur becomes in his eyes a “big, fat, helpless female”), but embraced by Arthur, with his reasoning on Tiresias and the consequent analyses concerning hermaphroditism and transexuality. As for Waldo, the mirror becomes source of separation of the internal dualism of masculine and feminine, but mirror-related terms go deeper than this: they symbolize the narrative twice-told of the brothers, the means of salvation for Waldo – through Arthur's reading of *Alice Through the Looking Glass* – and many of Waldo's mental processes, from self-investigation to dissimulation.

Modal verbs and psychological verbs

As fundamental elements of the sentences, verbs chosen for narrative purposes are often crucial to interpret many layers of analysis. In fact, their aspect, tense and mode can deeply influence the text and its interpretation: an imperfective psychological verb, for example, might be related to a conscious and continuative mental process, while a perfective one is often index of unconscious realization and can come back later in the form of recognition. While Collier's essay covers many of these features in detail, however, this study is going to focus specifically on the different types of modal verbs and psychological verbs. The reason of this choice is the importance of these kinds of

⁷⁶ COLLIER, *Rocks and Sticks of Words*, p. 235.

⁷⁷ See *ibid.*, pp. 363-408.

verbal structures to the psyche of the characters. Both typologies will be found tagged in the novel and incorporated in the final analysis.

Starting with the modal verbs, we know that they cover the semantic fields of possibility, permission and ability (*can, could, may, might, must*), will and habit (*will, would*) and obligation, necessity and advice (*must, shall, should, ought to*). While the ‘base forms’ of these verbs are interesting per se, particular uses of them are even more relevant to the analysis at hand. An example are the so-called ‘seeming’ modals,⁷⁸ *might (have), must (have), and could (have)*. They are part of what Collier defines as “seem-formulae”, a pervasive class mostly constituted by verbs and adverbs of doubt and conviction (*seemingly, obviously, etc.*). Their role is once again to depict mental processes, and interestingly enough they seem to be roughly the same in the various sections of *The Solid Mandala*. As we have seen, choices of words and structures generally tend to differ between the chapters, and especially between Waldo’s and Arthur’s sections. It is telling that this particular typology of modal verb not only stays the same in the two brothers’ points of views, but is also a prominent, widespread element of the narrative. Despite the character responses being different, the use of these verbs seems to suggest similarities, if not even equivalence, in basic mental processes.

“I should hope so, he might have meant.” [Waldo’s section] (109. W_W+A)

“They might never have known each other.” [Arthur’s section] (94. WA_A+P)

In this case, *might have* is an index of conditional possibility, and at the same time expresses the precognitive element of the process: the character begins to understand the concept even without a full conscious judgment. This is the reason why *might have* and *could have* are not interchangeable. A test conducted by Collier⁷⁹ demonstrated that doing so the meaning of the sentence would change, and concluded that *could have* is more conscious and object-oriented, more cognitive than precognitive. As for *must have*, it seems to carry a more logical, impersonal meaning of cause-effect. The fact that these verbal forms remain the same between the different sections, especially considering the almost exasperated divergences in the other parts of the language, takes us to the conclusion that these mental processes are independent from character and shared not only by the brothers, but by all human minds.

⁷⁸ COLLIER, *Rocks and Sticks of Words*, pp. 152-158.

⁷⁹ *Ibid.*, p. 155.

Another interesting take on modal verbs is the one concerning ‘shifted’ modals and quasi-modals,⁸⁰ and most notably *would/be going to*, *must/had to* and *might*. In strong opposition with the previous category, this typology of verbs is inherently subjective and describes personal psychological reactions. Characteristically, they are typically found in Waldo’s section.

“[...] and Waldo smiled, agreeing, while knowing he *would* not care to.” (96. WA_W+A)

“He was afraid his remark hadn’t sounded too effective, so he *had to* try to improve on it.” (24. W_W+A+MrsM+D)

“His body *might* topple, but only his body.” (23. A_A+MrB)

The examples highlight the personal status of these mental processes: *would* covers its normal role of prediction – or habit – while at the same time expressing the character’s intentions; *had to* marks a conscious, even pressing, decision; and *might*, the most problematic of the three, seems to suggest understanding of a situation and, in this case, reaction to an insecurity. These are not, as we can see, general psychological functions, but they respond to the particular needs of a character, expressing with verbal structures the ways in which he thinks and reacts.

The third and last verbal category we want to introduce is the one concerning psychological verbs, which of course are always essential when talking about the way an author chooses to present the human mind. On the basis of Seymour Chatman’s work⁸¹ Collier argues that, in a similar way to Henry James, White intentionally used psychological verbs with two aims: the first is to make the reader experience the various states of mind of the characters, delving deeper in their psyche; the second is to give him or her the instruments to critically analyze them, in order to understand their role in the whole narrative process.⁸² It is a simple enough matter to notice, in this case, how the critics might have mistaken this device for the authorial intrusiveness we already talked about. The computational analysis will take this into account. As for the quantitative analysis of this kind of verbs, it will follow the model suggested by both Chatman and Collier. Here psychological verbs are divided into sub-groups depending on their function, and more specifically: 1) perceptive verbs, indicating the recognition

⁸⁰ COLLIER, *Rocks and Sticks of Words*, pp. 180-183.

⁸¹ Seymour CHATMAN, *The Later Style of Henry James* (Language and Style/series 11, Oxford: Basil Blackwell, 1972), pp. 10-22.

⁸² COLLIER, *Rocks and Sticks of Words*, pp. 211-212.

of a sensory stimulus; 2) precognitive verbs, unconscious or semi-conscious reactions to thoughts/stimuli, characterized by an imperfective status; 3) cognitive verbs, conscious and perfective, often tied to single objects or ideas. We omitted from the model the point concerning beliefs and attitudes, since it tended to overlap in the most part with precognitive or cognitive verbs, and implemented the ‘psychological’ section with 4) performative cognition and will and 5) emotional verbs. Chapter Three will go into each of these points in more detail.

Rhetorical elements

As we saw, the abundance of stylistic devices in Patrick White’s works was the main cause of the negative criticism and of the labeling of his writing as mannerist by many. Since mannerism was generally applied to styles which valued the artistic, aesthetic form over narrative, content, and themes, it is easy to understand how White’s writing must have impressed for its rhetoric and artificiality.

The first ‘culprit’ is probably the misunderstood iconicity of this kind of style, better defined as the relationship of interdependence and correspondence between the form and the meaning of a sign. White’s iconicity does not stop at lexis and sentence structure, however, and reaches greater depth at phonological and graphemic level. This way, it becomes an underlying motif covering the whole style, and *The Solid Mandala* is a great example of this. Graphemes, syntax and semantics play an especially important role, and phonology – even though less developed than the others – is studied in order to support them, often along with punctuation. As an example, Collier writes:

“Mrs Dun’s teeth snapped. Shut.” This mimicks a transitional event phonologically (dentals and sibilants) and syntactico-graphemically (a full stop separating the verb from its complement). As the objective physical event must be unitary, the mimesis draws attention to dramatic suddenness and finality; hence it also intimates the presence of a subjective recorder of a subjective reaction. Homology (where the text-structure imitates the discourse self-reflexively, as in a digressive passage on the topic of digression) is also operative here: “snapping” is reflected in the shearing-off and isolation of the complement “Shut”.⁸³

The extensive quote is meant to highlight how much information can be hidden inside such a small passage. What is more, they are all connected, all relevant both

⁸³ COLLIER, *Rocks and Sticks of Words*, p. 236.

stylistically and at narrative level. To the high iconicity in the novel is then important to add yet another rhetoric element, one which curiously stands on the opposite side of the scale: lexical ambiguity. The above-noticed correspondences between elements in the style, in fact, do not preclude heavy wordplay with connotations, which is another fundamental characteristic of White's, so much as to become maybe the most prominent of all. This device can be employed in many kinds of different situations: from the unclear distinction between literal and metaphoric, to the allusion to the multiple points of view and their specific perspective – another source of criticism for “authorial intrusiveness”.

As for the usage of repetition, it is possible to distinguish two different kinds. The first is a simple repetition in a sentence, in consecutive sentences or passages, meant to charge the word with a particular weight:

“She loved a handsome man, and never looked at another. [...] What of it, if you love a person? [...] She loved, she had loved Bill.” (122. P_P)

The second constitutes instead of repeating words all along the novel, thus giving them a particular denotation which is often connected to specific characters. Simple examples are the alternation of the importance of “hate” for Waldo and “love” for Arthur and Mrs Poulter, and the consistency of the word “solid” in the narration – and, characteristically, in the title itself. The first of these examples is also a possible take on parallelisms in the narrative, as expected by the opposite nature of the two twin brothers' personalities. When these patterns are subjected to variations, the change is even more apparent: when Waldo considers his “love” for Dulcie Feinstein, for instance, the reader immediately understands the peculiarity of the situation, and is prompted to consider it more carefully, investigating the meaning of the word in the character's point of view.

Iconicity, wordplay, and rhetoric are so pervasive and complex that to give a more specific account of them would mean to repeat Collier's broad research on the topic.⁸⁴ The previous aspects are instead particularly interesting for us, since they are mostly relevant to the relationship between style and characters we are going to focus on. All other relevant figures of speech, and especially the widespread syllepsis, hyperbole,

⁸⁴ See COLLIER, *Rocks and Sticks of Words*, pp. 207-257.

oxymoron and synaesthesia, would deserve a chapter each for a comprehensive description.

2.5 From style to narratology

Language in *The Solid Mandala* can be a powerful narrative tool, but its function is even more complex than that. Even failing to consider its importance in relation to style, in fact, we have to take into account how it becomes an independent theme in the novel. White uses the character of Waldo to develop the topic, making him ponder the words he chooses and encouraging the reader to a) reflect on the process of word selection, as we have seen active in the whole book, and b) think on the different values the language itself can have. Language is Waldo Brown's main weapon: he uses it as an instrument to feel more intelligent or more powerful over other characters, collects words to use them when they seem appropriate, and becomes insanely jealous when other people – especially Arthur – rob him of this advantage. Through his eyes we see the Australian accent as social “camouflage”,⁸⁵ and the exoticisms and foreign languages of the Feinsteins as an unattainable, resented goal. Manipulation through words is present in White's style and in Waldo's, as well. When the beloved words fail Waldo Brown, however, when he is forced into silence, we witness his complete powerlessness. It begins in infancy and adolescence, and when brought to its peak it will ultimately become his undoing.

In Patrick White, and especially in *The Solid Mandala*, it is continuously apparent how form and meaning are intertwined and studying each other. Another significant instance of this is the way memory is portrayed in the pages, once again in a mirror of the mind. From the structure of the novel it would seem to a first-time reader that the structure of narration is simple, at least thematically if not chronologically ordered. In terms of macrostructure we find in fact four vast chapters and three main points of views:

1. *In the Bus* (Mrs Poulter)
2. *Waldo* (Waldo Brown)
3. *Arthur* (Arthur Brown)
4. *Mrs Poulter and the Zeitgeist* (Mrs Poulter, Arthur)

⁸⁵ COLLIER, *Rocks and Sticks of Words*, p. 159.

From a first, brief analysis we notice a symmetry, with the twins' chapters in the middle and Mrs Poulter's as shorter 'prologue' and 'epilogue'. We can also notice that Waldo's section is more than double than Arthur's, and infer that Waldo's character will be more central to the narrative. Chapter 2 and 3, however, tell the same story, and only the different devices applied by the author and connected to the characters mark the difference in length. Once we start reading, then, it becomes apparent that *fabula* and *sujet* are far from coincident. The narration is built almost entirely on a complex system of memories and triggers, all connected and continually intersecting. They begin with the actional present, with the two brothers Brown having their daily walk during a morning of the early 1960s,⁸⁶ and develop into full episodes taking the readers days, years or decades away from the starting point. What is even more interesting is that Waldo, Arthur and Mrs Poulter do not have the same way of remembering: each memory is extremely subjective, often manipulated by the characters in different ways and with different words and stylistic choices (e.g. characterizing verbs).

Furthermore, in Waldo's and Arthur's sections is noticeable the device of the "twice-told", which consists in reporting the same event twice through two different points of view. In Genette's terms,⁸⁷ this is a repeating narrative. Considering the prominence of this device, all the circumstances of the novel can be distributed into three main classes: 1) events only told once – mostly due to the absence of the second twin (e.g. Arthur as a child on the boat with Mrs Brown); 2) twice-told events, each with a particular perspective (e.g. Mr Brown's death); and 3) events which can be in turn subdivided in parts, with some twice-told and some not (e.g. the incident at the Library). At this point each of these memories could be analyzed to find out why it was, or was not, told twice. The majority of the events only told once are deeply connected to the singulative nature of the experience, and to the repercussions it will have on the individual character: instances of this are most notably Arthur's mandala-dance or Waldo's relationship to Walter Pugh, both important if not central to their stories, but irrelevant to the other twin. There are then circumstances which could potentially be described in both sections but are found only in one. Collier notices a few focal cases of this kind of elision,⁸⁸ the most noteworthy of which is the sequence of Arthur defending Waldo from Johnny Haynes: despite the relevance of this moment for both brothers, only Waldo remembers it at length and in detail, while Arthur merely touches the subject

⁸⁶ As per Collier's reconstruction of the *fabula*, COLLIER, *Rocks and Sticks of Words*, p. 42.

⁸⁷ GENETTE, *Narrative Discourse*, pp. 114-116.

⁸⁸ COLLIER, *Rocks and Sticks of Words*, p. 44.

without recalling much. When an event is presented twice, however, the singularity of the character's perspective is often unmasked: the same fact can be seen in two entirely different ways by the brothers, raising questions on the reliability of the narrators. Focusing more on the differences than on the similarities becomes, again, yet another way to differentiate both personalities and related styles.

2.6 Measuring a style

Describing the style of *The Solid Mandala*, annotating it and making statistical evaluations all constitute a vital part of this research. To make a more significant contribution to the understanding of Patrick White's style and of stylistic analysis in a more general way, however, it is necessary to start from a theoretical hypothesis. This hypothesis must be specific enough to conform to the peculiarities of White's writing, and at the same time it must contain general principles that can be adapted to other kinds of analysis, functioning as an example and a pattern.

Starting from our observations and from the considerations made in Collier's *The Rocks and Sticks of Words*, it is possible to describe White's style as variable and character-dependent. The question is now whether to consider it as a series of 'different styles', one per character, emphasizing different aspects of the language to better highlight personalities, or to see it as a single particular style that varies according to the narratological aspects of the narration – namely, the events of the story and the relationships between characters.

The hypothesis we chose to formulate does not perfectly align to either of these premises, and at the same time involves both. Consistency in the use of linguistic features in the different sections suggests that the style is only one throughout the novel. At the same time it is impossible to ignore the differences of expressions between, for instance, Waldo's and Arthur's sections, and this aspect must be taken in consideration, as well. As a result, the approach chosen for this analysis is made of multiple steps. Style and narratology are seen as working together to express character psychology, in itself the ultimate cause and purpose of every thought and every event of the storyworld. The character-oriented interpretation is insufficient, if considered on its own, because it leaves out every important narratological variation, and because of the before-mentioned stylistic consistencies between the sections. The narratological interpretation, in a similar way, fails to acknowledge the evident differences between the protagonists

as they are expressed by language alone. When the two hypotheses are considered together, however, it is possible to organize the research on more than one level.

The first step considers the stylistic similarities between the sections as sufficient proof of the existence of a single style, and focuses on differences. This method allows to identify significant traits for each protagonist – expressions favored by the author in order to highlight specific psychological aspects – and to find potential anomalies.

The second step delves into narratology and considers how linguistic features change depending on events, stages of life, levels of stress, and so on. It makes possible to associate certain expressions to specific mental states, or to the maturity of the characters.

The third and final step, still a part of the broader narratological view, has its heart in the relationships of the protagonists with each other and with the other characters. This part of the analysis aims to identify consistencies and divergences in the interpersonal relations of the Brown twins and of Mrs Poulter, determining how and when the language choices filter attitudes and behaviors.

These three approaches to the analysis, when considered together, can give an interpretation of the style of *The Solid Mandala* that is both broad and detailed, and that can be adapted to other sources, as well. Chapter Four is dedicated to this final aspect of the research, using the quantitative data presented and discussed in Chapter Three as premises and foundations.

CHAPTER THREE

CRITERIA OF ANNOTATION

The main objective of the research presented in this thesis is the application to the text of Patrick White's *The Solid Mandala* of some of the most important stylistic theories proposed by Gordon Collier in his *The Rocks and Sticks of Words*. This test takes the form of a computational analysis in two steps: the first is the manual annotation, or tagging, of the whole novel, with the aim of highlighting in the text itself specific linguistic features in order to make them recognizable by the machine; consequently, the second step consists in the analysis of the resulting corpus by the computer, and the following stylistic and narratological evaluation of the end data.

In this chapter can be found the articulation of the various passages of the annotation system, potentially suggesting a methodology of research for other kinds of texts as well. The paragraphs will especially cover in detail the criteria of tagging, the functions of the tagged elements, the reasons behind their choice and how they relate to Collier's work. The end results of this process will be explained in Chapter Four, dedicated in its entirety to the evaluation of the data.

3.1 From the annotation to the analysis

Annotation is at the core of a computational study of this kind, when texts and corpora are the key focus. This particular approach was chosen to offer a continuation, in a sense, of the more theoretical research of Collier's, adding new data and new considerations to an already vast and in-depth analysis. The researcher's work is in fact very explicit in addressing the parts of the text he is talking about, mostly thanks to his effective subdivision of the novel in narremes, but simply touches on the topic of quantitative analysis without examining it further. While this is wholly coherent with Collier's methodology and broader perspective, this approach aims to improve this specific aspect. The tagging system we built, in fact, starts exactly from where he stopped, using the pre-existing narreme sequence – as well as the theories about them – as a starting structure.

Tagging is one of the many facets of corpus linguistics and natural language processing (NLP), and it is mostly known as part-of-speech tagging (POS tagging) or word-category disambiguation, especially when it is related to syntactic and morphological issues. In truth, a text can be tagged in many different ways depending on the chief interests of the researchers: while syntax and morphology are two of the most-studied branches, there can be projects on phonology, semantics, pragmatics, socio-linguistics, and phonetics as well. An annotated corpus is a text that has gone through a process of manual or automatic tagging and whose elements are now immediately recognizable as belonging to one class or another; the obvious advantage of this approach is the convenience of having all elements of a particular class ready to hand for general or quantitative evaluation. The use of the computer significantly simplified the process not only with the modern algorithms for word-category disambiguation, which replaced the human effort otherwise involved, at least in part, but, more importantly, enabled easy, fast searching through large amounts of text and producing the initial relevant data. One can readily see how these improvements in computational linguistics saved researchers precious time and money, consequently advancing the final results. The help of the computer was fundamental for this specific analysis, too, especially with regard to the treatment of data, as we shall see presently. To get back to the tagging: the aspect of disambiguation is one of the most important, and also the reason why machines cannot yet take the place of a human researcher completely. While parsers and algorithms can achieve a great deal, they cannot, in fact, always correctly identify the class of an ambiguous word, and they run the risk of a high error rate if the data are not corrected by a linguist. It is not by chance that this is the best-known and most-complex problem in the automatic analysis of natural languages: in contrast to the more regular artificial languages, constructed a priori, identifying the correct function of a word or an expression is more often than not an intricate task. Given the peculiar nature of the analysis at hand, this is the main reason why the annotation of *The Solid Mandala* was realized manually, with the support of the text editor Notepad++ (for Microsoft Windows) for its helpful functions of regular expression finding and syntax highlighting. Of course, a manual approach has to take into consideration a certain degree of human error, but we believe we can still present a reasonably accurate, reliable result of the work.

In the current study, the annotation serves specifically the purpose of identifying indices of psychological and/or emotional processes in the main characters. It becomes,

then, a tool of sentiment analysis – also known in some contexts as opinion mining – and intends to extract and analyze all the possible subjective information in the book, with two main objectives: the most important, within the perspective of the current thesis, is to prove or disprove the connections between Patrick White’s characters and the way in which he shapes his style around them; the second, independent but also significant, lies in the contribution the annotated corpus of a whole novel can potentially make to other kinds of research. From sentiment analysis the study takes some of its basic criteria for the description of the various linguistic features, most notably the opposition *subjectivity/objectivity*, which, as we have seen, is central to Collier’s main point, and the *polarity* of positive/negative in regard to emotion. The correct identification of these shades of mental process is another important reason for the choice of manual annotation instead of its automatic counterpart: as of today, computer programs are not advanced enough to attain this level of depth, and human analysis is always required. Of course, humans make mistakes at a higher rate than machines: to the ‘normal’ factor of human error we have to add the statistical problem of the so-called human inter-reliability. When it comes to sentiment analysis, in fact, different persons may or may not agree on the features attributed to a specific word or expression, producing different degrees of result based on modalities of judgement and personal experience. For the sake of the current analysis, however, the latter problem can be mostly if not entirely disregarded, and the possible mistakes will mostly be attributable to oversight.

In the following pages we shall observe, step by step, the process of large-scale annotation, based on a number of nodal points:

1. Basic considerations on the starting text
2. Internal subdivision into narremes
3. Criteria behind the choice of tagging elements
4. Detailed presentation of every tagging element

At the end of this process the initial text of the novel will be split into 127 fragments – the narremes – and fully annotated with all the information relevant to the research project, on both the textual and the linguistic level. These ‘complete’ portions of text will then be analyzed by computer programs in order to find consistencies and variations, producing quantitative statistical data. At this point the entire process will come full-circle, when the results of the analysis will be compared with the starting text

and with the narremes, in order to draw final conclusions. As indicated, these conclusions will be specifically discussed in Chapter Four.

3.2 An introduction to markup languages

The present section is meant to explain briefly the basics of markup languages – i.e. the tools employed in every kind of annotation – to those not familiar with their central principles of operation. Clearly, the topic itself is vast and varied, so much so that it is impossible to summarize it in a few pages. With this excursus we want only to present to the reader the fundamental aspects of it, so that the specifics of the study are generally comprehensible.

First, annotating a text means making a certain kind of information explicit or providing it with an instruction, depending on what the particular interest is. The ‘new’ text – the annotation itself – must never be confused with the starting document, and as a consequence the tags must always be immediately recognizable as such. Markup languages were created specifically to serve this purpose of furnishing structured documents: they can be of many different kinds and can deal with different applications, mostly in the field of computer sciences but often in linguistics or philology as well. Most of them have a similar tagging structure. Among the widely recognized examples of markup language is HTML (HyperText Markup Language), the standard code employed to create and manage web pages. To highlight its relation to linguistics, it should suffice to say that this kind of language is described as ‘semantic’. Unlike a programming language, which follows a set of completely different rules, the various elements of HTML tagging describe the semantics of the texts in the web page (headers, paragraphs, links, and so on) and allow the embedding of external elements such as images or videos. The graphic presentation of the page is left to another code, the CSS (Cascading Style Sheets), which is not a markup language itself, is separate from the HTML code, and allows simpler management of the presentation without touching on the semantics of the page.

Another example of markup language, one that gets a step closer to our way of annotating, is the TEI (Text Encoding Initiative), mostly employed in the humanities by philologists to create scholarly editions of manuscripts and historical texts. As HTML, it originates in SGML (Standard Generalized Markup Language), deriving from this its accuracy and its declarative principles. This means that the tagging has to describe the

characteristics of the text, as we were saying, in an explicit and transparent way, following a set of conventional rules which make the code understandable by anybody interested in learning its functioning. If someone wanted to code *The Solid Mandala* in TEI, for example, they could begin with the most basic information on the cover:

```
<author>Patrick White</author>
<title>The Solid Mandala</title>
```

The angle brackets mark the added text very clearly, and in this case their content describes self-explanatorily the role of the annotated words. ‘Author’ and ‘title’ are also examples of ‘elements’, which are present in all kinds of markup language and constitute their very core: each element has a meaning, explicit or implicit, attaching a specific value to the portion of text inside it. Usually they have a beginning and an end, marked by the symbol / preceding the name of the element itself, and this graphic distinction makes it easier for both machine and human researcher to recover the piece of information of interest. It is normal practice for standardized markup languages (TEI, the rules of SGML, HTML, XML, and so on) to always use the same typologies of codifications referring to the same kind of element. ‘Author’ and ‘title’ are perhaps too immediate an example, but there are many others that may not be so easy to decipher: <div> for the sections, for instance, <i> for a text in italics, or <hi> for highlighted, a portion of text differing from those that precede it.

Elements can vary in nature depending on their role in the annotation: if it is true that they are generally opened (<title>) and closed (</title>), there are some particular exceptions that mark a change in the text and do not contain anything. TEI’s <lb/>, for example, marks the change in typographic line and is neither opened nor closed.

Furthermore, if the nature of the annotated characteristics is investigated in greater detail, three main groups of elements can be individuated, all relating to different kinds of linguistic information:

1. *Textual tags* mark data referring to the general structure and format of the text, and are very common in TEI. They can identify authors, titles and editions, but also headers, body of the text, sections, paragraphs, lines, and so on.

2. *Formal tags* mark specific presentational characteristics of the text. They are particularly important for the annotation of manuscripts, in which adjuncts, larger characters, decorations or mistakes are sources of multiple study. In printed texts they usually mark bold, italics, underlined words or crossed-out texts, apices and subscripts, colors, and more.
3. Finally, *content-related tags* are less common in TEI but central to linguistic annotation – and to ours in particular. They do not express the value or the appearance of the words they demarcate, but instead describe their linguistic role. Subtypes of content-related tags can be of many different kinds. Depending on what branch of linguistics is the focus of research, they can mark verbs, nouns and adjectives, or nominal and verbal groups, or particular kinds of graphemes or phonemes. They can relate to socio-linguistic aspects of the discourse and to pragmatics, or limit themselves to the grammar, all considering the desired end results.

Another aspect to consider is that elements are not the only points of interest in annotation. They usually cannot operate by themselves, and need further specification in the form of ‘attributes’ and ‘values’. Attributes can be considered along with the elements in the same relation as that of adjectives to nouns, and their purpose is to add further depth to the tagging. An example of element/attribute/value relation, again in TEI, is the following:

```
<msName xml:lang="ita">Codice M</msName>
```

Here the attribute “xml:lang”, indicating the language of the manuscript name, is followed by the symbol = and by the value “ita” (Italian) between quotation marks. Where the annotation closes the element, only the name of the element itself is repeated after /. Attribute and value, instead, simply need to be inserted within the opening angle brackets. It is interesting to note that, depending on the element, some attributes may be optional or obligatory, and can even have – in standardized languages – fixed values.

A final note on annotation systems concerns comments. In a markup language, as in programming languages, a comment is a device the researcher/developer can use to write useful information or reminders within the text, and marking them so that they are not confused with the original document. When a machine of any kind checks the document, the comments are considered ‘invisible’ to it, since they are only helpful to

better understand the tagging criteria or instructions of a program. As we shall see, this is a feature we took advantage of in the newly-introduced narremes discussed in this thesis. To annotate them we chose to employ the HTML standard:

```
<!-- comment -->
```

In this way, the information inside them is immediately understandable as an extra added in a second moment, making the distinction from the original text of the novel as clear as necessary.

3.3 Annotation of *The Solid Mandala*

This section will go into depth in describing the tagging process of the novel, as well as the choices made regarding the relations to the theories introduced earlier by Gordon Collier.

3.3.1 Considerations on the text

Before annotating, a fundamental first step is to examine the starting document closely. This makes it easier to select the most appropriate tagging system, adapting it to the basic source in order to achieve the desired results.

For *The Solid Mandala*, Chapters One and Two of this thesis have already explained much of the author and his peculiar style, of the novel and the characters and themes in it. From a textual point of view, the novel runs to 320 pages (in the 1995 Penguin edition) and contains four sections (*In the Bus*; *Waldo*; *Arthur*; *Mrs Poulter and the Zeitgeist*). The beginning and end are clearly recognizable in *In the Bus*, which functions as a prologue in the actional present, and in *Mrs Poulter and the Zeitgeist*, chronologically the last piece of the narrative. Events in these sections are more internally coherent and more ‘stable’, less subject to memories. Furthermore, their introductory and conclusive role seems confirmed by their length: the first section is almost 1/23 of the combined *Waldo* and *Arthur*, the true body of the text, and the last, despite being a little longer, does not amount to more than 1/12 of the whole.

One main textual feature of *The Solid Mandala* is dialogue, which always has to be interpreted in its relation to the internal focalization of the novel. Often words play an important role in the narrative, but even more important are the thoughts and mental

processes behind the scene, especially since we get to experience them almost first-hand. Memory and its mechanisms are at the core of the temporal shifts, and the major factor responsible for the high degree of irregularity between *fabula* and *sujet*. Events do not follow chronological order and usually ignore even the most common method of using flashbacks, with a central actional present interrupted by incursions of the past into the narrative line. There is, of course, an actional present – the Brown twins going out for a walk – and there are other events happening after that – most notably Waldo’s death and Arthur’s fleeing the house. The *Waldo* and *Arthur* sections, however, do not focus on the present specifically: memories may or may not have a specific trigger, and are often presented one after the other for many pages, deflecting attention from the actional present, so much so that the reader almost forgets it. Most of the circumstances of the lives of the brothers Brown are narrated in this form, with flashbacks that are not really flashbacks, since they become, for the time being, the perceived present of memory.

Fabula and *sujet*, then, do not coincide; far from it. The text of *The Solid Mandala* is sometimes difficult to reconstruct chronologically, and, most importantly, it can be fragmented into many ‘episodes’ of varying length, each connected to a specific event or series of events. Gordon Collier, in studying this particular topic, implemented this kind of subdivision, producing a total of 124 narremes.⁸⁹ By ‘narreme’ we (and he) mean here a basic story unit and a microstructure covering one independent event, as conveyed via a single or multiple points of view. This approach to the study of the book gives us important advantages with regard to the text: first, it orders the ‘chaos’ of the brothers’ memories when reconstructing the *fabula*, and makes the evolution of the characters apparent through their progress – or stagnation; secondly, it permits an easier take on the “doublings”, the twice-told events narrated by both brothers, by making them share the same narreme. As Collier notes, it is important to remember that these narremes are merely heuristic abstractions, albeit very useful ones when it comes to psychological narrative. As far as annotation is concerned, dividing the text into smaller portions was convenient not only for the operation of manual tagging but, more importantly, for the subsequent quantitative analysis.

⁸⁹ COLLIER, *Rocks and Sticks of Words*, pp. 36-43.

3.3.2 Internal subdivision in narremes

We already introduced the concept of ‘narreme’ and its importance for the current study in 3.3.1 (*Considerations on the text*). Collier’s work was here a fundamental starting point which considerably simplified the novel’s internal subdivision, a necessary step in the process of annotation. It was chosen as a model for its precision and for the rigorousness of the methodology behind it, and it was in part modified to deal with particular necessities, as we shall see.

Collier also defines the narremes of his reconstruction as “functions” when the *fabula* is concerned and as narrative “motifs” when it comes instead to the *sujet*.⁹⁰ As abstractions, these are arbitrary and can be subjected to modification, merging, or alternative subdivision, as required. In his analysis, Collier only needs action-oriented narremes, on the model of Chatman’s “process statements”, as opposed to “stasis statements”.⁹¹ The later passages of the novel are mostly a-temporal, descriptive, and purely psychological; in any case, they are never tied to a specific event or series of events, unlike the former. They are present in this part of Collier’s work only as non-essential sections. Every story-unit is chronologically ordered via numbering, features a description of the events occurring in it, and presents the section – or sections – in which it appears by means of the relevant page or page-span (in the Penguin edition). In some of these, we can find helpful temporal data derived from a process of detailed narrative archaeology.

As important as Collier’s subdivision is for the current analysis, however, it was in itself insufficient for the specific purposes of this annotation. The first problem was that the narremes needed to cover the whole text of the novel, and not only the process statements; in this regard, an expansion of the original list was needed. The second was that, despite its page indications, Collier’s analysis was more interested in reconstructing the *fabula* than in the actual fragmentation of the text: there is no suggestion in *The Rocks and Sticks of Words* about where on a page the end of a narreme is signaled and the beginning of another, since this was simply not relevant. The former problem was solved by incorporating descriptions and a-temporal fragments, the so-called stasis statements, with the most appropriate pre-existing story-unit. These are found in the narreme itself if considered especially relevant to it, or in a different one with the same number followed by a “b” if somehow parallel. An

⁹⁰ COLLIER, *Rocks and Sticks of Words*, p. 36.

⁹¹ *Ibid.*

important example is narreme 105b, covering the whole first section, *In the Bus*, parallel to the walk taken by the Brown twins in 105. Collier chose not to include *In the Bus* in his narremes for practical reasons, but it needed to be considered for the annotation all the same. Even so, this process left out a series of passages, mostly relating to family habits or to a-temporal considerations made by a character, which were completely detached from any other situational unit. For this reason these ‘fragments’ were arbitrarily merged into three new narremes, not chronologically numbered but signalled by the letter “U” (for unmarked) and by the numbers 1, 2 and 3. A detailed description of their content can be found in the following presentation. The problem of the beginning and end of the narremes was dealt with by adding the line numbers to the pages, in order to give a clear idea of what we are talking about. Each narreme can thereby be easily identified in the original text where required.

A few modifications were made to the original indications of pages as well; all of them are listed below. The original numbers were maintained – as stated above, all the new units have a “<number>b” or a “U” as their ID. To each of these was added a ‘name’ with the main point(s) of view of the narreme, and/or the relative section(s): W stands for Waldo, A for Arthur, and P for Mrs Poulter. B was used to identify the first section specifically. The name additionally contains the initials of the main characters acting or in other ways present in the unit, as noted in the following key:

A	Arthur
D	Dulcie Feinstein
L	Len Saporta
MrB	Mr Brown
MrP	Mr Poulter
MrsB	Mrs Brown
MrsD	Mrs Dun
MrsM	Mrs Musto
P	Mrs Poulter
W	Waldo
WP	Walter Pugh

The final result is the following reconstruction, presented as per Collier’s model with Collier’s situational descriptions and original explanatory notes.⁹² The modifications applied to the source are signaled in italics.

⁹² COLLIER, “Narremic Reconstruction of Fabula,” *Rocks and Sticks of Words*, pp. 37-43.

NARREMES OF *THE SOLID MANDALA*

1. A_A+MrsB (from A216 1.16 to A217 1.38)
A. at *Götterdämmerung* in England with relatives
2. A_A+MrsB (*modified*; from A215 1.1 to A216 1.15 – *from A217 1.39 to A218 1.14*)
A. on sea-voyage from England
3. A_W+A (A218 from 1.15 to 1.29)
Brown family lodging with the Thompsons in Barranugli
4. WA_W+A+MrB (from W52 1.32 to W53 1.27 / from A218 1.39 to A221 1.24)
Mr Brown at the bank in Barranugli; twins visit bank, meet the invalid, Mrs Mackenzie, upstairs
5. A_W+A (A218 from 1.29 to 1.38)
The twins begin attending primary school in Barranugli
6. WA_W+A+MrB+MrsB (W37 from 1.5 to 1.16 / from A221 1.25 to A223 1.14)
The Browns inspect land in Terminus Road, Sarsaparilla, guided by Mr Allwright
7. WA_MrB+MrsB (from W36 1.27 to W37 1.4 – W37 from 1.17 to 1.39 / A223 from 1.15 to 1.23)
The Browns have house built in Terminus Road; Mr Brown has Greek pediment built on
- 7b. W_W+A+MrB+MrsB (*new*; W38 from 1.1 to 1.27)
The Brown family has the new house painted brown
8. WA_MrB+A+W (*modified*; from W33 1.10 to W34 1.2 / from A223 1.24 to A224 1.18)
Mr Brown reads to the twins from the Greek myths
9. A_W+A+MrB (*modified*; from A224 1.19 to A227 1.39)
The twins are exempted from religious instruction at school
10. W_MrB+W+A (*modified*; from W53 1.38 to W54 1.31 – from W34 1.3 to W35 1.2 – W136 from 1.19 to 1.21)
The twins' last visit to the bank; Mr Brown looks strange
11. W_W+MrB+MrsB (from W48 1.13 to W49 1.9 – W126 from 1.33 to 1.34)
W., “at the leggy stage”, overhears his parents talking about their tradition-warped relatives in England, and about the freedom of life in Australia
12. W_W+A+MrB+MrsB (*modified*; *removed W23*; from W49 1.10 to W52 1.31)
The Misses Dallimore pay a visit
13. WA_W+A (*modified*; from W42 1.22 to W43 1.2 / A228 from 1.1 to 1.23 and from 1.29 to 1.36; *removed A229*)
A. helps Johnny Haynes with maths, receives marbles as a reward
14. WA_W+A+MrB+MrsB (*modified*; from W43 1.3 to W48 1.12 / from A228 1.37 to A229 1.32)
W. reads out loud Gothic school-essay; Johnny Haynes teases him with knife; A. comes to the rescue; Mr Haynes visits Browns to complain about A.; Mr Brown's “collapse” after visit
15. WA_W+A+MrB+MrsB (*modified*; from W38 1.28 to W39 1.20 / from A229 1.33 to A230 1.8)

- W. announces plan to write a tragedy
- 16.** WA_W+A+MrB+MrsB (*modified; from W39 l.21 to W41 l.4 / removed A229; A230 from 1.9 to 1.32*)
A. acts out his cow-tragedy
- 17.** WA_W+A+MrsB (W91 from 1.11 to 1.15 / A231 1.26 to A232 1.11)
The twins are given piano lessons
- 18.** WA_W+A+MrB+MrsB (from W35 1.24 to W36 1.26 / A231 from 1.15 to 1.25 – A232 from 1.12 to 1.21)
A. is shifted from piano-lessons to bread-making
- 19.** WA_W+A (from W59 1.38 to W60 1.2 – W75 from 1.12 to 1.25 / from A232 1.22 to A234 1.25)
A. is apprenticed at Allwright’s store, and W. starts at Barranugli High
- 20.** W_W+MrB (from W77 1.8 to W79 1.22)
Mr Brown tries to explain sex to W. on the train to Barranugli
- 21.** A_A+D (from A240 1.30 to A242 1.25)
A.’s grocery-deliveries to, and contact with, Mrs Feinstein
- 22.** A_A (from A234 1.26 to A239 1.21)
A.’s grocery-deliveries to Mrs Musto; A. discovers mandala-definition in book at her house
- 23.** A_A+MrB (from A239 1.22 to A240 1.29)
A. asks his father the meaning of the world “totality”
- 24.** W_W+A+MrsM+D (*modified; from W86 1.30 to W91 1.11 – from W91 1.16 to W98 1.38 – W123 from 1.33 to 1.35 / removed A238-239*)
W. tells A. he has been invited to Mrs Musto’s; A. gives W. a message for Mrs Musto; W. meets Dulcie Feinstein at Mrs Musto’s tennis party; D. tells him an anecdote about a pierrot: W. walks D. home
- 25.** W_W+A+D (from W99 1.11 to W106 1.25)
W. invited to Feinsteins’; L., D.’s man-friend, is indisposed and cannot come; D., with a cold, plays the piano; Mr Feinstein talks about the enlightened Jews
- 26.** WA_W+A+D (*modified; from W106 l.39 to W114 l.1 / from A243 1.20 to A245 1.29*)
W. and A. visit the Feinsteins; D. plays the piano; W. gets diarrhea; W. finds D. and A. discussing the pierrot
- 27.** W_W+MrsM (*modified; from W98 l.39 to W99 l.10; from W106 l.26 to l.38; W114 from 1.2 to 1.16*)
W.’s end-of-year exams, interview, and acceptance at Sydney Municipal Library
- 28.** W_W (from W121 1.1 to W122 1.14)
On his seventeenth birthday, W. starts work at the Library
- 29.** W_W+WP+D (from W122 1.15 to W123 1.33)
W. gets to know W.P. at the Library, boasts of (fictional) sexual exploits with D.
- 30.** WA_A+D (*modified; W123 from l.36 to l.37 / from A245 1.30 to A246 1.37*)
D. tells A. that she and her mother are sneaking off to Europe
- 31.** W_W+A+D (from W123 1.38 to W124 1.5)

- A. tells W. that D. and her mother have gone to Europe “on a visit to the relatives” “to learn the language”
- 32.** W_W+A+MrB+MrsB (from W124 l.6 to W125 l.39)
W. enters the grounds of Feinsteins’ “Mount Pleasant” and peers through slats in shutters; discovered and rebuffed by Mr Feinstein; talks antisemitically at the family dinner table
- 33.** W_W+WP+D (W126 from l.1 to l.13)
W. tells W.P. that D. has sent him a letter from Brussels
- 34.** WA_A+D (*modified*; W132 from l.6 to l.19 / *from*A246 l.38 to A247 l.18)
D. sends A. a postcard from the Italian lakes; A. claims later that he told W. this, and that the latter must have forgotten the fact
- 35.** WA_W+A+WP (*modified*; from W126 l.14 to W128 l.2 / A247 from l.19 to l.22)
War breaks out in Europe
- 36.** A_A+D (*modified*; from A247 l.22 to A248 l.10 / *removed* W130 and W132)
A. meets D. after the Feinsteins’ return from Europe
- 37.** W_W+WP (W128 from l.3 to l.10 – from W128 l.13 to W129 l.4)
W.P. enlists; farewell party at home of Walter’s married sister Cis, at which W. sings
- 38.** W_W+WP (*modified*; W128 from l.11 to l.12 – W129 from l.5 to l.34)
W.P. killed in battle; Cis appears at Library, offers W. her brother’s few poems, “so unlike her brother” and written overseas; W. declines the offer
- 39.** A_L+D (A249 from l.33 to l.39)
L. sends D. a Star of David from France
- 40.** A_L (A249 from l.31 to l.33)
L. returns with shrapnel wounds
- 41.** A_A+L (*modified*; *removed* W30 / A249 from l.29 to l.31 – from A250 l.1 to A251 l.28)
A. visits L. in his Sydney carpet-shop, and sees the mandala in a carpet
- 42.** A_A (A248 from l.11 to l.27)
A. visits Mr Feinstein’s music-shop, sees a pierrot on some old sheet-music, and composes a pierrot song in the tramcar on the way home
- 43.** WA_W+A+D (from W130 l.12 to W131 l.32 / A248 from l.28 to l.30)
W. encounters D., who invites him to come and see her postcard collection from the trip to Europe
- 44.** WA_W+A+D (from W131 l.3 to W132 l.5 – from W132 l.20 to W140 l.6 / from A248 l.30 to A249 l.28)
A. and W. visit the Feinsteins by invitation; A. sings his pierrot-song; D. plays the piano; W. sings; D. weeps
- 45.** A_A (*modified*; *removed* W130 / from A251 l.29 to A252 l.18)
End of the War; A. celebrates the “Peace” in Sydney
- 46.** W_MrB (W158 from l.21 to l.25 – W140 l.11)
Mr Brown retires “a year or two early”
- 47.** W_W+MrB (from W145 l.28 to W146 l.13)

- The asthmatic Mr Brown tells W. of his reasons for leaving England, and about W.'s own chances in life
- 48.** WA_W+A+P+MrB+MrsB+MrP (W61 from 1.3 to 1.13 – from W140 1.7 to W142 1.19 / A256 from 1.28 to 1.38)
- The Poulterers arrive to settle in Terminus Road, at first in a hut, then in a house; early contacts; Mrs Brown's negative attitude to P.
- 49.** A_A+P (*modified; removed W140-W141* / from A256 1.39 to A259 1.14)
- A. soon begins visiting P.; once he asks her why she married Bill Poulter
- 50.** W_W+MrP (from W142 1.20 to W144 1.10)
- W. courts, but fails to make a friend of, Bill Poulter
- 51.** W_W+P+MrP (from W61 1.14 to W62 1.16)
- W. as voyeur, spying on P. at her toilette and lovemaking
- 52.** WA_MrsB (W120 from 1.32 to 1.34 / A256 from 1.7 to 1.10 – A256 from 1.24 to 1.27)
- Mrs Brown has an "operation" for removal of a breast
- 53.** A_A+P (A256 from 1.11 to 1.23)
- A. tells Mrs Poulter about his mother's mastectomy, and tries unsuccessfully to get Mrs Brown to talk about it
- 54.** A_A+D (from A252 1.19 to A253 1.16)
- A. hears that Mrs Feinstein has died; he visits D. in the Sydney house to offer his condolences
- 55.** A_A+P (from A262 1.27 to A267 1.29 – A228 from 1.23 to 1.28)
- On a walk with P., A. sees a Chinese woman under a wheel-tree, dances his mandala-dance, and gives P. his gold mandala-marble
- 56.** W_W+A+P (W145 from 1.1 to 1.6)
- A. tells W. about P., the Chinese woman and the wheel-tree
- 57.** WA_W+A+P+MrB+MrsB (W144 from 1.10 to 1.39 / A267 from 1.29 to 1.32)
- The Brown parents reveal strong signs of hostility towards P.
- 58.** A_A+P (from A260 1.15 to A262 1.26)
- A. dreams a tree-dream about D. and P.; next day, A. and P. go for a walk, and talk about Christ; walk terminated prematurely; A. has a crucifixion dream, and temporarily loses his "special" marble
- 59.** A_A+P (from A269 1.15 to A270 1.14)
- P. is frightened one evening by A.'s practical joke; she hedges about the possibility of further walks together; A. goes home in tears
- 60.** W_W+A+P (from W146 1.14 to W147 1.26)
- W. overhears Council workmen talking scornfully about Bill Poulter, and making sexual innuendos about P. and her walks with A.
- 61.** A_A+P (*modified; removed W148*; A268 from 1.3 to 1.31)
- A. visits P., who tells him that there will be no more walks, because "they" and her husband don't approve
- 62.** WA_W+A+P (*modified*; from W147 1.27 to W148 1.28 / from A267 1.32 to A268 1.2 – from A.268 1.32 to A269 1.2)

- W. forbids A. to go on walks with P.; A. replies that the matter has already been settled
- 63.** W_MrB+P (W161 from 1.4 to 1.12)
Mr Brown gives the Poulterers an old raincoat
- 64.** W_W+D (*modified*; from W148 1.29 to W150 1.16)
W. hears that Mrs Feinstein has died; he is unable to complete a satisfactory letter of condolence, and decides instead to visit D. with the vague intention of proposing marriage
- 65.** WA_W+A+D+L (*modified*; from W150 1.17 to W158 1.11 / *removed* A228; from A253 1.27 to A256 1.6)
A. visits D., uninvited, at “Mount Pleasant”; she invites him to her wedding with L., but he says he cannot attend because of W.; he gives D. his blue mandala-marble. W. also visits D., and discovers A. already sitting with her; W. “proposes” to her, is disabused, and is introduced to L.
- 66.** W_W (*modified*; *removed* W70; W173 from 1.21 to 1.31)
“By this period” W., it is claimed, has started a fragment of the novel (titled later *Tiresias a Youngish Man*), and has “written several articles”.
- 67.** WA_W+A+P+MrB+MrsB (from W69 1.21 to W74 1.25 – W120 from 1.34 to 1.35 – W161 from 1.13 to 1.30 / from A269 1.3 to A270 1.25 – A274 from 1.29 to 1.30)
Mr Brown dies; W.’s and A.’s differing immediate reactions to this event
- 68.** A_A+D+L (A274 from 1.23 to 1.30)
D. marries L.
- 69.** A_A+D+L (*modified*; from A274 1.30 to A275 1.34)
Mr Feinstein suffers the first of three strokes after his wife’s death; the Saportas go to live with him in the Sydney house; A. makes frequent visits there
- 70.** W_W+MrsB (from W119 1.28 to W120 1.31 – W120 from 1.36 to 1.39)
W. contemplates himself in the mirror on his thirtieth birthday
- 71.** A_A+D+L (from A275 1.35 to A276 1.37)
Before the birth of the Saportas’ first child, L. tells A. that it will be named after him
- 72.** A_A (*modified*; from A276 1.38 to A278 1.19)
A. pays a visit to the bedridden, speechless Mr Feinstein; they gaze at each other in silence, after A. has said that the Star of David is a mandala
- 73.** A_A+D (from A278 1.20 to A279 1.17)
On A.’s next visit to the Saportas, D. tells him that her father has died
- 74.** W_W+A+MrsB (*modified*; from W174 1.33 to W175 1.4)
W. and A. are told by Mrs Brown to move into their parents’ double bed; she will move into the boys’ room
- 75.** WA_W+A+MrsB (*modified*; from W161 1.31 to W166 1.22 / from A270 1.26 to A272 1.29)
Mrs Brown starts getting senile and dipsomaniac
- 76.** WA_W+A+MrsB+P (*modified*; W167 from 1.1 to 1.5 – from W167 1.12 to W170 1.5 – W170 from 1.15 to 1.19 / A272 from 1.32 to 1.34 – A273 from 1.20 to 1.28)

- Mrs Brown becomes chronically ill; W. will not call in a doctor for her when her condition becomes acute
- 77.** WA_W+A (*modified*; W169 from 1.5 to 1.14 / A272 from 1.30 to 1.31 – from A272 1.35 to A273 1.19)
- A. offers W. his third mandala-marble, which W. rejects
- 78.** WA_W+A+MrsB (W167 from 1.6 to 1.11 – from W170 1.21 to W171 1.12 / A273 from 1.29 to 1.39)
- Mrs Brown dies, and is cremated
- 79.** WA_W+A+D+L (from W63 1.36 to W68 1.32 – W171 from 1.12 to 1.21 – W173 from 1.14 to 1.16 / A279 from 1.18 to 1.35)
- W. has an accident in Pit Street, Sydney, and breaks his pince-nez, while running away after an encounter with the Saportas and their two children, including the boy called Arthur; A. visits W. in hospital
- 79b.** WA_W+A (*new*; from W173 1.32 to W174 1.32 / from A280 1.4 to 1.9)
- World War II breaks out*
- 80.** WA_W (*modified*; removed W70 – from W171 1.22 to W173 1.20 / A279 from 1.36 to 1.37)
- W. has one of his fallings-out with his younger superior, Crankshaw, at the Library
- 80b.** W_W (*new*; from W166 1.23 to 1.39)
- Crankshaw's introduction*
- 81.** W_W (W177 from 1.14 to 1.15 / W182 from 1.9 to 1.12)
- The “big new public Library” is opened
- 82.** A_W+A (from A279 1.37 to A280 1.3)
- A. begins reading secretly at the Public Library
- 83.** W_W+A (from W175 1.5 to W177 1.11)
- W. resigns from Sydney Municipal Library
- 84.** WA_W+A (*modified*; from W177 1.2 to W178 1.4 – W182 from 1.7 to 1.8 and from 1.12 to 1.29 / A279 from 1.38 to 1.39; removed A280)
- W. applies for and moves to the Public Library
- 85.** WA_W+A (W184 from 1.6 to 1.36 / A280 from 1.10 to 1.25)
- Both W. and A. are (separately) accosted and propositioned by women in Sydney on V-Day
- 86.** W_W+P (*modified*; from W184 1.37 to W187 1.2)
- W. buys a large doll in Sydney and gives it to Mrs Poulter, after drinking in the pub with Library colleagues
- 87.** W_W+A (from W178 1.5 to W179 1.33)
- A. brings home a puppy
- 88.** W_W+A+P (*modified*; from W179 1.34 to W182 1.6)
- Shortly after, W. also brings home a puppy
- 89.** W_W (from W187 1.16 to W191 1.8)
- One Sunday, W. is alone in the house when a man and a woman pay a visit; W. hides, and realizes that the man is Johnny Haynes
- 90.** WA_A (W60 from 1.8 to 1.13 – W203 from 1.1 to 1.12 / A282 from 1.4 to 1.10)

- Mr Allwright dies; Mrs Allwright continues running the store
91. W_W+A (from W195 1.6 to W196 1.20)
A. discovers the Tennyson poem; W. weeps
 92. A_W+A (from A282 1.25 to A283 1.13)
During a rainstorm, W. asks what A. is thinking, and bursts into tears
 93. WA_W+A (from W196 1.21 to W202 1.26 / from A283 1.14 to A285 1.16)
At the Library, Miss Glasson causes W. to notice for the first time that A. is reading there; after a heated exchange, W. commands A. to leave
 94. WA_A+P (W194 from 1.11 to 1.16 / from A288 1.14 to A289 1.31)
A. takes flour to P. from the store, entering unawares to find her dressing a doll
 95. WA_W+A+P (from W191 1.9 to W194 1.32 / A291 from 1.1 to 1.25)
Later the same nights as 92, W. finds a dress-box to hide his “papers” in, then sees his mother’s blue dress, putting it on in front of the mirror; hearing A. returning with the dogs, W. changes frantically into his own clothes; A. enters, telling him about P. and the doll; W. stows the dress behind the copper / A. has actually seen W. in the dress before he enters to tell W. about P.
 96. WA_W+A (*modified; removed* W37 – W202 from 1.27 to 1.37 – from W203 1.29 to W204 1.20 / A286 from 1.1 to 1.39)
Mrs Allwright sells the store just after W. retires from the Library; A. is also compelled to “retire”
 97. A_W+A (A290 from 1.12 to 1.39)
A. starts writing poems in secret
 98. A_A+P+W (*modified; removed* A286 – from A287 1.1 to A288 1.13)
A. goes on walks with the dogs on weekdays now as well; on one occasion he looks at the wheel-tree and the Chinese woman
 99. WA_W+A (*modified; from* W210 1.28 *to* W211 1.2 / A292 from 1.20 to 1.24)
W. starts taking A. on strenuous walks, for health reasons and to fill in their mornings
 100. A_W+A (A274 from 1.1 to 1.13)
On one walk, A. asks W. about cremation
 101. WA_W+A (*modified; W211 from 1.3 to 1.20 / from* A291 1.26 *to* A292 1.12)
W. shits the bed, and must be cleaned by A.
 102. WA_W+A (W211 from 1.21 to 1.24 / A292 from 1.24 to 1.35)
More walks; A. questions their efficacy; W. defends them
 103. WA_W+A (*modified; removed* W24; *removed* W31; W55 from 1.26 to 1.27 / A292 from 1.13 to 1.20)
A. gets a heart-tremor
 104. W_W+A (from W23 1.1 to W31 1.33 – from W54 1.32 to W59 1.38 – W60 from 1.3 to 1.7 – W60 from 1.14 to 1.28 – from W60 1.37 to W61 1.2)
The twins set off for a walk (which W., as always, intends should induce A.’s death through a heart-attack), go along the main street to the edge of town, and enter the road leading to Barranugli
 105. W_W+A+P (W60 from 1.28 to 1.36 – W62 from 1.17 to 1.24)

- W. (and, it turns out, A.) sees P. on the 8.13 bus to Barranugli
- 105b.** B_P+MrsD (*new; whole section "In the Bus"*)
P. and Mrs Dun on the bus to Barranugli
- 106.** W_W+A (*modified; W62 from l.25 to l.35 – from W68 1.33 to W69 1.20*)
 W. is almost knocked over by a passing truck; A. reminisces about deaths
- 107.** W_W+A (from W114 1.17 to W119 1.27)
 The twins turn back along the road, W. walking ever faster until he stops, in danger of a seizure, in front of a rosebush in the “glossier” section of Sarsaparilla
- 108.** W_W+A (W204 from 1.21 to 1.33)
 The twins open the gate and re-enter the house
- 109.** W_W+A (from W204 1.34 to W208 1.12)
 After their midday meal of bread and milk, A. quizzes W. about “love”; W. is upset, and retires to his “papers
- 110.** W_W+A (from W208 1.13 to W209 1.15)
 In the evening, W. breaks down in tears, lies in bed comforted by A.’s embrace, and dreams of D.
- 111.** W_W+A (from W209 1.16 to W210 1.27)
 W. wakes early and washes the dishes; A. gets up and tells W. he has dreamt about him; they set off on their walk
- 112.** WA_W+A (from W211 1.25 to W212 1.5 / from A292 1.36 to A293 1.10)
 The twins return as usual and have their bread and milk; A. discovers the blue dress stuffed behind the copper, and shows it to W.; A. throws the dress away
- 113.** WA_W+A (W212 from 1.6 to 1.34 / A293 from 1.10 to 1.33)
 W. discovers a poem by A. in the corner, and tears it up after reading it aloud at the apologetic A.
- 114.** WA_W+A (from W212 1.35 to W213 1.14 / from A293 1.34 to A294 1.14)
 About 4pm, W. goes out to the incinerator and burns all his papers
- 115.** WA_W+A (from W213 1.15 to W214 1.6 / A204 from 1.5 to 1.24)
 W. lies down in bed, apparently with a seizure; A. finds him there; W. clutches at A., cursing his poem, and dies
- 116.** A_A (A294 from 1.25 to 1.33)
 Releasing his brother’s grip, A. flees, inadvertently shutting the dogs inside the house
- 117.** P_A (from P305 1.8 to P306 1.36)
 A. runs babbling through paddocks, takes the train to Sydney, wanders around, and spends the night in an alleyway
- 118.** P_A (from P306 1.37 to P307 1.8)
 A. loses his knotted mandala, wander half-asleep until daybreak
- 119.** P_A (*modified; from P307 1.9 to P308 1.5*)
 A. wanders round Sydney for days, not keeping track of time, once entering the Library
- 120.** P_A+D+L (from P308 1.6 to P309 1.29)

A. keeps a secret vigil over the Saportas as they celebrate the start of the Jewish Sabbath, then goes away

121. P_A (P309 from l.29 to l.37)

In the morning, A., takes the train and the bus back to Sarsaparilla and P.

122. P_P (*modified; from P295 l.1 to P304 l.38*)

P. discovers W. lying dead on his bed, mutilated by the dogs

123. P_P+A (*modified; added from P304 l.30 to P305 l.7 – from P309 l.38 to P310 l.13*)

A. appears at P.'s house, and says he has killed his brother

124. P_P+A+MrP (*modified; from P310 l.14 to P316 l.21*)

P. comforts A., who is taken away to the mental home by the police; P. prepares her husband's evening meal

U1. WA_W+A+MrB+MrsB+MrsM (*new; From W31 l.34 to W33 l.9 – from W33 l.26 to W34 l.2 – from W35 l.3 to l.23 – from W41 l.5 to W42 l.21 – from W74 l.27 to W75 l.12 – from W75 l.26 to W77 l.7 – from W79 l.23 to W80 l.37 – from W80 l.38 to W86 l.29 (Mrs. Musto) – from W145 l.7 to l.27 – from A230 l.33 to A231 l.14 – from A242 l.26 to A243 l.19*)

Growing up. W., A. and their parents

U2. W_W+MrB+MrsB (*new; from W158 l.12 to l.20 – from W158 l.26 to W159 l.24. – from W159 l.25 to W161 l.4*)

Mr and Mrs Brown, sickness

U3. WA_W+A (*new; from W129 l.35 to W130 l.11 – from W182 l.30 to W184 l.5 – from W187 l.3 to l.15 – from W194 l.33 to W195 l.5 – from W203 l.13 to l.26 – from A274 l.14 to l.22 – from A280 l.26 to A282 l.3 – from A282 l.11 to l.24 – from A285 l.17 to l.39 – from A289 l.32 to A290 l.11*)

W. and A. after the death of their parents

If this scheme is compared to the original one, we can see that many modifications were required to make each section of the text fit into the narremic subdivision. Most of them are immediately recognizable, marked in italics, but even when all the pages are noted correctly there can be alternative internal division. An example of this is narreme 104. While Collier's notes only indicate W23-31, W54-61,⁹³ more detailed inspection shows that not all sentences of these pages belong to narreme 104. Adding lines lets us be more specific, thus noting, for instance, that the unit stops at line 38 of W59, to be resumed at line 3 of W60.

Additionally, some of the removed sections only contained temporal references to other narremes. Despite being vital for Collier's chronological reconstruction, they tended to create too many instances of a part of text figuring in more than one story-unit

⁹³ Gordon COLLIER, *Rocks and Sticks of Words*, p. 42.

(e.g. a part of narreme X referred to narreme Y as well). For the sake of annotation and its precision, we tried to limit these occurrences as much as possible.

As stated earlier, some parts of the original text could not be linked to others in order to create a single narreme, and had to be treated independently. In units U1, U2 and U3 are grouped all the unmarked sections of the novels, divided further according to different periods in the lives of the brothers: while U1 has them still as children and then as young men, U2 sees them struggling with their parents' illnesses, and U3 treats their life on their own as adults.

The subdivision into memories, actional present and aftermath that we find in *The Rocks and Sticks of Words* was irrelevant to this part of the work and therefore ignored, but it raises several interesting observations from a structural and narratological point of view. First, there is the issue of *when* the actional present begins. The first narreme marked as such by Collier, unit 103, actually still belongs to the memories of the brothers,⁹⁴ placing the first 'present' narreme in 104 ("the walk"). Secondly, it establishes a significant change in the order of the narremes. In the second part of the section of the actional present, the one following the walk and the many memories (108-116) and in the whole aftermath section (117-124), the narremes become much less chaotic in their order, and the *sujet* tends to follow the *fabula* in a way it carefully avoided doing in the rest of the novel. Starting from narreme 104, a good twenty narremes cover a few days in detail: one of them, for instance, refers only to the twins' returning from a walk. This is another substantial difference from the 'memory' narremes, which covered the rest of the twins' life, dealing with whole episodes at a time (e.g. Mrs Musto's party for the youngsters, which, if required, could be divided into more detailed parts).

Of course, this is only one of the many possible ways in which a narrative document can be structured, but Collier's fundamental work and this additional implementation can potentially serve as a model for similar analyses of other novels, White's or those of other authors.

⁹⁴ In his notes (COLLIER, *Rocks and Sticks of Words*), Collier does indeed remark that this section is "adverted to in actional present" with "recall [...] at undefined moment" (42), but still places it at the beginning of his actional present section.

3.3.3 Annotation process

Earlier in this chapter we spoke of markup languages and gave a brief introduction to how they work. The tagging system employed in this study owes them its structure and its rules, but it does not coincide with any of the pre-existing languages, the ones presented in 3.2 or others (HTML, XML, TEI...). In order to implement a mode of stylistic analysis with specific goals, in fact, it was necessary to build a new system from scratch. This does not mean that it is exempt from the basic principles of markup languages, which instead served as blueprints for the creation of the new model.

The designated tagging system was task-oriented and specific to stylistic annotation, selected with due consideration of the elements of interest for the computational analysis at hand. Each and every element, attribute and possible value was handpicked and tested in terms of the manual annotation. The decision to do so was taken with a view to our specific interests, which in this case were character psychology, affectivity, value-judgments, and psychological uncertainty. With these areas selected as elements, it was then possible to generate subcategories, from the simple polarity positive/negative to multiple choices, as we will see in, for example, the case of psychological uncertainty. Some of the elements chosen were expanded or added during the process of annotation itself, on the basis of the provisional results. Emotions, for instance, were changed from a subcategory of *subjectivity* to another typological attribute, affective value, and *judgment* was the last ‘new’ element to be annotated in the text.

Tagging a document manually is a time-consuming but vital element in an analysis of this kind. There are many possible ways to implement it, depending on the typology of the starting text (or texts) and on the number and type of elements selected for annotation. For this study we considered both the entirety of the narrative text of *The Solid Mandala* and the specificity of the single narremes generated through the process explained in 3.3.2. In this way, it is possible to distinguish character perspectives in accordance with the narreme they belong to, and to see at a glance which characters – and not only protagonists – are involved in which episode. An analysis of this kind has, of course, an application to the whole novel, but it starts from the similarities, differences and patterns that we can establish through a computational test, producing results connected to style and narratology on both the macro-structural and the micro-structural level.

There are essentially two ways of tagging a text: one section at a time, considering all the elements together; or one tag at a time, from beginning to end. As a time-saving measure, annotation of this analysis was performed one narreme at a time, with the exclusion of the element of *judgment*, which was implemented on its own in a second run-through. This ‘combination’ of implementations is perhaps the most effective, since it makes it possible to cut down the work-time involved – and, in some cases, money – and simultaneously enables at least one re-reading of the whole document and the correction of possible mistakes. Human error is maybe the biggest threat to research of this kind, and multiple levels of control are required to make the results increasingly reliable. For this reason, it is imperative to start from a good understanding of the elements that are to be annotated, and of all their attributes with values and possible exceptions. The list of elements should be as complete as possible on its first draft, even though later changes are often crucial to ensuring precision.

In this particular study, the process of annotation was conducted one word at a time. We started from the first word of the first sentence of narreme 1 and went on, deciding for each word whether it should be annotated or not, and, in the case of a positive answer, how. The explicit definition of the tags is the core of the following section, but we are presenting here a simple example of an annotated paragraph – the first of narreme 1 – to make clearer what the text looks like after annotation.

```
<p>
  <s>
    "How do you <subjectivity
      affect_emot="positive">like</subjectivity> being
    in a box, Arthur?"
  </s>
  <s>
    It was Granny asking.
  </s>
</p>
```

As can be seen, the ‘new’ text conveys both textual/structural and stylistic, semantic and pragmatic information.

3.3.4 Annotation system

This section will deal with the technical aspects of the tagging system, going into detail concerning the elements selected for analysis, along with their structure and motivation.

The research was conducted employing a total of seven elements. Some of these are autonomous, while others include attributes – a total of eight for three elements – and the respective values. These values are mostly binary, except for those corresponding to `<uncertainty non_factual>` and to `<subjectivity psychology>`. The independent tags are mostly characterized by their status as ‘textual markers’ (with the exception of `<negative>`), while the others cover more complex areas with respect to stylistic analysis, and constitute the core of the study.

All of these elements shall be presented one by one. Each description features the name of the tagging component, its syntax, its role in the study and why it was specifically selected, as well as examples of practical application to the text.

`<narreme> ... </narreme>`

The element *narreme* is one of the aforementioned textual components of analysis, and also the most basic. Its syntax, as in all the other elements, follows the fundamental rules of markup languages, with the employment of angle brackets to mark the added annotations and of the symbol / to signal the end of the tagged section. This particular element marks from beginning to end each narreme, enclosing it in a ‘box’ to make it easily recognizable by both machines and human researchers. In this case it was not necessary to add attributes and values, but it might be useful for further implementations to give each narreme an id or a number – for instance:

`<narreme n="1"> ... </narreme>`

– and so on could be functional when working with specific kinds of narremes (e.g. only Waldo’s, or Arthur’s).

In order to better clarify the textual function of *narreme*, here is an example of a fully annotated story-unit. The narreme chosen was *40. A_L*, one of the shortest in the novel.

```

<?xml version="1.0" encoding="ISO-8859-1"?>
  <narreme>
    <p>
      <s>
        Leonard Saporta had enlisted gone
        overseas, and returned with several
        shrapnel wounds which he <negative>
        did not <subjectivity
        psychology="cognition"> care
        </subjectivity></negative> to talk
        about.
      </s>
    </p>
  </narreme>

```

Along with *narreme* there are many annotation elements in this sample, but for now our focus is on the larger container. It is the first and the last in every unit, and only follows the header, which contains general information on the reference coding and is never closed. Furthermore, as can be seen, the indentation of the tags is a common practice with markup languages, from stylistic annotations to the creation and design of web pages: it obviously makes it easier for the coder to find where tags begin and end, in order to implement them or to correct mistakes, and for this reason it was used in this study as well.

<p> ... </p>

The second higher textual element, *p*, is short for ‘paragraph’. It defines and circumscribes the single self-contained units of this kind inside a narreme ending by means of a full stop and a new line. As before, it can be expanded with an attribute of id or number if necessary.

A clear example of this element is depicted in the previous section of text, under *narreme*.

<s> ... </s>

Short for *sentence*, the element *s* is the third and final textual component considered in this analysis. Normally, it marks all sentences from the beginning to the full stop and,

as with *narreme* and *p*, it can be easily numbered when needed. Sometimes, however, dialogue or fragmented sentences can generate annotation problems; in what would normally be considered a ‘full’ sentence, two or more can be found. These instances are an exception to the normal use of the element *s*, and could be resolved, as in the following example:

```
<s>
  "She's too harrassed,"
    <s>
      said Cousin Mollie Thourault, smelling so
      flowery,
    </s>
  "too upset by the other one's being ill."
</s>
```

The sample, taken from narreme *I. A_A+MrsB*, was here ‘cleaned’ from the actual internal annotations to place the focus on *s* itself. In this case we considered the sentence as made up of two sentences, “*She's too harassed, too upset by the other one's being ill*” and “*said Cousin Mollie Thourault, smelling so flowery*”. The problem is that the second sentence is internal to the first one, and the annotation does not allow the modification of sentence order in the original text. It is only permitted to add text in angle brackets, but not to tamper with the document. The only solution at this point was to nest a second *s* tag inside the ‘regular’ first one, making sure that the two do not overlap. This produces a ‘bigger’ sentence, constituted by the whole sample, and the annotation of the presence of a second sentence – “*said Cousin Mollie Thourault, smelling so flowery*” – inside it. This almost always happens in the case of dialogue interrupted by narration. Each time the narrative breaks the pattern of the sentence in the dialogue, a constructed device like this is required to avoid annotating sentences incorrectly.

<**uncertnty**> ... </uncertnty>

With *uncertnty* we leave the textual elements and enter the heart of stylistic annotation. The name of this element is a shortening of ‘uncertainty’, and marks all the parts of the text that carry in their syntactic, semantic or pragmatic value 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. The narrator may in fact not always be fully reliable, and his or her certainty must to be pondered carefully. The characters may not have all the elements they need to correctly assess the situation, or they might be interpreting a fact from a biased point of view, unconsciously overlooking other aspects of the circumstance at hand. This is especially true, for example, of Waldo, whose high opinion of himself makes him feel cleverer than everyone else, and always able to identify others' motives. As we know, in the storyworld of *The Solid Mandala* this is seldom true: Waldo is not the most trustworthy of narrators, too immersed as he is in his own perspective to notice anything outside its range.

It becomes easy to understand why this aspect of character psychological uncertainty (and certainty) is useful for the current study when we recall that Patrick White's style aims at mirroring mental processes, representing them on paper. Getting to understand the frequency and the characteristics of the categories selected for *uncertnty* can give us a better idea of what insecurities are for the author and, most of all, how and with which words he decided to depict them.

In the present analysis, the element *uncertnty* has only one obligatory attribute:

<uncertnty non_factual> ... </uncertnty>

The meaning of *non_factual* comes directly from its referential element. To specify uncertainty, ambiguity and doubt, in fact, it is crucial to establish 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. In order to do this, ten different values of *non_factual* were chosen for annotation. Five of them are related to the different shades of the expressions of modality, which for their nature represent a vital part of the section connected with *uncertnty*. Let us now see these in detail.

<uncertnty non_factual="seeming"> ... </uncertnty>

Seeming is probably the most representative of the values of *non_factual*, the one that more closely and openly refers to the starting point of ‘uncertainty’, carrying all its characteristics.

The decision to annotate ‘seeming’ indices comes, again, from Collier’s analysis and categorization of *irrealia*, finding practical application in the annotation of the text in accordance with his views. When talking about *irrealia*, the reference is to all indices of “figural apperception”⁹⁵ – that is to say, the figural and stylistic processes meant to mark the internalization of experience by the characters of the novel. In studying these keywords, it becomes more practical not only to investigate the link between words and psychological processes but also to build a ‘catalogue’ of expressions covering this specific task. Such a list can be consequently expanded and divided into categories to include all psychological indices; this study aims to do precisely this, along with the associated analyses of data.

According to Collier’s model, there are four classes of seeming indices,⁹⁶ all of which we kept in mind when annotating the text:

1. Indicative verbs

S seemed, S appeared/looked/sounded, it seemed, it appeared/looked/sounded

The four elect performers, each older than himself,
<uncertnty non_factual="seeming"> it seemed
</uncertnty> to Waldo, were also far more adept, more
graceful, [...] (24. W_W+A+MrsM+D)

Dad did not always <uncertnty non_factual="seeming">
sound </uncertnty> convincing.
(23. A_A+MrB)

2. Modal statements

S must have, S might (have), S could (have)

[...] Arthur looked through what <uncertnty
non_factual="seeming"> must have been </uncertnty>
the storekeeper’s bedroom window [...]
(9.A_W+A+MrB)

⁹⁵ COLLIER, *Rocks and Sticks of Words*, p. 140.

⁹⁶ *Ibid.*, p.141.

3. Adverbial clauses

as though, as if

It was too solemn a moment for the boys, the way Dad flicked the stiff notes, <uncertnty non_factual="seeming"> as though </uncertnty> to tear the corners off, and writing down figures in pencil.

(10. W_MrB+W+A)

They were limping and struggling, <uncertnty non_factual="seeming"> as if </uncertnty> in the one body, all the way to the front veranda.

(10. W_MrB+W+A)

4. Discourse markers

perhaps, apparently, evidently, probably, no doubt, obviously...

Some things were too private, except <uncertnty non_factual="seeming"> perhaps </uncertnty> in front of Arthur.

(14. WA_W+A+MrB+MrsB)

"Mr Haynes," said Mother finally, "parents realize more than you, <uncertnty non_factual="seeming"> apparently </uncertnty>, believe."

(14. WA_W+A+MrB+MrsB)

Arthur Brown did in fact enter a narrow printer's lane, and got down alongside the cold-smelling bricks, in the corner in which drunks, <uncertnty non_factual="seeming"> evidently </uncertnty>, came to piss.

(117. P_A)

[...]a skinny girl with a dark shadow on her upper lip, standing <uncertnty non_factual="seeming"> probably </uncertnty> having the sulks beside a bag of potatoes.

(21. A_A+D)

They were walking down the red concrete steps, which had been painted shiny to please Mr Einstein <uncertnty non_factual="seeming"> no doubt </uncertnty>.

(26. WA_W+A+D)

[...]because she <uncertnty non_factual="seeming">
obviously </uncertnty> wanted him to.
(22. A_A)

All of these expressions, typical of free indirect discourse, reveal a strong degree of judgment in the character's mind, be it correct or – as often happens – incorrect. Some of them communicate a more conscious thought and even, sometimes, a metaphor (*as though, as if*); others indicate deeper processes which can elude the characters themselves. In the latter case, the indices are there to alert the reader, giving him or her additional elements to prevent the same mistake the character is making. Without distancing the narration from the main point of view – something some critics have interpreted as authorial intrusiveness – White manages to give the reader an insight not only into what his characters are thinking but also into *how*, letting us know them better than they know themselves. The class of 'seeming' indicative verbs (1) usually covers the more conscious thoughts, giving an actual voice to character's thoughts and making them explicit; on the other hand, discourse markers (4) are adverbs, and are typically employed to express the above-mentioned unconscious reasoning. This last class also happens to be the most difficult to explain in terms of the binary certainty/uncertainty. We mentioned earlier, when talking about uncertainty as an element (*uncertnty*), that some indices can refer to psychological confidence, and that this confidence – especially in Waldo's case, but not limited to him – can be deceptive. *Evidently, no doubt* and *obviously* are all expressions of self-assurance, but by no means of factual reality. What we need to remember is that all that is seen and experienced in terms of the storyworld is filtered through the characters' consciousness, often even through their biased memories. If the narrator were omniscient, all these adverbs would be more reliable, firm points of certainty in the various episodes, but considering the specificity and the lack of objectivity of the multiple narrating voices, we do not have this luxury. What Patrick White wants is for his readers to understand the complexity of the human mind – and how better to achieve this goal than immersing the story in the labyrinth of subjective thoughts? Even certainty indices, then, are not so certain, and merely represent another modality of apperception applied to the characters.

As for the modal verbs, there can be conflict between these 'seeming' indices and the other modals selected for analysis, particularly in the case of *must have* and the *assumption* class. In order to keep the distinction as clear and simple as possible, *must have, might (have)* and *could (have)* were only marked as *non_factual="seeming"*

when their meaning was obviously indexical to character judgment, as with classes 1, 3 and 4.

<uncertnty non_factual="gnomic"> ... </uncertnty>

Gnomic sentences in Patrick White have been largely controversial in academic discussions. As with many other elements of White's style, this kind of aphoristic expression was often interpreted as yet another piece of evidence of the author's narrational intrusiveness. Perhaps this reading was encouraged by the general practice of writing this particular type of sentences in the present tense. Even if this is not always true – we can find gnomic and aphoristic expressions in the past, as well – their natural properties of 'transcending' the text makes it easy to connect them to a postulated authorial voice. If this were the case, the relevance of gnomic statements in this analysis would be null and void. This study, however, has its foundations in Collier's already mentioned "zero-degree comment" theory, and agrees with the interpretation of gnomic sentences as another constitutive element of apperception.

When writing about this topic, applying it to *Voss* and later to *The Solid Mandala*, Collier writes:

The slightest attention to the immediate narrational and perspectival context is enough to reveal how such statements emanate from figural awareness, and are not incursions of authorial commentary.⁹⁷

In other words, gnomic sentences originate in the narrative itself. They are too tied to their context to be an extrapolation or an act of intrusiveness and, what is most important, they never abandon the character perspective, even if the usual application of this kind of statement might suggest otherwise. They never say more than the character knows, and always focus on the center of interest of the narrating point of view at the time.

If we assume, then, that this is another tool for making the characters' apperception explicit, there are many more considerations that can be made regarding its psychological value. The most interesting trait is the distinctive aspect of transition implicit in a gnomic statement. Even discarding the theory of authorial commentary, there is no denying the momentary removal from direct narration. The verbs can change

⁹⁷ Gordon COLLIER, *Rocks and Sticks of Words*, p. 198.

from past to present tense, the tone is often sententious, and conclusions or generalizations are drawn from the situations in which these sentences are found. There are often explicit contrasts between gnomic expressions and the text immediately after it, and in Collier's view this kind of construction mirrors the mental process of rationalization.⁹⁸ An important example is the *so* we find after the full stop at the conclusion of the gnomic sentence. According to Collier, this word marks the moment in which the mind of the character narrating the scene 'takes a step', using the generalization as an explanation of or conclusion to the events he or she is experiencing. This process is immediate, and often contributes to forming opinions in the characters.

When these sentences are found in dialogue, it is even easier to connect them to the reasoning of the character. In this case they become part of a larger logic, and often yield interpretations of situations or problems.

Furthermore, when the gnomic sentences are found in the memories of Waldo's and Arthur's section, the simple idea of reliving the past – both consciously and unconsciously – carries in itself the growth of the character and the elaboration of one's life. Here the concept of time must be considered as relative: Waldo, for example, can linger on a memory of many years before, and rationalize something that happened then against the background of the experience of a lifetime. This does not diminish the correlation between a gnomic sentence and its context, but simply makes the temporal coordinates of the specific context harder to define.

For the present analysis, gnomic expressions were annotated both as complete sentences and as significant parts of larger ones. They are found under *uncertnty non_factual* for their subjective characteristics, as was the case with *seeming*.

<p><uncertnty non_factual="gnomic"> Dignity is too hard won, and lost too easily </uncertnty>.</p>
--

(62. WA_W+A+P)

<p>For Arthur sensed on his way through life that <uncertnty non_factual="gnomic"> only the very clever and the very stupid can dare to be dishonest </uncertnty>.</p>
--

(41. A_A+L)

⁹⁸ COLLIER, *Rocks and Sticks of Words*, pp. 199-200.

<uncertnty non_factual="concessive"> ... </uncertnty>

Contrary to what happens with *seeming* and *gnomic*, the fragments of text annotated as *concessive* always have a clear semantic value and structure. The specific role of concessive secondary clauses is in fact to create a relationship of dependence with the main clause, expressing an opposite or different concept to highlight the importance of the elements in the latter. In *The Solid Mandala* a distinction between two types of concessive can be made: in the novel there can be found ‘true’ concessives, the typical ones, and *if*-concessives or “pseudo-concessives”,⁹⁹ not to be confused with the similar *if*-conditional type. The distinction is due to the general scarcity of *if*-concessives in narrative and even in language in broad terms, to the extent that linguists tend to refer to it as an occasional construction.¹⁰⁰ Curiously enough, and in opposition to this last element, *if*-concessives are highly relevant to Patrick White’s style. Their occurrence in *The Solid Mandala* is so high that we can talk about it as a pervasive characteristic of White’s writing, at least in this particular novel.

For purposes of annotation, we considered both the *if*- and the typical concessives as part of the same group, and tagged them accordingly with the same coupling of attribute/value. The elements considered were *if* (when *if*-concessive), *even if*, *even though* and *(al)though*, the same analyzed by Collier in *The Rocks and Sticks of Words*¹⁰¹.

Company becomes a habit, <uncertnty non_factual="concessive"> if </uncertnty> only the journey in the bus [...] (122. P_P)
<uncertnty non_factual="concessive"> Even if </uncertnty> he had not produced what you might call a substantial body of work the fragments and notebooks were still alive with private thought. (107. W_W+A)
<uncertnty non_factual="concessive"> Even though </uncertnty> it had just come in through High Fashion and the magazines, without boasting, she had thought of it

⁹⁹ COLLIER, *Rocks and Sticks of Words*, p. 187.

¹⁰⁰ Randolph QUIRK, Sidney GREENBAUM, Geoffrey LEECH and Jan SVARTVIK, *A Grammar of Contemporary English* (London: Longman, 1972) as quoted in Gordon COLLIER, *Rocks and Sticks of Words*.

¹⁰¹ COLLIER, *Rocks and Sticks of Words*, p. 188.

herself years ago.

(122. P_P)

She was not so soft as to say: I will keep you for ever -
<uncertnty non_factual="concessive"> though </uncertnty>
that was what she would have done for choice [...]

(124. P_P+A+MrP)

Concessive markers were selected for this annotation on account of their intrinsic value when it comes to psychonarration. Their syntactic purpose is to stress opposition, and from a narratological point of view this can mean two things: 1) the idea expressed in the concessive clause marks a conflict in the narrating voice, maintaining consonance, or 2) the concessive clause marks a dissonance in the narration. Both these aspects are important for psychological evaluation. The first type in fact provides information on *internal* conflict, and the second does the same with regard to *external* conflict between the narrator and others. An example of the former is narreme 124, when Mrs Poulter's desire to keep Arthur with her clashes with the impossibility of actually doing so; the latter can instead be illustrated by narreme 107, with Waldo's pride for his "fragments and notebooks" despite what the rest of the world might think ("he had not produced what you might call a substantial body of work").

Additionally, concessive markers do not change their meaning depending on the narrator. They are not, in other words, part of a character's specific idiolect,¹⁰² even though their analysis must always take into consideration the context of occurrence. Waldo, Arthur and Mrs Poulter, the main 'narrators' of *The Solid Mandala*, all use concessives in the same way, with the above-mentioned narratological purposes. This relative independence ties together their mental processes and presents itself as the manifestation of a cognitive function rather than a subjective characteristic – like, for instance, the unreliability of discourse markers in Waldo's section.

This feature is once again proof of how Patrick White focuses with equal interest on mental processes in general and on their specific manifestation in individuals, translating them into carefully balanced words and sentences.

¹⁰² COLLIER, *Rocks and Sticks of Words*, p.190.

<uncertnty non_factual="conditional"> ... </uncertnty>

Conditional markers are another example of how a common syntactic structure can carry significant stylistic and narratological weight. At first glance it may be tempting to connect them to concessives and to similarly label them as a function, but careful observation shows that the differences between the two categories exceed by far any similarities.

First of all, it soon becomes apparent that conditionals play different roles in Waldo's and Arthur's subjective narratives, in contrast to the 'common purpose' of the concessive clauses. Conditional verbs in Waldo's section are especially complex, sometimes even problematic, in their analysis. They usually tend to mirror the character's personality, mostly showing all the stress, fear of inferiority and forced self-importance which Waldo does not project outside.

(He <uncertnty non_factual="conditional"> would have felt
</uncertnty> equally put out if Mrs Feinstein, if anyone,
Arthur even, opened the bedroom door without warning and
caught him in a state of nakedness examining a secret.)
(64. W_W+D)

He remembered it was that boy, that Johnny Haynes, they
<uncertnty non_factual="conditional"> could have cut
</uncertnty> each other's throats, [...]
(89. W_W)

Walter Pugh showed Waldo three poems he had written. Waldo
<uncertnty non_factual="conditional"> would have called
</uncertnty> them jingles, rather.
(29. W_W+WP+D)

Most importantly, their hypothetical nature is vital to Waldo's mental processes. As a person who seldom acts, but who often lives imaginary situations in his head, conditional forms enable him to picture what things would be like if a certain something happened.

The girl in pink, besides, was about his own age, and
<uncertnty non_factual="conditional"> might handle
</uncertnty> too clumsily some of the truths he was anxious
to establish.
(24. W_W+A+MrsM+D)

Perhaps if he cut his throat he <uncertnty
non_factual="conditional"> might atone </uncertnty> for his
own nature, though he doubted it.
(35. WA_W+A+WP)

The hypotheses expressed via conditionals often take the form of what might seem to be internal dissonance but is instead a conniving form of rationalization.¹⁰³ Waldo's personality makes him 'trick' himself into a favorable understanding of events, as happens in narreme 89 when Waldo remembers that he and Johnny Haynes "could have cut each other's throats", when in truth only Waldo was in danger at the time. The same process occurs on many other occasions in the course of the **narration** [narrative?]: his convictions become so deeply rooted that they modify his perception of reality, of himself, and of his relationship to others, especially when some time has passed since the events he recalls.

Conditionals may also serve as justifications, real or putative, depending on the case. See, for example, narreme 24: a young Waldo ultimately avoids telling Dulcie what he thinks of life and literature because he is secretly very unsure, but finds the perfect excuse in the thought that the girl "might handle [his truths] too clumsily".

In Arthur's case, an overview of conditional verbs shows a very different use. Justification is here the primary value, but its sense is completely opposite to that found in Waldo's discourse. As a character, Arthur is much more connected to reality than his brother, and he does not need to envisage too many hypotheticals as a displacement of facts. When he does use conditionals for a narrative purpose, it is often in a subjective need to find an explanation, to make things fit in with his innocent view of the world, usually – but not always – in relation to Waldo's aggressive behavior.

If he had not known her to be genuine, her manner <uncertnty
non_factual="conditional"> could have appeared </uncertnty>
false.
(54. A_A+D)

If he had not been his twin brother, <uncertnty
non_factual="conditional">would Waldo have hated</uncertnty>
him?
(77. WA_W+A)

¹⁰³ COLLIER, *Rocks and Sticks of Words*, p. 185.

Conditional verbs in dialogue tend to follow the hypothetical route in a less subjective way, especially when spoken by characters who are not Waldo or Arthur. Nevertheless, the analysis of their overall frequency still provides us with interesting data on the narrator's personality. We must remember, in fact, that many pieces of dialogue are still filtered by the narrating voice, and rarely represent a true reflection of the secondary character's psychology.

<uncertnty non_factual="defdesire"> ... </uncertnty>

There is in White's style a peculiar way of using conditionals when a character's desire is defeated, in the storyworld as well as in the grammar itself. The highly specific function of this kind of structure led us to separate it from regular conditional verbs and to create an independent value of *non_factual*, which in this study is called *defdesire*, for practical reasons of annotation.

Desires, ambitions and hopes play a significant part in the psychology of all the main characters. The style can make these wishes explicit or implicit in the indirect discourse, but they are usually recognizable by the reader, and sometimes – but not often – even relatable. Examining them through a narratological lens, it is possible to describe them as an almost omnipresent theme: desires are the reasons behind the choices made by each character, and we could go so far as to say that they represent the central impetus of the narrative itself. Their analysis is therefore central to the understanding of psychological processes, especially when these strong wishes, these drives, are negated. *The Solid Mandala* is not a novel about characters getting what they want. It is, instead, a thorough investigation of “fragmented minds”, where the expressions of defeat become even more important than the wishes themselves. These defeats ultimately contribute to shaping the storyworld and the future of the characters, *de facto* taking the place of the positive motivations. This happens mostly in Waldo's narrative, becoming a fundamental part of his psychology, but also in Arthur's and, almost unexpectedly, in Mrs Poulter's.

There are minor wishes to consider, as well. Of course not all defeated desires are a fundamental part of the character's mental growth, and some are ‘merely’ a form of frustration or disappointment. Nevertheless, they still cover the function of psychological markers, and are relevant to our analysis.

From a stylistic standpoint, this specific theme finds a likewise specific counterpart in the grammar, as seen in the following examples:

<p>He <uncertnty non_factual="defdesire"> would have liked to go </uncertnty> permanently proud and immaculate, but his twin brother dragged him back repeatedly behind the line where knowledge didn't protect.</p> <p>(14. WA_W+A+MrB+MrsB – Waldo's point of view)</p>
<p>"<uncertnty non_factual="defdesire"> If only you saw </uncertnty> the obscenity in such a situation! I ask you! And my brother!"</p> <p>(62. WA_W+A+P – Waldo's point of view)</p>
<p>He <uncertnty non_factual="defdesire"> would have liked </uncertnty> it [to be P's child] for the pleasure it would have given her, and because nobody could have objected any more to his being with her.</p> <p>(58. A_A+P)</p>
<p>But <uncertnty non_factual="defdesire"> she wished she could see </uncertnty> more clearly.</p> <p>(122. P_P)</p>

The conditional form *would have liked* is one of the most prominent ways of expressing defeated desire, but not the only one. Here we can see, for instance, *if only*, and the past tense of *wish* followed by a modal verb of possibility. As Collier notes,¹⁰⁴ the inescapability of the situation is intrinsically present even in the grammar, to the point that it is not possible to separate the expression from the psychological and emotional values it marks. Once again, the form has perfect correspondence with the meaning, and is functional to our understanding of the characters.

<uncertnty non_factual="will"> ... </uncertnty>

Expressions of *will* represent the first of the five groups of *non_factual* modal values of *uncertnty*. At this point in the annotation process there were three possible paths that could be taken: to mark all the modals with a single label, highlighting modality over specific characteristics; to choose 'modal' as an attribute and the typology as its value; or to maintain the 'non_factual' attribute and stress only the modality type. All of these possibilities were valid and more or less equally functional. The first, however, did not

¹⁰⁴ COLLIER, *Rocks and Sticks of Words*, p. 187.

coincide with the specific goals of this research, because it was too generic. The second, by contrast, was in this case too specific. For these reasons, we chose to partially ‘ignore’, at least in the annotation itself, the general aspect of modality, although it still constitutes an important part of the following analysis.

The expressions selected for analysis were of course the ‘regular’ modal verbs of will, and with them other verbs and nouns. The modality aspect is here considered as subordinate to a more specific sense of will, which can be displayed by other elements as well. Specifically:

1. various forms of *want* and *wish*

As auxiliary verbs of modality, they express a character’s intention and constitute the core of the ‘will’ category.

<p>“I <uncertnty non_factual="will"> want to talk </uncertnty> to you,” he gasped. (62. WA_W+A+P)</p>
<p>But Dulcie apparently <uncertnty non_factual="will"> wished to talk </uncertnty> about herself. (65. WA_W+A+D+L)</p>

2. various forms of *be willing to* (when the stress is on the verbal value and not on the adjective; see *affect_inclin* under *subjectivity psychology*)

Despite their affinity and possible overlapping with the aspect of a character’s psychological inclination, when followed by *to*, the adjective leans more on the side of will resulting in action – or inaction.

<p>Arthur knew this meant Mr Allwright <uncertnty non_factual="will"> wasn't willing to tell </uncertnty> [...] (6. WA_W+A+MrB+MrsB)</p>
--

3. *like / would like to / would have liked to* (as synonyms of *want*; when in a suggestion)

These forms are not to be confused with the ‘regular’ *like*, with simple conditionals, or with the specific form of *defdesire*.

<p>“You can tell if you <uncertnty non_factual="will"> like </uncertnty>,” Arthur said. (65. WA_W+A+D+L)</p>
--

4. the noun *will*

Contrary to *willingness* and *willingly*, which express inclination, *will* strongly denotes more than just intentions.

```
Waldo had not been taught to pray, because, said  
Mother, everything depends on <uncertnty  
non_factual="will"> your own will </uncertnty>  
(20. W_W+MrB)
```

The importance of *will* as a manifestation of character psychology is the reason why this class was included in the annotation of the novel. In similar ways to the other values deriving from the concept of modality (possibility, ability, obligation, assumption), the unpredictable nature of *will* makes it ‘non-factual’ in its nature: intentions, aims, objectives and even the concept of one’s own will are only a projection of what has not yet happened, and do not find a match in the present reality of the storyworld.

<uncertnty non_factual=**“possibility”**> ... </uncertnty>

The second group expressing modality within the *uncertnty* element, *possibility*, is connected with prospects, odds, and opportunities. It consists of a variety of different elements, from modal verbs to nouns, from adjectives to adverbs, all of them playing a similar role in conveying the concept of ‘options’ as seen from the point of view of the protagonists. These options can vary in nature: they may be a projection into the past or present, when a character is trying to figure out the real nature of something – and this very sentence could be an example of this; they may mark an idea, an opportunity, an aspect of permission, or a possible consequence; they may indicate the understanding, or lack thereof, of another character’s intentions or emotions.

For this category of *possibility* the following words and expressions were annotated:

1. *may* and *might*

They are not to be confused with expressions of ability, ‘seeming’, or conditionals – in the case of *might*; if a *might* is both conditional and expression of possibility, a double tag occurs (see below).

```
"Otherwise people <uncertnty  
non_factual="possibility"> may feel </uncertnty>  
hurt."
```

(65. WA_W+A+D+L)

On the other hand, living under grass down Terminus Road allowed his thoughts their flowing line, to tighten which <uncertnty non_factual="possibility"> might mean </uncertnty> extinction.

(35. WA_W+A+WP)

2. *can* and *could*

As for *may* and *might*, these modal constructions can be confused with expressions of ability or ‘seeming’, and *could* can overlap with a conditional tag.

“You <uncertnty non_factual="possibility"> can tell </uncertnty> if you like,” Arthur said.

(65. WA_W+A+D+L)

Yet you <uncertnty non_factual="possibility"> could not have caught </uncertnty> the merchant’s eye without suspecting him of gentleness and honesty.

(41. A_A+L)

3. *shall*

In the present study, suggestions and permissions are considered to be an aspect of possibility, as they represent opportunities which have not yet been realized.

“<uncertnty non_factual="possibility"> Shall we walk </uncertnty> in the park,” he suggested, “like we did before you went away?”

(36. A_A+D)

4. *possibility/possibilities, opportunity*

“Don’t discourage him, George,” said Mother, enjoying the <uncertnty non_factual="possibility"> possibilities </uncertnty>.

(15. WA_W+A+MrB+MrsB)

He was glad of the <uncertnty non_factual="possibility"> opportunity </uncertnty> to give Jewel’s udder a punch [...]

(15. WA_W+A+MrB+MrsB)

5. *possible*

If it had been `<uncertnty non_factual="possibility">`
possible `</uncertnty>` he would have taken the two
Miss Dallimores, leading them away from the house in
which his family lived [...]
(12. W_W+A+MrB+MrsB)

6. *possibly*

Even if he had been able to explain to his employer
the mystery of his glass marbles, it was `<uncertnty`
`non_factual="possibility">`possibly`</uncertnty>`
unnecessary.
(19. WA_W+A)

7. *perhaps*

Though he hadn't met - well, `<uncertnty`
`non_factual="possibility">`perhaps `</uncertnty>` one
other.
(32. W_W+A+MrB+MrsB)

The significance of the nouns and adjective in 4 and 5 is self-explanatory when we consider the pondering of possibilities as a function of the human mind. More complex are the adverbs *possibly* and *perhaps* (6 and 7), which by their nature can be easily confused with 'seeming' indices. The difference between these two categories, especially with respect to *perhaps*, is very thin. In our analysis we tried to annotate adverbs as possibility markers when they favored the aspect of 'likelihood' or 'actual probability' over the 'appearance', or 'psychological probability', that we saw before. In examples 6 and 7, for instance, it is impossible to replace the adverbs with *seemingly* without altering the meaning of the whole sentence.

`<uncertnty non_factual="ability">` ... `</uncertnty>`

Ability is a class of modality which can sometimes be confused with the previous one, *possibility*. Its range of meaning is generally described as varying between the so-called 'general abilities' and the 'specific abilities', and this distinction is maintained in the present research. The differences between the two kinds of ability marker are quite

significant. Using the word ‘general’, the former marks a skill or a capability (or more than just one) that a character is always able to exhibit and can execute/perform/carry on at any given moment, such as talking, swimming, reading, and so on. The same concept can be applied to animals and objects as well: a dog is able to perform a trick after learning it, and a functioning computer can launch a program if it has been properly installed. The ‘specific abilities’ are, instead, abilities that depend on context and external factors, such as trying to get into a car when the doors are locked and there is no key available. This distinction is not present in the annotation per se, but can be relevant in the subsequent analysis.

The elements selected under *ability* are the following:

1. *can* and *could*

These ability markers share the same form of already mentioned categories, and particular care is required in carrying out annotation.

<p>I <uncertnty non_factual="ability"> can vouch </uncertnty> for it! (2. A_A+MrsB)</p>
<p>He <uncertnty non_factual="ability"> could only run </uncertnty> his hands along the velvet edge, of what was not, except jokingly, a box, floating in the sea of music. (1. A_A+MrsB)</p>

2. *be able/capable to* and *be unable/incapable to*

<p>So he <uncertnty non_factual="ability"> was able to keep </uncertnty> the Feinsteins, and particularly Dulcie, as part of his own secret life [...] (21. A_A+D)</p>
<p>She kept her promise and wrote him, if not several post-cards [...] at least the card of the Italian lake, the name of which he <uncertnty non_factual="ability">was unable to read</uncertnty>, [...] (34. WA_A+D)</p>

Unfortunately, the different expressions are not strongly distributed with the aforementioned ‘general’ or ‘specific’ abilities, thus making closer observation of the use of the single words irrelevant. It can be said, however, that the forms *be able/unable*

to are generally used in their past form for specific abilities, and in their future one for general skills.

There is, finally, one more form belonging to this class, which represents a sort of exception. In *The Solid Mandala*, namely, we find a particular use of *would* with the meaning of ability, in what seems to be a linguistic irregularity associated with Australian slang (more on this below). Here, for example, *would* is not a simple conditional, but takes the role of *could* in the sentence.

```
"No bomb <uncertnty non_factual="ability"> would finish
</uncertnty> 'Er," Louie said after she had stuck the
stopper in the mouthpiece.
(22. A_A)
```

<uncertnty non_factual="obligation"> ... </uncertnty>

The fourth modal value of *non_factual* is dedicated to expressions of obligation and need, including commitments, duties, necessities, coercions, and sometimes even a sense of inevitability. As with the other modal categories, *obligation* represents the characters' minds projecting their thoughts on the outside, in this case 'processing' what they must do or pondering notions of necessity in a more general way. This is once again an example of the grammatical rendition of mental processes, in which syntactic structures are employed to convey the reasoning of a character in free direct discourse. The sense of obligation may have positive, negative or even neutral implications for the psychology of the protagonists, depending on the specific situation or chain of events, but it always implies a sense of 'pressure'.

Many expressions were chosen for annotation in this category:

1. *must*

While also employed for 'seeming' indices and for the *assumption* category, *must* is one of the main expressions of *obligation*, and is tagged as such when its denotation indicates 'being bound to do something' or, similarly, as a synonym of *need to* or *have to*.

```
Waldo was the sick one, they said, Arthur has always
been strong. So he <uncertnty
non_factual="obligation"> must continue </uncertnty>
to be.
(2. A_A+MrsB)
```

2. *have to/have got to*

Used as auxiliaries, these expressions can only indicate ‘being obliged to’.

But `<uncertnty non_factual="obligation">` had to speak
`</uncertnty>`, and at once, otherwise it would have
seemed peculiar.

(10. W_MrB+W+A)

`<uncertnty non_factual="obligation">`You’ve always got
to show us up`</uncertnty>`.”

(14. WA_W+A+MrB+MrsB)

3. *ought to*

This verb is specifically employed to convey a sense of moral obligation or natural order.

Mother who knew better than anyone how things
`<uncertnty non_factual="obligation">` ought to be done
`</uncertnty>`, had sliced her finger doing the beans;
[...]

(15. WA_W+A+MrB+MrsB)

4. *need to*

Expressions of *need* are the most complex in this category. A careful distinction must be made between the ‘obligation need’ and the ‘inclination need’. The former is usually expressed with the verb *need* followed by *to*, while the latter is mostly used as a noun or a verb followed by an object (*need something*) and cannot be replaced by *have to* or *must* (see below).

You `<uncertnty non_factual="obligation">` didn’t need
to bother `</uncertnty>` with those.

(9. A_W+A+MrB)

5. *should*

As with *must*, *should* can also be used to express *assumption*. ‘Obligation *should*’ only marks an implicit necessity, and never a suggestion or a supposition.

Although Waldo was personally distressed that she
`<uncertnty non_factual="obligation">` should react
`</uncertnty>` in this way to his brother, he was
relieved to find she was sincere.

(26. WA_W+A+D)

6. *force/be forced to*

This is the closest the category of *obligation* approaches the realm of the factual over the non-factual. Despite remaining a mental process, these expressions carry in themselves the consequence of an external manifestation of coercion.

With difficulty he <uncertnty
non_factual="obligation"> forced </uncertnty> it out,
through his stuffed mouth, past his fatty lips.

(22. A_A)

The connection was too obvious, too obscene to
resist, and he <uncertnty non_factual="obligation">
was forced to bring out </uncertnty> his handkerchief
to sneeze.

(44. WA_W+A+D)

7. *necessity*

Contrary to *need* (n.), which represents an expression of inclination, the stronger *necessity* marks the essentiality of something, rather than 'simpler' longing.

But they circulated a little, from <uncertnty
non_factual="obligation">necessity</uncertnty>, and
if nothing else, mere motion lubricated their
stiffened minds.

(24. W_W+A+MrsM+D)

8. *necessary/unnecessary*

Johnny Haynes, in many, though not in all ways, the
brightest boy in the school, grew shiny-lipped and
deferential, because for the moment Arthur Brown was
<uncertnty non_factual="obligation"> necessary
</uncertnty>.

(13. WA_W+A)

Even if he had been able to explain to his employer
the mystery of his glass marbles, it was possibly
<uncertnty non_factual="obligation"> unnecessary
</uncertnty>.

(19. WA_W+A)

9. *necessarily/unnecessarily*

(Later on when Waldo got to know Dulcie he realized that her brimming eyes were not <uncertnty non_factual="obligation"> necessarily </uncertnty> a prelude to tears.)

(24. W_W+A+MrsM+D)

The Silkworm said [...] she could not bear the voyage, it was too <uncertnty non_factual="obligation"> unnecessarily </uncertnty> long.

(2. A_A+MrsB)

10. *needing to*

[...] nobody would have believed in them, least of all those wide-open faces <uncertnty non_factual="obligation"> needing to confess </uncertnty>, [...]

(35. WA_W+A+WP)

<uncertnty non_factual="assumption"> ... </uncertnty>

The fifth and last modal category, *assumption*, can have a twofold scope of meaning: the first is related to hypotheses, speculations, deductions, beliefs and abstract ideas; the second refers to suggestions or offers. Again, none of this is actual and truly happening in the storyworld, strictly confined to the real of the non-factual. The psychological value of *assumption* is, then, similar to the significance of the other modals seen above, and in this case relates to two kinds of processes: rationalization for the first range of denotations, and preparations of future events for the second. As with the other elements in the same class, there are no considerable differences between the uses of these expressions in the various sections. Their distribution may yield valuable information on the quantity of this particular kind of cognitive process in the characters' minds, but its usage stays the same: Waldo, Arthur, Mrs Poulter and all the secondary characters reason in the same way.

The terms considered are:

1. *should/should have*

Contrary to the ‘obligation *should*’, this kind of expression is the most used to express suppositions or offers. It can overlap with conditional forms.

Parslow, who remarked that by next Sunday he
<uncertnty non_factual="assumption"> should have
wangled </uncertnty> petrol enough to drive out
through Sarsaparilla, [...] had to be choked off.
(U3. WA_W+A)

2. *must/must have*

As with *should/should have*, this is another common expression of *assumption* which may be easily confused with *obligation* or *seeming*.

He knew he <uncertnty non_factual="assumption">must
look</uncertnty> a real old faggot in the raincoat he
wore, not so much for the weather as to cover up his
shortcomings.
(U3. WA_W+A)

3. *have to*

More complex than other forms of the same category, *have to* is mostly employed in this sense to express deductions. It is very easy to mistake it for a form of *obligation*, and sometimes the sentence alone is not enough to determine the specific value: it is necessary to carefully observe the context.

George Brown <uncertnty non_factual="assumption"> had
to suffer </uncertnty>.
(U2. W_W+A+MrB+MrsB)

4. *ought to [past form]* (exceptional use)

Only when used as a synonym of *should have* in particular cases.

"<uncertnty non_factual="assumption"> Oughter have
destroyed</uncertnty> it at once. Apologise, Waldo."
(115. WA_W+A)

An additional note on *uncertnty*:

In respect to the language of the novel, we already mentioned Australian slang, in Chapter Two. Regarding the annotation of its particular forms, two main observations can be made: first, as noted above, a few expressions – especially modal verbs – can be

used in peculiar, unusual ways and have to be properly identified (e.g. ‘ability *would*’, or ‘assumption *ought to*’); secondly, some words can be found misspelt to stress their sound (e.g. *oughter* instead of *ought to*, or *should of/must of* instead of *should have/must have*), but for the sake of analysis they are here considered as if they were spelt correctly.

<subjectivity> ... </subjectivity>

Subjectivity is the second of the three stylistic elements, the others being *uncertnty* and *judgmnt*. As with all other aspects of this particular tagging system, this element focuses on facets of character psychology and on their relations with the storyworld. The distinction can thus sometimes be problematic. The main difference between *uncertnty* 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 the cognitive sciences, as well as expressions of emotion and different kinds of feelings, grouped into five attributes. Four of these attributes can be defined with a positive/negative polarity of values, and only one of them, *psychology*, involves an alternative quadruple differentiation.

Additionally, as happens with a few groups under *uncertnty*, all of the elements tagged as *subjectivity* act in more or less the same way in all of the sections, regardless of the narrating voice. They can sometimes vary in frequency, but they rarely suggest differences in character behavior or its specific mechanisms.

<subjectivity psychology> ... </subjectivity>

Under the attribute *psychology* are gathered all of the cognitive indices, including terms indicating perception, memory, thought, imagination, metacognition, and so on. These are, in turn, divided into four categories – values, in the annotation – which cover different areas of this branch of terminology. What *psychology* does not include are indices of emotion and affect, which are treated separately under distinct attributes.

<subjectivity psychology="perception"> ... </subjectivity>

The first value of *psychology* is *perception*, which essentially marks two groups of terms: those directly connected to the physical senses (sight, smell, taste, hearing, and touch), and those related to the primary mental processes tasked with interpreting these (such as basic attention, or the ability to notice something). This is the most passive value in this category, especially when it comes to ‘perception in itself’, but it becomes active when the stimuli have substantial consequences for the characters and their psychology. This is the main reason why all terms connected with *perception* are listed under the factual *psychology* instead of under *uncertainty* and *non-factual*. Non-factual ‘seeming’ indices, by contrast, have been categorized as “figural perception” (see above and Collier¹⁰⁵).

The varying nature of this class of expressions prompts the need to annotate a great number of elements in the novel. These elements can be outlined as follows:

1. Verbs

When the verbs mark perception, as seen above, they mostly indicate the reception of a sensory stimulus, and sometimes the scope of attention of a character. In *The Solid Mandala*, as in most narrative texts, we can find many examples of this group.

Crossing the road he <subjectivity psychology="perception"> heard </subjectivity> to his surprise its foreign surface under his feet [...] (78. WA_W+A+MrsB)

[...] to <subjectivity psychology="perception"> notice </subjectivity> the in no way exposed ladies in the eight-thirteen from Sarsaparilla [...] (105b. B_P+MrsD)

2. Onomatopoeitic verbs of sound

A sort of exception, this class of verbs does not represent the receiving of a sensory stimulus per se, but it clearly depicts a specific sound in the narrative, creating an immediate link with what the characters are hearing at a particular moment. They have accordingly been included in the analysis.

You could almost <subjectivity

¹⁰⁵ COLLIER, *Rocks and Sticks of Words*, p. 141.

psychology="perception">hear</subjectivity></uncertnty>
the stone <subjectivity psychology="perception"> crack
</subjectivity>.
(75. WA_W+A+MrsB)

3. Nouns

All of the nouns indicating sensory stimuli are annotated as perception indices. With respect to sight, particularly interesting are the indices of 'light' and 'darkness'.

[...] though he was close enough to <subjectivity
psychology="perception"> hear </subjectivity> the
<subjectivity psychology="perception"> sound
</subjectivity> of her skirt [...]
(71. A_A+D+L)

She was wearing a dress in flowing black, the folds of
which, together with the <subjectivity
psychology="perception"> lights </subjectivity> in her
neck and her rounded limbs, [...]
(73. A_A+D)

4. Adjectives

As with the nouns, all adjectives conveying a sensory or attention stimulus are part of *perception*.

Allowing him her <subjectivity
psychology="perception"> cool </subjectivity> kiss.
(70. W_W+MrsB)

Thickened by marriage and good sauces, <subjectivity
psychology="perception"> huskier of voice
</subjectivity> from the many excellent cigars he had
smoked, Mr Saporta was prepared to tell.
(71. A_A+D+L)

5. Adverbs

These follow the same criteria of annotation as nouns and adjectives in the same category, despite being only a few.

his tongue was <subjectivity psychology="perception">
noticeably </subjectivity> clumsier, and his right arm

had withered on its trunk.
(72. A_A)

<subjectivity psychology="precognition"> ... </subjectivity>

As anticipated in Chapter Two, the distinction between perceptive, precognitive and cognitive is based on the classification by Chatman employed by Collier, where *precognition* is described as

[...] statal, durative, a mental “focussing or dwelling upon something ... without coming to an actual cognition about it” (Chatman 1975:15): ie, knowledge. Precognition may be triggered off by perceptions, or it may be independent of a sense-environment; it relates to states of affairs and propositions, not to objects.¹⁰⁶

Unconscious or semi-conscious mental processes connected to the ‘spirit’, then, are all to be considered part of this class, in contrast to more conscious ones associated with the ‘mind’. The elements of this category are all verbs, mostly imperfective and often indefinite, but this does not mean that it is always easy to recognize them. By their nature, “precognitive” verbs are often vague, and can overlap with elements of other more specific classes – Collier, for instance, refers to terms of ‘fear’ and ‘doubt’ as precognitive,¹⁰⁷ while in our annotation they are regarded as expressions of affect and security. In order to maintain the distinction as clear as possible, we have marked under *precognition* all generic expressions of feeling, wondering, wide-ranging ideas and immediate impressions, as well as interpretations of stimuli (e.g. forms of *listen*) and thoughts (when they take the form of feelings, intuitions, or impressions; e.g. thinking something of someone’s attitude). An exception from Collier’s theory is that the concept of knowledge is here considered as a cognitive function instead of a precognitive one, as we can see in the following paragraph.

Although the material wasn’t promising, Waldo began to
<subjectivity psychology="precognition"> wonder
</subjectivity> whether he could make Bill Poulter his
friend.
(50. W_W+MrP)

¹⁰⁶ COLLIER, *Rocks and Sticks of Words*, p. 212.

¹⁰⁷ *Ibid*, p. 213.

<p>But he <subjectivity psychology="precognition"> felt </subjectivity> he had to walk around a while. (51. W_W+P+MrP)</p>
<p>Perhaps, it now <subjectivity psychology="precognition"> occurred </subjectivity> to him, Dulcie herself had not yet realized. (54. A_A+D)</p>
<p>"<subjectivity psychology="precognition"> Fancy </subjectivity>," she said, almost for herself, "if you was my kid, Arthur. [...] (58. A_A+P)</p>
<p>"Why," Waldo asked, "do you have to <subjectivity psychology="precognition"> listen </subjectivity> to that stupid, babbling cow?" (57. WA_W+A+P+MrB+MrsB)</p>
<p>"I tell you what, Arthur, I'm going to take down my hair, and nobody will see or <subjectivity psychology="precognition"> think </subjectivity> it strange." (55. A_A+P)</p>

<subjectivity psychology="cognition"> ... </subjectivity>

As for *precognition*, we started our research on indices of *cognition* starting from Collier's definition of cognitive verbs:

Cognition is momentary and time-bound, presupposing "a state of ignorance or indecision before the cognition and one of knowledge after".¹⁰⁸

Despite the importance of this definition, the distinction between cognitive and precognitive verbs in the present analysis follows different principles. First, this study does not include the universal rule of 'precognition equals imperfective' and 'cognition equals perfective', even though the respective forms are, of course, identified correctly as the most important for each category. The reason for this difference in parameters lies in the fact that while *The Rocks and Sticks of Words* focuses mostly on the stylistic – and in this case, aspectual – side of language, the present research aims to identify the terms as they are classified by cognitive psychology. For this reason the concept of 'knowledge', for example, is here considered to involve consciousness and to be more

¹⁰⁸ COLLIER, *Rocks and Sticks of Words*, p. 212.

similar to the idea of awareness, and therefore as a part of the *cognitive* group, while perfective and ‘one-time’ uses of verbs like *think* (when it indicates feelings etc.; see above) are classified as *precognitive*. The goal is to distinguish more clearly between the domain of the ‘spirit’ – feelings, impressions and abstract thought, all precognitive – and the domain of the ‘mind’ – with awareness, memory, decisional processes, hopes and knowledge (both theoretical and with a semantic substrate of ‘acquaintance’) among its most important functions. Another reason for the distinction is, then, the implementation of the ‘emotional’ categories that we shall witness in the following sections, which may cause overlapping and confusion between the groups.

As occurs in *precognition*, *cognition* is a category of psychological verbs only, despite their great variety. Here are some examples of this kind of function.

<p>Waldo <subjectivity psychology="cognition"> hoped </subjectivity> she would leave him, but she wouldn't, goaded on an empty morning, it seemed, by a longing to witness rape. (93. WA_W+A)</p>
<p>He was necessary to her, especially for the deliveries, and because he <subjectivity psychology="cognition"> remembered </subjectivity> the prices she <subjectivity psychology="cognition"> forgot </subjectivity>. (90. WA_A)</p>
<p>He <subjectivity psychology="cognition"> realized </subjectivity> that Miss Glasson, Cornelius, Parslow, Mr Hayter [...] even O'Connell himself, had grown brittler, if jollier, their silences deeper, their vision in-turned. (96. WA_W+A)</p>
<p>You won't <subjectivity psychology="cognition"> understand </subjectivity>, Arthur, the mental handicap physical disorder can become. (98. A_A+P+W)</p>
<p>It was fortunate Mrs Allwright had her faith in faith, for she hadn't any in man or dog, and on her <subjectivity psychology="cognition"> deciding </subjectivity> to sell the store, [...] Arthur's only regret was that he had never got to <subjectivity psychology="cognition"> know </subjectivity> Mr Allwright; [...] (96. WA_W+A)</p>

<subjectivity psychology="performwill"> ... </subjectivity>

The last value of *psychology*, *performwill*, stands for ‘performative cognition and will’, a peculiar form of cognitive expression in Collier’s subdivision of psychological verbs.¹⁰⁹ We already introduced the topic in 2.3 *Style, characters, narrative mode*, when discussing Waldo and his perpetual attempt to control reality and the ways in which this influences how he perceives external stimuli and other people. Expressions of *performwill*, in fact, are not simply cognitive indices but represent an extreme form of self-control. This strong manifestation of will can be either positive or negative: it is positive when a character – usually Waldo – more or less consciously forces himself to say something or to act in a certain way, and it is negative when the same willpower is directed at restraining oneself from doing something or at avoiding and negating some realization or other. A few examples from the text are, for the former category, Waldo’s many “plans”, mostly his resignation from the Library and the attempt to kill his brother, and, for the latter, his hiding from Johnny Haynes and his refusal to be the first to announce his father’s death. This is a very important psychological theme throughout the novel, and it is often made explicit by the language and the style. Apart from Waldo, it is possible to observe the presence of some forms of *performwill* in Mrs Brown’s behavior as well, and it is no coincidence that Waldo is “his mother’s son” more than he is his father’s. The mother of the twins often shows considerable constraint, mostly associated with her upbringing as an Englishwoman from a wealthy family, but also with the difficult realities of her marriage and her relationship to her sons. Arthur’s section, too, exhibits a few expressions of this kind, but, unlike what happens from Waldo’s point of view, these forms never indicate neurosis or an excessive desire for control, and are employed only when a simple cognitive process of decision-making carries a particular weight and importance for the character, almost always with a positive value. The moments in which Arthur suffers for his brother’s inadequacy and deeply wishes to help him are an example.

There are two main kinds of expressions tagged as *performwill*:

1. Nouns or noun phrases

These can sometimes overlap with expressions of *will*.

¹⁰⁹ COLLIER, *Rocks and Sticks of Words*, p. 222.

His hands seemed to flutter his breath mewling with the <subjectivity psychology="performwill">willing effort</subjectivity>.

(2. A_A+MrsB)

2. Verbs

The most common form of *performwill*, these usually indicate decision-making, including choosing, refusing, and other ‘absolute’ resolutions.

It was about this time that Waldo <subjectivity psychology="performwill"> decided </subjectivity> every member of his family was hopeless but inevitable.

(7b. W_W+A+MrB+MrsB)

<subjectivity affect_...> ... </subjectivity

After *psychology*, the element *subjectivity* includes four other attributes, all starting with *affect_* and all with *positive* and *negative* as values. They are *affect_emot*, *affect_inclin*, *affect_secur* and *affect_satisf*, and they deal with various aspects of sensitivity, conveying sensations and feelings closely related to each group. The classification was inspired by [source],¹¹⁰ and ‘affect’ was intended in three different acceptations: as a quality (e.g. being happy); as an effective process (e.g. laugh); and as a comment (e.g. to go happily).

<subjectivity affect_emot="positive/negative"> ... </subjectivity>

The attribute *affect_emot* (*emotion*) marks all the expressions indicating happiness or unhappiness in the novel, the former with positive and the latter with negative value. They do so both when they refer to the narrating voice and when they pertain to other characters, even though, of course, we have a much more precise understanding of the psychology of the three main characters, and we only get to know bits and pieces about the others.

¹¹⁰ James R. MARTIN, Peter R. R. WHITE, *Language of Evaluation, Appraisal in English* (London & New York: Palgrave Macmillan, 2005), pp. 49-51.

Following the classification of our source, we can organize these indices into four lesser categories. Two of these are subclasses of ‘happiness’, and the other two of ‘unhappiness’:

1. Cheer (happiness)

Indicating a feeling or a display of joy, contentment, or delight.

```
[...] old Feinstein, who was following the War in the
paper, received him more <subjectivity
affect_emot="positive"> jovially </subjectivity>
than might have been expected.
(42. A_A)
```

2. Affection (happiness)

Expressing love or fondness, internally or via gestures.

```
I do <subjectivity affect_emot="positive"> love
</subjectivity> Arthur.
(43. WA_W+A+D)
```

3. Misery (unhappiness)

The opposite of cheer, involving the feeling and/or manifestation of sadness – or other similar negative feelings (guilt, humiliation...).

```
He was <subjectivity affect_emot="negative"> sorry
</subjectivity> about Dad, the brown burrowing but
never arriving eyes, and the twitch of a moustache
on your skin years ago.
(44. WA_W+A+D)
```

4. Antipathy (unhappiness)

The opposite of affection. It conveys hatred and aversion, both open and covert.

```
You could only <subjectivity affect_emot="negative">
despise </subjectivity> ignorant, <subjectivity
affect_secur="negative"> suspicious </subjectivity>
minds.
(57. WA_W+A+P+MrB+MrsB)
```

<subjectivity affect_inclin="positive/negative"> ... </subjectivity>

As with the other *affect* categories, *affect_inclin* (*inclination*) covers an emotional spectrum. Its positive end usually expresses varying degrees of desire and longing, all with comparable active traits of optimism and eagerness. In this respect, this category was mentioned earlier in the context of the annotation of *uncertnty non_factual*="will"; the two aspects are alike in their general acceptance of 'desire' and 'will', but while the category under *uncertnty non_factual* deals with the modal side of the semantic field, *affect_inclin* marks projections of eagerness and feelings of longing or craving. The opposite negative side is annotated when someone is shown as far from eager to do, experience, or say something. It involves feelings of suspicion, mistrust and concern, if not outright fear or terror.

It would have involved too much to retrieve it, so he lay there miserably, conscious of the distance between his <subjectivity affect_inclin="positive">desire</subjectivity> and perfect satisfaction.

(58. A_A+P)

Bill Poulter spent much of his spare time lying on the bed, [...] <subjectivity affect_inclin="positive"> waiting </subjectivity> for a doubt to be confirmed.
--

(61. A_A+P)

Then he was <subjectivity affect_inclin="negative"> afraid </subjectivity> his friend might have stopped liking him.
--

(59. A_A+P)

He <subjectivity affect_inclin="negative"> had feared </subjectivity> it might be wearing an oppressive air.
--

(65. WA_W+A+D+L)

<subjectivity affect_secur="positive/negative"> ... </subjectivity>

Affect_secur (*security*) marks yet another aspect of the varied overview of sensations. Its positive value is referred to in expressions of self-assurance, calm, hope and/or reliance, while the negative indicates the reverse: insecurity, anxiety, lack of confidence, and sometimes indices of fear. It is at this point necessary, focusing on fear, to establish a difference between this 'security fear' and the 'inclination fear' presented in the previous section, which are part of the same semantic field and can sometimes

overlap – in a similar way to ‘non-factual will’ and ‘inclination will’. The main divergence between the two classes is in the semantic traits associated with each category: while ‘inclination fear’, as we saw, expresses ‘not wanting to do something’, often a concern for the future or inward rebellion against an idea, ‘security fear’ indicates a sense of alarm and fright. It is not apprehension, but a nervousness caused by a lack of security, be it self-confidence or danger coming from the outside world.

As in *affect_emot*, a quadruple semantic distinction between the various elements can be made:

1. Confidence (security)

A sense of assurance in one’s own capabilities.

```
His      <subjectivity      affect_secur="positive">
confidence </subjectivity> appeared firm without
being aggressive.
(U1. WA_W+A+MrB+MrsB+MrsM)
```

2. Trust (security)

A sense of assurance towards others and/or the storyworld.

```
It was a <subjectivity affect_secur="positive">
relief </subjectivity> to discover on a cluttered
shelf the little Star of David he had seen Dulcie
wearing round her neck.
(72. A_A)
```

3. Disquiet (insecurity)

This category marks all expressions of fear and nervousness. It can be the opposite of both ‘confidence’ and ‘trust’.

```
"Why Leonard?" Arthur asked, and began to
<subjectivity      affect_secur="negative">      sweat
</subjectivity>.
(71. A_A+D+L)
```

4. Surprise (insecurity)

A surprise is not always negative per se, but in this case always shows some degree of lack of security for a character, and is therefore part of the negative value.

```
Sometimes he sat in company with others, elderly
```

```
Jewish ladies and uncles, who eventually overcame
their <subjectivity affect_secur="negative">
surprise </subjectivity>.
(69. A_A+D+L)
```

<subjectivity affect_satisf="positive/negative"> ... </subjectivity>

Finally, *affect_satisf* (*satisfaction*) deals with the last aspect of the emotive sphere as it is considered in the current analysis. From a narratological and thematic point of view, these particular indices are among the most important, especially considering the premises articulated in Chapters One and Two. Expressions based on the notion of ‘satisfaction’, in fact, are deeply connected with self-fulfillment and the possible lack thereof, which, as we have seen, are among the most relevant themes of the whole novel.

The positive value of this attribute marks all indices of approval, pleasure, agreement and curiosity, all deeply connected with the idea of ‘happiness’ explored above and sometimes slightly overlapping with positive inclinations. At the opposite pole we find the negative connotations of dissatisfaction, including bother, sense of monotony, disapproval, impatience and anger.

Once again, we can distinguish among four self-explanatory subcategories:

1. Interest (satisfaction)

```
The gentleness of it <subjectivity
affect_satisf="positive"> appealed </subjectivity>
to Arthur.
(101. WA_W+A)
```

2. Pleasure (satisfaction)

```
"Do you <subjectivity affect_satisf="positive">
approve </subjectivity> of the Hindu custom of
burning people who have died?"
(100. A_W+A)
```

3. Ennui (dissatisfaction)

```
He <subjectivity affect_satisf="negative"> yawned
</subjectivity>. They had entered on a <subjectivity
affect_satisf="negative"> boring </subjectivity>
```

```
stretch, [...]
(44. WA_W+A+D)
```

4. Displeasure (dissatisfaction)

```
"[...] Yes," he said, because Waldo was looking so
<subjectivity affect_satisf="negative"> furious
</subjectivity>, "they're doing us good."
(102. WA_W+A)
```

<judgmnt> ... </judgmnt>

The last content-related element introduced in the annotation is, as was the case with the *affect* attributes, an addition to the original theory formulated by Collier. In this annotation, *judgmnt* (*judgement*) marks all evaluative expressions relating 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 category can be found in the so-called “appraisal theory”,¹¹¹ 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, in this case, 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-esteem* and their respective polarities. For this very reason the element has two attributes with two values each.

¹¹¹ MARTIN and WHITE, *Language of Evaluation, Appraisal in English*, pp. 52-53.

<judgmnt social_esteem="positive/negative"> ... </judgmnt>

Both *social_esteem* and *social_sanction* are characterized by a social and a personal component. The social one is predominant, since in both attributes something is evaluated as positive when it is socially acceptable, and is considered negative when it does not respect social norms. The personal approach to the evaluation is as important, however, particularly in a novel like *The Solid Mandala* in which the protagonists are rarely socially accepted themselves, and were raised in a rather closed and secluded environment. Every one of them sees the world and society in a different way. Waldo, for example, often goes to great lengths to describe his brother as a socially inept “dill”, as inadequate and a threat to his own sense of respectability (see, for instance, narremes U1, 93, 104), even though his idea of his twin is not shared by the other characters: Mrs Poulter and the Feinsteins love Arthur dearly, Mr Allwright is fond of him, and even Miss Glasson finds him eccentric but not unpleasant.

As for *social_esteem* in particular, the category is mostly used to mark adjectives and a few adverbs indicating respect and admiration or, at the negative pole, criticism and denigration. Using the classification of [source]¹¹² as a starting point, we identified three subcategories of this attribute, each with the internal polarity positive/negative:

1. Normality (“how special?”)

Including *lucky, predictable, fashionable / unlucky, eccentric, obscure...*

Bill never showed his age. <judgmnt social_esteem="positive"> Lucky </judgmnt> to still, in spite of his quirks, have his strength.

(122. P_P)

One can never be certain of any of those <judgmnt social_esteem="negative"> peculiar </judgmnt> old men.

(93. WA_W+A)

2. Capacity (“how capable?”)

Including *robust, experienced, competent / weak, stupid, ignorant...*

She was born brownish and <judgmnt social_esteem="positive">healthy-looking</judgmnt>.

(122. P_P)

¹¹² MARTIN and WHITE, *Language of Evaluation, Appraisal in English*, pp. 52-53.

Waldo was the <judgmnt social_esteem="negative" sick
</judgmnt> one, they said, [...]
(2. A_A+MrsB)

3. Tenacity (“how dependable?”)

Including *brave, thorough, faithful / timid, reckless, inconstant...*

“Mr Saporta, I’m sure, is a very <judgmnt
social_esteem="positive">reliable</judgmnt> man.”
(65. WA_W+A+D+L)

Other people continued to reduce Waldo’s intentions
and make them appear foolishly <judgmnt
social_sanction="negative">capricious</judgmnt> [...]
(U1. WA_W+A+MrB+MrsB+MrsM)

<judgmnt social_sanction="positive/negative"> ... </judgmnt>

In the case of *social_sanction*, the annotation marks particularly strong expressions of admiration or social denunciation.¹¹³ Similar in nature to *social_esteem* instances, these indices tend to be more general and often deal with moral and ethical issues, labeling adjectives and adverbs which refer to universal appraisal or universal condemnation.

Two subclasses distinguished by semantic traits can be found under this attribute:

1. Veracity (“how honest?”)

Deals with issues of truth and general trust, including *truthful, candid, tactful / deceitful, manipulative, blunt...*

“He’s an <judgmnt social_sanction="positive"> honest
</judgmnt> man, Mr O’Connell.”
(84. WA_W+A)

“I shouldn’t like to think you were <judgmnt
social_sanction="negative">dishonest</judgmnt>.”
(4. WA_W+A+MrB)

2. Propriety (“how far beyond reproach?”)

Deals with ethical issues. It includes *moral, law-abiding, humble / evil, mean, irreverent...*

¹¹³ MARTIN and WHITE, *Language of Evaluation, Appraisal in English*, pp. 52-53.

"That need not be so serious," said Mrs Poulter, herself a serious and <judgmt social_sanction="positive"> kindly </judgmt> woman.
(53. A_A+P)

It was as if he had been snubbed for making what they called in the papers an <judgmt social_sanction="negative"> indecent </judgmt> proposition.
(50. W_W+MrP)

<negative> ... </negative>

Negative is the last element in this annotation, and its characteristics lead it to be considered as separate from the others. It does not represent, in fact, a textual tag (like *narreme*, *p* and *s*) but a content-related one, and at the same time it is much 'simpler' than the other elements explained above (*uncertnty*, *subjectivity* and *judgmt*). It marks all the negations in the novel, in all their possible forms. The annotation often includes the complete form of the verb being negated (e.g. <negative>did not say</negative>), but not necessarily whole expressions, especially when dealing with modals (e.g. <negative>did not want</negative> to go). While in this particular study the frequency of negative versus positive verbs is particularly relevant because of the numerous verbal tags, these are not the only elements to be annotated. The *negative* tag was applied to many adjectives, pronouns and adverbs when appropriate, as well as to colloquial forms of "no" – both in direct and in indirect speech.

It was a pity he <negative> hadn't finished </negative> the thing.

(U3. WA_W+A)

Because Mr Brown of the intellectual breathers in the Botanic Gardens must <negative> never </negative> be confused with the subfusc, almost abstract figure [...]

(U3. WA_W+A)

<negative> Nobody </negative> of his group would be expected to strip in public, unless in a purely intellectual sense.

(U3. WA_W+A)

Waldo hurried in to buy his stamps, <negative> not </negative> wanting several ladies to connect him with Arthur's dog.

(U3. WA_W+A)
<negative> Nor </negative> the burnt flower-pots, the russet apples of his second.
(U3. WA_W+A)
"Oh <negative> no </negative>," Mrs Poulter said. "<negative> No more </negative> than a small quarter."
(124. P_P+A+MrP)

A last comment must be made on the annotation of *negative* as applied to verbs. In the case of *never* (see the second example) and in some cases of *not* (fourth example), it was decided not to include the verbs they depended on, in order to highlight the negation in itself. This decision relied on the fact that *never* and *not*, the latter when followed by an adjective, mostly occur independently. Tagging them by themselves is the easiest way to make quantitative evaluations about their distribution in the text.

Additional note: combinations of tags

At times a single tag is insufficient to annotate a word or an expression with all the parameters established for analysis. As a consequence, it is not uncommon to find double or even triple annotations on the same set of words, mostly nested:

He <uncertnty non_factual="conditional">would <subjectivity psychology="cognition">realize</subjectivity></uncertnty>
she was a coarse and brutal woman unworthy of his
<subjectivity affect_secur="positive">trust</subjectivity>.
(61. A_A+P)

In conclusion, the following is a prospectus summing up the elements, attributes and values employed in the annotation:

Textual tags

- narreme
- p
- s

Content-related tags

- uncertnty
 - non-factual
 - seeming

- gnostic
 - concessive
 - conditional
 - defdesire
 - will
 - possibility
 - ability
 - obligation
 - assumption
- subjectivity
 - psychology
 - perception
 - precognition
 - cognition
 - performwill
 - affect_emot
 - positive
 - negative
 - affect_inclin
 - positive
 - negative
 - affect_secur
 - positive
 - negative
 - affect_satisf
 - positive
 - negative
- judgmnt
 - social_esteem
 - positive
 - negative
 - social_sanction
 - positive
 - negative
- negative (*element*)

With the completely annotated text in XML format, it was possible to move on to the final stage of the study, the practical analysis of the contents.

CHAPTER FOUR

FINAL ANALYSIS

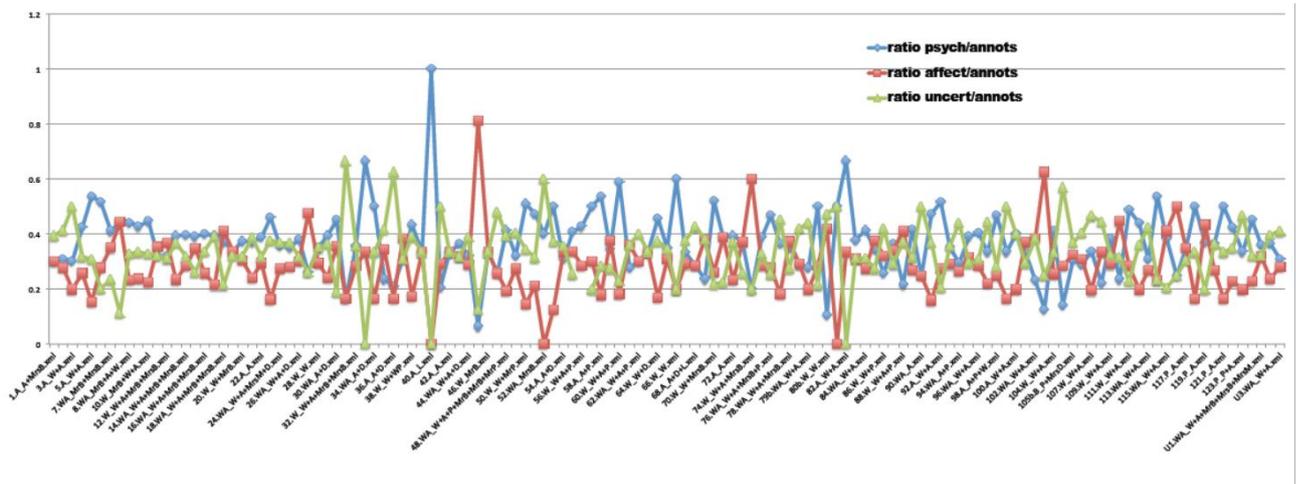
This chapter will consider and organize all the elements presented in Chapter Three in light of the hypothesis formulated in 2.6 *Measuring a style*. It represents the final take of this research on the characteristics of Patrick White's style in *The Solid Mandala* from multiple perspectives. Its conclusions are built on the quantitative data revealed through the annotation of the text.

4.1 Data and preparation

Once annotated, the text of the novel can be further investigated in many ways using a computer. Marked elements can be easily be found through a simple search function in a text editor, and the files – in our case in both .txt and .xml formats, one per narreme – can be manipulated in various ways depending on the goals of the specific analysis.

For *The Solid Mandala* the first aspect to be examined was how the various elements and the most important attributes were distributed in the narration. The categories considered for this step were *uncertnty* as a whole, *psychology* and *affect* for *subjectivity*, *judgmnt* with an internal distinction between positive and negative polarity, and *negative*. In the tagging system they can also be referred to as 'tags'. The number of annotations was used to build linear diagrams showing the dispersion of each in the text, every point of which representing a narreme. To make the analysis more precise we considered for every narreme the ratio 'number of annotations X in the narreme / total number of annotations', with X representing categories such as *uncertnty*, *psychology*, and so on. Below is a general view on an example of diagram, studying the ratio of *psychology*, *affect* and *uncertnty* as semantic features of interest. The vertical x-axis has the considered numbers, in the interval between 0 and 1.2, while on the horizontal y-axis we can see the numbers and names identifying each narreme.

Img 1. Example of linear diagram, semantic features ratio



The distribution of the elements alone, however, is insufficient for a comprehensive view on the text, and a more ‘fine-grained’ approach to the annotation was required in order to investigate the style in an adequate manner. At this point the analysis left the tags and moved on to the ‘traits’, the binary pairs of attributes and values characterizing this tagging system. The various pairs considered were:

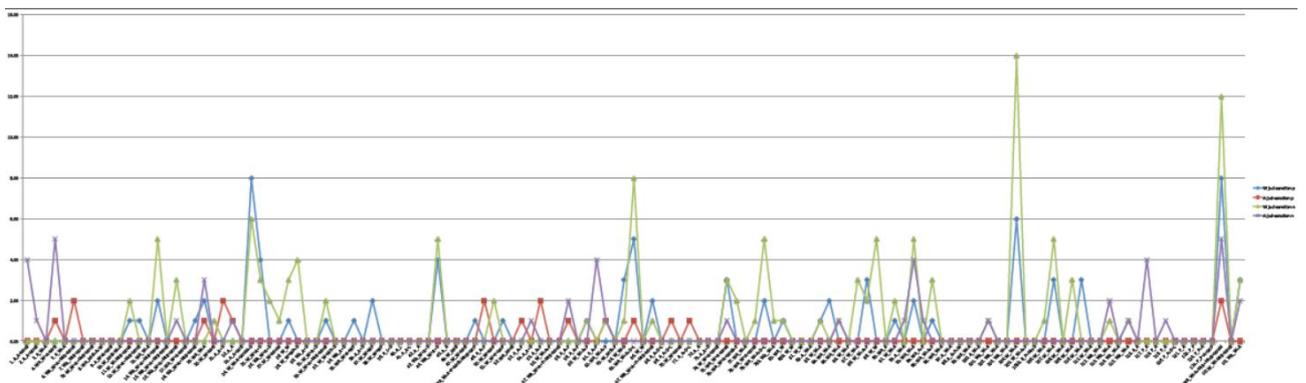
- *non_factual – seeming*
- *non_factual – gnostic*
- *non_factual – concessive*
- *non_factual – defdesire*
- *non_factual (modal) – will*
- *non_factual (modal) – possibility*
- *non_factual (modal) – ability*
- *non_factual (modal) – obligation*
- *non_factual (modal) – assumption*
- *psychology – perception*
- *psychology – precognition</*

- *affect_secur – positive*
- *affect_secur – negative*
- *affect_satisf – positive*
- *affect_satisf – negative*
- *social_esteem – positive*
- *social_esteem – negative*
- *social_sanction – positive*
- *social_sanction – negative*

The elements were temporarily left out and only considered abstractly as the categories dividing the traits in sub-groups. With this distinction, each trait can be considered separately as an independent mental function or attitude, and can be analyzed both by itself and in comparison with others.

Every trait was subjected to a manual count. For all three of the protagonists, considering as ‘protagonists’ Waldo, Arthur and Mrs Poulter, were calculated the total number of annotations for each trait and the total for every narreme. This last process aimed to highlight the presence of peculiarly high or low peaks of annotations in particular events of the story, in what represents a more narratological view of the study. For every total of annotations per character was then calculated the ratio ‘number of annotations Y / total number of annotations’, in a similar way to the process involving the tags. The new data was organized in more linear diagrams, useful to immediately locate information of interest.

Img 2. Example of linear diagram, distribution of *social_sanction* for W and A



In this diagram we can see for example how the traits *social_sanction – positive* and *social_sanction – negative* are distributed in the novel and in the various narremes,

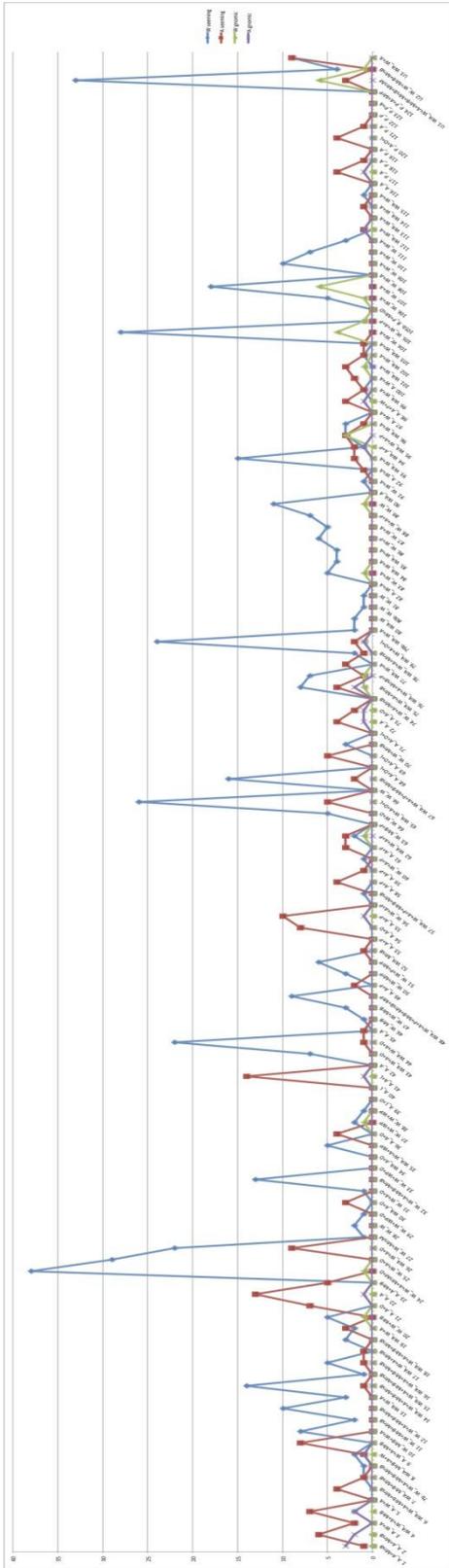
considering Waldo's and Arthur's points of view as independent from one another. This becomes important, for example, when we find instances of "twice-told", when the two characters share a narreme telling two versions of a single event.

As anticipated in the initial hypothesis in Chapter Two, the analysis will follow a double path in three main steps. The first 'path' will be dedicated to the study of the protagonists and their identifying traits, trying to delineate the ways in which the language chosen by the author influences our understanding of them. For every trait the ratio between the annotations of a protagonist's section and the total will function as an indicator of significance. The numbers will allow considerations on differences and similarities between the various traits for a single character, and between the three protagonists, as well.

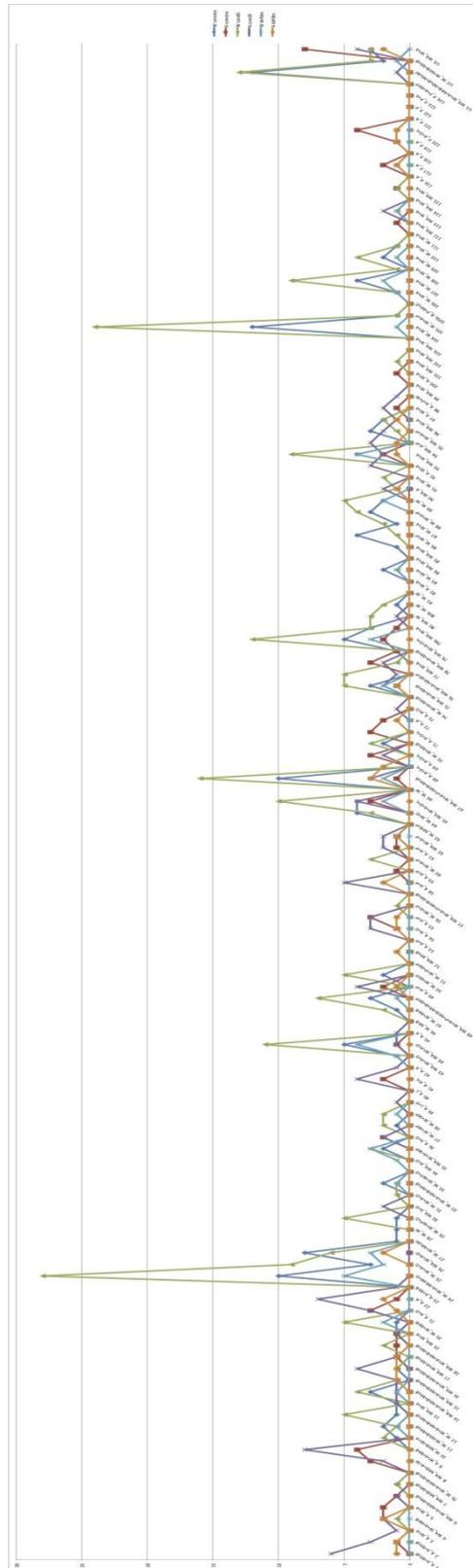
The second part of the analysis will focus on a narratological approach and will be divided into two different stages: one aims to link traits and events, considering the story, the evolution of the characters and the narremic reconstruction of the *fabula*; the other investigates how the characteristics of the traits can describe relationships between characters and their development in the storyworld. As for the events, the first aspect to be taken in consideration will be the difference between the stages of the lives of the brothers Brown. We will define them in terms of story and corresponding narremes, highlighting what is the same and what changes, and then use the related data to detect regularities and anomalies in the traits. The next step will be to identify sections with an unusually low or high number of annotations, investigating the reasons behind this fluctuation and particularly focusing on the beginnings and on the ends of the sections. Secondary aim of this paragraph will be to define 'significant events' for each character as fundamental points of the novel from both a stylistic and narratological point of view. Finally, interpersonal relationships will be approached in two directions, firstly from the selected significant events – in order to assemble a list of main relations – and secondly from the characters themselves. The list will be discussed and, if needed, implemented with the remaining relevant relationships, and every connection will be checked with the traits *affect_emot*, *social_esteem* and *social_sanction* to unravel its stylistic characteristics.

The following pages will be dedicated to the presentation of the diagrams employed for the analysis, so that they can be consulted at any time in case of need.

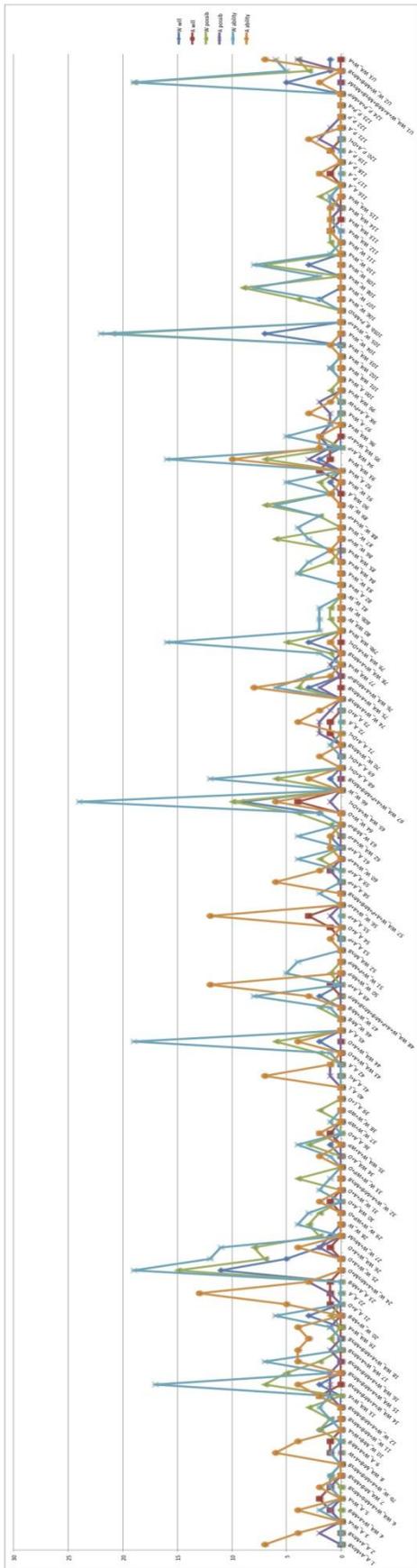
Img 3. Linear diagram of uncertainty 1
(seeming and gnostic)



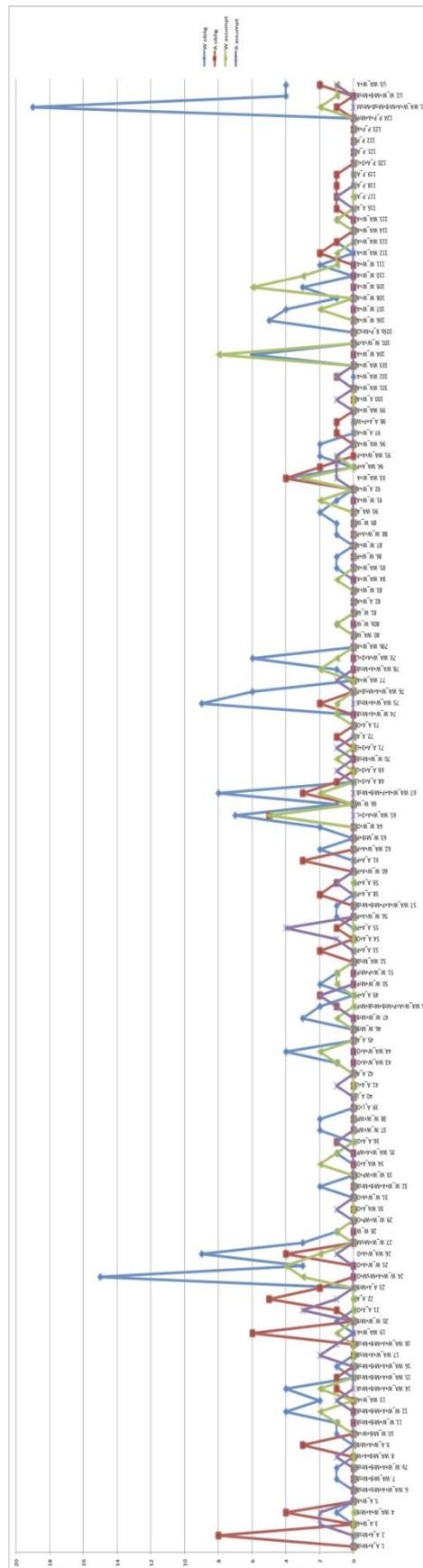
Img 4. Linear diagram of uncertainty 2
(concessive, conditional and defdesire)



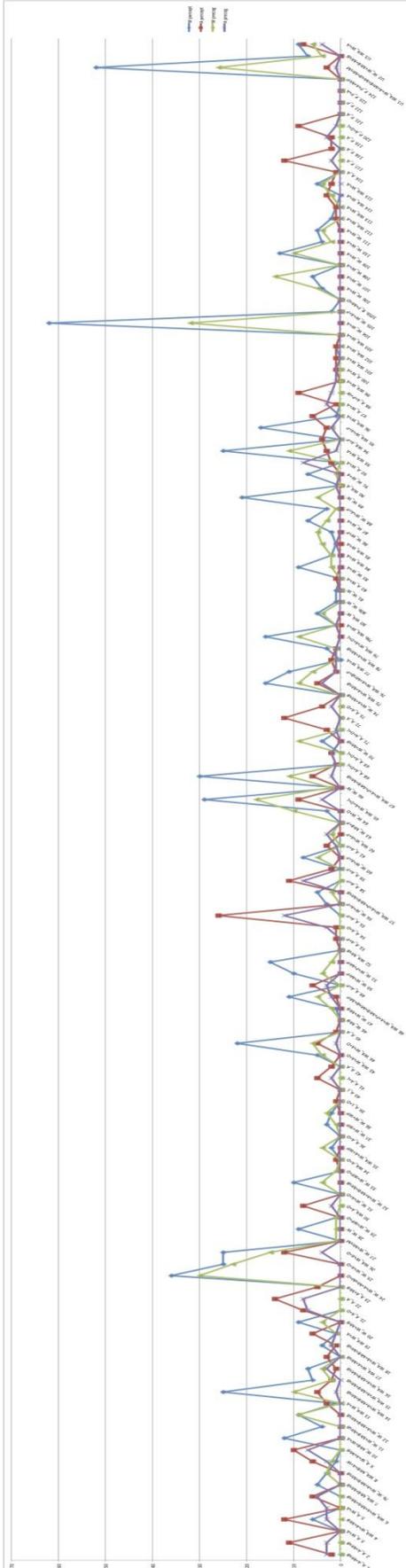
Img 5. Linear diagram of modality 1
(will, possibility, and ability)



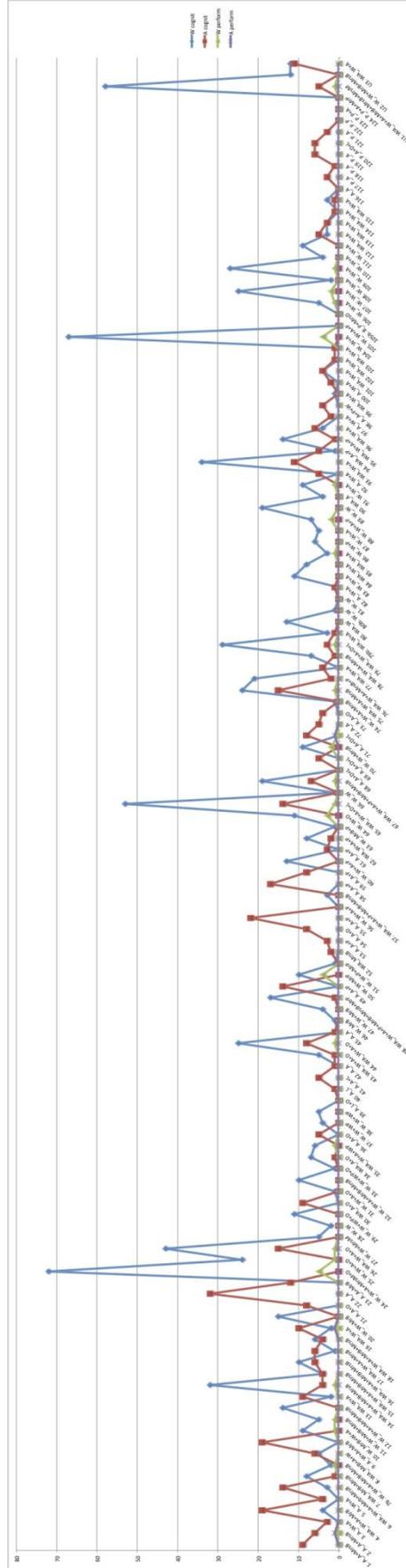
Img 6. Linear diagram of modality 2
(obligation and assumption)



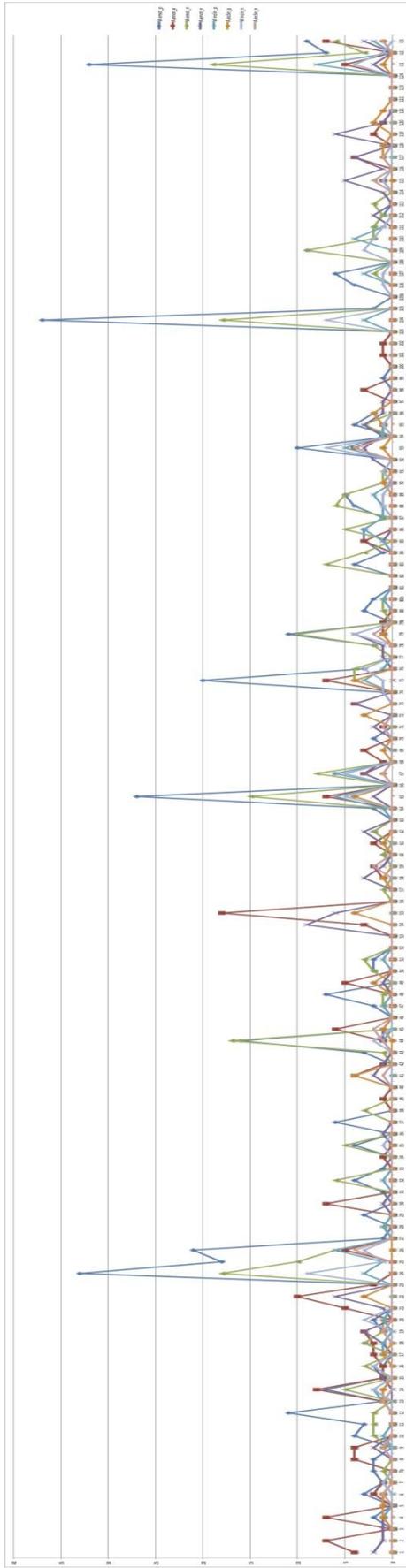
Img 7. Linear diagram of subjectivity 1
(perception and precognition)



Img 8. Linear diagram of subjectivity 2
(cognition and performwill)

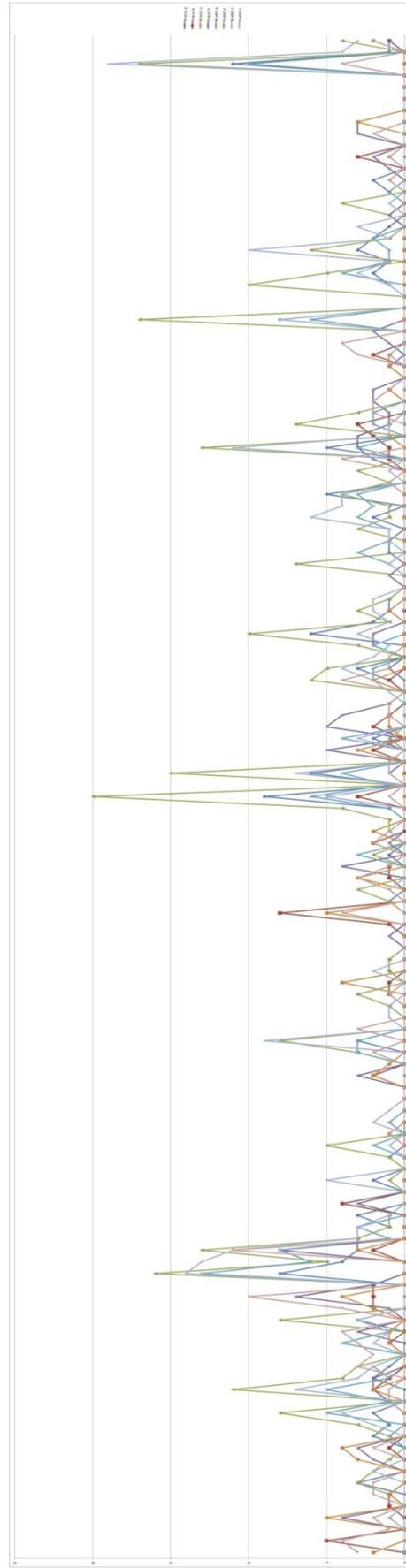


Img 9. Linear diagram of affect 1



(emotion and inclination)

Img 10. Linear diagram of affect 2



(security and satisfaction)

4.2 Protagonists and significant traits

In this analysis the ‘protagonists’ of the novel are the main characters contributing to the narration with a personal point of view, and therefore Waldo Brown, Arthur Brown and, in a subordinate way, Mrs Poulter. There are exceptions, as in the case of the brief excursus of Sergeant Foyle (124. P_P+A+MrP), in which a much less relevant point of view intertwines with the main one, but these occurrences are so rare and short to be mostly inconsequential to the study at hand, and are not considered as independent.

Another important premise for the correct understanding of this analysis is the distinction made between dialogues and ‘proper’ narration. To be absolutely precise, it would be necessary to split the research in two branches, one related to the former, and one dealing with the latter: direct speech, in fact, is in itself an expression of actional domain of the narration, and would theoretically represent the most ‘real’ part of the story, since it is impartial and known by all the characters present in a given scene in the same way; following this interpretation, the narration would in contrast represent the psychological domain and should be considered more partial to the particular narrator. In the case of *The Solid Mandala* and of the present research, however, we chose not to implement this kind of distinction for a number of reasons, the most important of which is the peculiar set of characteristics of the direct speech in Waldo’s and Arthur’s sections. In many cases of “twice-told”, for instance, we can see that the dialogues are not as impartial as we might think. The same conversation is interpreted and filtered in different ways by changing, omitting or adding words. An example of this is in the incident at the public library, where we find two different versions of the same dialogue:

“You will leave this place, please, at once,” Waldo commanded in a lower voice. “Please,” he repeated, and added very loudly: “sir.”

(Waldo’s section, 93. WA_W+A)

“You will leave this place,” Waldo was commanding, and very loudly: “sir!”

(Arthur’s section, 93. WA_W+A)

In the same circumstance, as in others, Waldo’s version is often more articulated:

“You’d better get out,” he shouted. “This is a reading room. You can’t shout in here. You’re drawing attention to us.”

(Waldo's section, 93. WA_W+A)

"You're drawing attention to us!"

(Arthur's section, 93. WA_W+A)

Interestingly, in opposition to Waldo's tendency to be more detailed, there are parts of conversations only Arthur reports. In the same scene we find for example:

"I shan't ask if you've come here, if you're making this scene, to humiliate me," Waldo was saying, "because the answer is too obvious. That has been your chief object in life. If you would be truthful."

"Why hurt yourself, Waldo?" Arthur was given the strength to reply. "Kick a dog, and hurt yourself. That's you all over."

(Arthur's section, 93. WA_W+A)

The beginning of the conversation is in fact very different in the two versions. In Arthur's the topics are humiliation and then dogs before getting to the core of the scene, the discussion about *The Brother Karamazov*, the Grand Inquisitor, and fear. In Waldo's section the brothers discuss Arthur's presence in the library and Arthur tells Waldo about Mrs Allwright's glasses and his errands.

In front of such behavior of the characters when remembering or reporting direct speech, we consider the narrators as unreliable and their version of the dialogues a part of their psychological narrative. A more detailed distinction is of course possible and could give another interesting perspective on the novel as a whole, but in this case seeing narrative and direct speech as a single, broader element can be equally important for a more general examination of Patrick White's style.

Focusing on the three protagonists, the clear distinction between their sections considerably helps in studying them independently. At the same time, Collier's narremic reconstruction of the *fabula* is very useful in identifying episodes of "twice-told" and concurrent events, making it easier to see parallels and differences between the behaviors and the psychology of the characters.

For this first step of character analysis it was decided to consider the ratio of each trait for every protagonist. The data of Table 1 in the following page is the result of

[total of annotations of trait X for given character / total of annotations of trait X]

giving a representation of each trait per character as a fraction of 1. The data is here rounded up to the fourth decimal number. We have only one instance of 0, in the case of *performwill* for Mrs Poulter (zero occurrences of the trait in her section) and a higher or lower representativeness in the other cases. We should also consider that Mrs Poulter's section represents only a small fraction of the whole narrative, and that Waldo's is more than double than Arthur's. Keeping that in mind, we can use the data to select 'significant traits' for each character, that is traits which have a particularly high representativeness in a given section.

Waldo's traits are always significant, since his is by far the longest section of the novel. For this reason we chose to consider for a more specific analysis the traits with a ratio higher than 0.65, with particular consideration for those higher than 0.7.

For the same reason Arthur's significant traits are higher than 0.3, and Mrs Poulter's are higher than 1.11. Further discussion of the reasoning behind these choices and of the particular meaning of the traits is provided below.

Waldo Brown's significant traits.

As we can see in the table, Waldo's determinant traits are the following:

<i>performwill</i>	0.9286
<i>possibility</i>	0.7

The dispersion of the annotations of *performwill* in particular is indicative of how this trait is almost exclusively Waldo's, representing more than 9/10 of the total occurrences. A closer examination of the 3 occurrences found in Arthur's section, in fact, shows that 2 are referred to Waldo to identify his behavior, and 1 to Mrs Brown, their mother. As for *possibility*, the second most recurring modal trait (320 total occurrences, after *ability* with 593), we notice a distribution of 224:54:42. This information mostly highlights an unusually low presence of annotations in Arthur's section, especially if compared with Mrs Poulter's total, but contributes to the overall description of the differences between the brothers. Looking at the data, Waldo seems to think about options and prospects more or less twice as much as his twin brother – keeping in mind the disparity between their sections.

Table 1. Significant traits

	Waldo	Arthur	Mrs Poulter
seeming	0.6684	0.2585	0.0731
gnomic	0.5246	0.3279	0.1475
concess	0.5976	0.2988	0.1036
condit	0.6392	0.2833	0.0775
defdesire	0.5698	0.407	0.0232
will	0.6435	0.2869	0.0696
possib	0.7	0.1687	0.1312
ability	0.5852	0.3288	0.086
obligation	0.6246	0.2772	0.0982
assumpt	0.6186	0.3051	0.0763
percept	0.6206	0.279	0.1004
precog	0.678	0.2522	0.0698
cognition	0.6136	0.2962	0.0901
performw	0.9286	0.0714	0
emot p	0.639	0.2923	0.0687
emot n	0.6432	0.2786	0.0781
inclin p	0.5533	0.3333	0.1133
inclin n	0.6637	0.2301	0.1062
secur p	0.613	0.2995	0.0875
secur n	0.6556	0.2561	0.0883
satisf p	0.6415	0.3113	0.0472
satisf n	0.6108	0.3182	0.071
s-est p	0.6539	0.2082	0.1378
s-est n	0.6731	0.251	0.0759
s-sanct p	0.6838	0.1624	0.1538
s-sanct n	0.6684	0.2474	0.0842

The other significant traits selected all have a ratio between 0.65 and 0.6999.

<i>social_sanction (pos)</i>	0.6838
<i>precognition</i>	0.678
<i>social_esteem (neg)</i>	0.6731
<i>seeming</i>	0.6684
<i>social_sanction (neg)</i>	0.6684
<i>inclin (neg)</i>	0.6637
<i>secur (neg)</i>	0.6556
<i>social_esteem (pos)</i>	0.6539

Most of Waldo's traits (23/26) have a ratio between 0.55 and 0.7, mostly due to the length of the section in relation to the others. These listed, however, despite not as

important as *performwill* or *possibility*, have a high presence in the text and can be considered relevant.

We notice for example that all the traits of *judgmnt* derived from the appraisal theory are very important in Waldo's narrative in both positive and negative values. This in turn suggests that the character often judges others and their behavior, and that he gives great importance to appraisal as both subject and object of said judgement.

Focusing on the most expressed polarity value, negativity is present in 4 values and positivity only in 2, the already discussed *judgmnt* traits of *sanction* and *esteem*. Going beyond appraisal, negativity is also found in *inclin* and *secur*, and it is not by chance if the negative value of these traits often expresses different kinds of fears. Disinclination, apathy and anxiety on one hand, and insecurity, alarm, terror and shock on the other are features of *inclin (neg)* and *secur (neg)*, and are here proved as a determinant part of Waldo's personality and psychology as a character.

Finally, the high frequency of *precognition* and *seeming* suggests a tendency to interpret phenomena and events before interiorizing them or processing them at a cognitive level, possibly giving them a personal version in the process.

Arthur Brown's significant traits.

Seven traits were selected as significant to describe Arthur's section and the part of *Mrs Poulter and the Zeitgeist* seen through the filter of his point of view. They are, from the highest to the lowest ratio:

<i>defdesire</i>	0.407
<i>inclin (pos)</i>	0.3333
<i>ability</i>	0.3288
<i>gnomic</i>	0.3279
<i>satisf (neg)</i>	0.3182
<i>satisf (pos)</i>	0.3113
<i>assumption</i>	0.3051

The choice to select traits with a ratio higher than 3 depends on the average ratio of the annotations. 16 out of 26 traits are represented by a ratio between 0.2 and 0.2999, and 3 of them (*possibility*, *performwill* and *social_sanction (pos)*) by an even lower number. Considering that Waldo's portion of text more than doubles Arthur's, and that

the average for him is 6 – 6.5, it seemed adequate to consider everything above 3 as significant.

The only trait to go beyond a ratio of 4 is *defdesire*, indicating Arthur's tendency to notice, in himself and others, the impossibility of reaching certain goals, in specific situations or, more in general, in life. As a result, Arthur can be seen as Patrick White's tool in examining events under a sadder and more realistic light, without the wishful thinking of Waldo's *seeming* and *performwill*. While Waldo tries to see and rationalize the world the way he wants to, Arthur is better capable to understand failure.

This realistic approach to the storyworld is supported by the other significant traits, as well. The focus on *ability* instead of *possibility* indicates pragmatism: it is not about permissions or conditions, but only about whether one is capable to do something or not. This does not, of course, concern Arthur and only Arthur. It is about his way of seeing the world in the story, the characters who inhabit it – himself included – and their relationships to each other. The *gnomic* trait refers to popular wisdom and, as explained in Chapter Three, possibly covers the role of psychological marker of rationalization. The fact that Arthur values it more than Waldo may hint at a more generalized way to see experience, to a tendency to make it fit in the sphere of the 'known' without Waldo's extensive process of *precognition*. *Assumption* has a similar role, involving a series of expectations and predictions based on general truths.

Satisf, both positive and negative, is also tied to *defdesire* from a semantic point of view. Its ratio only strengthens the idea of Arthur as particularly conscious of expectations and desires, both when they are satisfied and when they are not, putting the character in the position of the 'observer' rather than of the 'experiencer'.

The closest trait to the latter sense is *inclin (pos)* – interestingly opposed to Waldo's *inclin (neg)*. It provides an interesting insight into Arthur's personality and highlights his positive disposition towards life and others, in strong contrast to Waldo's many fears and forms of anxiety.

Mrs Poulter's significant traits.

The ratio of Mrs Poulter's significant traits exceeds 1.11. The narremes seeing her as protagonist are only four (105b, 122, 123 and 124), but they are quite important for the narration, functioning as prologue, lens on Waldo's death, and epilogue. Consequently, her traits for the most part have a ratio lower than 1, and only in three cases between 1

and 1.11 (*concessive*, *perception* and *inclin (neg)*). These last traits are not, however, considered as significant in the present study. Mrs Poulter's section is much shorter than those of the Brown brothers, and it seemed more fitting to individuate a smaller group of traits to make the analysis more focused.

The final traits are then:

<i>social_sanction (pos)</i>	0.1538
<i>gnomic</i>	0.1475
<i>social_esteem (pos)</i>	0.1378
<i>possibility</i>	0.1312
<i>inclin (pos)</i>	0.1133

Mrs Poulter can be seen as a representative of simplicity and popular wisdom. She can be compared to Arthur in many ways, but in others she shows different traits of personality which make her more similar to Waldo, instead. The high impact of *gnomic* can be seen, once again, as a more 'simple', generalized way to rationalize the world, as it happens in Arthur's section, and *inclin (pos)* as indicator of positive disposition says a lot about her temperament and relations to others. Interestingly, Mrs Poulter shares with Arthur the traits most connected with personality, but not the ones that make him an observer. *Defdesire*, *satisf (pos)*, *satisf (neg)*, *assumption* and *ability* are not particularly relevant for Mrs Poulter, who at most relies on a more basic *perception* (in addition to *gnomic* statements) for her interpretation of reality.

The other three traits are also shared by Waldo, but with some differences. While the presence of *social_sanction* and *social_esteem* suggest that both characters care about social appearance, judgements and appraisal, Mrs Poulter is particularly focused on the positive aspect of these traits. This not only means that she is more inclined to positive judgements herself, but that she is more receptive to positive attitudes from others as well, making her section overall more optimistic and encouraging than depressing. The role of *possibility* is more complex, but a closer approach to the occurrences in the narremes shows that many refer to socially acceptable or unacceptable situations.

Mr Brown was sick, and you *couldn't refuse*, but Bill took the coat and threw it down the gully.

(105b. B_P+MrsD)

Well, you *couldn't blame* them, you *couldn't blame* nobody for how they were made.

(122. P_P)

Still, you *couldn't say* no to Mrs Dun.

(122. P_P)

That was where Bill asked her, and she accepted so quick – how *could she not of?*

[...]

(122. P_P)

Of course this is not true for the entirety of the occurrences, but it is a significant difference from Waldo's acceptance of *possibility*, and shows Mrs Poulter's attention in dealing with others socially, at the same time highlighting the limitation of her options in order to be polite.

4.3 A narratological approach: traits and events

Investigating the distribution of annotations throughout *The Solid Mandala* can also mean taking a closer look at differences and similarities in style between the narremes. Collier's reconstruction of the *fabula* is here a precious resource for a more detailed analysis. The original structure of the novel, in fact, makes it difficult for the readers to judge the impact of earlier events on later occurrences at a first glance, and complicates the *sujet* with a complex system of memories and triggers. On the contrary, starting from the *fabula* is an easier way to compare events between themselves.

Two premises on the peculiar characteristics of the narremes are in order. It is essential to keep in mind that there are two main kinds of narremes: some are tied to the actional present of the action, and others are connected to memories, which can be either presented as such or directly connected to other narremes without explicit markers (as discussed in Chapter Two). It is also relevant that not all the narremes have the same length. Some, like 24. W_W+A+MrsM+D, 104. W_W+A or 105b. B_P+MrsD, are consistent parts of the narration and cover many pages, while others, like 39. A_L+D or 40. A_L, are only made up of one or two sentences. Some of the highest and lowest peaks in the diagrams are due to this disparity in word count: as it is easy to imagine, the longest narremes usually have the most annotations. At a first glance this difference could seem a problem for the analysis, but it really only shows

how the author favored some events in the narrative, evidently giving them a high level of importance. For this reason in this study they will be the first to be taken in consideration for the role of ‘significant events’ as we intend to define them.

Stages of life.

The lives of Waldo and Arthur run parallel to each other. They start almost at the same time, since they are twins, and substantially end with Waldo’s death. After that Arthur only has Mrs Poulter, his last mandala marble, and a few days in Sydney to understand that there is no possible future left for him. The reasoning is different for Mrs Poulter, who only has four narremes at her disposal when she is already old, and who will therefore be excluded from this particular step of the analysis.

For Waldo and Arthur it is possible to identify three main stages of life, each precisely represented by a certain number of narremes. They are:

- Childhood and youth (narremes 1-27, and U1)
- Adulthood (narremes 28-95, U2 and U3)
- Old age (narremes 96-115, with the exception of 105b)

This arbitrary distinction aims to give better insight on the lifestyle of the two brothers and how it changes throughout the years and decades. The section dedicated to childhood and youth goes from Arthur’s first memories of England to Waldo’s acceptance at the library, covering their school years and Arthur’s first experiences as an employer at Allwright’s store. As the brothers approach their twentieth year true adulthood starts, with new responsibilities both at work and in the family. This section could be further divided in two parts, the first dealing with the events up to the illnesses and deaths of Mr and Mrs Brown, and the second with the adjustments made when the twins are left alone with each other. Finally, old age begins with the simultaneous retirement of both Waldo and Arthur, covering the new necessary routine until Waldo’s final moment of spite and death. There is a fourth additional stage, Arthur’s life after Waldo’s death, which covers the narremes from 116 to 121 before ending with Mrs Poulter’s section and her take on the epilogue.

Looking at the diagrams, we can immediately see that while Waldo’s annotations are not subjected to particular changes depending on the stages of his life (excluding the ‘significant events’ we will talk about in the final section of this paragraph). On the contrary, and still excluding the ‘significant events’, Arthur’s show a different behavior.

Considering Arthur’s significant traits, we notice in fact the following occurrences:

Table 2. Distribution of annotations for Arthur’s significant traits

	Childhood (21)	Adulthood (45)	Old age (12)	After Waldo (6)
<i>defdesire</i>	12	19	1	3
<i>inclin (pos)</i>	12	31	2	5
<i>ability</i>	75	106	8	6
<i>gnomic</i>	9	8	2	1
<i>satisf (neg)</i>	59	37	13	3
<i>satisf (pos)</i>	28	30	4	4
<i>assumption</i>	14	19	2	1

Considering the number of narremes corresponding to each stage, we would expect the occurrences in ‘adulthood’ to more than double the ones in ‘childhood’, and the total of ‘old age’ and ‘after Waldo’ to more or less be comparable to ‘childhood’. That is not, however, the case here. The only trait to more or less follow our expectations is *inclin (pos)*. In the case of *defdesire*, *ability*, *satisf (pos)* and *assumption* the traits in the childhood stage are less than in adulthood, but still much more than less than a half of them; moreover, traits in old age and the stage following Waldo’s death are few and isolated. Even more peculiar is the situation of *gnomic* and *satisf (neg)*, in which the occurrences found in childhood are even higher than the ones in adulthood.

The data show an involution in the most important stylistic functions attributed to Arthur, but the tendency is widespread in most of the other traits, as well. As he comes of age and becomes an adult and then an old man, Arthur loses the occurrences of the traits characterizing his section, and the style of the narremes becomes more flat and less peculiar. The same inclination is not found, instead, in Waldo’s section, which shows a higher level of homogeneity and more attention to the style in old age.

Table 3. Distribution of most important annotations for Waldo’s significant traits

	Childhood (21)	Adulthood (52)	Old age (17)
<i>performwill</i>	12	19	8
<i>possibility</i>	72	104	48

This data, however, should not be read by themselves, but in strict correlation with the following paragraphs on lack of occurrences, introduction of characters, and significant events.

Lack of occurrences.

There are sections of the reconstructed *fabula*, each made up of a certain number of narremes, which are particularly empty of stylistic traits, especially if compared to others. One of the reasons for the small number of occurrences is the fact that some of these narremes are particularly short (39 and 40, for example), but in this case the point of interest is the ‘clustering’ of such less significant events of the story in identifiable sections.

Looking at the tables and the diagrams, we find three main segments to analyze. They all include more than five narremes, and with a few exceptions all the traits in them appear in an unusually low number.

- Narremes from 31 to 40/42
- Narremes from 96/97 to 102
- Narremes from 111/112 to 121

These sections are not always fixed, and they can vary from trait to trait. *Seeming*, for example, has a high enough number of traits in narremes 32 and 41, *perception* is not very low in 117 and 120, and others like the modality traits show low numbers in the space between narremes 80 and 90/91, as well. What they have in common, however, is the consistent ‘drop’ in the total number of occurrences, which always concerns the majority of the traits.

Examining the points of view in the selected narremes we find that Waldo is present in 16 cases, and Arthur in 24, especially in the last segment. This last piece of information is particularly relevant if compared to the results of the study in the previous section, in which was apparent that the occurrences of significant traits lowered considerably in Arthur’s old age and after Waldo’s death. Here we see that all traits, not only significant ones, tend to appear in a less consistent way, making the style more neuter and less tied to the character’s personality.

The events covered are, in order, the months of the Feinsteins’ journey to Europe and the relationship between Waldo and Walter Pugh, the retirement of the twins and the beginning of the walks, and finally the last days of Waldo’s life and Arthur’s reaction to being left alone. The impact of Walter Pugh on Waldo’s section will be better analyzed in the paragraph about relationships and we will have more elements to evaluate the endings of Waldo’s and Arthur’s sections in the following pages. The impact of retirement on the brothers, however, is already clear. It evidently goes along with the

tendency of Arthur's section to lose stylistic traits with old age, and at the same time denotes both a change in Waldo's more active narrative and the expression of a "dull" new life, without much color and events, without much to be noticed or felt. Even the walks are not enough to change this.

Beginnings and ends: actional present and introduction of the characters.

In every diagram, for every trait, we can immediately notice a steep peak in correspondence of narreme 104. Belonging to Waldo's section, it represents in the *fabula* the beginning of the actional present (see Chapter Three) and the main walk of the brothers Brown. Everything before this point is in the past and is constituted by memories. From here on the events of the *fabula* follow the twins in Waldo's last days and, later, in Arthur's disorganized escape to Sydney. If we examine this section from a perspective involving the *sujet*, on the other hand, this is the first time in the novel that we meet Waldo as a narrator. The beginning of narreme 104 starts in fact the second section of the novel, immediately after the prologue *In the Bus*. It covers roughly sixteen pages between 23 and 61, all in the first part of Waldo's section, and functions as a starting point for the stream of memories that comes afterwards.

The following narremes in the *fabula* do not have the same characteristics. The high concentration of traits and the sufficient length of the narremes continues, despite in a less powerful and more irregular way, until number 110, and then suddenly declines with the lack of occurrences between 111/112 and 121.

Interestingly, if we take into consideration the first segment of Arthur's narremes according to the *sujet* – first part of narreme 2, narreme 1, and then second part of narreme 2 – we notice something similar. In this case, strictly limiting the analysis at Arthur's section, the *sujet* almost coincides with the *fabula*, and we find an unusually high number of annotations if compared to most of the other narremes. As seen before, the presence of stylistic traits is usually higher in Arthur's childhood, and it seems that it is not by chance if his section begins precisely with it. When Patrick White introduces the points of view of his protagonists for the first time, in fact, he appears to make his style especially rich and 'personalized', with a very high occurrence of significant traits. This is true for Waldo, for Arthur, and for Mrs Poulter, as well – keeping in mind that the beginning of Arthur's section is much shorter than narreme 104 and than *In the Bus*.

Table 4. Total of annotations for the first narremes of each section

	Annotations (total)
Waldo (104)	458
Arthur (1, 2)	128
Mrs Poulter (105b)	307

This is especially significant when the first narremes of each section are compared to the last, the ones ending the point of view of a character. In this case only Mrs Poulter seems to retain a high enough number of annotations (a total of 185 for narreme 124, shorter than 105b). Both Waldo's and Arthur's sections fall instead into one of the segments marked for their lack of occurrences, as signaled in the previous paragraph. In conclusion, there is very stark contrast with the way the Brown characters are introduced and the way they are left. This feature is of course connected to the changes of annotations between the various stages of life, at least in Arthur's case, but it is not entirely dependent from it: Waldo's introduction, in fact, is set in his old age, creating yet another opposition between the two brothers.

Significant events.

The diagrams clearly show how in some narremes the number of annotations is higher than in others. It was mentioned before that the length of the units plays an important role in many cases: to a longer narreme are usually associated more occurrences for each trait. This is not, however, always the case, and shorter narremes can have a higher density of annotations than longer ones (e.g. narreme 2. A_A+MrsB).

Narreme length and number of annotations are both markers signaling importance. Even without a complex analysis it is apparent that some events, like Waldo's first meeting with Dulcie or Arthur's mandala-dance, are fundamental for the story. After the annotation of the text we can see that these important points – and others, less recognizable – are expressed through a particular attention to stylistic devices and, consequently, marked with a higher number of occurrences.

We call these narremes 'significant events'. With these parameters we are only able to investigate their role for Waldo and Arthur, since the low number of narremes associated to Mrs Poulter would require an even deeper approach to her section and a new fragmentation of the text. The following table shows the narremes with the higher results in terms of annotation. Units with a double point of view (WA) are quoted under

W or A if only a character's section is relevant. If both are, the number is found in the third column.

Table 5. Significant events

W	A	WA
12. W_W+A+MrB+MrsB	4. WA_W+A+MrB	65. WA_W+A+D+L
14. WA_W+A+MrB+MrsB	8. WA_MrB+A+W	75. WA_W+A+MrsB
20. W_W+MrB	9. A_W+A+MrB	93. WA_W+A
24. W_W+A+MrsM+D	19. WA_W+A	
25. W_W+A+D	21. A_A+D	
26. WA_W+A+D	22. A_A	
44. WA_W+A+D	23. A_A+MrB	
48. WA_W+A+P+MrB+MrsB+MrP	36. A_A+D	
67. WA_W+A+P+MrB+MrsB	41. A_A+L	
79. WA_W+A+D+L	49. A_A+P	
89. W_W	55. A_A+P	
107. W_W+A	117. P_A	
109. W_W+A		

There is a total of 28 narremes, 19 of which are situated in the first half of the reconstructed *fabula*, in the section of memories dedicated to childhood and first years of adulthood. In particular, the segment of narremes between 19 and 26 is all relevant, for a character or the other. Confirming this data, narreme U1 (referring to childhood and youth) registers a high number of annotations, as well, especially for Waldo, despite its internal variety – the reason why it cannot be considered for this analysis in the same way as the others.

The events with a high stylistic impact on both Waldo's and Arthur's sections are three: Waldo's failed attempt to propose to Dulcie, preceded by Arthur's gift of a mandala (narreme 65); the dipsomania and final illness of Mrs Brown, their mother (narreme 75); and the accident at the Public Library, when Arthur is driven away by a furious Waldo (narreme 93). In a countertrend from the general tendency, all three are found in the second part of the *fabula*, in full or advanced adulthood – but never in childhood or old age. Only in one case the event focuses on the relationship between the brothers, while in the other two Waldo fights for the attention of a female character under Arthur's metaphorical or actual care, first Dulcie and then their mother.

The presence of the mandala in narreme 65 is not casual. This symbolism, so central to Arthur's narration, is found in many of his significant events: in narreme 22 and 23, in which he investigates the meaning of the marbles and the sense of "totality", finding considerable resistance in the people around him; in narreme 41, when the presence of

the mandala on Len Saporta's carpets contributes to build trust and love towards Dulcie's future husband; and especially in narreme 55, with Arthur's mandala-dance in his pivotal moment with Mrs Poulter. Other significant events of Arthur's life are connected to his exploration of the world, both physical and metaphysical. We find him searching other people's houses in narremes 4, with the Mackenzies, and in 22, with Mrs Musto, and explore the meaning of the Greek myths and the *Brother Karamazov* with surprising insight in 8 and 93. Arthur's curiosity is also, and perhaps mostly, oriented towards people. Many important events of his life center around his meetings with other characters and his attempts at getting to know them better: we find Mrs Mackenzie in narreme 4, the Allwrights in 9 and 19, the Feinsteins in 21 and 36, Len Saporta in 41, and finally Mrs Poulter in 49. The last of Arthur's significant events is, in strong opposition with this general principle, the one narrated in narreme 117, when the man is alone for the first time in his life and is forced to flee to avoid facing the inevitable ending.

Waldo's significant events are considerably less focused on social relations and metaphysical questions, and they are centered on Waldo himself. Examining the various episodes we can find two main tendencies: the first is superiority and a strong need to assert himself as the best, as seen for the first time with the Mrs Dallimore (12) and then with the arrival of the Poulterers (48), which is particularly full of contempt; the second is more consistent, and is an expression of fear and unavoidable sense of inadequacy. Johnny Haynes is one of the characters who most threaten Waldo's physical and mental health, with the aggression in narreme 14 and then the surprise visit in 89. Embarrassment (20), lack of understanding of love (109) and most of all death (67, 107) are Waldo's worst fears, and the moments in which he stops to think about them become defining for his character and for the whole novel. A particular case are then the Feinsteins, and especially Dulcie (24, 25, 26, 44, 65, 79), who always seem to elicit in Waldo a mix of positive and negative feelings. The distribution of traits, here particularly high, shows a peak in most of Waldo's fears and in his sense of inadequacy, which becomes ostentation of superiority in an act of self-defense, particularly after Dulcie's refusals (at the party in 24, with Arthur's arrival in 26, after the "proposal" in 65). The trend culminates with the "fatal meeting" with Dulcie, Len and their children (narreme 79), which in turn causes him to flee and to be involved in a car accident. Interestingly, as much as Waldo thinks that his brother cannot fully understand or endure the thought of death, as we see for example in narreme 79, Arthur does not give

to death the same importance Waldo does, and tends to react with mourning instead of paralyzing fear.

4.4 A narratological approach: traits and relationships

From the collected data and the previous approaches to the analysis, it becomes clear that relationships between characters are not only important from a narratological point of view. They are, in fact, tightly connected to the author's stylistic choices and to the way they tie to the presentation of the protagonists. This last section aims to investigate these findings in a more focused way. A first approach will use the significant traits for Waldo and Arthur to connect relationships and events, and individuate the characters involved in the most important episodes of their lives. A second level of analysis will instead examine said relationships looking directly at the number of annotations for a few selected traits and for certain characters.

The very specific relationship between Waldo and Arthur themselves will not be studied here, since their living parallel lives would create huge problems in selecting the relevant data. We will only say that the presence – or the simple thought – of the twin almost always influences both Waldo and Arthur in their attitude towards others, so much that it can be considered as a basic part of their personality.

As for Mrs Poulter, the current subdivision in narremes is insufficient to conduct a proper analysis within her section, as it was said before when speaking about the significant events. Her main relationships are with her husband Bill and with Arthur, but also with Mrs Dun, Waldo and occasionally Mr and Mrs Brown. A deeper approach to her narremes would be required for a study comparable to the one applied to Waldo's and Arthur's sections.

From the narremes to the characters.

This first level of analysis employs the narremes selected as 'significant' for Waldo and Arthur in the previous section. Excluding only Mrs Musto, who is only present here as a "means" for Waldo to meet Dulcie Feinstein in narreme 24, we find that various characters are present from 1 to 6 times as main actors of the events.

Table 6. Significant events and characters

Waldo's narremes	Arthur's narremes
Dulcie (6)	Mr Brown (4)
Mr Brown (5)	Mrs Brown (3)*
Mrs Brown (5)	Dulcie (3)
Mrs Poulter (2)	Mrs Poulter (2)
Len Saporta (2)	Len Saporta (2)
Bill Poulter (1)	

*adding to the count narremes 1 and 2
(the beginning of A's section, considered significant)

This table builds a preliminary list of the main relationships between the protagonists and the other characters. It can be implemented, however, with the direct knowledge of the novel. Notable are for example the absence of Walter Pugh from the significant events, and the before-mentioned lack of annotations in the section dealing with his peculiar friendship with Waldo. Less surprising is the high position of Mr and Mrs Brown, as well as Dulcie's and Mrs Poulter's.

From the characters to the narremes.

Using the previous list as a starting point, we will examine the differences in annotations between the narremes focusing on the various relationships. We will consider *affect_emot*, in both its positive and negative value, to measure the level of happiness and/or unhappiness permeating the segments, and the traits connected to appraisal (*social_esteem* and *social_sanction*, positive and negative) to evaluate their social connotations. It must be remembered that the data are not exclusively referring to the relationships themselves, but rather to the narratological context in which they are developed. Waldo's many negative appraisal traits regarding Mrs Poulter, for example, are in many cases addressed to Arthur rather than Mrs Poulter herself, but her presence in the event influences Waldo's attitude towards his brother and the other characters and, consequently, changes the language used to express his mental processes.

Here is a list of the relations considered in the analysis, each with the corresponding narremes:

- *Waldo and Dulcie* (8 narremes, 6 significant), with *Len Saporta* 24, 25, 26, 43, 44, 64, 65, 79

- *Waldo and Mr Brown* (21 narremes, 5 significant)
4, 6, 7, 7b, 8, 10, 11, 12, 14, 15, 16, 17, 18, 20, 32, 46, 47, 48, 57, 63, 67, excluding the too generic U1 and U2
- *Waldo and Mrs Brown* (20 narremes, 5 significant)
6, 7, 7b, 11, 12, 14, 15, 16, 17, 18, 32, 48, 52, 57, 67, 70, 74, 75, 76, 78, excluding the too generic U1 and U2
- *Waldo and Mrs Poulter* (12 narremes, 2 significant)
48, 51, 56, 57, 60, 62, 63, 86, 88, 94, 95, 105
- *Waldo and Bill Poulter* (3 narremes, 1 significant)
48, 50, 51
- *Waldo and Walter Pugh* (5 narremes, 0 significant)
29, 33, 35, 37, 38

- *Arthur and Mr Brown* (14 narremes, 4 significant)
4, 6, 7, 8, 9, 14, 15, 16, 17, 18, 23, 48, 57, 67, excluding the too generic U1
- *Arthur and Mrs Brown* (16 narremes, 3 significant)
1, 2, 6, 7, 14, 15, 16, 17, 18, 48, 52, 57, 67, 75, 76, 78, excluding the too generic U1
- *Arthur and Dulcie* (16 narremes, 3 significant)
21, 26, 30, 34, 36, 39, 43, 44, 54, 65, 68, 69, 71, 73, 79, 120
- *Arthur and Mrs Poulter* (11 narremes, 2 significant)
48, 49, 53, 55, 57, 58, 59, 61, 62, 95, 98
- *Arthur and Len Saporta* (7 narremes, 2 significant)
41, 65, 68, 69, 71, 79, 120

This part of the analysis does not aim to be absolutely precise, but rather to delineate the general tendency of the narrative when the listed relationships are playing a major role. The objective is to detect shifts in values of happiness and unhappiness as they are portrayed stylistically, as well as consider the relevance of appraisal markers in the different sections.

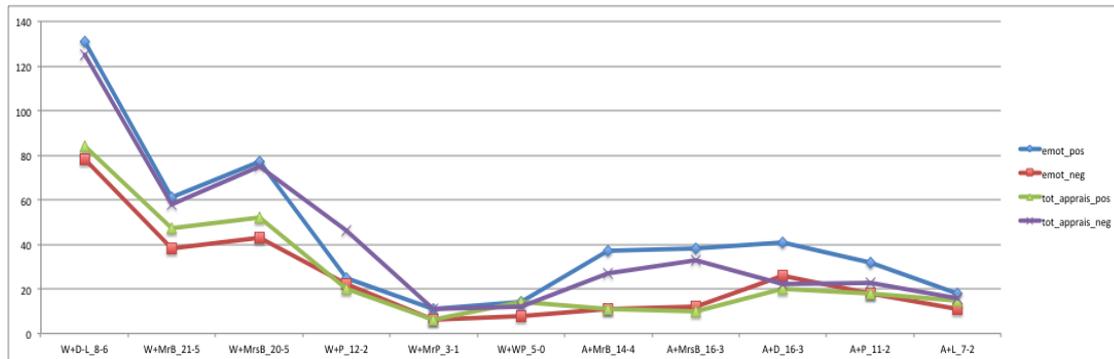
With the collected data we can build the following table:

Table 7. *Affect_emot* and appraisal traits in the relationships

	<i>emot (pos)</i>	<i>emot (neg)</i>	tot. appraisal (pos)	tot. appraisal (neg)
W+D (L)	131	78	84	125
W+MrB	61	38	47	58
W+MrsB	77	43	52	75
W+P	25	22	20	46
W+MrP	11	6	6	11
W+WP	14	8	14	12
A+MrB	37	11	11	27
A+MrsB	38	12	10	33

A+D	41	26	20	22
A+P	32	18	18	23
A+L	18	11	15	16

Img 13. Linear diagram of *affect_emot* and appraisal traits in the relationships



In this case Len Saporta was removed from Waldo's direct relationships since in his mentality he is only a negative 'extension' of Dulcie, and is rarely considered as a separate person, never in an independent narreme. Len becomes then relevant only for Arthur, in the same way that Bill Poulter and Walter Pugh are only relevant for Waldo.

The values in the table vary according to the number, the length and the significance of the associated narremes in a mostly predictable way, but the data still reveal a few anomalies and relevant observations.

As a general tendency, the positive values of *affect_emot* tend to be higher than their negative counterparts, meaning that happiness connected to interpersonal relationships is usually more important, at least stylistically, than unhappiness. The only case in which the values are almost the same, with a difference of only three annotations, is *Waldo + Mrs Poulter (25:22)*. As for appraisal, the exact opposite is true: negative *social_esteem* and *social_sanction* traits are almost always higher than positive ones, suggesting a strong opposition between the internal dimension of 'emotion' (mostly positive) and the external plane of 'social judgements' (mostly negative). A curious anomaly is the relationship between Waldo and Walter Pugh, which was not a part of the significant narremes and was added later in the analysis. This in fact the only case in which the total number of positive appraisal annotations exceeds the negative (14:12). As for Arthur, this condition is never true, but in two cases (*Arthur + Dulcie 20:22* and *Arthur + Len Saporta 15:16*) the occurrences are almost the same.

Additionally, despite the internal variations between significant events and characters highlighted in the previous section, Dulcie is the character associated to the highest

levels of happiness for both Waldo and Arthur (W 131, A 41). After her we have, again in both cases, Mrs Brown (W 77, A 38), Mr Brown (W 61, A 37) and Mrs Poulter (W 25, A 32), even if Arthur's occurrences are much more homogeneous than Waldo's. The same is not true for unhappiness. Dulcie is still the first source of emotion (W 78, A 26), but while Waldo maintains the same series of characters (Mrs Brown 43, Mr Brown 38, Mrs Poulter 22), Arthur's section sees Mrs Poulter raised to the second position, with 18 occurrences. This is probably due to the forced separation between them and to the end of the walks. In this sense, it functions as an index of the weight of this disappointment on the balance between positive and negative emotions in Arthur's whole life. After her, we find once again Mrs Brown (12) and at the same level Mr Brown and Len Saporta (11).

Finally, looking at the appraisal traits, we notice that there are few cases in which the negative values more than double the positive ones, marking a particularly strong inclination of the author to 'charge' the contexts of these relationships with negative judgements. In Waldo's section, we find this inclination is his dealings with Mrs Poulter (20:46). That does not mean, as said before, that Waldo is the only one judging. It is absolutely possible that the appraisal markers are due to his detection of critical attitude in other characters – most notably, in his parents. Mrs Poulter herself can be responsible of the stylistic markers, in her behavior towards Waldo or others (i.e. Arthur). In Arthur's section, instead, we find the same condition in his relationship with his parents (Mr Brown 11:27, Mrs Brown 10:33). This implies that the context of the household, which should be mostly positive and encouraging in basic expectations, is for Arthur filled with negative markers of appraisal and pessimistic or aggressive judgements, directed both inside the family itself and outside.

Of course this approach to the final analysis of the data provided by the annotation is strongly influenced by our specific hypothesis of work, as well as by the selection of semantic categories. With different objectives and research fields in mind the range of findings can be easily modified or expanded. Even simply focusing on particular sections, characters or narremes could potentially give an even deeper reading of Patrick White's style, although not an equally comprehensive one.

CONCLUSIONS

A linguistic analysis can often be realized in many different ways, and the same is true for a computational one, as for all scientific studies. In order to achieve the best possible results it is always necessary to choose a path and investigate it thoroughly, frequently at the expense of the other possibilities. In our case, *The Solid Mandala* was studied through its style and its main narratological characteristics. The distinctive traits of the Australian language, for example, were only touched and taken in consideration, but not properly examined from a linguistic point of view. The same can be said for the connection between Patrick White's style and its literary models and predecessors, as well as for many other aspects connected to literature, morphology, socio-linguistics, and so on. Were we to examine all these characteristics in depth, however, we would probably reach general conclusions and would risk a too-descriptive approach.

The choice of using annotations and statistical tools for research is part of the computational side of the analysis. Applied to a literary text, it helps in the extraction of valuable information and in the organization of the data with more precision in comparison to 'traditional' methods. Of course it is possible to achieve even higher levels of accuracy, for instance with two or more people annotating the text and supervising the results in detail. What is more, in this particular research the explorative nature of the study led to a series of trials and errors, corrections and implementations, especially where the preparation of the tagset is concerned. The objective was to find a reliable methodology to use for the annotation and the subsequent analysis, and the final results proved adequate to the task.

Once the tagsets and criteria of annotation, in themselves elements belonging to computational linguistics and computer sciences, are optimized and applied to the text at hand, they can be used to move the analysis forward to textual and stylistic elements. The semantic tags employed for this 'first step', in fact, are especially valuable to extract statistics related to various linguistic aspects. With this kind of approach quantitative and qualitative analyses coexist. They work together, using data to make qualitative observations or employing linguistic (or narratological) categories to organize the information. This double point of view allows a continuous feedback,

basing every observation on the conjunction of theoretical hypotheses made by the critics and actual occurrences of linguistic categories in the book.

Looking at the final analysis, the tagset is fundamental to individuate specific stylistic features for every major character of *The Solid Mandala* (Waldo Brown, Arthur Brown and Mrs Poulter), particularly for the Brown twins. When we consider the number of occurrences for each linguistic category, here described as *traits*, it is apparent how White's style varies according to the point of view in a specific section, to the events in the lives of the characters, and to the relationships portrayed in the novel. The annotation itself shows this clearly even at a first reading, and the extrapolated data confirm the initial hypotheses – along with many of Collier's theories about the style and the functional meaning of language chosen by the author.

As suggested, similar studies could be implemented in more detail, for instance considering the secondary characters of the story. In this case it must be kept in mind that the stylistic features are always connected to the character(s) functioning as narrator(s) in the examined scenes, and that this characteristic – as explained in the thesis – is central to the structure of the novel and impossible to eliminate for any kind of research on the topic. There are many other possible options, from studies on the language to applications mostly focusing on narratology. They could use, for instance, the already collected data as a starting point to further investigate the plot, or the relationship between *fabula* and *sujet*.

As for the present study, the computational approach employed for the annotation and the stylistic analysis allowed us to complete the objectives set in the premises, mostly confirming the starting hypotheses and hopefully providing with a better understanding of Patrick White's style and of *The Solid Mandala*. Three aspects are particularly relevant:

- a) The annotation, implemented through an original semantic tagset based on XML standard. Elements and traits were optimized for application on a narrative text, and especially tailored to Patrick White's style. They can easily be applied to other sources, if needed, or modified and used as a 'blueprint' to adjust to specific requirements. This kind of annotation represents a practical take on linguistic and narratological researches, using a strong set of theoretical premises as its foundations and building a detailed system recognizable by a computer.

- b) The discussion and confirmation of Collier's theories and findings in *The Rocks and Sticks of Words*. Using the linguistic categories presented in the study as starting points for the practical annotation, we were able to detect in the original text many of the highlighted stylistic peculiarities. With a quantitative approach, in fact, we are now in the position to provide reasonably accurate numbers and statistics in support to the stylistic analysis.
- c) The final quantitative/qualitative analysis and the importance of the stylistic features. In an expansion of the original hypotheses, we demonstrated that Patrick White employs different kinds of stylistic markers and features depending on the narrator and on other narratological characteristics. We also suggested this particular attention for stylistic features to be considered as the core of the interpretation of White's style, answering at least partially the interrogatives on the definition for such a particular manner of writing.

Finally, all these elements and their importance in uncovering characteristics of an author's style contribute to the legitimization of computational methodologies in text analysis, both in narrative and in other genres. With the optimization of adequate tools and methods, this field could reach even more precise and interesting achievements.

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